

GREAT MEN LAUGH

A Famed Comedian Writes About Grover Cleveland.

Richard Croker's Hal-Hal-The Way McKinley Was Nearly Ejected from a Theater for Loud Laughing.

(CONTINUED FROM PAGE 1)

Laughter, while not a very elevated subject for study in the abstract, is very interesting in connection with character studies of famous individuals. I hope it is not too late to say that I believe I have had more opportunities of studying the different ways in which famous men from Grover Cleveland to Richard Croker laugh than most people. The results of my observations which I give here form, of course, impressions produced upon a performer on the stage.

President Cleveland isn't a pretty smile, but his laugh is all right. He smiles like a Chinaman enjoying a big streak of luck at fan tan; the outer corners of his eyes go up and the inner corners go down, both lids are suffused with a sort of flusterous gleam, while a prize pumpkin-like glow fills his cheeks and his lips bow up and are braided tight, as if he was afraid he was going to spill something. His smile isn't far-reaching; it is suspicious; but his laugh is hearty and honest, and if it was not that he has to treat it with a certain measure of dignity it might become a mild sort of wicklin ringer. He was in a box at the Standard theater, New York, one night enjoying a performance, and when in the play a bogus old lady from Brazil began to disrobe in a garden the president threw his head back and emitted a several horse power guffaw such as he must have indulged in unreservedly when he was the sheriff of Buffalo. Unlike most fat men Cleveland doesn't jell when he laughs. His countenance all of the throes of glee and there is no twinkling of his waist band while the spasms of uncontrolled merriment has hold of him.

Senator D. B. Hill, whose laugh was also measured at a recent performance, is another loud laughter when he wants to be. The cartoons which have been printed depicting him in a high white hat with a wainscoting of crape around it give the impression that he is funeral and as undignified as a tombstone, but in truth he has a warm welcome and his hat has as healthy and get-there-ative as any in the land. Still there are some anti-snappers who say that Hill can smile and smile and be a villain still.

Ex-President Harrison isn't much of a laughter. He doesn't throw to any wild extent under the rays of fun. He acts as if the laugh was going to cost him something and he approaches it very cautiously, throwing out a smile for a feeler and then venturing into a flat intonation of his joy that is a good distance this side of being boisterous. Harrison's laugh is a soft, low, throaty sound, and seems to ooze out of a canon. There is too much frappiness in it to be infectious.

Gov. Flower, of New York, has a well-fed laugh. It is robust and resonant and yet there is something decidedly ebullient about it. When you see the governor's face all lit up with glowing good nature between his jolly side whiskers you cannot help thinking that those curly heads with wings that Correggio and those other chaps used to paint.

Senator Peffer laughs right down into his whiskers. So much has been written about the coruscating Kansas wind gatherer that this state senator may be looked upon as a further attempt at comicality in this direction. It is a positive and Pefferian fact. When the senator finds anything to laugh at he bows his head low, inclining it to the right, and lets a gentle, gurgling laugh percolate through and permeate his beautiful and abundant whiskers. It is not a cyclonic laugh and the luxuriant "blow" is not started by it.

Silver Dollar Bland has a high mighty laugh but his backwoodsness has had the corners taken off in Washington and when the first surprise that it expresses at the joke that has provoked it passes away it immerses down to an unspastic diploma a quietude in the fun and lets the rest of the crowd see he is laughing. keep up the rhythmic end of the merriment.

Henry Irving holds his sides when he laughs and tries to make it appear that he is enjoying himself, but he laughs through his nose and there is too much pathos and brogue in his exclamation.

Ellen Terry has a deep and dismal Lady Macbeth laugh. One would think a woman like her had a tinklesome silly very laugh, but she hasn't. Neither has Ada Rehan, who couldn't sing the tenor end of a laughing song if she got forty dollars a note for doing it.

While stage women are on the point of the pen it may as well be said that Flock Allen, of the Empire Theater Stock company, has as cute and catching a laugh as anybody ever had, and she can give it with many variations, while Maude Adams, of John Drew's "The Butterflies" company, is unapproachable in exclaiming a laugh and letting it out of her system in the sweetest and most irresistible of timid and tiny shrieks.

