

HAYNES MAY GO TO PRISON

Man with Two Wives Violates Terms of His Court Bond.

JUDGE TAKES ACTION MONDAY

Year in Penitentiary May Not End Trouble, as Wife No. 2 Threatens to Bring Action for Divorce.

Washington F. Haynes, who pleaded guilty to wife and child abandonment... Man with Two Wives Violates Terms of His Court Bond.

Wife No. 1 Still Waits. Meantime Mrs. Haynes No. 1 is in Chicago patiently waiting for him to get his divorce from her.

NEBRASKANS GO TO CHICAGO

Governor and Lieutenant Leave Sunday and Some McKimley Club Members Monday.

Governor Sheldon and Lieutenant Governor Hopewell go to Chicago Sunday evening, coming in from Lincoln on the regular evening train and going on to Chicago on the Northwestern.

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BRIEF CITY NEWS

Have Boat Print. Joseph F. Swoboda, Accountant-Auditor... Police sign drafts at maturity.

Reinforced Concrete—Fireproof, wind-proof, vermin-proof... Redick's Court Room Closed—Judge Redick's equity court in the Bee building will be closed temporarily while the judge sits for Judge Sutton.

Two Cars of Hams for Manila—Two cars of hams for the use of the United States army in the Philippines will be shipped from the Cudahy Packing company's establishment to San Francisco early next week.

W. S. Edmiston Buys Cheyenne Leader—William S. Edmiston, for some time a member of the advertising department of The Bee, has bought the Cheyenne Leader and has gone to Cheyenne to take control of it.

Commercial Club Charter Makers—Arthur C. Smith, F. E. Sanborn and Henry W. Yates have been appointed as the committee to consider changes in the charter of Omaha.

Delegates to U. V. U. at Toledo—At a meeting of the Union Veterans union held Friday evening, these delegates were chosen to attend the national encampment, to be held at Toledo in August.

Thief in Office of Doctor—Dr. A. F. Tyler stepped out of his office in the Creighton block for a few moments Friday night and returned to find that a sneak-thief had entered and extracted a gold watch and \$5 from his coat.

Marriage Life at an End—Two Council Bluffs marriages had their finish in Judge Kennedy's divorce court Saturday morning when Martha A. Warren secured a decree of divorce from Taylor Warren on charges of non-support, desertion and cruelty.

City Buys Material—Bids for cement and sand were opened Friday by the city engineer and the contract for \$5,000 barrels of cement awarded to T. F. Swift & Co., at the contract price of \$1.25 a barrel.

Appraisers Are Restrained—Nathaniel Stone has secured a restraining order from Judge Kennedy to prevent the city and three appraisers, Otto Bauman, Jacob Cousinsman and C. D. Glover from appraising his property, which the city proposes to take for the purpose of widening Second street from William to Woolworth avenue.

City for Wife and Baby Saves Man—I will give you just thirty days in jail and will date your sentence from the date of your arrest. I don't do it for your sake, but because of that little baby and your wife," said Judge Sears, Saturday, when he accepted a plea of petit larceny from Harry Gillian, and gave him a light sentence.

Boyles Hold Annual Picnic—Pupils of Boyles Business college had an exhilarating outing Friday at Riverview park, the occasion being the annual picnic given by the faculty to the students of the institution.

John Grant Peck, city inspector of weights and measures, goes to Chicago as a page in the national convention.

BATTLE CREEK DEAL REVIVED

Proposition Again Up to Locate Big Cereal Plant in This City.

Manufacturers of the Battle Creek foods have again taken up the proposition of locating a large cereal mill and sanitarium food factory in Omaha.

Charles T. Neale, representing the company, spent several days in Omaha during the week and left for Chicago Saturday after holding numerous conferences with bankers and business men.

If the company builds a factory in Omaha it will mean an investment of at least \$200,000 and perhaps \$300,000, it is announced.

The Commercial club is lending all possible assistance to the Battle Creek Food company, as is also the Chicago Great Western Railroad company, which has offered to furnish a site for the mill and breakfast food plant.

VENDETTA STILL RANKLES

Revenge Animates the Bossom of Dominic Merino Before the People's Bar.

