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HAYDEN BROTHERS

The Greatest Sale of Musical Instruments Ever Held in Nebraska is now in its second week. This great sale, which started last Monday, consists of

THREE GREAT STOCKS

Our Own, the Largest and Best Assorted Stock of Pianos and Musical Instruments in the West. The Entire Stock of the Omaha Piano Player Co., 1518-1520 Harney Street. The Wholesale and Retail Stock of the American Talking Machine Co., 515 South Sixteenth Street.

Never before in the history of the Musical Instrument business has this sale been equalled. Never has it been equalled in the amount of goods sold.

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Never has it been equalled in the number of homes beautified.

Never has it been equalled in the low prices asked.

Our stock was and IS THE LARGEST in the state, and although we have sold more musical instruments than all our competitors combined in the past week, we still have the largest and best assorted stock in Nebraska. We have at the present time bargains in Pianos, the output of twenty-three different factories. All are in the latest styles of cases and designs. When you purchase a Piano in this, the

GREATEST PIANO SALE

ever held, you receive the guaranty of the manufacturer, as well as a guaranty from us. A beautiful Scarf and Stool free with every Piano. We are the leaders in low prices. Our Pianos are leaders in style, workmanship, durability, design of cases and sweetness of tone qualities.

The three stocks consist of the following: Pianos, Interior Piano Players, Organs, Music Boxes, Talking Machines, Talking Machine Records, Piano Player Music, Sheet Music, Guitars, Mandolins, Violins, Accordions, Cases for all kinds of instruments and everything pertaining to musical merchandise.

Glance over the following list and see if there is not something that would interest you.

One Upright Chickering & Sons—walnut case	\$175	One Upright Kimball—oak case	\$135	One Upright Fischer—walnut case—used for concert	\$150	One Upright Smith & Barnes—walnut case	\$162
One Upright Emerson—mahogany case	\$155	One Upright Schaeffer—mahogany case—slightly used	\$125	One Behr Bros.—ebony case	\$135	One Upright Gabler—mahogany case	\$165
One Upright Vose—walnut case	\$147	One Upright Price & Teeple—golden oak case—rental for shirt time	\$167	One Upright Franklin—mahogany case—used nine months	\$175	One Upright Sample Piano—new case	\$110

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If you have not taken advantage of the great Half Price Sale on Talk-O-Phone Talking Machines and Leeds, International and Zon-O-Phone Records, 10 and 7-inch, you will find them all gone very soon. This cut price will only last during this sale. Send for catalogue.

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We also have the Victor Records at the regular list price, of which we carry a full line, in 8 and 10-inch; also Melba and Red Seal. We also have the foreign records in all languages. Call or write for samples of the Mellowtone Needles. They save your records and melow the tone.

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and including \$50 worth of music with each player. The Cecilian Pianos, with Interior Player, won't last long at \$385

\$50 worth of music free.

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There are still nearly 3,000 rolls Piano Player Music, suitable for nearly all makes of piano players, 30c to 50c each. If not ready to buy, why not rent a piano player?

LATE NEWS FROM THE STAGE

Sothern and Marlowe to Invade Europe, Doing Classic Plays.

JOE COYNE ON THE MUSICAL COMEDY

Value of the Voice to an Actor and Some Shrewd Schemes for Gaining Attention of the Public.

The American invasion of Europe, in a dramatic sense, takes place in earnest when E. H. Sothern and Miss Julia Marlowe make their first appearance in London in March at the Waldorf theater, and at the conclusion of their engagement at the Lyric theater in New York. The two stars will not only be seen in London, but will turn their six greatest European capitals into a series of one-night stands, bringing their tour to a close with a performance of "Hamlet" in the opera house at Elinore. This will be the first time that any American players have ever appeared on continental stages outside of Paris and London.

