



BRANDEIS STORES



We Present the First Correct Spring Models in the Smartest of All Tailored Apparel

Brandeis is exclusive agent in this section of the United States for those celebrated "Fashionseal" suits.



Brandeis is the only store in the middle west that sells "Fashionseal" Suits. The manufacturers are as exclusive as are the styles in these suits.

THE STYLE ARISTOCRATS

Suits

FOR WOMEN

\$25

"Fashionseal" suits show all the authentic new style features for spring. The new hipless effects—long graceful lines—straight and narrower skirts.



This is a showing that thousands of Omaha women await each season. "Fashionseal" suits are a class by themselves. They are the only suits of distinctly high character that are made to sell at a medium price.



Suits are \$25

Not to be confounded with other \$25.00 suits. They could not be duplicated for less than \$35.00 to \$50.00.

- All the new shades for spring are shown: Banana—Copenhagen—Rose—Reseda Green—Stone Green—Grays—Light Tans—Catawba—Yale Blues—White Serges—etc.—etc.



These eight pictures shown in this announcement correctly portray eight of the many distinctive styles to be found exclusively in "Fashionseal" suits. They were drawn from suits in our own stock.

All the materials used in these suits are woven expressly for "Fashionseal." New plain and striped satin faced soieil, French and domestic serges, mannish worsteds, satin faced bengalines, chiffon panamas, etc.



You are asked to regard this announcement as a special invitation to yourself and your friends to view this style showing of "Fashionseal" suits whether you are ready to buy or not.

\$25

MONEY FOR THE NEW LINE

Englishmen Will Build Omaha-Lincoln Interurban, Says Chessman.

NO STOCK FOR SALE, NO PLAYING

This is Outline of Plan Given by Denver Promoter, Who Says Line Will Be Running in One Year.

"The money is all in the bank for building the new interurban line from Omaha to Lincoln and on to the south Platte country, surveys are now at work, the right-of-way will soon be acquired, work will begin in a short time and we hope to have the line built as far as Lincoln by the first of the year," said E. P. Chessman of Denver, who represents a syndicate of London capitalists, who are investing their money in the United States and who have decided that an interurban line in eastern Nebraska is one of the investments they want.

"As soon as the result of the presidential election was made known last fall the London capitalists decided to invest large sums of money in America. They have bought coal mines and gold mines and now want to own an interurban line in Nebraska. The money for the enterprise is all subscribed and no stock is for sale, although I suppose some stock might be had locally.

"There is no doubt about the project going through. That is all decided. All that remains in the working out of the details such as the best route, etc. It is practically decided, however, to run from South Omaha to Papillion and thence to Louisville and from Louisville direct to Lincoln, making as short a line as possible. An effort will be made to build a line so that the cars can move along at a fast rate of speed and make better time between Omaha and Lincoln than the railroad trains make."

Freight Trains Will Run

"An entrance into Omaha will be secured and express trains will be put on as also will milk trains to bring cream and milk to Omaha. The line has secured articles of incorporation under the title of the Omaha-Lincoln Interurban Railway Construction company. Robert Dreesdow will represent the line in Omaha and Roy Towel, who is now surveying for the line is chief engineer.

The company has not decided upon way of entering Omaha, but several plans are being considered. One is to enter over the lines of the Omaha & Council Bluffs street Railway company under a traffic agreement. Another plan is for the company to buy the new interurban line to Ralston and work on south from that point. The Ralston line already has an arrangement with the Omaha & Council Bluffs Street Railway company for entering Omaha over that company's lines."

KANSAS BAN ON COFFIN NAILS

New Anti-Cigarette Law Catches One Dealer with Five Hundred Coffin Nails Stock on Hand.

TOPPEKA, Kan., March 6.—The Kansas anti-cigarette law went into effect last night on its publication and today a...

cigarette nor cigarette paper could be found in Topeka.

Local dealers were unprepared, for they had understood that the law would not go into effect until May. One dealer had just unpacked a 500 order. Stocks are being re-packed for shipment to the factory.

OLD AGE PAY IN FRANCE

Double Scheme Proposed in Which Employer, Employee and State Will Help.

PARIS, Feb. 25.—A committee of the French senate under the presidency of M. Cuvinois has formulated a scheme for old age and workmen's pensions with which it is understood the government is in almost complete agreement. The scheme is a very complex one and will give rise to long debates in the senate and later in the chamber, but its main lines are clear.

It creates two benefits for wage earners. One is an absolute gift to which they will contribute nothing, while the other is a form of insurance to which they will subscribe.