The vendetta still rankles in the fierce bosom of Dominic Merino, Black-eyed, Black-haired, sneering-lipped is Dominic. It was last February when he first appeared in police court.

There was no statute covering the wrong done him, and though everyone pitied him, nothing could be done. For days he hung around the police station discouraged by nothing, patiently awaiting revenge with true Italian persistence.

Finally he disappeared, vowing revenge. He was not seen for about three months, until Saturday in police court the name was called, which roused memories, and out from the bull pen came Dominic, collarless, down-at-heel and out-at-sleeve.

Colonel Merino was charged with carrying concealed weapons.

Music and Musical Notes

WHEN one is really trying to pass comment upon musical matters, in a way which will be just and fair to all, and sometimes having his best efforts found fault with, it is refreshing to read an article like the following, which appeared in the New York Sun some time ago, and which came to light in a recent annual spring clearing of a very topsy-turvy den.

"Two or three hackneyed assertions come to the surface of musical discussion about as regularly as the days of the week come around. One is to the effect that when a critic disapproves of the performance of your pet prima donna he has dyspepsia.

"The other assertion—and this is perhaps the more common of the two—is that a critic who wholly condemns or disapproves such a performer or such a work when as a matter of fact he has done neither, but has contented himself with a simple catalogue of merits and defects. He has not wholly approved nor wholly condemned, but has criticized. He has made discrimination between the good and the evil. This is a practice which seems to annoy many readers.

It is eminently gratifying to note that the New York readers do not read the articles of the New York critics any more carefully than do the local readers of The Bee read the musical column.

It has often seemed very strange to me that when hearing a discussion of local criticism, the stress seems to be laid by the readers on the adverse part of the article. It is very seldom that a person really brings out the favorable points or the good things which a critic may have written. Now, the critics have been censured for their work, and it is but right that they in turn should be justified in asking the readers to be fair to the critics, and to read everything they say on a subject and quote it without distortion.

Let the critics be treated fairly. They mean well, and they are doing the very best they can. Some of them have different viewpoints, but not one of them really desires or intends to do anything which is not for the public good.

The critic's task at best is not a merry one. He has to meet every day the local musicians whom he is obliged to pass judgment upon for the local press, and it is not pleasant to have to say unpleasant things. But even the unpleasant things are not said unkindly by any of the critics.

This article is not a defense of critics and criticism, but just a little heart-to-heart talk with the readers of this column, before the present season, to the end that perchance a more intimate feeling may exist between all those who read and all those who write the musical comments for the local press.

The critic goes to a performance or an audition or concert or recital, in probably the same frame of mind as you, but when he is at home enjoying a gentle repast or reclining on your couch already lulled by the caresses of slumber, he (or she) is digging away at a serious article wherein he has to sum up the salient features of the concert or production which you have just heard.

He has been obliged also to listen to it throughout with more of a nerve and brain strain than you have, for he must give a balanced criticism, a proper judgment. Oftentimes this is why your opinion has not coincided with that of the local critics the next morning. The fact that some times the critic disagrees is not to be marvelled at, but entirely different opinions about the same piece of work. The difference is usually in the viewpoint.

Suppose you take a case. Here is a singer who, after years of experience and hard

ing concealed weapons. The officer said he was a cooper's man and was carrying a 4-caliber Colt's pistol. Dominic was fined \$1 and costs and the gun was confiscated.

TWENTY CENTS FOR WOOL

No Less Than That Will Be Accepted. So Wyoming Producers Wire.

"Hold all our wool for 20 cents per pound, as we would not consider an offer for anything less. It brought 22 1/2 cents on track at Medicine Bow, Wyo., last year."

This was the instruction sent to the Omaha Wool and Storage company Saturday by the Ware Land and Live Stock company, which has forwarded a large amount of wool to Omaha and indicates that other wool growers intend to ask for their clip.

Secretary Theodore Becker of the Wool and Storage company arrived in Omaha Saturday from Germany, where he has been spending several months. He will spend several days in Omaha before going to Shoshoni and beginning his work.

