

**America Can Hope For Big Russian Film Business**

Trains equipped with motion picture machines and films are being run through Siberia giving exhibitions at each railroad station, according to Julius Kohner, Czechoslovakian cinema authority and publisher of "Filmchau," one of the well known international trade journals, who recently arrived in this country. The soviet government is strongly in favor of the development of motion pictures and is paying great attention to the community effects of "movie" theaters, he says. The Lenin-Trotsky government has encouraged the erection of picture playhouses, which are operated by a commission of the soviet government. There are today some 3,000 picture houses in Russia and more are being added constantly. Mr. Kohner declares that the soviet government has interest in the soviet government. He was officially invited to go to Moscow. He will shortly establish an exchange there to distribute American and European films.

A very large opening awaits American pictures in Russia as trade agreements established between that country and the United States. Virtually no production is going on in Russia, and however fast production may be developed Russia will have to depend upon the American and other foreign producers for several years, Mr. Kohner believes. At present American pictures are being procured from Poland, Italian pictures are being obtained from Roumania and a number of German films are being used.

In Germany production conditions are chaotic, according to Mr. Kohner. Last numbers of inexperienced producers have entered the field, with the result that the German market is swamped with mediocre material.

**Screen Plays and Players**

Mary Thurman, Harriet Hammond, Maude Wayne and Winifred Greenwood are members of the Paramount cast supporting Roscoe Arbuckle in his current picture, "Should a Man Marry?"

Ethel Grandin is playing the principal feminine role in the Metro production, "The Hunch." Five years ago Miss Grandin was a popular screen star. Matrimony caused her retirement.

Betty Compton's second Paramount picture will be "The Woman in the Case," a screen version of Clyde Fitch's well-known stage success of the same title. Penrhyn Stanwell will direct.

Barbara Costello has just made her first appearance in a divorce court. Her marital name is Zimmerman and she wants the ties that bind her to George W. severed. Hubby is a lawyer and a resident of Vancouver, B. C.

Jack Pickford is to make a screen version of that popular stage play, "The Tailor Made Man," which ran for several seasons in New York and on the road. He is now directing his sister, Mary, in "Little Lord Fauntleroy."

Eva Novak is now a Fox star. For many months Eva has been appearing in Universal pictures, but she will be at home in the Fox studio, having been a feature player in the past. Jane Novak is her sister.

The cleverest humorists among our P. A.'s are losing a good bet. The famous Edison questionnaire is material for some publicist to burlesque of course dragging in the name of his company or star or something. We knew they had to come, and three of them did, but as far as humor went they were fierce. The first one that meets with our captious approval will be published. If a good one isn't forthcoming the editor will be compelled to run one of our own, to keep abreast of the times. Go to it, men (or perhaps women).

Screen comedies that made their name in film comedies are still trying to live down their bathing suit reputation.

The British motion picture critics never wax so familiar as to call their screen actors, Doug, Charlie, Wally or Fatty, but always refer to them as Mr. Soandso.

Although Marie Prevost has fore sworn the mermaid stuff on signing as a Universal star, and not long ago burned her bathing suits, Kellermans and Venus photographs in a reform ceremony at Coney Island, she has promised Harry Carey to make one exception in her future. Carey is building a large open air swimming pool on his ranch at the San Francisco canyon. He expects to have it ready in June and will invite all the Universal stars for the first splash. On this occasion Miss Prevost has promised to don the old nautical costume once more and make the first dive in the pool.

Booth Tarkington has completed the scenario for his story, "The American," which he has written as the initial starring vehicle for Miss Gladys Gentry, the Louisville (Ky.) society girl, who recently made her screen debut with Bert Lytell in "The Man Who—?"

"The American" will be the first of a series of specially presented photoplays in which Miss Gentry—"Be starred, designed especially for churches and schools, but especially desirable for the better class theaters, by reason of the fact that their subject will be neither educational or religious in character, but selected solely for their entertainment value.

Lee Moran will have the role of a young prize fighter, Kid Robinson, in his next comedy, "Robinson's Trouseau." The story is by H. C. Wither, whose humorous stories have been featured in Collier's and the Saturday Evening Post.

Another bathing beauty has forsaken slapstick comedy for feature productions. Harriet Hammond, whose beauty has adorned the Mack Sennett comedies, will play an important role in the picture which Roscoe Arbuckle is now producing, "Should a Man Marry?" This production will have two former Sennett girls, as Mary Thurman, formerly with the comedy producer, plays the lead.