The first benefit is an annual grant of \$24 which is to be made to all wage earners when they reach the age of 65. The funds from which this is to be paid are to be raised by a tax levied on the employer and a complementary contribution by the state.

Employers are to pay for each of their employees over 18 a sum of \$1.30 a year and 50 cents for each under 18. Only one-tenth of these sums will be payable the first year the law goes into effect, two-tenths the second year, three-tenths the third year and so on, so that it will only be after ten years that the employer will be paying the full amount, and after that year his payments will remain fixed.

It is calculated that for the first year this scheme is at work there will be 120,000 grantees, needing \$2,880,000. The payments by employers are estimated to reach about \$2,000,000, so that the state will be called upon to pay \$880,000.

A well known statistician, Edouard Fusier, reckons that by the twenty-fifth year France will have 1,500,000 of these pensioners whose grants will be paid, \$20,000,000 by the employers and \$10,000,000 by the state.

The second part of the senatorial commission's scheme is an old age pension established by payments made by those interested and by grants from the state. The payments made are to be obligatory, with the option of paying more and so securing a high pension. The amount of pension will depend on the payment made and the age at which the pensioner claims it.

The obligatory payment is 50 cents a year between 15 and 18 and \$1.20 a year from 18 until the pension is claimed, which can be done at the age of 65.

The state undertakes to increase the pension thus assured by a third, that is to say that a workman who makes the obligatory payments until he is 65 will have a right to a pension of \$18, to which the state will add \$12, making \$30 a year. But if a workman is able to enjoy at the age of 65, 24 a year from the employer plus state funds, and \$4 from the workman plus state funds.

This form of insurance, it is calculated, will apply to about 12,000,000 persons. The obligatory payments will bring in about \$4,000,000 a year, but no estimate has been given by the commission as to...

how much this second part of the scheme is likely to cost the state.

The insured will effect their payments by placing stamps on an annual card which each will receive, thereby avoiding the necessity of having the employer deduct the payment from the employer's wages. The commission particularly wished to avoid giving this insurance scheme the appearance of lessening wages, but it has felt itself obliged to insert an article to the effect that if at the end of the year the worker is behind in his monthly payment the employer must, on demand from the state authorities, retain from his wages the amount due.

The senate will take up the consideration of the commission's proposal about the middle of March.

Heart Trouble Causes Death

Coroner's Jury Says Mrs. Sarah Edwards Was Very Ill When She Left Denver.

The coroner's jury, called by Coroner Hickey to determine the cause of the death of Mrs. Sarah Edwards, the young wife of R. C. Edwards of Denver, brought in a verdict Saturday morning that death was caused by heart failure. Mrs. Edwards died Friday morning about 4 o'clock near Fremont while riding from Denver to Omaha to visit Mr. Edward's mother at 413 1/2 Erskine street.

An effort was made on the part of Mr. Edwards to establish the fact that death might have been caused by an overdose of morphine, given by a physician before Mrs. Edwards left Denver, but the coroner's physician testified that Mrs. Edwards was a very sick woman and probably would have died anyway.

RARE ENGRAVING AT FAIR

Copy of Lincoln and His Cabinet Attraction at Elks' Affairs at Auditorium.

Ritchie's steel engraving of Lincoln's cabinet, made in the painting of F. B. Carpenter, made in 1864, and now hanging in the White House at Washington, will be one of the choicest and rarest bits of art work displayed and disposed of at the Elks' fair in April. This engraving is not only a masterpiece, but copies are exceedingly rare, because after a few impressions were made the steel plate was by accident destroyed. The engraving, which has long been in possession of the local Elks, will be placed in a costly frame, and is sure to attract art connoisseurs.

The array of donations now catalogued include nearly 1,000 articles, many of great value, and including variety enough to make the Auditorium during fair time a museum of everything of utility.

The corps of balloonists for advertising purposes has been arranged for and there is promise of a lively scramble when the articles of award which will be carried by each are sought for.

Buffalo Bill, who is a member of the local lodge, is taking deep interest in the fair and has indicated that he will do something handsome in its support. Let The Bee Want Ads do the work for you.

About Music, Musicians and Musical Events



CHICAGO, March 4.—The Mendelssohn Choir of Toronto, Can., has sung in Chicago and has met with instant enthusiastic endorsement and applause. It was a wonderful experience to stand in the foyer at intermission and at close of the concert and to hear the various comments and the singing of Dr. A. S. Vogt's distinguished choir of chorists. "It is the greatest I have heard here or elsewhere." "You came from Omaha to hear this concert—well, I came from Cincinnati to hear it!" "They sound just like a fine orchestra, don't they?" "How do you think they compare with the Siegfried Ochs Philharmonic choir of Berlin?" One venerable enthusiast, with a countenance like the benignant Bishop Bienvenue of Victor Hugo's portrayal, held forth earnestly to a group of admiring friends in these words: "The secret of their work is that each one knows the music himself."