But Lee Shubert, under whose direction the tour of Mr. Sothern and Miss Marlowe will be carried on this season, is anxious to do something unusual in order to carry the fame of American dramatic art into the very strongholds of European dramatic art, and he is, therefore, now bending every effort to make the European trip successful. When seen last night, Mr. Shubert said:

"The plans for Mr. Sothern and Miss Marlowe include an engagement of ten weeks at the Waldorf theater in London, where the two stars will present Shakespearean repertoire, as well as appearing in modern plays by Sudermann, Haupt-

mann, D'Annunzio, Percy MacKaye and W. H. Boynton. At the conclusion of the engagement in London, Mr. Sothern and Miss Marlowe will appear for one night each in Paris, Brussels, Rome, Vienna and Berlin. A night may be lost between Brussels and Rome, if I cannot get the special train service which I shall ask for. During that trip I also expect to show the Europeans how quickly we are able to move and organize on American principles, and only special service trains will be used on all the jumps. I am now negotiating with the Theater Gymnase in Paris, the Deutsche theater in Berlin, the Burg theater in Vienna, and expect to hear something definite from Brussels and Rome in a few days. The closing performance of the tour will be given at Elinore, the town made famous by Shakespeare in "Hamlet," and situated only thirty miles from Copenhagen. I am informed that there is a very nice little theater in that town, which is open during the summer, and which I can easily get for a night's performance. Only a few steps from the theater are located Hamlet's grave and Ophelia's well, and the performance to be given at Elinore will, of course, be "Hamlet." Sara Bernhardt has visited Hamlet's grave, and overcome with emotions, she burst into tears when she saw the historic spot, and most of the great European stars have at one time or another made pilgrimages to the spot, which is supposed to hold the remains of the unfortunate prince of Denmark. But, as yet, no performance of "Hamlet" has ever been given at Elinore, not even by Danish players, so I think it is peculiarly appropriate that two American players, representing American art, American enterprise and the American spirit, which does things while other people only talk about them, will be the first to give a performance of "Hamlet," almost in the shadow of the beautiful ivy which covers Hamlet's grave. In all the different cities performances will be given by the American company supporting Mr.

Sothern and Miss Marlowe, and in the American tongue. But the different plays to be presented will be chosen according to the country in which the performances are to be given, for example: In Paris they will do "Jeanne d'Arc," in Rome, "Francesca da Rimini," in Berlin, "The Sunken Bell," in Denmark, "Hamlet." Both Mr. Sothern and Miss Marlowe are enthusiastic about the project. In this connection, it is also worth while noticing that Miss Julia Marlowe, who by birth is English, will make her first appearance on English soil under my management. The Sothern-Marlowe tour will open in Philadelphia at the Lyric theater on October 15, and, judging from the advance inquiries from the Quaker city, the engagement will be an enormous success."

JOE COYNE ON MUSICAL COMEDY

What a Clever Man Has to Say of the Work He is Doing.

Joseph Coyne, who has achieved a great success in "My Lady's Maid" at the Casino in New York, has the following to say of the way and wherewith of this style of entertainment.

There is an old saw to the effect that there is no accounting for tastes, which like most all old saws, does not "cut much ice." You really can account for tastes if you will only try. The favor in which musical comedy is now held is not far to seek, nor does it require a telescope to discover. Primarily musical comedy is popular because it is new, and lasting because it is pleasing. Like other fads, follies or fancies, it grew out of something else—an improvement, an advancement, a refinement of something older, grown staid and of something of which the public taste has wearied and grown tired. The chrysalis of musical comedy was comic opera, the withered ancient, which, like old age, is now in corners thrown. It served very well in its youth, but in its maturity it fails to please and satisfy us.

Through comic opera we became acquainted with all sorts of serious regal persons, odd and whimsical potentates, and all manner of extraordinary and impossible personages. Through familiarity doubtless we came to look upon these once diverting individuals with contempt. Of this sort of thing we had plenty; indeed, a cloying and satiated sufficiency.

And then after a period of lethargy and longing came musical comedy. It was hailed with joy for the reason that it abandoned the grotesque and extravagant and introduced us to the real and the actual.

