

See Brandeis Stores Big Special Ad on Page 8 News Section

All the Lace Curtains In This Big Purchase Go On Sale MONDAY

BRANDEIS STORES

All the Drapery Yard Goods and Portieres from the Big Stock, on Sale TUESDAY October 25th

Free Exhibition of World-Famous Paintings at Brandeis Stores All this week Be sure to see them.

Omaha Has Never Known Such an Extraordinary Sale of LACE CURTAINS

Brandeis ready cash secured the entire stock of fine lace curtains from a Philadelphia manufacturer at a price lower than the actual cost to manufacture. We also bought an entire stock of real imported lace curtains, which were made for an Eastern retailer, but refused on account of late delivery. This is another one of these cash purchases that have made Brandeis famous all over America. The bargains in these two immense stocks will mean a saving of thousands of dollars to the people of Omaha.

Practically Our Entire Basement Devoted to This Sale---80 Clerks to Wait on You

No crowding--no waiting. You can quickly select the biggest curtain bargains ever offered in any store in America. These curtains are all in pairs, we sell them in pair or singly.

Lace Curtains Actually worth up to \$6 pair, at 1.98 and 2.98 PAIR. Fine Nottingham, filet nets, Irish point, eluny, Scrim and cable nets--worth \$5.00 and \$6.00 a pair.

Lace Curtains Actually worth up to \$12 Pair 3.98 and 4.98 PAIR. Hundreds of pairs of Duchesse, Brussels, Point Milan, Real Arabian, Egyptian and Marie Antoinette curtains in these groups.

Lace Curtains 98c Worth up to \$5 Pair, at Each. From one to five pairs of a kind--positively the grandest bargains of the sale.

All the Lace Curtains Made to sell up to \$3 a pair, at each 49c-69c. Hundreds of patterns, in white, eery and Arab color--worth up to \$2.00, \$2.50 and \$3.00 a pair.

Imported Samples Half Curtains EA. 39c. If these were full size curtains they would be worth up to \$12.00 a pair. There are as many as six of a kind. They go at, each... 39c

Sample Pieces Imported Madras, up to 1 1/2 yards long and worth up to \$1.25 yd.; at, each... 5c-10c. BRANDEIS STORES

All the traveling men's Sample Curtains Many are up to two yards long--go on sale at, each... 15c

800 pairs full size Swiss Curtains Regular price for this Swiss is 85c a yard--on sale at, each... 19c

All the full size Lace Curtains Worth up to \$1.50 and \$2 a pair; some slightly imperfect--at, each... 25c

Lace Curtains Worth up to \$2.00 a pair; hundreds of fine single curtains in this lot at, each... 39c

All the Novelty Net, Filet Net, Scrim, Swiss, Silk-oline, Bobbinet and Portieres go on Sale Tuesday

Curtain All kinds, worth up to 25c each, at, each 10c. BRANDEIS STORES

DEPLORE RELIGIOUS STRIFE

Revival of Bitterness in New York Has Bad Effect.

COMMENT OF A LONDON PAPER

Talk in Episcopal Convention as to "Conversion of Jews" Gives Cause for Some Caustic Comment.

BY D. V. FRANCIS. NEW YORK, Oct. 22.--(Special to The Bee).--A great majority of Americans regard it a pity that the old controversy between the Catholic and Protestant churches should have been revived here as the result of the visit of certain distinguished prelates to this country. Such a controversy is little likely to do good to either party and it is almost certain to revive bitter feelings which have been steadily dying out in this country. The fact that the controversy has not aroused any considerable popular interest is pretty good evidence that so far as the membership of the Christian churches in America is concerned there is no material here for religious warfare.

The London Telegraph speaking of the ideal of the church says: "If the church reviews its progress, or, perhaps, we should rather say, its checked annals, of the last fifty years, it would not be unwise to ask itself how far it has kept to the original idea of Christ--that religion is intended to bring men nearer to God."

"It is just because the endless disputes about ritual and ceremonial observances, the acrimonious controversies concerning prayer book revision, the arguments as to particular decisions of the privy council tend to obscure the primary and vital elements of all religion, that some of those who are most interested in the preservation of the church are victims almost of despair in the pursuit of its history."

