

STORIES OF STATE LEGISLATORS

BY FREDERIC J. HASKIN.

Forty State legislatures are now in session in the United States, and although each of them is made up of men of every kind and sort, the composite State legislator is a most distinctive American type. His home paper calls him "Hon." and refers to him as a "solon." The city papers decline to take him seriously unless he is holding up the election of a United States Senator, or is to be scolded or caajoled into supporting a favorite measure. Because most legislators are from rural districts, the mind instantly pictures a "solon" with chin whiskers. As a matter of fact, lawyers are in a large majority in all legislatures.

In Kentucky several years ago an eminent lawyer of more than State-wide reputation was sent to the legislature for the special purpose of advocating certain much-needed reforms. He prepared an elaborate statement, filled with citations of authority and replete with reviews of cases. It was an important document, he thought, and to prevent any mistake, he read it from manuscript. When he had finished a two hours' reading, an old man from the mountains, whose family name has been connected with a famous feud, arose and said: "Mr. Speaker, the county what sent that feller here nought as well have writ a letter."

The same mountaineer owed his seat in the legislative hall to the fact that the opposition party in his country had split into factions and divided its vote among three candidates. Once it was suggested that he was the creature of circumstances. The old man looked at it in a different way, and in a speech in the house shouted: "I beat three on 'em last election, and the man is a liar who says I can't beat just one."

In the Minnesota State senate in the days of violent free-silver agitation, there was a German who believed firmly in the gold standard and was alarmed by the blotto propaganda. He thought to end it all by a speech. He said: "If I goes down by der lake, and I say, 'hello, vat comes back?' 'Hello.' When dere is free silver, and I goes down by der lake and say 'von dollar,' vat comes back? Only fifty cents."

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to the last part, and I guess the rest of you-all does, too." The great laugh that went up at this honest, quaint retort entirely turned the tables against the man of learning who had attempted to stump his ignorant opponent.

When Booth Tarkington, famous as a producer of Indiana literature, was a member of the Hoosier legislature he spent his royalties without stint in entertaining his fellow-statenmen from rural communities "with such touches of high life as the clubs and cafes of Indianapolis afforded. The final incident in his career as a "solon" occurred the night the session ended. It was some time before day-break, and the crowd had gathered in the English Hotel. Mr. Tarkington was called on for a speech, and he waxed eloquent on the subject of the passing of the legislature. As he closed his peroration he turned to the speaker of the house, standing beside him, and said: "As speaker of the legislature, so passeth the speaker's hat." With that he grabbed the shining piece of headgear, threw it on the floor, and jumped on it. The next day he sent around a new silk tie filled with filices of the valley as a peace offering, and announced his retirement from politics.

The importance of the State legislator in our scheme of government varies with conditions. Formerly he was useful to big financiers who wanted subsidies granted and bonds issued. Such deals became unpopular and they dropped him. When he attempted to regulate corporations, the trusts pool-pooled him and went to Congress. Now Congress has taken a hand at the regulation business in seeming earnest, and the trusts are going back to the legislators. From present indications they will not find the welcome that they might hope for. According to all the signs of the times the State legislator will be a big man in the next few years.

Odette Tyler and Guy Standing in "The Love Route" at the Belasco.

Tomorrow—The Fight Against Consumption in the United States.

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OPENING NIGHT AT THEATERS

William Gillette Proves Very Entertaining in "Clarice" at National.

William Gillette's new play, "Clarice," was presented at the National Theater last night by the actor-author before a large and cordial audience. "Clarice" is a play of Gillette in his usual role of staunch adherent to the school of naturalism, to which is added the merest tinge of melodrama—not quite the melodrama of "Sherlock Holmes," perhaps, but sufficiently striking to hold one of the largest Monday night audiences of the season completely spellbound.

The title "Clarice" gives no inkling of the character of this remarkable play. Beginning with an atmosphere delicate and redolent of the Southland, whither Dr. Carrington has come, on account of pulmonary trouble, to live, with his youthful ward, whom he loves with more than a fatherly affection, the play gradually unfolds a dramatic plot so striking and horrible in its possibilities of reality as to cause real shudders down the spine of the most thrill-proof spectator. It would be unfair to divulge the denouement of the story of "Clarice," since almost the entire action is of suspense, making the outcome in doubt nearly to the moment of the final curtain, but the tragic possibilities of the willful deluding of a supposed tuberculosis patient to the point of telling him he has but a year to live, in order that the consulting physician may win the girl loved by both men, is readily seen.

Since Mr. Gillette, as Dr. Carrington, is acting a role which he wrote for himself, it is but idle to say that it fits him. There are whole moments in "Clarice" which are so good, so true, so convincing, that they are the strongest and the most dramatic in the play.

Mr. Gillette has found a treasure of a leading woman in Marie Doro. Considering her youth, she possesses exceptional emotional power. She is admirably in tune with the key of repression which is struck by the star, and, besides, has all the fresh charm and naivete of one unspoiled by experience and adulatation.