**Kate Lester a Grand Dame Early In Career**

By CARMEN BALEEN.  
"My dear, I was a grand dame before I was out of my 20s," said Kate Lester, and her vivid blue eyes twinkled merrily under her stately crown of snow-white hair, as she rocked gently back and forth in the cool shadows of her veranda. "I was a grand dame—but I shall never be an old woman!"

Kate Lester needs no explanation. Movie fans have seen this white-haired patricia in dozens of pictures. Aristocratic mothers, ladies of noble birth, and grand dames without number, she has portrayed in the films. A bulging book of press clippings tells that she was, in her youth, a wonderfully handsome woman, who was leading lady to John Drew, Richard Mansfield, William H. Crane and actors of that class. Yet there she sat, with her vital, blooming complexion, her clear, keen eyes, and her vigorous springy figure, that still has the spry of youth in its movements, and insisted that she had always been a grand dame!

**Popular Leading Lady.**  
"Yes, my dear, my reputation as a grand dame was decided before I had a single white hair!" She turned the leaves of the press book—past old programs of "Nero," with Mansfield; "The Duke of Killarney," with Drew; "Brown of Harvard," "Mrs. Bumpstead Lee," "Judith," "Janice Meredith," and other international favorites of their time.

"Ah, here it is. Dear me, I haven't looked at these for years!" She patted the book fondly with her delicately blue veined hand—one of the few indications, aside from her white hair, that Kate Lester could not still play Acte to Mansfield's Nero!

"I was just out of dramatic school then, playing with Alexander Salvini, in 'Partners.' He asked me if I intended remaining on the stage, and if so, warned me to beware of the 'first old woman' in a play, or looking fearfully at the leading old woman, or 'first old woman' as she is sometimes called, in our company."

**Enters Movies.**  
"Do you mean this one?" I asked.  
"Any one! Beware of her. She is a d—cat!" he hissed confidently.

**MUSICAL NOTES**

Musical America's Guide has just been published by the Musical America company, 501 Fifth Avenue, New York. This is a comprehensive book, including articles on New York's musical managers and how they operate; how to make a New York debut and what it costs; how to make your city a musical center; how to secure a musical education, via the American and Canadian cities, carefully arranged by states, giving information as to population, railroads and hotels, and the names of musical clubs, music supervisors and other items of general musical interest.

Miss Vera Pedersen entertained the mothers and friends of her piano pupils at a musical tea, Thursday, June 16, at her home, 3211 Wright street. The following pupils gave the program: Gertrude Olson, Fern Tyson, Frank Gross, Wayne Edgar, Virginia Jonas, June Coburn, James Nichols, Hester and Betty Nielsen, Ruth Stenner, David Nicklen, Elizabeth Jonas and Frances Nicklen.

The closing musical program of the year will be presented at the United Presbyterian church, Twenty-fourth and Dodge streets, Tuesday morning, June 26. Special organ numbers will be presented by Mrs. Yvonne Kiefer, soprano, for male chorus, special anthem by the full choir and solos by Miss Moore, Mrs. Heath, Mr. Rink.

Mrs. J. Stanley Hill, director of music at the North Side Christian church, announces the last musical program of the season by this choir Sunday evening, June 26, at 8 o'clock. Included in the program is a processionary hymn, "For Thee, O Dear Country," by Noble; an eight-part chorus, "Judge Me, O God," by Dudley Buck and the "Hallelujah Chorus" from the Messiah. Miss Nellie church, soprano, will sing "Holy Father, Thou Hast Taught Me," a women's quartette, consisting of Mrs. Wilbur Baughman, Miss Emma Payne, Miss Myrtle Harris and Mrs. Hershell Brown will sing "Trust in the Lord," an arrangement of Handel's "Largo." Mrs. Joseph Burger will play the piano solo, and Mrs. Hill will sing "Fear Not Ye, O Israel," by Buck, and will also give a musical monologue, "Not Understood," by special request. Miss Jessie Cady is organist. The public is cordially invited.

The Cleveland Institute of Music has issued its 1921-22 catalogue. Ernest Block is music director, Edwin Arthur Kraft, director organ department, Nathan Fryer, Berry Rubenstein and others are included in the faculty.

