

Broadway Notables Meet And Welcome Pola Negri

Knowing Not a Word of English, Noted Polish Film Star Eats Her Lunch In Peace.

If you had been born in Europe and all your life had looked forward to spending a winter in New York—and after you had arrived here you were told that you had to go to Hollywood and stay there—wouldn't it make you mad?

It's enough to make a perfect lady mad.

But the Countess Dombeka registered neither anguish nor despair when the sad news was broken to her, says Karl K. Kitchen in the New York World.

"How is the opera in Hollywood?" she asked in an seriousness, adding, "I hope there is an American Consul there."

To wish her godspeed and a still speedier return from that gelatine suburb of Los Angeles, thirty or forty of New York's best known stage and literary lights gathered at the Coffee House last Thursday noon.

It was a hall and farewell luncheon, for everyone came to say "Hello" as well as "Good-by." But of all the many functions which were given for the famous Polish film star during her brief transit through New York it was the most enjoyable, at least for Miss Negri. For being placed at a table where none of the guests could speak Russian, Polish, Italian, French or German, the guest of honor was able to eat the luncheon in comparative peace.

And it was not until the luncheon was finished that Frank Crowninshield, who had met Miss Negri in Berlin, introduced her to the assembled guests.

It was a distinguished gathering of beauties—male and female—that

he invited to meet the fair Pola. There was Mrs. Lydig Hoyt, for instance—the most celebrated of society beauties. There was Miss Billie Burke. And I am sure Tommie Meighan was there on purpose.

Then there was Alexander Woolcott and George Kaufman—but of course they were not in the beauty contingent. They were more in the beauty expert category, as were Royal Cortissoz and Dr. Arnold Genthe. Dr. Genthe, by the way, showed evidences of the strain he had been under as one of the judges in the recent beauty contest in Atlantic City.

Among the literary and ill-literate lights was Robert Bridges—not forgetting Heywood Brown, who arrived late and immaculate—as usual. And such well known stars as Miss Peggy Wood and Miss Mary Nash and Miss Mary Boland were there, too.

Art also was represented by Miss Neysa McMein, Herb Roth and Tony Sarge and the Spirit of the Dance by Miss Ruth St. Denis. And if theatrical impresarios were few and far between, Gilbert Miller more than made up for that deficiency.

As Miss Negri was brought to the Coffee House by Adolf Zukor, who was on hand to act as interpreter, but whose services were not required, it will be seen that the guest of honor met quite a slice of New York's artistic set at one time.

It is perhaps just as well that Miss Negri doesn't understand much English. Someone might have told her that the opera performances in Hollywood are not quite as good as those at the Metropolitan. And it would have been a shame to have spoiled her luncheon.

NEW YORK PLAYS

By Walter F. Eberhardt.

NEW YORK, Sept. 23.—The Greeks are retreating and the Thespians are coming out stronger than ever. Next week: "Spite Corner," by Frank Craven, with Madge Kennedy; "On the Stairs," with Arnold Daly; Henry Miller in "La Tendresse," by Bataille; and Dillingham will present Galsworthy's "Loyalists."

Of the recent openings, "Dreams for Sale," by Owen Davis, which opened late last week, has already announced its closing.

"Orange Blossoms," which opened at the Fulton, is our old friend "The Marriage of Kitty," produced by Edward Royce after the music for it was composed by Victor Herbert. The fact that Edith Day, the prima donna gives Mr. Herbert's admirers a chance to hear his compositions under really favorable conditions, and Queenie Smith, former dancer and singer of "Just Because," is a stalwart supporter. Alexander Woolcott calls it a play "smartly, judiciously managed with beautiful backgrounds"—and the plot is inconsequential.

Sam Harris seems to have found another early marriage comedy of success in the financial disasters involved in "It's a Boy," by William Anthony Maguire, who wrote "Six Cylinder Love." The title is misleading. The prologue announces "It's a Boy," but thereafter the plot turns to the tortures, misfortunes and final triumphs of the newly married country couple who go to New York. The consensus of opinions, excepting Heywood Brown, who is phlegmatically unmoved, is that the play, while not new or original, furnishes excellent comedy and tried and proven lines.

A sparkling comedy of conventions marks Ina Claire's latest theatrical venture, "The Awful Truth," which is nothing more or less than that the enticing wife, whom the old king is about to marry on suspicion that she is a very wicked person, turns out to be quite virtuous and innocent. Arthur Richman, author of "The

Ambush," wrote it. Bruce McRae is leading man. The entire combination has won press approval and Perry Hammond in the Tribune pays a particularly bouquet to Mr. McRae with the line: "though not perhaps an actor of infinite variety, his charm persists: You never tire of him."