Francis Carlyle, as the unfortunate Dr. Denby, gives a fine rendering of a repellent character. His final scene was superbly acted. The Judith Clancy of Lucretia Borgia, as the girl mentioned in the play, is a departure from the conventional stage starlet it should be marked with a white star. The character is sympathetic yet grotesque. An innovation was the appearance of two Japanese boys as hotel bellboys.

The play is in five scenes, four of which present an attractive interior of a home among the Southern pines, with pretty lighting effects, and the atmosphere of birds, flowers, and sunshine outside.

Odette Tyler and Guy Standing in "The Love Route" at the Belasco.

At the Belasco Theater last night Miss Odette Tyler turned up as the "boss" of a ranch down in Texas. She has inherited it from her dear, dead father, together with a detestation of railroads and a feud with the neighboring family of Ashbys—always excepting Jack Ashby (Guy Standing), railroad engineer.

Her prejudice against railroads dated years back, when one of them had tried to force its totem pole across the quiet graveyard where the sacred bones of her ancestors had been buried for eighty generations—no, for eighty years. Any way, Miss Tyler, who for purposes of local Texas color was masquerading as one Allene Houston, detested railroads to the limit. When the project of building one across her ranch was revived after her father's death, she said, "No, no, no!" in a snappy crocodile, clinching her declaration with a word that begins with "d."

This happened in New York in the office of the hated corporation. It also happened that the only Ashby whom she hadn't inherited a tendency to detest—Jack, to wit—was assigned by the railroad president to build the road through the Houston ranch, and to do it p. d. q., moreover, on pain of a forfeited charter if he didn't, and with the promise of being made chief engineer of the line. Now, Jack Ashby hadn't inherited a taint of the feud spirit toward the Houstons, any more than had Allene Houston toward the Ashbys. Quite the contrary. But he did want to build that road and get the job of chief engineer.

And despite the pleadings and threats of Allene, he took the job. This was in New York, also, and then the scene shifted to Texas. Expectation was naturally high as to what would happen when the separate railroad line stormed the barbed wire fences of the Houston ranch, behind which were drawn up the still more desperate cow-punchers of Allene, ready to fight, bleed, and die for their boss. There were visions of horrid battles with no end of shooting, shooting, gore, and things like that. But not so. Only two shots are fired during the awful struggle to lay those sleepers and set those rails. One is a shot from a toy rifle, the other from a sure-enough rough shooter, the latter hitting the constructing engineer, Jack Ashby.

There has been one other shot, but the audience didn't hear it. It had laid low the foreman of the ranch, who was in love with the boss and jealous of Ashby. And it was the dying foreman who fired the sure-enough revolver shot into Ashby. All this happened just as the railroad men had broken down the wire fence of the Houston ranch. In the fourth act, of course, Allene had to nurse Ashby back to strength, and then—well, every one can guess what happened next. It is the present of the play, and the heart of the matter, who had rashly come to Texas, were taken prisoner by the boss' cow-punchers in a scene that was decidedly funny. Ashby, by the way, was also taken prisoner. But Allene hadn't the heart to let him go. Besides, she had, things wouldn't have turned out right, instead of shooting and bloodshed, the scene is mostly filled up with comedy which at times just borders on the burlesque, because it is evident there is a mighty little real fight in Allene because of her failure to include Jack Ashby in her inherited feud with his family.

"The Love Route" is the name of this polite toy-pistol melodrama which Mr. Edward Peple, author of "The Prince Chap," has written. It isn't a strong play, for reasons indicated above, but it is fairly entertaining, and the audience that witnessed it last night at the Belasco was most of them with its applause and efforts of those Washington favorites, Miss Tyler and Mr. Guy Standing, the latter being the Jack Ashby of the evening. Both of them did very well, indeed, with the parts assigned them, and merited the curtain call they received after the second act. Miss Olive May, as Lily Belle Hazel, a visitor at the ranch, while Miss Lily Cartmell, as Miss Mitty, did her small role amusingly. Mr. Woodward, as the railroad president, and Mr. Marlowe, as Ki-Yote Jim, did decidedly creditable work. The scene in which

the short section of track is laid on the ground is highly realistic. "The Love Route" will run all the week.

Magician Kellar Amuses and Mystifies the Audience at the Columbia.

Last night at the Columbia Kellar, in company with Paul Valadon, entertained a large audience with an exhibition of sleight-of-hand and illusory spectacle which completely baffled the faculties and gave rise to no small amount of good, wholesome comedy.

At first Mr. Kellar entertained with his usual exhibition of simple legerdemain, involving all of his old tricks and some new ones. He is singularly dexterous at this sort of thing. He finishes with the illusion, "Karnac," in which a maiden in some mysterious manner is suspended in the air and lowered at the will of the magician.

