# THE MUSIC WORLD.

## A Brilliant Future Confidently Expected for the Mozart Club.

## A LITTLE ANCIENT HISTORY.

## Inauguration of a Grand Campaign for Next Season.

## NEWS OF OUR LOCAL MUSICIANS

The attractive little pamphlet just issued by the Mozart Club tells in pleasant fashion the interesting story of the club's growth from a very small beginning, through many obstacles, up to its present commanding position in Pittsburg's musical life. The story was pretty fully told in this column a year or two ago; a brief resume now will enable the reader better to appreciate the exact situation of the club and its needs for the future.

In the early winter of 1878, some two dozen singers got together on the Southside to help along in a pair of church benefit concerts. Mr. James P. McCollum was their director and he rehearsed them so faithfully in Sullivan's cantata, "The Prodigal Son," that they resolved to go on with the work after the concerts had been given. This was the beginning of the "Mozart Choral Society," which was at once organized upon a permanent plan much the same as that now followed. The active members contributed their services and the associate members their $10 a year for the privilege of listening. High standards were set from the start, but they were not jumped at; artistic thoroughness and business prudence dictated a modest, slow-but-sure policy, which, while it looked small beside the big festival schemes that rose and fell from time to time, formed the best possible conditions for solid, permanent growth.

With the seventh season what may be called the club's second period began. The earnest work of Mr. McCollum and the chorus had commenced to tell in the quality of its singing, but the results in concert were largely discounted by the use only of a piano accompaniment. But 24 names were on the associate membership list; a total assured income of $240 a year. An orchestra was needed so badly, however, that the bold step was taken of devoting a half of that income to secure for the February concert the needed professional players to fill out the amateur orchestra then organized. Shortly afterward the orchestral department was permanently added to the organization, which was thereupon rebaptized as "The Mozart Club," and in 1886 incorporated under this name. The improved performances increased public interest, and soon raised the associate membership list to a point that secured the expense of maintaining the orchestra upon that economical, semi-amateur basis.

The club's concerts were first regularly given in the Cumberland Presbyterian Church, Sixth avenue; then, 1885-6, in the Fourth Avenue Baptist Church; since the fall of 1887 it has leased Old City Hall and reclaimed that auditorium for the higher uses to which it was put in earlier days. There is not a tinge of money-seeking about the workers of the Mozart Club. Director McCollum has labored all these years without any salary at all; the pianist did likewise until lately, and now gets but a trifle; the officers and active members not only give their services, but pay small dues besides. These services have been often and cheerfully given for charitable objects as well as for the club's own concerts. The musical results of this club's activity have been of greater value than that of any other single element in the city's musical activities. "Home talent!" has ever been the watchword. Concert, church and fireside singers have been plenti ully developed thereby; while the whole plane of musical Pittsburg has been elevated by these annual series of high-grade concerts, culminating in the superb "Elijah" concert with the Boston Symphony Orchestra last month.

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The club is now making an effort to inaugurate what may be called its third period, to extend and broaden the scope of its work so that it shall include not only the cultivation of home talent, but also the giving of the best music by the best attainable performing force, be it drawn from local sources or otherwise. More is promised in the prospectus for next season than ever before offered by a home organization; more both for the associate members specifically and for the public welfare generally.

Intending subscribers will do well to make themselves known without delay. Plans for such a campaign as is proposed must necessarily be laid before the season opens; they cannot be safely determined, however, until the wherewithal is assured.

The one aim of the club, as stated, is to give only the highest order of music in the very best manner possible, in as great variety and quantity as can be done thoroughly. It is its purpose to give, during the coming season, five concerts instead of three, as heretofore, as follows: On November 12 an oratorio or contata for solo voices, chorus and orchestra, on February 19 a similar programme, and on March 26 a miscellaneous programme. For these concerts there will be an orchestra of 35 to 40 musicians. On May 23 Mendelssohn's "Hymn of Praise" (one hour) and orchestral programme by Boston Symphony Orchestra, or some other celebrated body of instrumentalists. On May 24 the same orchestra, with choral work to be selected.