So much for general opinions—the present writer has his own ideas on the subject, which will follow: By way of introduction—what led the musical editor of The Bee to take two or three days out of a very busy week and himself to Chicago? The answer is this: Last summer, the writer, returning from Europe, happened to be relating his musical plans to Mr. George Hamlin, the distinguished American tenor, when the latter said: "If the Mendelssohn choir of Toronto comes to Chicago (as is now probable) for a short series of concerts, don't let anything prevent your attendance; you will be delighted; their work is astonishing."

Knowing very well that Mr. Hamlin is the last one in the world to be hysterical on art matters; curiosity to hear this great body of singers and to study the modus operandi or method of their conductor; hence this visit to the "coming musical center of America," as some Chicago musicians are styling their residential city. And why not? New York is really an European center.

Be that as it may, Chicago has an orchestra and a conductor of which the entire central part of the United States may be aggressively proud. Mr. Frederick Stock, the conductor, is tremendously popular, and he gave a most faithful presentation of the "Egmont" overture of Beethoven. In Smetana's "Bartered Bride" overture and especially in the Symphonic Poem, "La Belle au bois dormant," which is a series of tone pictures descriptive of the story of the "Sleeping Beauty," Mr. Stock showed his strength; his conducting was entirely free and unstilted, and the playing of his orchestra showed many evidences of the thoroughness of the rehearsal. The atmosphere of colorings and shading of the modern Parisian, Alfred Bruneau, as depicted in his Symphonic Poem last alluded to, were brought out most faithfully.

Alas! that Bruno Steindl was not at the first "cello desk!" He and Mr. Gunn, the musical critic of the Inter Ocean, have had a disagreement, amounting almost to a display of temper. Mr. Steindl, having resented a criticism made by the musical critic, refuses to play when said...

critic is present. Said critic rests on his prerogative, and the Inter Ocean must stand by its "Guns." So there you are. The newspaper has its report of the concert, and the eminent Steindl is missing from the goodly fellowship of the violin-cellists.

Orchestra Hall, the handsome home of the orchestra, on Michigan avenue (which stately street is being considerably widened), is a commodious and well-appointed auditorium (marred by fore-shortening perhaps), with a spacious ground floor on the parquet plan; a second floor entirely given up to boxes; a huge balcony going back steep and high, and a generous gallery.

When the concert is just about to begin, a bell rings, and by the way, it rings too close to the beginning—it is practically a signal for the conductor to begin, rather than for the audience to be seated, ordinarily the halls keep late arrivals outside the upper proper until after a number, but some people were seated during one of the choral numbers. Then the house is semi-darkened, the ceiling light and proscenium borders alone being the illuminating factors.

The Mendelssohn Choir of Toronto, about 30 in number, made a beautiful picture, the plain white gowns of the women and the orthodox black and white appareling of the men behind, relieved by the color touch of pink carnations, one of which was worn by each member. The entonation scheme extended also to the orchestra.

When Dr. Vogt emerged from the back amidst woodwinds and strings and appeared on the conductor's platform Chicago gave him a glad and joyous welcome.

Then as one man (or woman) the choir stood, without the slightest noise or fuss, on a quiet signal from the conductor, and the first tones of the saintly old "Credo" of Antonio Lotti began to ring through the echo chambers of the building, as though they were the spirit voices which five half centuries ago first gave utterance to this part of the "Credo." Here were true soft tones, low basses singing with delicacy; pitch absolutely accurate; first basses adding their voices softly but surely, tenors followed by higher tenors, alto by higher alto and so on until the eight part chorus, beautiful in its complexity, was ringing out in glorious volume through the stained glass in an old rose window.

Every eye is on Dr. Vogt throughout each number. Like a Napoleon he stands, and compels results, but the results are obtained quietly at concert, because the plans have been carefully laid out before rehearsal and worked out diligently, unconspicuously, completely. Many of the singers are entirely independent of their music sheets or books and give their undivided attention to the conductor. This was especially true of one bearded "master-singer" in the center of the front row of tenors who sang everything, apparently, entirely from memory!

