

CENTURY THEATRE NOW THE HOME OF WORTH AND BEAUTY

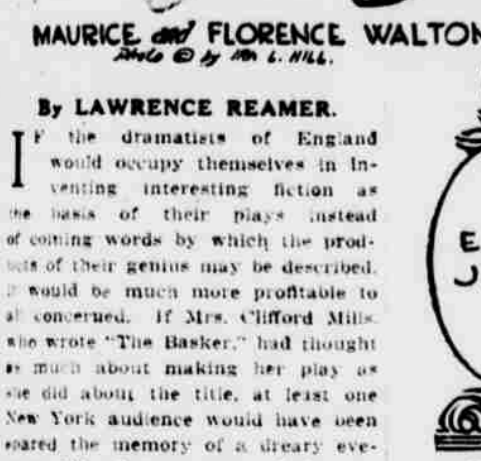


The Century Girl

HAZEL DAWN



WILLIAM FAVERSHAM in "GETTING MARRIED"



MAURICE and FLORENCE WALTON

By LAWRENCE REAMER.

The dramatists of England would occupy themselves in inventing interesting fiction as the basis of their plays instead of coming words by which the products of their genius may be described.

It is pathetic to observe the efforts of capable actors under such disadvantages. When it comes to the attempt to put something into the flat speeches, their success is meagre even in the case of as finished an actor as Mr. Maude, who plays the hero of this amazing piece.

The quality of our American plays is often attributed to the great number of theatres which makes it necessary for managers to accept what seems almost predestined to failure rather than wait for what they know is of superior quality.

THE MANHATTAN OPERA HOUSE—Klaw & Erlanger will begin a revival of their famous old play "Ben-Hur" at this theatre to-morrow night.



ELSIE JANIS

London and now "The Basker" as specimens of contemporaneous English drama, the scarcity of plays over there can be no more deplorable than it is on this side of the ocean.

After having departed for the country with her friends masking as servants, the audience expected that some of the characters in the first act, but that disappeared unless it be that May Kees's slaves may be taken to represent all of it that remain.

When the dramatic force of the story depends on the failure of a wife to recognize her husband, the degree of improbability that characterizes the story is well understood.

THE BRONX OPERA HOUSE—Eugene Walter's play of American life, "Just a Woman," which has been seen in a number of theatres since it was acted at the Forty-eighth Street last winter, will this week be put for the first time before the audiences in The Bronx.

THE PLAYS THAT LAST.

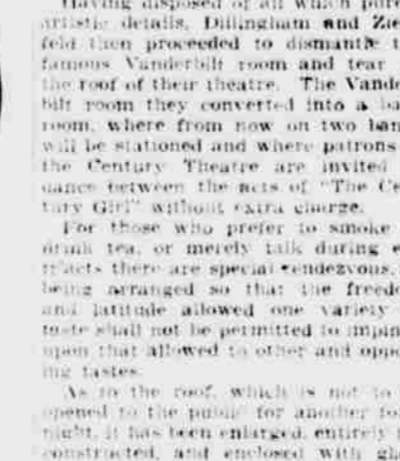
Producers Proclaim the "Survival of the Fittest." The plays that continue in New York are "Treasure Island" at the Punch and Judy Theatre, "Seven Chances" at the Belasco Theatre, "Cheating Cheaters" at the Eltinge Theatre, "Turn to the Right" at the Gaiety Theatre, "The Big Show" at the Hippodrome, "The Flame" at the Forty-fourth Street Theatre, "Pierrot the Prodigal" at the Little Theatre, "Nothing But the Truth" at the Longacre Theatre, "The Man Who Came Back" at the Playhouse, "Sollmann" at the Hudson Theatre, "Arms and the Girl" at the Fulton Theatre, "Upstairs and Down" at the Cort Theatre, "His Majesty Rucker Bean" at the Astor Theatre, "Rich Man, Poor Man" at the Forty-eighth Street Theatre, "Backfire" at the Lyceum Theatre, "Under Sentence" at the Harris Theatre, "Fixing Sister" at the Music Master, "Out of the Music Master" at the Knickerbocker Theatre, "Come Out of the Kitchen" at the Cohan Theatre, "Object-Matrimony" at the Cohan & Harris Theatre, "Major Pendennis" at the Criterion Theatre, "The Basker" at the Empire Theatre, "Old Lady 21" at the Thirty-ninth Street Theatre, "Der Gatte des Frauleins" at the Irving Place Theatre and the Washington Square Players at the Comedy Theatre.