"If we are to bring things back to their elements, we must say without hesitation that the first and capital object for which a church exists is not to clothe itself with vestments, or work out an elaborate order of ceremonial observance; it is not even to pretend that it has the key of all knowledge, and that it can unlock all the august and baffling mysterious evidences surrounding the life of a human being here and hereafter."

"Its primary duty is much simpler; it is to make saints, to revive once more, in the midst of an artificial society, what the psalmist called 'the beauty of holiness.'"

ness of the Jew from the Christian, and there was evidence of a large sympathy among clergymen and laymen for the view of Rev. William M. Grosvenor of Mahanatt, who said: "The Jew knows what the Christian has been to him during the centuries. It has not been a history full of joy. He has suffered inquisition, persecution, herding into ghettos. In America for the first time in the history of his race since the fall of Jerusalem he finds an open door, and is doing his best to fit into American institutions. The only way for the Hebrew to ever come into the unity of the church is after he has had a few centuries of Christian tolerance, love, charity and justice."

It was in accordance with these views that the house of bishops decided that the Jews converted to the Episcopal faith may continue the Jewish rites, festivals and ceremonies as historical and racial traditions, provided they do not do it as a matter of religion. Enthusiasm and sense of perspective should go hand in hand in religion as in art. Warm faith cannot but show itself in reason. Calm common sense cannot fail to recognize the perspective when it comes to proselyting. The Protestant Episcopal church means to keep zeal without abandoning common sense.

Public interest in Maryland has been awakened in an ancient little church at Dorchester, on the eastern shore, because of its antiquity and its relics. The church was built in 1680, and still contains an cherished treasure a chalice presented to it by Queen Anne, and a cushion on which the queen is said to have knelt on the occasion of her coronation.

There are a number of ancient church buildings in the east, but the oldest religious edifice in the United States, antedating even the remnants of the Spanish occupation of the Florida east coast, is the old church of Santa Fe, N. M.

This is without question the oldest church in the United States. Its foundation was laid in 1541, and it was used at once, though not completed until either 1577 or 1548.

For this old mission Spain sent a staff of painters and sculptors and donated a bell which was cast on August 3, 1541, or 1542, before Columbus discovered America. This old bell did service in Spain before it was sent to the new world, and still calls the faithful to mass, to vespers and to numerous services that are being conducted regularly in this oldest church in the United States.

Some Things You Want to Know The Theatrical Season

The theatrical season of 1910-11, now fairly under way, gives promise of being one of the most important in the history of the American stage. The recent developments in the intricate strife between the so-called theatrical syndicate and the "independents" have necessitated unusual activities on the part of producing managers, in order to supply the theaters with attractions which will keep the local managers loyal to the interests of one side or the other. As a result, the present season probably will see a new record established for the number of new plays produced. This will be in striking contrast to last year's record, when the smallest number of new plays in five years was placed before the public.

This does not mean, however, that last year was a season of disaster for the theatrical business. On the contrary, there were more phenomenally successful plays produced last year than in any previous year, in spite of the comparatively small number tried out. There were forty-six plays which ran for more than fifty nights in the metropolis, while the best previous record was in 1905-6, when there were forty-four that achieved that distinction. Seven plays last year ran for more than 300 nights in New York, with the best previous records being in 1905-7 and 1905-8, when each had five plays to reach the two-hundred mark.

There are approximately 4,000 theaters in America, exclusive of the moving picture houses. To furnish entertainment for the patrons of these play houses entails the services of more than 200,000 people. The theater, viewed from a business standpoint, is one of the most profitable and at the same time one of the most precarious of modern enterprises. A single success often means a fortune to the producer, playwright and actor, whereas dozens of failures may be swallowed up in the futile quest for a play which satisfies the demand of the public. "What the public wants" is an unknown and unpredictable quantity until the play is produced. Paul Armstrong, one of the most successful of the younger American playwrights, in a recent statement declared that one success in six is a liberal estimate of the odds against producer and playwright. And yet each of the failures represents a large initial outlay on the part of the manager, as much labor and as many brain throbs for playwright and actor as the one success.

A drama or a farce comedy will cost the producer anywhere from \$5,000 to \$20,000 before the first trial performance. In recent years the public has become very exacting in the matter of stage settings. The canvas drape, the dummy mirrors, the book cases pointed on the "back drop" are no longer tolerated in the first-class theaters and the "properties" for the most unpretentious plays mount into a thousand or two dollars. In the matter of costumes, the gowns worn by the women in a "so-called" comedy represent a small fortune to the producer.

failed to please the public. Some of these are absolutely new, for many a failure has not lasted more than six days. From these stage houses frequently come second-hand stage settings for plays about which a producer is not optimistic. In such cases, of course, the cost of production is materially decreased. There was a case on record last season where a young manager who possessed great energy and no capital was able to try out a new play at a cost of \$500.