The recent performance of "Elijah" with the Boston Symphony Orchestra proved so acceptable to the large audience present and met with such enthusiastic encouragement from leading citizens and musicians that it is believed to be in the line of a healthy progress to endeavor to have such an organization with us at least once in the year.

### Crotchets and Quavers.

THE Gernert and Guenther Orchestra commenced last week a series of four orchestral concerts to be given on successive Fridays in Sewickley.

THE great violinist, Sarasati, has been definitely engaged by Mr. Abbey for an American tour next season. He is one of the three or four best violinists alive, and in certain lines quite incomparable.

THE suicide of Mr. Eugene Thayer at Burlington, Vt., where he was teaching in Sherwood's summer school, removes a prominent figure from American musical circles. He was widely known as an organist and writer on musical topics, and had the ability to make no little abiding fame for himself.

MR. KARL RETTER has at last been allured from his Sunday rest by a satisfactory offer to become permanent organist of Calvary P. E. Church, East End. He has been playing there already for a few weeks, since the resignation of Miss Killicelly, whose faithful labors for years past had given her a right to take well-earned rest.

THE last appearance of Arthur Nikisch as a conductor at Leipsic, prior to his departure for this country, was at the last concert of the Liszt Society, of that city, during which his interpretation of Liszt's "Faust Symphony" made a decided impression and evoked comments from the critics to the effect that in this work Nikisch is unexcelled. Next to this his direction of "Tosso" appears to have been the most effective.

IT is a pity that Manager Heinrichs and his New American Opera Company have run into the breakers in their summer season at Boston. Maybe financial backing can be got before the regular season opens again. Mr. Ad. Neuendorf's promenade concerts, at Boston Music Hall, are also said to have come to grief. What's the matter with the Athens of America? Can the bean-eaters digest nothing lighter than symphonies?

RUBINSTEIN—Verdi has formally and finally declined to countenance the jubilee celebration of the fiftieth anniversary of his debut in life as a composer, and hence the project of a series of festival performances has been given up. Per contra, there is to be a mild celebration of the fiftieth anniversary of Anton Rubinstein's first appearance in public, in St. Petersburg, on November 30 prox., this being, however, the date of the musician's birth. He made his first bow to an audience in Moscow on July 22, 1839, in a charitable concert. He was then in his 9th year.—*American Musician.*

THE municipality of Genoa has invited Franchetti, the composer of "Asrael," to write an opera for the fourth centenary anniversary of the discovery of America, Columbus, of course, being the protagonist. Franchetti demands 30,000 francs ($7,000) for the work, reserving all rights. At least 11 operas have already been composed on the same subject; they were performed as follows: In 1819 at Rome, one by Fabrisi; in 1828, at Genoa (Morlacchi); in 1830, at Parma (Ricci brothers); in 1838, at Barcelona (Carnie-e); in 1840, at Parma (*angiorgi); in 1846, at Genoa (Gambini); in 1848, at Berlin (Barbieri); in 1857, at Verona (Mela); in 1865, at Havana (Bottesini), and at Nice (Casella); in 1892, at Bahia (Marcora).

THE death, a week or so ago, of Francis S. Saltus rings the following pretty tribute from the usually acrid pen of the *Musical Courier's* "Raconteur:" "'Alas, poor Yorick!' So poor Frank Saltus has crossed the silent river! It ever there existed a brilliant, witty, audacious man of erratic genius it was Francis S. Saltus. Master of living and dead languages, royal epigrammatist, thinker in realms of thought that others feared to tread, an imagination both lofty and tender, an ardent lover of Italian music and musicians, he will not soon be forgotten. His knowledge of certain schools of music was enormous; the Donizetti lore, par example, he had at his finger tips, and he leaves behind him an exhaustive but unpublished life of his favorite Italian master. Saltus was the half brother of Edgar Saltus, the well-known novelist, and received a most careful and cosmopolitan education, and as a young man was noted for his great personal beauty. Vale et requiescat in pace.