The following pupils from the class of Connie Paulsen were heard in recital at her home Friday afternoon, June 24: Pauline Lehmann, Helen Silcott, Grace Changstrom, Elizabeth Liltgen, Margaret Wyman, Ruth Riseman, Mary Gibson, Dorothy Lord, Bernice Ferer, Dorothy Davidson, Mary Alice Kirtley, Ruth Swanson, Alice Kiewit, Juliet Weis, Rebecca Segal, Rose Segal, Alice Wixson, Genessa Noble, Elmore Baxter, Vera Pedersen, Catherine Moran, Olga Hillquist, Katherine Elsgbers.

Miss Margaret Judge presents the following pupils in a dramatic recital Tuesday evening, June 28, at the Oakford Music house, 1807 Farnam street: Agnes Bexton, Rose Kaplan, Blanche Blundell, Helen Kubat, Irene Mortensen, Eunice Nelson, Frances Johnston, Marie Sherwood, Katherine Bullock, Lucilla Bern, Dorothy Reuben, Zora Swanson, Doris Haverstock, pupil of Mrs. Baetens, will give a piano solo, a duet will be played by Evelyn Simpson and Elaine Trabonias, pupils of Mae Wetherill.

The interested public is cordially invited to attend.

The Kountze Memorial Lutheran church choir will give at the musical of the season, next Sunday evening, at 8 o'clock, "The Forty-sixth Psalm," by Dudley Buck. First presentation of this cantata in Omaha. John Helgren, director of music; Albert Sand, organist.

As a fitting climax to a successful year's work the large chorus choir of the First Methodist church will render the great oratorio, "The Messiah," on Sunday evening, June 26, 7:45 p. m. Mrs. W. Dale Clark, soprano soloist, Miss Margaret Spaulding is contralto, Mr. Lawrence Dodds tenor, and E. S. Travis and J. E. Carnal bass soloists.

This choir, under the able direction of J. Edward Carnal, has done an unusual amount of oratorio work during the past year, having rendered on various occasions, "The Story of the Cross," by Buck; "The Stabat Mater," "The Seven Last Words," "The Creation," "The Coming of the King," besides numerous selections from other oratorio works. These sacred concerts have all been given without charge and have been very largely attended by music lovers of Omaha.

The First Methodist church is located at Twentieth and Davenport.



Kate Lester.

tially into my ear, and right then and there I decided I would never be known as a 'first old woman,' or a 'd—cat,' either! I would be a grand dame!"

After her long and fruitful speaking stage career, Miss Lester turned to the movies, bringing with her the gift of her unquestionable artistry, and a valuable collection of jewelry, lace, and other art objects gathered during her European tours. So it is that the distinctive personal appointments of her costumes are often from her private collection, as for instance, the exquisite cameo worn by her when she played the first lady of San Francisco society, in "Don't Neglect Your Wife"; the string of pearls which completed her expensive gowns in "Dangerous Curve Ahead," with Helene Chadwick, and the foreign-made watch she frequently consulted in "The Glorious Fool."

**Long Experience.**  
Of all the white-haired women who believe "first age and their white hair sufficient qualifications to play "mother parts,"—and there are many of them who thus aspire—Miss Lester is probably the only actress of long standing and gentle birth—of genuine ability, experience and popularity, sufficient to merit the title by which she is known to filmland—"the grand dame of the screen."

**They Hit The Stage If They Fail In Film Productions**

The present lessening of production of motion pictures with consequent leisure forced upon the screen players, from stars to extras, has given opportunity to the former to try the stage. In almost every case, the experiment has been a success, attesting to the tremendous popularity of the screen players.

Francis X. Bushman and Beverly Bayne found when picture fans turned their backs on them as screen players, and their pictures would not sell, yet vaudeville acclaims them. Carlyle Blackwell's popularity waned when his type ceased to convince, yet fit his said his appearance in vaudeville is a success.

**Barsa Successful.**  
Theda Bara, in spite of a bad play, was a financial success on the stage and made a great deal of money for herself and A. H. Woods. Madge Kennedy, always a wonderful player on the stage, is even a bigger "draw" on her return after establishing herself on the screen. Alice Brady broke records almost everywhere when she appeared on the stage in a play after making good as a star. Little Vivian Martin, a trained stage player, is a success in a comedy on Broadway. We could name a score of others who have also made good.