Discussing the proposition of St. Paul business men to organize a wool market at St. Paul, Charles H. King, president of the Omaha Wool and Storage company, said:

"I am glad the St. Paul people recognize this opportunity. I hope they succeed in establishing such a market, as we want to keep this wool in the west and there is enough to fill the warehouses of Omaha and St. Paul and enough room for all the factories which we will be able to get out here."

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hard work, sings a difficult and very trying aria. If it is done well, and the critic so pronounces his verdict.

Now comes another, a singer of inexperience, of good intention, but insufficient groundwork, who makes a creditable attempt at the work, but does not reach, nor search for, the inner life of the aria.

Is it just to praise the latter for what she tried to do? Is it not unjust to the other one? It is kind, it is generous, it is encouraging, if you will, but tell us, is it just?

Take another case. Miss B— spends years of earnest toil and a great deal of money, and nerve force and energy, and denies herself many enjoyments, so that she may get to the place where she will make you listen to a Beethoven sonata with pleasure.

Another, Miss C— studies a few months or a year or two, and attempts to play the same work at a public recital. Enter the critic. He has written that Miss B— did some very clever work and so on.

Now what of Miss C—? Her work was poor, she read the notes correctly, perhaps, but her time was not correct, her tone and nerve lacking in quality, she has used no shades of expression, she failed utterly to grasp the soul-thought of the work, but she did "just fine, considering." She did the best she could. She did not practice enough, to be sure, and she is not ready for that big work yet, and she has not developed as much as she might, but after all she could do lots worse.

Now, if the critic does not say some more or less unpleasant things about such a performance where does the sense of justice come in? Is there any justice to Miss B—? And should Miss C— receive the same commendation and praise as Miss B— received for her very hard work? Must Miss B— have injustice so that Miss C— may have justice?

This is a point which the public too seldom looks at, and yet the critics are confronted by it all the time. The critics must at times say things which are not sweet, but which, taken in the proper spirit, are mighty wholesome. And if they are taken, and means are used to mend the matter, the critics are eager to recognize the improvement and comment thereon.

But the critics should not be blamed for trying to administer justice. It is not the part of the critics to look only for good points, any more than it is to look only for bad points, nor a bit. It is their business to administer justice, even and square, to look over the matter fairly and squarely from one end to the other and render just judgment—just to the good, and to the bad, the unlearned and the un-

Another point which is sometimes overlooked by the not-too-careful reader (remember, dearest, of all readers—you are not to be a critic, but a reader) is this: It is not a scolding article; it is a plain, simple heart-to-heart talk as before suggested; the writer is in the best of humors, having just come from a delightful dinner—and that other point lies here: The critics are bound to take into consideration the composer and his work. Justice again enters, but only must the performer have justice, and the audience, and the other performers who do the same thing, but the composer is also a party to the case.

Those of us who criticize musical events for the press are bound, by an unwritten law, to be the retained-counsel-in-permanence for the readers who are not here to defend themselves. Perhaps they are dead, if so, all the more binding is the duty. What a responsibility we have to feel when we realize that we are retained to look after the interests of Bach, Beethoven, Handel, Haydn, Mendelssohn, Brahms, Schumann, Schubert, Grieg and so on, it makes one shudder and grow faint at the thought of it, and one involuntarily says to himself: "Have I been looking after their interest, or have I been unfaithful to my duty?"

You, gentle readers, who are not writing for the press on musical matters, have not taken upon yourselves a public trust; you are not obliged to come out over your own signature in the paper and say things about the presentation of the works of the masters, which writing and which signature will be on the permanent files of the Public Library for the future generations to read and re-read and judge by. It is a serious matter this—"With what judgment ye judge ye shall be judged."

Now, in view of that, knowing that the critics must always bear the thought of the composer well in mind, and the greatness of his work, won't you be a little lenient towards the critic who furnishes you with musical comment from day to day, and from week to week, knowing the fact that for them is not the pleasant task of writing pretty things about all aspirants for public honors, regardless of fitness or preparedness, and regardless of the respect for the master and his masterpiece, in if song, symphony, opera, oratorio, sonata, instrumental solo or whatever it may be? Deal gently with the critics. They are human. They make mistakes. But they are all, each in his or her own way, trying to promote the welfare of music in this community. THOMAS J. KELLY.

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