THE annual meeting of the Music Teachers' National Association, held last week at Philadelphia, seems to have been, as far as heard from at this writing, the most successful yet. These gatherings have become an invaluable opportunity for the exchange of ideas, and courtesies among teachers and the encouragement of native composers. A pleasant feature last week was the address by Mr. Edward Chadfield, of Derby, England, delegate from the National Society of Professional Musicians of England. A wide range of topics was covered by the various essays and discussions, while the concerts and recitals by some of the best artists of the country gave an abundance of that practical demonstration which is yet better than preaching. Pittsburgers present were Messrs. Ad. M. Foerster, J. H. Gittings, Beveridge Webster, and Frederick J. Bussman. Mr. Foerster was chosen a member of the Committee on Examination of American Compositions, and will next year help decide what works are to be honored with the places on the programme this year given to one of his own compositions. Mr. Gittings was chosen Chairman of the Board of Vice-Presidents, and in his position as Vice-President for Pennsylvania is said to be laying the ropes for organizing that State association of the music teachers, which ought to have been had long ago.

## HIGH STRUCTURES VIBRATE.

### A Remarkable Peculiarity of All Tall Buildings.

From the New York Telegram.]

The attention of President Orr has been called to a remarkable peculiarity of the Produce Exchange tower. He was informed that the tall structure vibrated perceptibly whenever there was even a light wind, and that a gale caused a decided swaying motion.

Some of the brokers were surprised when they learned that the tower did not stand firm, but Alfred E. Pearsall calmed them by saying that all tall structures had the same peculiarity. Any properly built wall will vibrate.

The tallest piece of masonry work in Denver has just been completed in the finish of the stack of the City Railway Building. This stack vibrates.

When the large chimney was built at the Grant smelter, in Denver, the men who were finishing it could just see the edge of the roof of some freight cars under the east wall of the building, and in order to demonstrate to friends they invited them up, and all who went and lay down on the platform on the top, so they could not move their bodies, say that one moment they could see the edge of the car and the next they could not. There was little or no wind at the time, and yet the stack moved nearly five inches. But five inches only makes a bricklayer smile; 18 does not frighten him in the least.

Another strange circumstance is the difference in the inside measurement of walls. An architect denies it, but the carpenters find the brick lays right. Suppose two walls, carried 110 feet high, 100 apart, should be erected. According to the plumb bob each wall is perpendicular and as straight as a die, but it will take three inches more of lumber to build the roof than it did the first floor. Actually the walls are three inches wider on the inside at the top than at the ground line, and contractors for high buildings also figure for it. Still, both walls are built straight skyward. The explanation is simple: The earth is round; the walls were started 100 feet apart, each built 110 feet high and straight. They are each on a different portion of the globe, and are, therefore, erected on entirely independent angles, carrying them three inches apart, with no danger of falling, because they are held by gravitation.

## HE HAD HIS REASONS.

### A Demure Looking Woman Who Kept Her Husband on the Watch.

Detroit Free Press.]

"I've had my hosses and wagon stole!" shouted an excited farmer as he rushed into police headquarters yesterday.

"Where from?"

"Right out here on the square!"

An officer was detailed to go with him and investigate, and as they reached the market the farmer said:

"I left 'em right over there about 15 minutes ago."

"There's a team around the corner there," replied the officer. "Did you have a woman with you?"

"Yes—my wife. Say, by goll that's my rig as sure's you live!"

"What's the matter, Sam?" asked the wife as they approached.

"Thought the rig was stole."

"I just drove around to be in the shade."

"You go off the handle pretty easily, I should say," observed the officer to the man. "Why didn't you look around a little?"