In producing musical comedies the same general principles apply, the chief difference being a larger expense. The most unpretentious musical comedies cost the producer from \$15,000 to \$20,000, while the more elaborate ones represent an expenditure of \$50,000. The expense of maintaining a large company and transporting it over the country is also much heavier, so that the profits gained in this field of theatrical endeavor are seldom as large as in a dramatic success. In answer to the natural inquiry why all producers do not band their efforts toward dramatic productions, it may be said that a musical comedy failure, or "flop," is seldom hopeless. It can be made over, doctored, revamped, the jokes culled and rewritten, new musical numbers interpolated, comedians changed and attractive dances added. Any or all of these first aids may be applied and a seemingly hopeless disaster turned into a great money maker. Several years ago a musical comedy called "A Knight for a Day" was produced on Broadway and was one of the big successes of the season. It was the same musical comedy which had failed three times previously under different titles. With the drama and the comedy at the case is different. In these plot and situation are vital and, as they are the foundation of the entertainment, the changes which can be made are usually of a superficial character, so that the task of regenerating an unsuccessful play is generally a hopeless proposition.

Before a theatrical entertainment can prove a profitable venture in the smaller cities of the country it must have had a New York hearing and must bear the stamp "Broadway success." Plays which visit cities adjacent to New York before their metropolitan run are disregarded. The same plays returning to these cities after a six months' engagement on Broadway do a land office business. It is essential to the success of a play that its playwright should go into New York under the most favorable auspices. Hence the custom of "trying it on the dog" that is, giving a few trial performances in the smaller communities so that author and stage manager may see what points may be strengthened, what lines eliminated, what actors replaced. Weeks before the opening on Broadway the billboards and the newspapers of New York announce the coming attraction. Anywhere from \$1,000 to \$2,000 is spent on advertising a play before its first performance in New York. After the first night, if the material seems promising and the need for an initial impetus is discovered, a manager will spend as much as \$1,000 for a page write-up in a single New York newspaper.

In the preparation of a dramatic offer-

ing, from two to three weeks' rehearsal is required. For the musical shows the period of preparation runs from six to ten weeks, the latter requiring more time on account of the intricacies of groupings, of ensemble dances and of mastering scores as well as lines. During these periods of rehearsal neither the stars nor supporting players receive any salary. Only the stage manager and the musicians receive money for the preparatory labor and, of course, the stage hands. As a rule the rehearsals are conducted in halls and over stores and there are no stage hands to be paid until the final days of work in the theater. Until a short time ago a producer could engage men and women for his musical show and have them rehearse up to the very day of the first performance and then dismiss them with the explanation that they were not suited for the parts. Recently, however, this condition of affairs has been improved for the actors. Now a producer or his stage manager must decide after four rehearsals whether he considers a man or woman desirable. After the fourth rehearsal the star of the company or the most humble "broiler" chorus girl has the legal right to expect to take part in the first performance. If the producer discovers too late that a member of the cast is not suited to the part, he can discharge that member, but only by paying the unsatisfactory one two weeks' salary.

In still another way the law recently taken steps to protect the members of a theatrical company. A few years ago the great club held over the heads of the chorus girls was the fine. Five minutes late at a rehearsal might mean anything from \$1 to \$10 fine, while a hole in one's stocking at a public performance, a rip in a skirt or a giggle while on the stage might mean a \$5 reduction from the \$15 or \$25 weekly stipend. These measures were taken at the discretion of the stage manager. Today the courts have held that a manager may fine the members of his company, but the money is not lost permanently to the offender. It must be kept in the company's safe and at the end of the season, or when the fined member leaves the organization a demand upon the treasurer for a return of all monies withheld must be complied with. Thus the fine today is nothing more than a savings account for the players.