Rev. Charles H. Parkhurst, the vice explorer and all round reformer, is a good fellow and fairly brims over with joviality. There is nothing shad-belled or stigmatically about him. He is as far removed from the sanctified ascetic-

cism of Cardinal Gibbons as the moon is from the pole star. Dr. Parkhurst will slap you on the back when he takes after your health, and if you tell him a funny story he will laugh at it with all the enthusiasm of a schoolboy. His eyes glisten when he tells of the queer things he saw when he went diving for pearls.

Rev. T. DeWitt Talmage has a theatrical laugh. It is in three acts and at points it is spectacular. It begins with a he! he! he! develops into a climactic hal hal hal and de-ments with ho! ho! ho! in the last gust of which there is a facial transformation scene with some responsive red fire from his tensile regions.

Commodore Gerry looks his laughing best when he has his fur cap on and the earlaps are tied under his chin. He is not the orge he is painted. He has quite a sunny nature and really loves children, although he seems to be cruel to them sometimes. Little Zella Saunders, the wee actress, got up an anti-Gerry society and absolutely browbeat him before the New York legislature, but when he was in Paris last summer he paid fifty dollars for a talking doll and sent it to her. He chuckled considerably over the way in which he got even with the child. His chuckle is the best he can do in the laughing line.

Gov. McKinley, of Ohio, is a free-trader when it comes to fun and laughter. He leans back in his chair and roars when anything tickles his fancy. The manager of a New York theater one night heard peal after peal of merriment roll over the audience. Calling an usher he said: "Hunt up that fellow that's laughing so much—he's a professional laughter, I'll bet—and put him out!" "Why, no, that's Gov. McKinley," said the usher. And so it was. He was with Mrs. McKinley and some members of his staff in a stage box. He gave the audience its cue for every laugh in the play.

Tammany Chief Dick Croker takes his two boys to the theater and keeps his eye on them. When they laugh he laughs, and his laugh is not of the smothered variety, but clear voiced and occasionally dissident. Police Superintendent Byrnes laughs are always on stilts. Byrnes is a big man in a big town and his dignity will not permit him to double himself up with hilarity and holler out his happiness as he used to do in the good old days when he was Patrolman Byrnes. His is a condescending laugh with no more comfort in it than there would be in a complimentary ticket to one's own grandmother's funeral.

The Pinkertons are great laughers, though. Bob Pinkerton always has his "lat" with him and a let-it-go-Gallagher on the least provocation. He can be heard in the next county laughing. Billy Pinkerton, who makes his headquarters in Chicago, now sees his world's fair JEFFERSON'S NANNY-laugh entirely. GOAT LAUGH.

He picked it up on the Midway Plaisance, where it was known as the highly-igh-digh. It's the laugh that the jays got who "blew in" their money on this highway of joy. Billy, it is said, uses only one eye even when he is laughing uproariously; the other is roaming around in the crowd looking for crooks.

Joe Jefferson, the comedian, has a nanny goat laugh. He does it best when he is talking to the children in the second act of Rip Van Winkle, but Buzzard's bay is well acquainted with it, and all Joe's friends could pick it out if it was mixed up with a bagful of the quaintest laughs in existence. ETIENNE GIRARDOT.

The Perfect Man. The right kind of a man from Beersheba to Dan I sought with an infinite zest from the end of the east my search never ceased till I came to the end of the west.

His gentle and quiet and plain in his diet, and never gets mad in a crowd; he's a tireless searcher for all kinds of "wicker," and never is boastful and loud.

His modest and sweet, and he gives up his seat if a washerwoman enters the car. If he smokes out of doors then the smoke he outpours always comes from a ten-cent cigar.

On the great Wilson bill he will never talk till you wish he would languish and die. He's in love with his wife and stays so all his life, and praises her pudding and pie.

I did I sought for this man from Beersheba to Dan, I sought from the west to the east, but I'm sorry to say that he didn't come to stay, and he's long since defunct and deceased.—Yankee Blade.

A Minor Consideration. Her Father—Why do you wish to marry him, Grace? Grace—Why, because she loves me. Her Father—But do you love him? Grace—Why, I never thought of that. I have been too much interested in getting him to propose to have time to think of it.—Brooklyn Life.

Two Birds with One Stone. Fanny—You take Dick Foster too seriously. Nothing he says is worth a moment's consideration. Nanny—But he insinuated that I was one of the mushroom aristocracy. Fanny—Humph! He hasn't sense enough to tell a mushroom from a toad-stool.—Judge.

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