"Say!" said the man as he moved a few steps away, "I was a little hasty, but I have reasons for it. That woman sitting right there, humble and demure as she looks, has run away from me three times, and I'm expecting the fourth calamity every minit in the day. Go kinder light on me. She may skip me yit before I git out o' town."

## ENGLAND'S RULE OF THE ROAD.

### Why Do They Keep to the Left While Other Countries Take the Right?

Ohio Valley Manufacturer.]

One curious minor application of rights and lefts is the rule of the road as it exists in England. How it arose I can't say, any more than I can say why a lady sits her side saddle to the left. Coachmen, to be sure, are quite unanimous that the leftward route enables them to see how close they are passing to another carriage; but, as all continental authority is equally convinced the other way, I make no doubt this is a mere illusion of long-continued custom. It is curious, however, that the English usage, having once obtained in these islands, has influenced railways, not only in Britain, but all over Europe. Trains, like carriages, go to the left when they pass; and this habit, quite natural in England, was transplanted by the early engineers to the continent, where ordinary carriages, of course, go to the right. In America, to be sure, the trains also go right like the carriages; but, then, those Americans have such a curiously un-English way of being strictly consistent and logical in their doings. In Britain we should have compromised the matter by going sometimes one way and sometimes the other.

### A Frank Explanation.

Clothier and Furnisher.

"Mr. Dashaway," said one of the real lady boarders as she polished her plate with her napkin, "I hope you will pardon me for mentioning it, but we ladies have been remarking of late that you never appear at the table twice wearing the same necktie."

"The fact is, madame," said Dashaway, as he glanced grimly at Mrs. Slimdiet, the landlady, "I must have some variety."

# COMIC OPERA OF OLD.

## William H. Crane Writes of His Experiences in Days of Yore.

## SOME SHIFTS AND EXPEDIENTS.

## They Had to Do Some Work for Their Salaries in the Sixties.

## HOW COMIC OPERA USED TO BE PLAYED

The following characteristic letter from the well-known actor, William H. Crane, was recently received by a gentleman in this city, who had requested the comedian to jot down a few reminiscences of old-time comic opera:

You ask me to tell you what I can of my experience of comic opera, as it was played a quarter of a century ago. I cannot for the life of me conceive of what interest such reminiscences can be to any one; but that is your look-out, and not mine; and, if you want reminiscences, you can have them at either retail or wholesale, with a considerable reduction in taking a quantity. You see, that's the rub. If I once begin to chronicle my small-beer of experience I shall not know when to stop, and so on your own head be it, if I give you more than you bargain for.

I often think, when I hear my friends —— and ——, who, as you know, are tragedians, regretfully recalling, as if their wont, the good old days of the legitimate drama (with a big, big D), that they seem to forget that the despised comic opera comedian has also his days of the "legitimate" to recall with a feeling of pride or the reverse. I am not one of those who believe that the old order which has changed, giving place to the new, is necessarily to be regretted; indeed, my own impression is that progress in matters theatrical is as admirable as in matters scientific, and that we are very much better off to-day than we were in the "good old stock company days."

### IN OLDEN TIMES.

Just before I left New York I went with my wife to see the opening performance of Francis Wilson in "The Oolah," which, by the way, I rejoice to see has "caught on," as the phrase goes, and was not surprised to find myself contrasting the production, as a production, with those of the old "Oates Opera Company" days, when I was Mr. Crane, the basso, and used to send my voice down into my boots every night to my own huge gratification, and I trust not to the danger of my audience's nerves. When I saw the magnificent scenery, the profusion of gorgeous dresses, the perfection of detail, the limitless array of chorus and supernumeraries, and further, when I reflected that the piece would probably be played night after night in New York the summer through, and then would be seen on the road for several seasons, waged my head and moralized with excessive comfort, that my lines were no longer cast in the places of long ago.