The playwright's outlay in brains does not bring him so large a monetary share in the success of his play as the producer receives, but his profit does not entail the same amount of worry and the harassing details of managing a company of highly excitable and high strung people. A young playwright without a reputation receives anywhere from 5 to 6 per cent of the weekly gross receipts of the box office as a royalty, while dramatists, who are in a position to dictate terms with the producers, often receive as high as 10 per cent of the proceeds. The sliding scale for royalties is becoming universal--a small percentage on the first few thousand dollars per week, a larger percentage for greater drawing power and finally a princely royalty if the play makes \$15,000 or \$20,000 a week.

These possible profits are the lure which floods every manager's office with hundreds of thousands of worthless manu-

It Would Be Wise to select your Christmas gifts now and have them laid aside before the rush. We have a nice stock show you this year--Watches, Diamonds, Cut Glass, Silver and hundreds of other beautiful pieces to select from.

Spend a few minutes in our store. Look for the name. S. W. LINDSAY, Jeweler 1516 Douglas Street

BARNARD GIRLS' KINDLY ACT

Seniors, at Sacrifice of Luxuries, Aid Blind Student to Finish Course.

Through the generosity and self-sacrifice of her class mates, the Barnard seniors, Margaret Hogan, the blind student, who expected to begin her career as a bread-winner soon, will be enabled to remain for her fourth year at the college to complete her course and win her A. B. Four hundred and fifty dollars to cover her expenses have been placed in the hands of the girl. As a performance in high finance it has no equal in Barnard student annals, relates the "New York World." The money was raised in three days and saved Miss Hogan to the class by a margin of forty-eight hours. How was it done? Ask the girls who went deep into their monthly allowances, cutting down all supplies to the bare necessities. Ask the girls who commandeered certain sums from certain wealthy relatives and friends. Ask those that gave the small contributions which contained in generosity all the value of the large subscriptions. It was a deal in raffle and eloquence and loyalty which does great credit to the class of 1911.

It was just before the beginning of the present season that Miss Hogan learned that the fund for her support had been exhausted and that she would be expected by the friends who had forwarded her progress to provide for herself. While she was already well equipped as a teacher her failure to complete her course and the absence of a degree made it necessary for the blind girl to look for a lesser position than the one she had hoped to take. Her plan had been to become an advanced teacher of the blind, history being her chosen subject, and to teach from the college standpoint. Miss Hogan, however, bravely set about obtaining the post that must be open to her under the altered conditions and arranged to take a place as a teacher of blind children in an institution. She had kept her trouble to herself, and the seniors only learned the secret last week. There was an instant call to arms, and now Miss Hogan is the happiest girl on College Heights.

WHAT LOVE OF FLOWERS DID

In Gratifying His Invalid Wife a Poor Missourian Founded a Fortune.

The love of a flower for an invalid Missouri woman has resulted in the establishment of an industry which keeps scores of people employed and the sales for which amount to more than a third of a million dollars a year, relates the St. Joseph Gazette. A plain Missouri farmer, almost penniless, founded the industry which made him the best known resident in Cass county and which enabled him not only to distribute flowers among the poor, but which gave him an income which he expended largely in benevolent work. The latest reports from Jefferson City of the nursery products of the state include flowers, and shows that Cass county shipped last year nearly 800,000 pounds of flowers, worth nearly \$600,000. About forty years ago G. M. Kellogg went to Pleasant Hill, Mo., with an old wagon and horse and his invalid wife. He was almost penniless. He decided to remain near the little town. His wife could do but little work. To please her he planted a flower bed. The roses and the carnations bloomed and spread their perfume around the cottage of the Kelloggs. They were greatly admired. Some persons were found willing to pay for the flowers cut into bouquets.

This put the idea of raising flowers for profit into the brain of Kellogg. He met with success almost from the first. Before long he had an acre under glass, and when he died a few years ago he had the largest greenhouse west of the Mississippi, with immense sales. And the business continues to grow. The love of a woman for a flower and her husband's love for her builded one of the unique business enterprises of Missouri. The Kellogg income has been spent largely in philanthropic work, blossoming in good deeds. It is a case where commercialism founded on sentiment has brought gratifying results. Dyspeptic Philosophy. After a man gets used to being a martyr he seems positively to enjoy it. It's a well trained conscience that can be made to speak only when it is spoken to. Friendship demonstrates that two persons can get so thick they can't see through each other. Some people seem to have an idea they could give inside information to the recording angel. Every man who is the architect of his own fortune doesn't always succeed in getting the sun in every room. It doesn't require very much encouragement for any woman to make love-to herself.