



Left—"To-re-a-dor, da-da, ta-ta-tata," — and Margaret Morris enters the Century Grove arena, sans bull, but alluringly costumed as that fascinating, "roll-y o u r-own" girl of old Seville.



Right—The "Jenny Wren" of Juliette Day in "Oh, My Dear!" is a gay and saucy charmer who practises her wiles on the half dozen or more male members of the cast, winding up with a happy concentration upon friend husband.

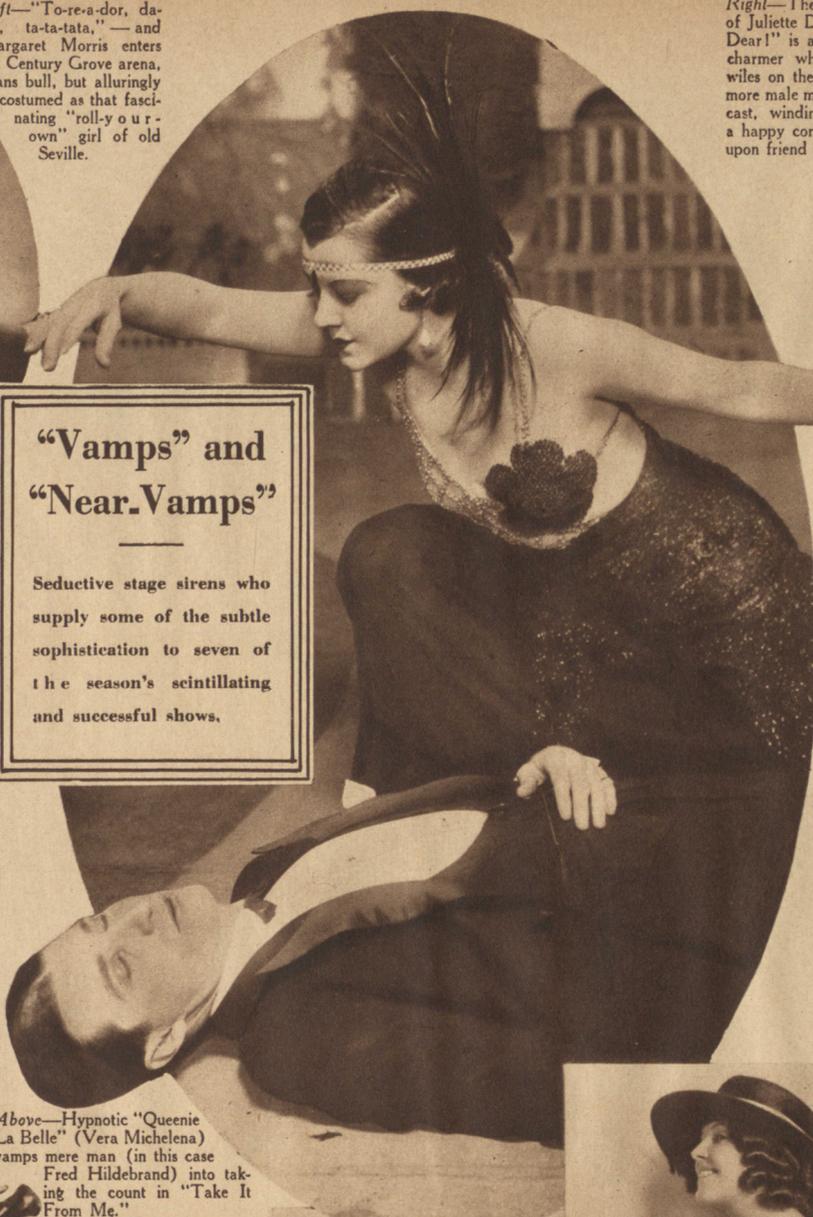
"Vamps" and "Near-Vamps"

Seductive stage sirens who supply some of the subtle sophistication to seven of the season's scintillating and successful shows.

Below—The Madame de Montespan of Mrs. George-Blanche Bates-Creel in "Moliere" is as beautiful as she is treacherous, with a quick wit mere royalty cannot hope to match.



Above—Hypnotic "Queenie La Belle" (Vera Michelena) vamps mere man (in this case Fred Hildebrand) into taking the count in "Take It From Me."

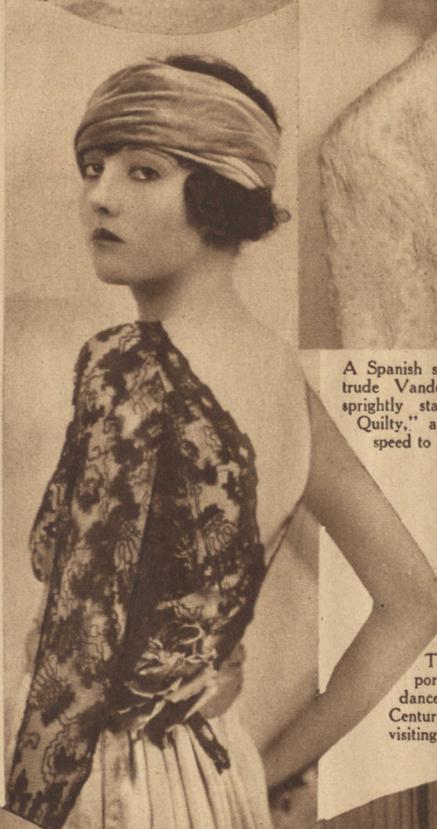


Below—Had Pharaoh's daughter been half as bewitching as her modern counterpart (Evan Burrowe Fontaine at the Midnight Frolic), the chances are Moses would never have left the land of the pyramids.



Left—"An' the dawn comes up" — unnoticed when "Jade," vampishly impersonated by Lillian Tashman, a study in enviable green, whirls through her bit atop the Century Roof.

Above — Kitty Gordon, beautiful siren of the silver screen, strikes a dramatic back-to-the-wall pose and uses a property vase as a hand grenade to repel the movie villain's attack on her hearth and home.



A Spanish senorita pose of Gertrude Vanderbilt, who as that sprightly stage siren, "Arbutus Quilty," adds snap, spice and speed to "Listen, Lester."



Right — Salome, queen of historic vamps — beads, veils an' ever' thing. The famous head hunter, portrayed by May Leslie, dances nightly across the Century Roof in behalf of visiting firemen and others.



"Theda Bara" dissolves from the screen into a living presence, when Nita Naldi gives a realistic impersonation at the Century of filmdom's greatest vamp.



Above—Dumas himself would vote irresistible Gladys Ziegler's impersonation of the fair Camille, one of that flock of near-vamps who contribute so generously to the whirling success of the Century Roof.

"Vera Vernon" (Fay Marble), the vigorous vamp of "The Velvet Lady," in a hopeless effort to prove that three can be company.