Mr. Paul Valadon follows with some conjuring along the same general lines, with differing details, the most effective being "The drum that cannot be beat." In conjunction with Mr. Valadon, Mr. Kellar gave his well-known "Simla Seance," readily reproducing, by aid of a cabinet, in full light, the ordinary phenomena seen at spiritistic seances. He also performed the illusion known as the disappearing princess, in which an attractive looking girl is made to pass from a cabinet on the stage to one suspended in air.

The programme concludes with "The Witch, the Sailor, and the Enchanted Monkey," involving the cabinet tricks and a combination of the box and bag tricks recently exhibited with so much success by other performers in this city. This number takes the form of a humorous play. It was very amusing and mystifying.

The Usual Varied Bill Presented to the Patrons of Chase's.

The bill at Chase's this week is not quite up to the usual high standard, although it is by no means devoid of merit. Mullen and Correll are not "featured" in big type, but the audience was glad to see them and loath to let them go. To do a good turn, and indulge in some humor that is really humorous. Melville Ellis, the popular composer, made a hit with his "pianoologue," but he gave the impression that he is ten more popular with himself than with the audience. The Zingari opera troupe was not quite a success. They have, however, some good material.

Dan Sherman, Mabel De Forest and company got much amusement out of "A Jay Circus," but they could get quite as much in just half the time they consume. Dora Martini, aerial gymnast, made an impression with the wheel movement, which is more or less new. She is an attractive young woman, and her act is cleverly done. Tredo and Dare, musical comedians, and Ford and Spahr, singing comedians, completed the bill.

"Tom, Dick, and Harry" Pleases.

These favorite disciples of Monius, Bickel, Watson, and Wrothe, in a musical mélange of merriment and grotesque nonsense, are the attraction at the Majestic Theater. The show, taken in its entirety, is amusing, and at times really interesting, although the action of the piece depends almost entirely upon the efforts of the three comedians. Their efforts were appreciated as fully attested by the large audience that roundly applauded their grotesque maneuvers and funny sayings.

Although the management does not announce a great beauty chorus arrayed in magnificent gowns, they could well afford to do so.

Aside from the stars, the company contains several players well-known to the patrons of musical comedy. Jeanne La Beau, as Senorita Recordo, gave a graceful Spanish dance during the second act that was well received. Louise Auber's singing of "The Colweb Man" also met with hearty applause. During the second act Mr. Watson gave his laughable burlesque, "The Professor and His Pupils."

Mr. Burkhardt at the Lyceum.

Charles J. Burkhardt, the Hebrew comedian, is at the New Lyceum this week with the Miss New York, Jr., burlesques. The two farces, "The Adventures of Mr. Lashinsky" and "Mr. Lashinsky at Newport," provide suitable vehicles to exploit his talents as a delineator of Hebrew comedy. His grotesque slide, which he executed many times during the performance, proved to be one of the hits of the act.

The olio, although small, was efficient in every respect. Eleanor Revere and Max Vay contributed a clever song and dance skit; The Majestic Musical Four gave a musical act that was far above par, and the Vedmars presented a skillful comedy acrobatic act.

Travel Talk on Scotland.

Dwight Elmendorf Shows Beauties of Land to Large Audience.

AMUSEMENTS.

COLUMBIA TO-NIGHT AT 8:15. POPULAR PRICE MATINEES THURS., FRIDAY, SATURDAY. THE WORLD'S GREATEST MAGICIAN.

KELLAR Assisted by PAUL VALADON, ENGLAND'S LEADING CONJURER.

NEXT WEEK MAY IRWIN IN A NEW COMEDY WITH MUSIC. MRS. WILSON-ANDREWS, BY GEORGE V. HOBART. Followed by George Ade's One-Act Farce, MRS. PECKHAM'S CAROUSE.

TO-NIGHT NEW NATIONAL MATINEES 8:15 2:15 Extra Mt. Washington's Birthday REGULAR MATINEE SATURDAY Charles "Whomam Franks" WILLIAM GILLETTE In His New Comedy-Play, "Clarice" NEXT WEEK—MISS MAXINE ELLIOTT.

ELMENDORF Next Monday "Norway" I Seats, \$1, 75c, 50c. Now on sale.

TO-NIGHT BELASCO 25c to \$1.50 ALL MATS. 25c to \$1.00 Independent of the Theatrical Trust. MTS. WED., FRIDAY, WASHINGTON'S BIRTHDAY, & SATURDAY. GUY ODETTE STANDING TYLER In the Stirring Drama of Western Life, THE LOVE ROUTE. As presented for six months in New York and Chicago.

NEXT WEEK—SEATS THURSDAY, MRS. FISKE THE NEW YORK IDEA.

CONVENTION HALL, TO-NIGHT. A SOUTHERN GENTLEMAN Will Lecture on The Race Problem in the South, Lyncing, the Cause and the Remedy, &c. Tickets, 25c, 50c, and 75c. On sale at Alton F. Jones' ticket agency, in Topham's, 1219 F Street.

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MRS. ROBERT OSBORN of New York Creator of Fashions for Women of Fashion

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