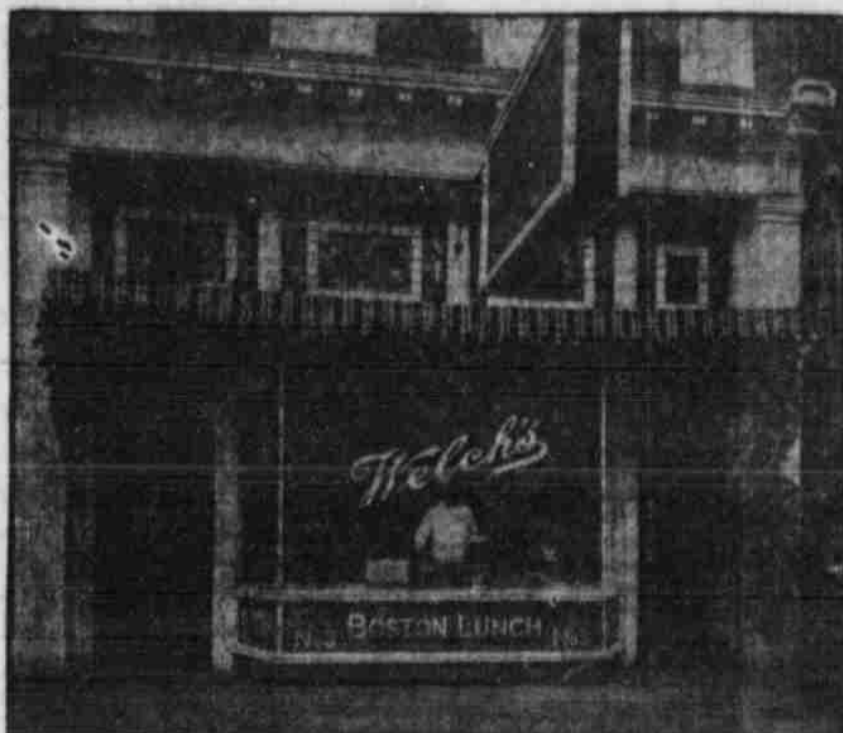


His Own Farm, Grocery and Market Enables One Omaha Restaurant Man to Make Money on One Cent Profit Per Meal

The new movement over the country, under the name of "Safety First," has taken hold with the public quicker than any progressive idea advanced in many years. Few people give any further thought to the "Safety First" than that it applied to safety of life or limb from accidents. Yet no other safety movement is as important as that which concerns the food we eat and the liquids we drink. Mark Twain's saying that, "If water were only black and all other liquids uncolored, it would be easy to detect adulteration," shows that Mark was a "Safety First" and Pure Food enthusiast.

The people of today are better educated in foods and diets than ever before. The man who formerly gulped down the biggest dinner he could get at noon, and then tried to do business afterward, could not compete with the up-to-date business or professional man who goes to the cafeteria or dairy lunch, selects a light, easily digested meal and returns to his duties clear-headed and comfortable.

Did you ever try to read your paper or book after your heavy Sunday dinner? Recall that in a short time you became sleepy, and it was only



1418 FARNAM STREET

The places owned by John W. Welch have demonstrated the demand of the public for the newer requirements. From one place in Omaha, started about eight years ago and feeding a few hundred a day, to four places feeding thousands, is the best evidence of their popularity. Mr. Welch's places in other western cities show the same great success.

That the Welch plan gives the customer better food and better service than any place operated individually is to the gain of the customer. It is reasonable to believe that with eight places of business, for which some

goods are bought in carload lots, that Mr. Welch can buy high quality foods at less money than the small buyer can buy even inferior foods. The best of food is required for his trade, though prices are low. This is one benefit of the Welch system. To provide fresh eggs, poultry and vegetables, Mr. Welch maintains a model farm at Cherrycroft, his fine country home near Benson, Neb.