With a stupendous cast, headed by Willie and Eugene Howard, the "Passing Show of 1922" held its Broadway premier at the Winter Garden, running almost three and a half hours. In its present form, the cyclonic outburst of quips, music and dancing leaves an audience breathless with amazement. Cut to evening measure, it should furnish an entertainment of dazzling variety and quality, marking as it does the tenth passing show at the Winter Garden.

Next Week's Shows.

GARRICK—"Her Happiness," a new play by Paul Wittsach, with Emma Dunn, Sydney Greenstreet, Regina Wallace, Alan Birmingham, W. A. Norton, Helen Strickland and others.

BELASCO—"The Winter Garden Unit," "Oh, What a Girl," a condensed musical comedy success, with Klein Brothers, Moran and Wiser, Buddy Doyle, Marie Stoddard, Horton and La Trieka, Manhattan Trio and the Wilson Sisters, Hermosa Joao, Jeanne Steele, Eugene Radding, Irma Bertrand and Donald Carroll.

KEITH'S—Helen Keller; Margie Waldron and company; Joe Browning, Billy Arlington and company; Brown and Whitaker, Macart and Bradford, Robbie Gordene, Carol Sisters and other features.

COSMOS—"The Sidewalks of New York," Bernard and Duffy, in "Let's Go," Henry B. Toomer, in "The Wife Saver," Cass and Mayne, comedians; The Carlos Carliotta Cuban Quartet; Curtis and Devere; Elaine Hammerstein, in "Under Oath."

STRAND—"The St. Clair Twins in 'Stepping Stone,' Grace and Eddie Parks in "Beauty, Ballads and Bunk," Miss Jeanette and the Norman Brothers; Fraser and Bunce in "Similarity."

GAYETY—"Flashlights of 1922," with book by Abe Leavitt, lyrics by William K. Wells and Jack Strauss and music by Melville Morris and Ruby Cowan; cast includes Eddie Shubert, Jack Callahan, Sarah Hyatt, Ann Myers, I. B. Hamp and Eugene LaBlanc.

RIALTO—Victor Herbert, in person, directing the Rialto Orchestra, and Irene Castle in "Sim Shoulders."

COLUMBIA—Cecil B. DeMille's production of "Manslaughter," from Alice Duer Miller's story; with Thomas Meighan, Leatrice Joy and Lois Wilson.

METROPOLITAN—Norma Talmadge in "The Eternal Flame," an adaptation of Balzac's "La Duchesse de Langeais"; support, Irving cast includes Conway Tearle, Ingeborg Cummings, Rosemary Theby, Kate Lester, Otis Harlan and Adolphe Jean Menjou.

PALACE—"The Fast Mail," the screen picturization of Lincoln J. Carter's famous melodrama.

CRANDALL'S—First three days, Dustin Farnum in "The Trail of the Ax," Wednesday and Thursday, "The Song of Life," with Gaston Glass; Friday and Saturday, "The Isle of Doubt," with Wyndham Standing and George Fawcett.

Carter DeHaven, who is now located at Los Angeles making domestic comedies, has stopped production long enough to make a trip that includes this city as well as twenty-seven others, that will take him about five weeks to make. After this trip he will again resume making pictures at the same studio upon his return to Los Angeles.

Afternoon Concert Series. Walter Damrosch, conductor of the New York Symphony Orchestra, will inaugurate the new series of five Tuesday afternoon concerts in the New National Theater on October 24, under the direction of T. Arthur Smith, Inc., with the first production in Washington of Saint-Saens' "Carnival of the Animals." Mr. Damrosch brought the score and parts with him when he returned from Paris. "The Carnival of the Animals" is a highly amusing and original composition in which Saint-Saens characterizes the various animals.

The motion pictures of the City Club's recent outing at the Noyes farm at Silgo, Md., which were shown exclusively all last week at Loew's Palace Theater, were turned over to the City Club last night to become a part of the rather extensive film library the City Club is acquiring.

B. P. Schulberg, president of Preferred Pictures, has announced that when his Tom Forman production of Wilbur Daniel Steele's prize story, "Ching, Ching, Chinaman," is released through the Preferred Pictures Corporation of this city it will be called "Shadows."

MATINEE PRICES 22-38c NIGHT PRICES 36-59c

COSMOS

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Famous New York Comedians Band with Art Laney—Three Dolce Sisters—Flying Russell

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With FRANK ELLIS, Introducing "The Eight English Rackets" and Big Company

With the Great "BADIYA" Luminous Scene

Music Written and Arranged by Walter L. Rosemont

Entire Production Conceived and Staged by George Choss

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The Full Ten Reels of this Stupendous Subject are so Rich in Vivid Drama, so Distinguished in Characterization, so Prodigious in Lavish Investiture, and so Perfect in Entertainment that all Supplementary Film Features Will Be Omitted This Week.

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