In my day we used to have a repertory as long as my name, and not only that, but we had to play a new opera every night, and sometimes more than one. Fer instance, I have often played in a farce at the beginning of the evening, in what we should now call a light opera, to follow, and a burlesque, or opera-bouffe, to end up with. Our chorus was picked up in the town in which we played, as was our orchestra. Our scenery was the "stock" of the local theater, and our costumes—well, salaries were not sumptuous in those days, and we had to provide our own. Fancy what you can imagine!

Oh! but we worked for our wages in those days, I assure you, though may be the public suffered. I have been looking over an old scrapbook to see whether I could refresh my memory, and among one of the clippings is a notice of an evening's performance in Toronto, which began with the farce of "The Dead Shot," continued with a performance on the "musical goblets," went on with the burlesque extravaganza of "The Invisible Prince," incorporated a song, which I regret to see was encored, by myself, and ended with the farce of "The Limerick Boy," in which I appeared as *Paddy Miles.*

### ONE EVENING'S WORK.

Another bill recounts that on one evening, at Pike's Opera House in Cincinnati, I played in one evening *Dr. Dulcamara* in "L'Elisir d' Amore," Handy Andy with songs, Irish jigs, and other playful trimmings, followed it by t'e then popular minstrel song of "Sally Come up" with a dance thrown in, and finished by enacting the clown in the closing pantomime. Not a bad evening's work for a rising young comedian, was it? But how much more for their money in actual fact do people not get now-a-days, when quantity has give place to quality in carefulness of production. How could one devote carefull study to parts, when one had to play two or three in a night?

Compare this record of a week with that of the modern actor's season. It is taken at haphazard from my diary when playing with the Holmans: Monday—"The Streets of New York," with myself as *Badger*, and a farce. Tuesday—"Il Trovatore," in which I played *Count di Luna*, and "*Paddy Miles's Boy*," with myself as *Paddy*. Wednesday—"Rosedale," I playing *Miles McKenna*, and a farce. Thursday—"Faust," in which I played *Mephistopheles*, and the "Black Crook," which, for novelty, introduced into the fair scene the then popular song, "Tassels on Her Boots." Friday—"Kate Kearney," an Irish drama, and "La Sonnambula," and Saturday an opera, a farce and a pantomime. The mention of the pantomime reminds me that in 1884, when playing the clown in a pantomime, I rashly tried conclusions with a gun, which, to my extreme discomfiture, was loaded. I fired it off by accident while looking down the muzzle and received the whole charge of powder full in my face.

For some time I feared I would lose my eyesight, and so thoroughly peppered was my face with grains of powder, which imparted a bright cerulean tinge to it, that for a long time after when I was in Canada during the severe winters, friends would rush up to me on the street and begin to vigorously rub snow in my face, under the supposition that my nose was frost-bitten.

### SKIRMISHING FOR COSTUMES.

The shifts to which we were put for costumes were some times amusing, at least they seem so as I remember them now, though at the time, doubtless, we thought them embarrassing enough. It was a trifling matter to have to play "Blue Skin" in the same costume as one used the next night for a burlesque of "Richard III.," and so forth, but I remember individual members of the company being worse off than that. Jemmie Thompson, for instance, when he played in the Old Royal Lyceum in Toronto, in the sixties, was not quite so rich in this world's goods as to be delighted to say he is now. The only wardrobe he was known to possess was an old red waistcoat and a pair of Irish knee-breeches. Even so clever an actor as Thompson could not "joke" with such a scant assortment as that, and so he managed to make out fairly well by requisitioning such minor articles of apparel as he needed from the other members of the company.

Another member of the same company, whose name was Alfred Hudson, found himself in pressing need of some crape-hair, with which, as you know, when it is teased out, the majority of stage whiskers are made. There was none in the theater and none could be procured on such short notice, so he took a paper of fine cut chewing tobacco, separated it into two portions, hurriedly rolled each of them into the form of a side whisker, and pasted them on either side of his face. I doubt if anyone "in front" had the remotest idea of the true inwardness of Hudson's whiskers that night.