THIS WEEK'S PLAYS.

A New Shaw Play, a Revival and a Musical Piece. TO-MORROW evening will see at the Century Theatre the first performance of "The Century Girl" in which Charles Dillingham and Florence Ziegfeld, Jr., will present a combination of their musical comedy stars and chorus beauties. It will also see the launching of the Dillingham-Ziegfeld project to make of the block between Sixty-second and Sixty-third streets and Broadway and Central Park West the theatrical centre of New York.

Elmendorf Lecture To-night.

Armed with facts founded on personal observation and experiences, Dwight Elmendorf, the veteran travel lecturer, will picture and describe "Mexico and the Mexicans" at Carnegie Hall to-night and again to-morrow afternoon.



MRS. COBURN in "THE YELLOW JACKET"

At the time set for the marriage neither Edith nor Cecil was appearing. Their tardiness gives their relatives an opportunity to attempt to solve their own marital troubles, but without success.

At the Booth Theatre on Monday evening, November 6, William Faversham will present for the first time in this country George Bernard Shaw's comedy "Getting Married."

The play is a musical comedy, and shows a scene in which several of the participants in the comedy sit around a family table and endeavor to construct an equitable matrimonial agreement.

MOTION PICTURES.

Mary Pickford in "Less Than the Dust," the first production in which she appears under her own management, will be the principal attraction at three of the leading motion picture houses this week, including the Strand, the Broadway and the Academy of Music.

"somewhat careworn by an exacting conscience." The guests of the ceremony are limited to the immediate members and connections of the family.

Presented originally at a matinee, the return of "The Yellow Jacket" to New York will receive its first afternoon performance. To-day a matinee performance has been made a necessity owing to the absence of any Broadway theatre available for evening performances.

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THE PLAYS OF THE WEEK

MONDAY—CENTURY THEATRE—Dillingham and Ziegfeld open this playhouse with a mammoth musical spectacle called "The Century Girl."

BOOTH THEATRE—William Faversham produces for the first time in this country Bernard Shaw's "Getting Married," with a notable cast.

MANHATTAN OPERA HOUSE—Klaw and Erlanger have arranged a revival of the famous "Ben-Hur" on a spectacular scale.

LITTLE THEATRE—"Pierrot the Prodigal" will be transferred from the Booth Theatre to continue its run here.

THURSDAY—CORT THEATRE—Mr. and Mrs. Coburn give the first of a series of matinees of "The Yellow Jacket."

HOW TO BE A BABY VAMPIRE.

Juliette Day Tells the Secret of a Theda Bara in Arms. "This baby vampire thing," the boss said to me the other day, "I want you to go up to the Cort Theatre, where 'Upstairs and Down' is playing, and find out if it is anything like infantile paralysis. I want to know if it is catching, how it affects the victim, all those things, you know."

"Yes, sir," I said, "I always say 'sir' to the head of the works. 'I do not like to expose a reporter needlessly,' he continued, 'but we must know if this thing is dangerous, and you are the only man available.' And as a touching farewell he handed me a pair of green goggles. 'Wear these,' he said, 'if you feel yourself slipping they may be of some help.'"

It was with mingled feelings of heroism and anxiety that I went up to the theatre. I was told that I might see the baby vampire after the matinee. At the appointed hour my guide knocked at the door of a dressing room backstage.

"You will have to wait a minute," said a sweet little voice with a lisp. "Hub," I said to myself, "Noting anything about that."

Presently my guide was permitted to enter, and I was told that I might have a seat on the trunk. A big motherly sort of maid was fussing over somebody seated at a dressing table.

When Juliette Day turned around I beheld a young person who looked as if she ought to be home with mother and father, eating the evening meal, small and soft, and round and helpless, with long dark eyelashes and pretty pouting lips, and there was an appealing look in those soft brown eyes when she gazed at me.

WHERE TO DANCE.

FROLIC—Pretty girls, best entertainers, urban settings, dining and dancing at the Ziegfeld Music Hall, Frolic on the roof of the New Amsterdam Theatre.

HERE'S A TITLE IN THE CHORUS.

They Tassally Come After the Beautiful Ladies Retire. Had the Hon. Helen Scott-Montagu been unfortunate enough to have lived some thousand and odd years ago she would, during the absence of her knightly kinsmen in the holy wars, have been embroidering tapestry in some ivy grown English nursery.