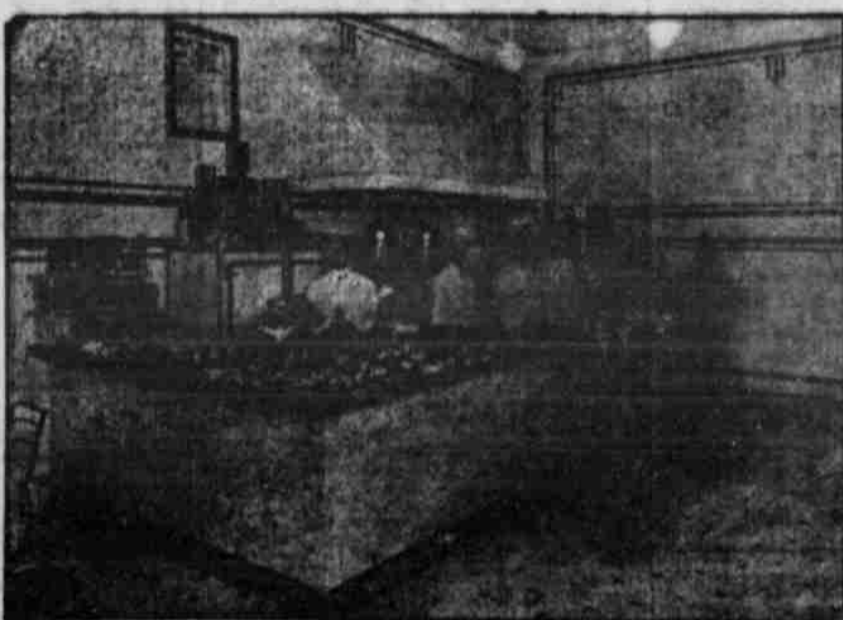
His automobile truck makes daily trips to and from Cherrycroft with produce. An expert poultry man has charge of his flock of Single Comb White Leghorns, numbering at times over 5,000 head. Also a fine flock of Indian Runner ducks. An experienced gardener gives exclusive attention producing garden truck, both in the open and under glass. At times there are over a dozen people employed on the place. The home is very modern, with electricity, its own water works, own intercommunicating telephone system and other features found in the best city homes. The latching is always out for visitors. Someone will show you all over the place any time of the day you go there. Cherrycroft is about a mile and



219 SOUTH 16TH STREET

by a distinct mental effort you could continue? Do you know why? Whenever Nature requires special activity in any part of your system she sends an increased blood supply there to stimulate greater activity in that organ. When your stomach is full, increased activity of the entire digestive organization is necessary to produce those digestive fluids which prepare the food to enter the blood. Therefore, all the blood that can be drawn to this department is sent there. There is less blood in the brain. It becomes sluggish and you are sleepy. Now you can compel this blood to remain in the brain by concentrating your thoughts. If this is done, digestion proceeds unobstructed and you have "indigestion." It formerly was said that the Americans were a nation of dyspeptics, and I have given you the reason.

The advent of the Boston Lunch form of service has greatly changed this situation. One of the leading medical journals says in effect: "When you pause before an array of temptingly displayed, well prepared food your instincts will select what you need much better than studying a bill of fare." Now you can see the most intelligent and successful professional and business men and women in these places every day. They are the men who know what they want, and get it.



INTERIOR 1418 FARNAM STREET



1406 DOUGLAS STREET

a quarter northwest from the Benson postoffice on Military Road.

Mr. Welch maintains his own grocery, market and bakery, from which all his places are supplied as required. Mr. Welch believes that people can eat at his places for less money than they can prepare the same class of food at home, on account of his ability to buy for less money in quantities. Mr. Welch says: "I figure so close on how much I can give a customer for his money that if I could clear one cent above all expenses on each customer I would be satisfied, as I am feeding 10,000 people every day. This requires more meat, groceries, etc., than many small cities."

Cleanliness and Service are the watchwords at Welch's. The tile floors and side walls, marble counters, etc., are not put in for show, nor to get cheap trade. They are there for their sanitary qualities and to please the intelligent trade who patronize them. If you are not eating your meals in one of Welch's places you are not getting the best for your money. These four places, the Quickerv Cafeteria, in the City National Bank Building, and the Boston Lunch Rooms at 219 South 16th St., 1408 Farnam St. and 1406 Douglas St., are the only Omaha places with Welch Service.

MUSIC

BY HENRIETTA M. REES.