**How to About Bebe?**  
Mae Murray on the stage, heading a revue, perhaps bearing her name, would be a tremendous stage attraction. Wallie Reid would be a sensation if he ever went out in a play. The same can be said for Bert Lytell, Eugene O'Brien and Tommy Meighan. Several of the women stars, some of whom have never been on the stage, would be a source of undoubted revenue to a stage producer. Ethel Clayton would be worth thousands on the stage. Bebe Daniels would be a draw. Pauline Frederick would find her popularity has been doubled through her screen work. Anita Stewart and any number of other stars would be a big hit.

To our mind every star who has the ability, no matter how great he or she might be, should go on the stage for at least six weeks every season. It would vary the monotony of constant film work, be a relaxation, increase their popularity, and incidentally make a lot of money for themselves.

**Dorothy Davenport Ambitious**  
Dorothy Davenport, wife of Wallace Reid, Paramount star, and a celluloid celebrity when picture-making was in its infancy, is about to re-enter the game.

**Bebe Meant to Attract a Man—But When She Met Two of 'Em on Vacation—Oh, My!**



Great events from small vacations grow. And pretty Bebe Daniels, as a fashion plate at a fashionable winter resort, found herself in a dilemma when she became a central figure in an "external triangle," in "Two Weeks' With Pay," which opens today at the

**Butler Uses a Theory**  
Fred J. Butler, father and director of David Butler, has a well worked out theory when it comes to selecting casts for his son's productions. Prior to his entering the silent drama, Butler, sr., was a well known stage director under the Belasco and Morosco managements.

Now when Mr. Butler casts a new picture he thinks back to the stock days and endeavors to "pick" his types and talent from the ranks of those who were under his direction for the footlight drama. In "Bing-Bang-Boom," the latest David Butler production, Mr. Butler has pressed into service several former stage players, among whom are Carl Stockdale and William Walling.

Claire Anderson has been cast for the feminine lead opposite young Butler and Kate Torrey, well known through her long service with D. W. Griffith, has another important role. Others in the cast include Bert Hadley, Edward Wallack and William Duvaull. Filming has started at the Brunton studios, Hollywood.

**Aesop's Fables At Last Reach Picture Screen**

At last the rich mines of picture material contained in Aesop's Fables have been suitably developed for popular screen use. This interesting and important information comes from Pathe Exchange announcing an arrangement with Fables Pictures, Inc., for the weekly release of a series of "Aesop's Fables Modernized," in the form of animated cartoons by Paul Terry.

The first release will be Cartoonist Terry's up-to-date and comically effective adaptation of the fable of "The Goose that Laid the Golden Egg," which has an honored place in the popular literature of every civilized race and country. It will be followed at weekly intervals by other equally familiar Aesop subjects, of which several scores have been handed down through approving generations stretching back to the golden age of literature and art 500 years before the beginning of the Christian era. The release schedule shows "The Goose that Laid the Golden Egg," followed successively by "Mice in Council," "The Rooster and the Eagle," "Ants and the Grasshopper," and "Cats at Law."

**Others Failed.**  
The obvious vast advantage of the screen utilization of material so universally familiar, and so highly relished, as the fables of Aesop, has been the motive for many attempts to make it effective. Usually they have failed through inability to seize the comic spirit inherent—though seldom emphasized—in these ancient classics in which human conflicts are illuminated in the words and actions of familiar animals. In other instances an attempt at modernization has not been accompanied by sufficient creative invention to make the screen fable-drama complete. The use of mechanical animal figures—since there is no "school of acting" of proved efficiency in the case of ducks, geese, donkeys, roosters, wolves and other inhabitants of barnyard and forest—has seemed to be unsatisfactory.

The cheerful—though, of course, unnecessary, suggestion is made that if any exhibitor's memory proves at fault regarding Aesop's Fables, the matter be referred to the first school-boy of any nationality that comes along.

**To Picturize Swedish Play**  
The world's motion picture rights to Henning Berger's drama, "Syndafloeden," have recently been bought by Goldwyn. Contracts effecting the purchase were signed in Stockholm.

An adaptation of this play was produced in New York by Arthur Hopkins in 1917 under the name of "The Deluge." Although it had only a short run, due to the fact that it was put on in the summer, it was generally regarded as one of the worth-while plays of the year.

The editorial staff of the Goldwyn company has given a good deal of study to the material and believes that it will make a striking motion picture drama.

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