It is not in story alone the new species of musical play excels. Musically, the new form is vastly more pleasing than the older favorites. The scores of the old operas were "grand," or nearly so, while the music of the modern musical play is mostly jingling and tinkling. This sort of thing may not be as good for us or elevating as the old form, but it is eminently more pleasing and satisfying to the average intelligence. Is it any wonder, then, that musical comedy is popular?

But comic opera, with its grand persons and queer personages, did not give up without a protest and a struggle. It was but natural that the devotees of such solid, yet charming old works as "Beggars Student," "Merry War," "Gen's "Nanon," Suppe's "Bohemia," Audran's "Maschette" and Zeller's "Tyroler," should set up a wall and howl over the success of "Florodora," "The Earl and the Girl," "The Runaways," "Lady Teazle," "The Social White" and "My Lady's Maid," which would doubtless be described as being diaphanous. Is it any wonder, then, that which is amusing is often called frivolous by the "serious and earnest," yet as a "heartily laugh is one of the chief de-

lights of life's feast," they have much to recommend them. The public "wants to be amused," and it no longer cares to have its entertainment laded out to it by ridiculous potentates and no less absurd grand dukes, no matter how scholarly and grand the ballad may be. The lulling and honeyed mass of our musical pieces may not be very elevating, but they are certainly joyous and jovial and comforting, which is more than can be said for some of the old-timed scores, which are "better than they sound."

It is a fruitless pastime that of "condemning" the public with opprobrious speech," in consequence of its likes and dislikes for to do so is not going to change or mend matters. The pith and pemican of the whole question is that the public grew weary of "The Beggar Student" and "Merry War" style of entertainment and has found musical pieces very much to its liking.

PLAYER DEPENDS ON THE VOICE

Success Cannot Be Achieved Without This Heaven Sent Gift.

A good voice is a heaven-sent gift to a player. It has been a feature in the success of many actresses. The dramatic power of the voice is marvelous, one moment it may be eloquent with love and tenderness and in the next may change in a flash to anger and jealousy. Proper modulation of the voice and a true delivery of the words is one of the most important factors in an actor's success.

This is appreciated by players is shown in the fact that Wilton Lockyer at one time made a record of his part for a phonograph after he thought, by hard work, he was perfect in intonation and inflections. He not only was not perfect, but had made at least 100 errors in speaking the lines.

The late Stuart Robson was much limited in his art by a comic peculiarity in his speech. Because of this he was often obliged to use other methods to secure effect which he would have preferred to obtain with his voice. At a benefit given some years ago in New York he tried to rise above this limitation and endeavored to play Cassius seriously, but his efforts were vain, for he was greeted with roars of laughter from the audience. Another artist who was so handicapped was Charles Kean, who always spoke as though he had a cold in his head. His strong individuality conquered this defect.

When Skinner first played "Francesca da Rimini" the last act was spoiled by the violence in speech that was used and Mr. Skinner, noting the lack of sympathy in the audience, looked for a remedy, and by lowering the pitch of the entire act and whispering much of the dialogue he created an intensity of feeling which was communicated to the audience.

Berard Bernhardt has an unsurpassed voice, and if one has heard it is never forgotten. Her voice, which vibrates with music and magnetism, is the most wonderful thing about her.

When Mary Anderson was 17 years old she became stage struck and went to Cincinnati to see Charlotte Cushman if she thought that she would ever make an actress. Miss Cushman told her she had the first requisite, which was a good voice, as well as a good memory and a fine personal appearance.

the tones of Eleanor Robson's lovely contralto voice.

Because of the somber tone in her highest speech Mrs. Pat Campbell is particularly suited to tragedy. Her deep undertones are extremely effective. Eleanor Duse's voice seems natural on the stage. It suggests the idea of loneliness in the actress' life, as if she had had many hopes unfulfilled.

Much of the success that Margaret Anglin has had is due to her voice. Her mother said that she had practiced years to attain the correct and distinct enunciation which has been so much praised. Clement Scott, the English critic, when he first saw Miss Anglin remarked on her sweet, pathetic voice. One of the reasons that Maude Adams' portrayal of Peter Pan is so lovely and so altogether satisfying is in a large part due to her silvery, pathetic voice.

