

# Charles Frohman Invades the Parisian Field

### Dean of American Managers Will Present Gillette's Plays in French—Marie Doro Is to Have a New Play By French Dramatist.

BY EMILIE FRANCES BAUER.

**N**EW YORK, March 22.—(Special Correspondence.)—The season is very far advanced in the theatres. The plays already laid by Charles Frohman for next season are almost forgotten. This dean of American managers is now in London, having finished his work in Paris, where he arranged for several new plays by those who have already furnished him with successes, and he strengthened the chain which connects the theatrical interests of America, England and France.

Mr. Frohman has made a place in France for the notable American playwright, William Gillette, whose Sherlock Holmes is now running with great success at the Theatre Antoine. Mr. Gillette has been in Paris with Mr. Frohman and together they have arranged for a succession of Mr. Gillette's plays, the next one of which will be "Held by the Enemy," adapted into the French by Pierre de Courcoules, who made the translation of "Sherlock Holmes," and he will also adapt "Brewster's Millions."

Mr. Frohman is waiting for the proper opening to take the entire "Peter Pan" company from London to Paris, and if it comes this season it will be given in English, but next year it will be given with a French company.

Mr. Frohman has closed several contracts, among which is one with Paul Gavault, the author of "My Wife," who is to collaborate with some one who with two writers who will furnish a play for Marie Doro, who made such a success this season in "The Morsals of Marcus."

Miss Doro is one of the most interesting personalities on the stage and much of her success is attributed to her remarkable face. Many a time when the possibilities of facial expression suddenly lift an actor from a small part to a prominent position, and if he be equipped with a fine facial expression he has in his favor something as valuable as, if not more valuable than, many other phases of personal appearance.

Of modern actresses, the countenance of Marie Doro is a striking instance of the extent that an actress may improve upon Nature, and, through effort, obtain a wide range and an exact power of facial expression. Partly in play, partly in earnest, Miss Doro has developed to the full the actor's most effective medium, of Intonation-facial expression. The result is evident. The story of this unusual development is herewith told. It was as a member of the "Little Mary" company that Miss Doro, availing herself of waits between acts, or during the scenes of other plays, got her best practice. In fun, as she equipped herself with another girl at making faces as two children might do. Night after night she practiced at this amusing her friend and being amused at it.

She came to her, unaware, that she could do almost anything she wished with her countenance. This she realized one night upon actually frightening her friend with a look of terror. Thenceforward Miss Doro has given the matter another sort of study and a furtherance of this power. Her methods are these two—to memorize a story, preferably one built of several ideas—reflect upon it and then tell it entirely by facial pantomime to some one who has never heard it. It is not easy to do and in a majority of cases as a means of telling a story it is unscientific, but the method of Miss Doro is a mental exercise and the finest kind of practice for obtaining muscular control of the face. Her second device, in securing elasticity about the mouth is the mastery and pronunciation of certain sentences in Italian, French and Spanish. Careful utterance of even the most complicated from any of the romance languages, which, when well spoken, are articulated and enunciated with a nicety unknown to the average speaker. Miss Doro has proven as valuable to Miss Doro as a skillful management of the countenance, and those who have seen the charming little "Morsals of Marcus" know that she is past mistress in both.

There are dull spots and bright places in nearly all traits and transplants to works and "Toddies" is no exception to this rule. "Toddies" is not an inspiring name, to be sure; one expects something rather more and the character of "Toddies," otherwise "Toddies" has no objection to John Barrymore, is insane enough to satisfy the most exacting. It is a part which takes pure "acting" on the part of the younger member of the notable Barrymore family, as he has a personality and a dignity quite out of keeping with the group baby with which we are entertained in "Toddies." Early in the play Mr. Barrymore did not impress the audience very much, but later he developed a spirit of humor which saved the situation, and incidentally the play.

"Toddies" is hopelessly entangled on the matter of matrimony. Every one he knows is planning to marry him to some one else and the most interested party is a certain money-lender who is keen about having him marry Constance Joblyn, a wealthy heiress. Toddies owes the money-lender a considerable sum, and that is the only way in which he sees the possibility of being repaid. His father on his deathbed further complicated matters by requesting him to marry his cousin, then aged 3, and the mother of the prospective bride pursues him in order that he be not entangled in other matrimonial escapades before the child becomes old enough to consider it seriously. Then there is Mrs. Rowley, who thinks that under the circumstances Toddies will undoubtedly marry her, she being of the "Merry Widow" type.

Mrs. Joblyn, the mother of Constance, is very fond of society, much to the disgust of her intellectual husband, and she arranges an "at home" which he attempts to disarrange by calling the guests aside and advising them that there are reasons why they had better go home quietly and that he will not tell. Toddies is the only one who takes his advice, as it is quite to his taste. He goes home and goes to bed.

In the second act Toddies is in bed, where he is besieged by those who remind him that this is the day for his marriage to Miss Joblyn, but he cannot bring himself to the point of enthusiasm. He decides to "take his bath" and see what he thinks about it afterward. Meanwhile, his aunt, the mother of his "petite fiancée," sees that her only salvation lies in keeping him at home, and therefore disposes of his only suit of clothes. This convinces him that bed is the best place for him, and he plants himself again under the blankets. He is finally induced to keep his appointment before the Mayor, and in the third act he arrives on the scene clad in a borrowed overcoat, his pajamas and red felt slippers. In this costume the Mayor asks him whether he will marry Miss Joblyn, and again he hesitates and slips back home to bed. In the final act, however, Toddies discovers that he really loves her, and he puts the question for himself and from himself. She must have wanted him very badly, because she said "yes," and everyone except his aunt and Mrs.

Rowley was happy. The cast was as follows:

**THE CHARACTERS.**  
Lord Meadows.....John Barrymore  
Booby.....Oswald Yorke  
Freddie.....Arthur Allen  
Hassitt.....Horton Blount  
Doctor Baird.....Louis Massen  
Johnnie.....Charles Walcott  
Chamberlain.....Harry Lifford  
The Mayor.....Armand Corley  
First Usher.....J. H. Crawford  
Second Usher.....T. Challenor  
Interpreter.....J. Browning  
Lady Devere.....Margaret Lewis  
Mrs. Joblyn.....Pauline Frederick  
Constance Joblyn.....Miss Richards  
Cicely.....Louise Reed  
Mrs. Wainwright.....Oliver Rempe  
Pussy.....Virginia Smith  
Maid at the Spring.....Grace Hadwell

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We frequently hear about the playwrights who have trunks full of old and rejected plays ready to spring immediately after the first great success. This is the case with Eugene Walter who became a noted man over night. Walter is the author of "Pald in Full," which is not only playing to the capacity of the Astor Theater but for which waits are selling 12 weeks ahead. From the depth of this trunk a familiar possession of all aspiring playwrights Mr. Walter has unearthed "The Wolf" and after putting a few finishing touches on it, the Schuberts

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