HOFFMAN, who has long been known as one of the greatest pianists of the world, recently gave two recitals in New York City. When he played at Carnegie's hall, before the concert was two-thirds over the people began to leave their seats for the exit in droves, and a goodly portion of the audience left. At another one at the Metropolitan, the house was jammed, when from their impatient applause the people could not get enough of him. He played in Musical America, points out as the reason for the difference, that the trouble was not with the pianist, but with the program. At the Carnegie hall concert he played a Beethoven sonata that lasted forty-five minutes, and followed by fifty-five minutes of uninterrupted Schumann. As a result he not only tested the endurance of his audience, but exhausted it. If a long program of this sort would exhaust a New York audience accustomed as it is to good music, and a great deal of it, it only goes to show that other artists as well should be very careful not to wear out the audience with too many heavy numbers, or those that are long drawn out. If one of the greatest artists in the world is liable to fall into this error, one who has always stood for "Art for Art's sake," is it to be wondered at that others may occasionally err in the same direction. As it is justly said, the public is to blame in the majority of cases, as its adulation tends to make one lose all sense of what is possible and endurable in art. Mephisto also recalls that it was through the generosity of some wealthy New Yorkers that Josef Hoffman has become the great artist that he is. He came to America a child prodigy, and was immediate success at his debut at the Metropolitan. He became a popular favorite, Mayor Strong, at the instance of some society for the protection of children interfered with his tour and the boy returned to Europe, enabled to do so and to finish his career, through the public spirit and munificence of these New Yorkers, who raised a sum of money between \$6,000 and \$8,000. Thus he became qualified to improve the old saying that juvenile prodigies never amount to anything in later life.

In the Opera appears a "Critique of Critics," by Lawton Mackall, in which are found the following remarks upon the listener to music:

One cannot listen to more than a certain amount of music within a given length of time; a point is reached where listening becomes intolerable. Listening is the receiving of a sensation, a stimulus from without; and the nervous system, after yielding to it for a normal length of time, rebels—its enjoyment ceases. It is this fact of making a passive submission to sensation that makes listening a pleasure of such limited duration. The very person who, as listener, finds

a twenty-minute sonata rather long, might practice with rest on that same composition for two or three hours. Oratorios and symphonies are never as long to the performers as they are to the listeners. The performer is active, creative. (No preacher was ever bored by the length of his own sermon.) The sum of the whole matter is that while professional musicians can perform and practice music for many hours with undiminished interest, professional critics cannot listen hour after hour without growing stale.

He speaks of the hurried life of the critics in the large cities, when it is sometimes necessary to attend several musical affairs in a single night. He speaks of the sincerity of the critic, who as a rule is very conscientious, and tries to make his criticisms as interesting and instructive as possible, and of the quality of the ideal critic as breadth of musical ideas, patriotism, a careful listening ability and clear thinking independence.

The following from the New York Herald gives a good idea to the general reader of the trend of the music form known as the oratorio:

Choral music, which a few years ago seemed doomed to die a natural death, is prevailing through a period of change not widely differing from that which the opera experienced a few decades back, and it is not unlikely that the same interest, such as existed in the past in the singing of large choral works, again will be in evidence. Few of the present day composers whose art is the judgment of the world has placed in the front rank have spent much effort in this direction. Opera, symphonic music and songs are taking up their time and they are putting their best energies into developing harmony and experimenting with instrumental color.

If the opinion of the English is taken, Edward Elgar is among the favored few, but without going into that question, he at last has been instrumental in bringing about a change that may revive the oratorio. Formerly the oratorio was a succession of recitatives, arias, duets and choruses, written without much thought of unified connection, each number being complete in itself. The music was of a cold, pure type that seemed suitable for expressing religious feelings.

But today it is different. Just as the opera has changed from a collection of detached songs and choruses to real unified music drama, so the oratorio is developing along dramatic lines. Not only are the texts becoming more connected, but all of the characteristic features of modern music are being utilized. Things that once would have seemed irrelevant are now in common use with the writers of oratorios. Realistic orchestral effects, colorful descriptive music, harsh harmonies, rapid successions of modulations, sharp contrasts and unusual rhythms are being turned to good account.