When I hear of the numerous choruses and orchestras attached to travelling organizations to-day, I often think that the report of the young midshipman on the manners and customs of the South Sea Islanders. "Manners none and customs beastly," would apply to the chorus and orchestra of my comic opera days. I have often sung a classic opera, such as "Faust," or "Sonnambula," to an orchestra consisting of good Mrs. Holman alone playing a cracked old piano, while as to the choruses, we used to sing them at the wings, joining in with those on the stage, who afterward would act as chorus to us when we had to go on in our turn. They were a clever family, the Holmans, and despite what to-day we should consider its crudities, their company gave great amount of pleasure every year to thousands. Sallie in especial was a remarkable woman in her day. Her voice was better than Alice Oates', and in dramatic ability I think she was on a par with Maggie Mitchell, while her sprightliness and skill in dancing were equal to that of Lotta. Julia, too, was a delightful actress. Of the family of six, all are dead save Alfred and Mrs. Holman.

### A THRILL OF PRIDE.

But you ask me for the personal reminiscences of an interesting character. At first, I was inclined, like the needy knife grinder to retort, "Story! God bless you! I've none to tell, sir!" and then on the contrary, when I began to look back, it seemed as though I could run on like Tennyson's brook forever. I remember the first time I saw my name on the bills, and the thrill of conscious pride with which I surveyed the announcement of the forthcoming appearance of "The new basso-profundo, Master William," to which A. L. Parks, now of the New York *Mercury*, but then our manager, had added, "with a voice singularly grand and effective!—*New York Herald.*" I had never been in New York in my life, but I used to stand for half an hour in front of the bill boards and look at the name "Master William," and wonder if the passers-by knew that I was the gifted being of whom the New York *Herald* had said "with a voice singularly grand and effective!"

Nothing could equal my pride and sense of importance for a time, though not long after that the basso profundo with the voice often assisted the leading baritone to deliver handbills of the evening's performance, in more than one city, which was not so large then as it is now. That was when I was with the Holman's. Afterward I joined Alice Oates, whose organization conformed more to modern ideas, but was still far from being the opera troupe of to-day. Jim Oates, her first husband was a clever, though reckless fellow, who had a certain facility in taking hold of light comedies and dramas, writing in a little music, and with a change of name, such as "The King's Secret," in place of "Axmedeus," presenting them as operas. He prided himself on what we call in theatrical parlance his "music cue." That is, the bit of dialogue which introduces a song in a supposedly natural manner. In "The Child of the Regiment," for instance, Harry Allen, as *Sergeant Sulpice*, would say as the comedian (myself) left the stage: "Stupid fool! *He* never handles a musket. As for me, let me like a soldier fall!" and then the music would strike up, and he would sing that touching ditty to which he had just referred. In the same play, Mme. Oates, after her parting with *Tonio*, would say: "Poor *Tonio!* He forgets the last time we parted when I said, 'Goodby, sweetheart, goodby!'" and then she would warble the song. Charles Drew, in "The Flower Girl of Paris," would say: "That man is now my bitterest enemy! He forgets the many happy moments we have passed together!" Music—song: "Happy Moments," and general satisfaction all around.

But my days of comic opera were coming to an end, and in '71 I joined Hooley's stock company in Chicago. The company included James O'Neill, Nellie McHenry, Nate Salisbury, Harry Murdoch, Ed. Buckley, Louise Hawthorne, Mrs. Maeder and George Ryder. I was comedian, and Bartley Campbell was the dramatist of the theatre. We used to play all the New York successes, and I remember I played five lawyers in succession in as many different plays. But you wanted comic opera reminiscences, did you not? and I have got to the end of my tether.