Julia Marlowe is a conspicuous example of an actress who uses her voice well. Her pronunciation and enunciation are excellent. She is one of the few players who read blank verse naturally. Although Mrs. Pike has a good voice there is a certain mechanical jerkiness that she employs in the delivery of her lines that makes it hard always to understand what she is saying.

Fritzi Scheff has a sweet voice, but she uses it peculiarly and it often sounds as if it were marked staccato. The unique quality of Effie Shannon's voice has gained her distinction on the stage. It suggests romance stifled by convention. Ada Rehan, in the famous scene of the tapestry pictures in "The Hunchback," used to employ a half choked utterance which was effective in indicating the mood she was portraying.

UNIQUE SCHEMES IN ADVERTISING

How Some Great Ones Have Attracted Public Notice.

Janaushek, in a lecture on "The Drama of the Day," sarcastically referred to the advertising schemes that are concocted in the theatrical profession. She said: "When parents ask me, 'Where shall I send my children to be educated for the stage?' I reply: 'If they are boys send them to the prize ring; if girls to the divorce court.'"

Amelia Bingham had no idea of becoming her own manager, but her press agent started the story as an advertisement scheme. Many persons believed the story was true and wrote letters to her concerning professional business. She became so interested in it that she took it up in earnest and for a time was successful. When Blanche Bates first appeared on Broadway as an adventuress in "The Great Ruby" she resigned after a few performances under circumstances which widely advertised her, a plan which was said to have been formed in California, where she had been known as an actress of much ability.

Sara Bernhardt always has been a "star advertiser." At first she had a pet lion, then she purchased an elegant coffin, which she keeps in her house at Paris. Her picture taken in the coffin was published in many magazines. The receipts of Bernhardt's last tour in this country were colossal. Having the doors of many theaters closed to her and in consequence being compelled to give performances in canvas tents was the best advertisement she could have had.

back be spread in front of the theater so as to drown the noise. This involved two city departments in an open war and started people into discussing Mrs. Campbell, and in the end into going to see her. No one appreciates the value of securing free advertising more than George M. Colan, who says: "I publish a paper because it reaches certain desks where certain men have scissors to clip and are in a position to get my name in other papers." Recently at the Aerial roof garden in New York he was pulled off the stage by an enthusiastic admirer, which created a sensation during the performance and was much talked of afterwards.

Joe Weber took advantage of the souvenir postal card craze for advertising purposes and mailed cards to theatergoers in Chicago on which were his picture and the announcement of the opening of his new play.

Anna Held used to have many hairbreadth escapes in runaway carriages and automobiles, but her much talked of milk baths particularly brought her before the public. The management of Elsie Janis said they were going to give a free performance for girls of 17, the age of the star, but, though widely advertised, it never took place. De Wolf Hopper had a similar scheme which did materialize. When at the Casino theater in New York he only admitted women at a Wednesday matinee. When Elsie Janis goes to St. Louis she is to live in a tent. This is nothing but a clever advertising scheme.

although her mother declares it is to get her out of doors.

Some years ago Edna Wallace Hopper bought out the house at the Casino so she could attend a horse race. Her day was an expensive one, as she also lost money at the track, but she was more than repaid by the advertisement she received. Nina Blake, a chorus girl, was kidnapped in boy's clothing and taken from Chicago to New York. This caused much excitement and was a good advertising scheme. Louisa Galloway of "Told in the Hills" said: "I do not aspire to become a star and I always can get a position with a good salary, so I do not care for advertising, but if I were young and beginning over again I would have a press agent."

Effected a Cure.

"Does your husband smoke as much as formerly?" asked the friend of the family. "Oh, no," replied the hostess. "He doesn't smoke at all now." "That's queer," rejoined the man. "I sent him a box of cigars only last week." "Yes," she replied. "That's what broke him of the habit."

Wearing of the Honeycomb.

"Darling," cooed the bride of six months, "will you love me ducky when her is old?" "Oh, I suppose so," answered the brute; "that is if her lives to be old enough to have sense."

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