Lovers of Elvin will be interested in the "Life of Eitelbert Nevin," recently published. This was compiled from his letters and his wife's Memories by Vance Thompson. It has been favorably spoken of throughout the east, and Musical America devotes a page to a review of it. It is "the life story of a pioneer in American musical composition, a poet whose verses were crystallized into lovely music," and which has its place among those things which America has accomplished in art. It is a friend's tribute.

and adds a book of much interest to the biographical literature of music.

That the shape of the hands has considerable bearing upon the playing of a pianist is without question. According to G. Mark Wilson in the Musician, De Pachmann has the smallest hands of the famous pianists. They are rather odd in shape, the body of the hand being long and narrow, while the fingers are short and thick. De Pachmann asserts that pianists with short fingers have greater command over the volume of tone, style of touch, rapid execution, etc., on account of the decreased though steadier leverage which they of necessity must adopt. Evidence of great muscular development is at once apparent in the hands. This is particularly noticeable when viewed from the side. The wrists are large and powerful, but, like the fingers, are as flexible as finely tempered springs; springs that act in perfect harmony with the pianist's mind.

Musical Notes.
The Trinity Cathedral Festival choir presents for the first of a series of four musical services "The Holy City," a sacred cantata composed for the Birmingham Musical Festival by Alfred H. Gaul, at the cathedral Sunday afternoon, December 8, at 4 o'clock. The Festival choir is a well balanced chorus of about fifty picked voices under the direction of the cathedral organist, the organist of St. Paul's church, Council Bluffs, being the accompanist. The cantata has been in preparation for ten weeks and will

Darktown Drummers Rehearsing for Revue



Miss Joe Lyman

F. C. Thomas

What is termed a musical revue, entitled the "Darktown Drummers," is to be produced at the Brandeis theater on Monday evening, December 22, and is now in full rehearsal under Musical Director Ernest A. Reese and Dramatic Director F. C. McDonald. As is indicated by the revue, the talent will be drawn entirely from the membership of Omaha's United Commercial Travelers' association. It is going to be an elaborate affair. The "Drummers" will have a chorus of fifty male voices, which will be assisted by

Burger, Robert Edwards, A. D. Clover, Donald Lyle, Fred Curtis, Joe Harding, Milton Barnstetter, Lawrence Harrington, Ferdinand Vost.

Cause for Damages.
"Say, Tom," said Jack, "did you know that Bill was going to sue the company for damages?"

No, you don't say!" was the answer. "What did they do to 'im?"
"Why," explained Jack, "they blew the quatin' whistle when 'e was carryin' a 'eavy piece of iron, and 'e dropped it on 'is foot."—Lippincott's Magazine.

Father's Ultimatum.
The father of a large family of children was trying hard to read the evening paper.
"What's that terrible racket in the hall, Martha?"
"One of the children just fell downstairs."
"Well," he replied, turning over another page of the paper, "you tell the children if they can't fall downstairs quietly, they'll have to stop it."—Judge.

Humoresque.....Tschakowsky
Serenade from Faust.....Gounod
Cavatina from "Barber of Seville".....Rossini
.....Mr. Carnal.

Miss Luella Allen gave a recital in her studio, Boyd theater, Saturday afternoon. The following took part: Miss Hoffman, Miss Rowland, Miss Spanton, Madeline Schneckensberger, Ernest Lougren, Jane

Humoresque.....Tschakowsky
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Humoresque.....Tschakowsky
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Cavatina from "Barber of Seville".....Rossini
.....Mr. Carnal.

Miss Joe Lyman and Sidney Powell. Competent comedians will cover the lighter assignments in the first part. In the first part C. E. Allen, J. E. West, F. C. Thomas, Frank Maxwell, H. H. Noar, O. C. Peterson, H. Peterson, J. H. Martin, H. E. Greening, J. R. Olson, I. W. Pope, J. W. Smith, Jerome Litch, F. W. Miller, J. C. Cunningham, W. W. Watt, M. W. Watt, George W. Long, Martin B. Harris, J. P. Nystebush and Charles Hopper. Rehearsals are being held at the banquet hall, Paxton hotel, every other night.

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