Now what applause! The entire assemblage (and the house was sold out) burst into tumultuous physical manifestation of the sheer joy it felt upon hearing choral music in its purity. Choral tone is a thing which has been despised, neglected, and...

ignored. Dr. Vogt has awakened it, vitalized it, glorified it. Because the Mendelssohn Choir of Toronto has lived, choral singing will never be just what it was; it will be revolutionized. The Choir of the future will be better and nobler and more glorious, and the Spirit of Music will prevail more mightily because of this organization and its Director.

But what is the secret? Wherein lies the power? What constitutes the difference between the Mendelssohn choir of Toronto and others? There are several things. For example, the conductor has complete attention, because the singers know, really know, the parts; not only do they know the visible notes on the paper, but they are full of the spirit of the work in hand.

And then, a "piano" passage is sung "softly," as indicated, and a "pianissimo" is superlatively soft, as also indicated; the same applies to the treatment of "forte" and "fortissimo." Dr. Vogt develops and attains the various degrees and shades of "f" and "mf," while most conductors give one "merci" loud and soft, or more frequently "loud" and "less loud."

The diminishing of the tones is one of the strongest points of the choir's work, and it is little short of wonderful, especially so when one consciously knows that it is secured by simple fidelity to purpose, constant watchfulness, mental concentration and individual self-control, and not by any spectacular genius or by wondrous beauty of natural voice, choral unaided.

Another distinctive point in the work of the Mendelssohn choir is the solidity of attack, that is, the solid entrance of the entire tonal mass at one instant, and the equally complete manner of ending a phrase, entirely together, be the ending soft or loud. The dramatic fervor which the singers can put into their tone was wonderfully displayed in the favorite old Motet "By Babylon's Wave," when the words "In that day shall thy babes be taken, taken and dashed," were given with tremendous effectiveness, the word "dashed" being slightly dwelt upon with an ever-increasing volume until the final consonants were given with such realism as to almost make one shudder.

This vigorous tone was also vividly apparent in the choral ballad "The Challenge of Thor," by Sir Edward Elgar, and in the "Chorus" and "Final" from "The Meistersingers" by Wagner. In these two numbers the support of the orchestra and organ made them most notable in majesty and nobility.

At the new club, "The Cliff Dwellers," which is composed of leading musical poets, artists and literary men, and which has its headquarters on the top of the Orchestra building, looking with a fine sweep over the waters of Lake Michigan, a reception was given to Dr. A. S. Vogt and the Mendelssohn Choir. It was a very representative gathering of lights in the intellectual firmament. Here the writer had the pleasure of meeting Dr. Vogt, who is so big that he is delightfully approachable, and of telling him what an inspiration he was giving to a Mendelssohn Choir 1,000 miles from Toronto. Talking with some members of the choir and with the ever-

obliging and courteous secretary, Mr. T. A. Reed, it was ascertained that this choir has frequent special rehearsals. Sometimes three rehearsals a week will be called. And at the end of every season the entire Mendelssohn Choir disbanded. The reason for this will appear to every one who has here had much experience with choirs. The material is always of the best kind because the laws of "selection" and "elimination" are observed. Choral singing is rapidly coming into its own, and soon an orchestra can attain to and the choir of the future will be a surprise and revelation as a manifestation of art.

And in that day the name of Dr. Vogt will be sounding loud.

THOMAS J. KELLY.

Musical Notes

A Polish newspaper published in South Omaha, by name "Gwiazda Z Zachodu," has reached this department, and on the front page is a picture of the eminent composer, Frederic Chopin. There is an interesting article about the great genius whom Polish people and all lovers of music everywhere cherish most fondly. Last Monday, March 1, was the 100th anniversary of his birth.

Mr. Jean P. Duffield's new song, which has just come to this office, is entitled "The Spring's Blue Eyes." It has a fresh and refined accompaniment and a spontaneous spring-like melody.

A very interesting song cycle written for four solo voices, "The Garden of Karma," will be given by the quartet of St. Mary's Congregational church, under the direction of Mr. Frank J. Ressler, Thursday, March 11, at 8:15 p. m., in the church auditorium. The words are selected from India's Love Lyrics, by Laurence Hope, and are given in a most beautiful and dramatic musical setting by Henry B. Vincent. The program will consist of numbers by each member of the quartet and a group of organ numbers by Miss Ressler. Part two will be devoted to the song cycle. The following is the personnel of the quartet: Mr. Frank Ressler, tenor and director; Harry J. Johnson, soprano; Miss Minnie Weber, contralto; Mr. William W. Grigor, bass; Mrs. Frank J. Ressler, accompanist.



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