Yours ever faithfully,

W. H. CRANE.

## A BEAUTIFUL SOUVENIR

### And Price List Issued by a Leading Dealer.

Mr. G. W. Schmidt has just issued a very handsome souvenir and price list. It is finely illustrated with pictures of his superb building, Nos. 95 and 97 Fifth avenue, and showing its very complete appointments for the transaction of his vast business. The catalogue comprises over 40 pages, and gives lists of those excellent liquors and cigars for which this enterprising house is justly famed. In 1836 William Schmidt founded the house; his son, Joseph Schmidt, succeeded him in 1854; in 1865 G. W. Schmidt and W. J. Friday, as Schmidt & Friday, assumed control, continuing until October 1, 1888, when Mr. G. W. Schmidt became sole proprietor.

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G. W. HUGHES, Pennsylvania and Beaver ares.
PERRY M. GLEIM, Rebecca and Allegheny ares.

WANTED.

Male Help.

WANTED—TURNERS FOR SHEET-IRON fender work. Apply to PITTSBURG BRASS CO. jy7-27

WANTED—15 GOOD QUARRYMEN, $2 A day. Apply to G. SHALLWOOD, Seventh Avenue Hotel. jy6-77

WANTED—A QUALIFIED MINE BOSS, with references. KEYSTONE COAL CO., Meyersdale, Pa. jy7-25

WANTED—QUARRYMEN AND LABORERS at Bardad station, W. P. R. R. P. H. MELVIN, Sup't. jy7-66

WANTED—TWO GOOD SALESMEN TO sell mirrors and pictures; good pay guaranteed. HOME PUBLISHING CO., 547 Liberty st. jy7-79

WANTED—A GOOD GALVANIZER CAN find steady employment at THE KELLY & JONES CO., 143 First ave., Pittsburg, or Greensburg, Pa. jy2-37

WANTED—FIRST-CLASS BRASS MOLDER at THE KELLY & JONES CO., 143 First ave., Pittsburg, or Greensburg, Pa. je26-36

WANTED—FOR ALLEGHENY COUNTY, A generalagent for a prominent Philadelphia accident insurance company. Address INSURANCE, Dispatch office.

WANTED—A THOROUGH, WIDEAWAKE cloak man, competent to start and manage a new department for a prominent Pittsburg house. Address A. B. C., Dispatch office. jy7-67

WANTED—AT ONCE—YOUNG MAN TO assist in office work and do collecting; applicants must have first-class references. Address, in own handwriting, G., Dispatch office. jy7-29

WANTED—AGENTS—"THE JOHNSTOWN Horror; or, the Valley of Death," in consequence of its unprecedented sale, is now published in German; same price as in English. Apply P. J. FLEMING & CO., 77 Diamond st., Pittsburg, Pa. jy7-37

WANTED—BAD WRITERS AT SMART'S Eclectic Shorthand and Business College, 4 Sixth street, Pittsburg. Students (both sexes) qualified for situations; one to three months' course. Civil Service exercises. College open day and evening through summer. je29-TTSSu

WANTED—MEN TO SELL SHETLAND ponies; good commission; permanent business; like conditions; largest herd spotted and fancy colored ponies in America. Letters answered if self-addressed stamped envelope is inclosed. PROPRIETOR SHETLAND RANCH, Van Raub, Bexar Co., Texas. jy6-29

WANTED—SALESMEN—WE WISH A FEW men to sell our goods by sample to the wholesale and retail trade on salary; the largest manufacturers in our line; inclose 2c stamp; wages $3 per day; permanent position; money advanced for wages, advertising, etc. CENTENNIAL M'F'G. CO., Cincinnati, O. je29-1-TTSSu

WANTED—AGENTS FOR THE MISSOURI Washer which affords profitable business; it washes dirtiest clothes as clean as the cleanest rubbing; arguments in its favor are numerous and convincing; easily sold; sent on two weeks trial to be returned at my expense if not satisfactory; write for illustrated circular and terms. J. WORTH, 54 Beekman st., N. Y. je30-74-su

Situations.

WANTED—BY A YOUNG LADY, A SITUATION in a grocery store; has had five years experience in the business; good city reference. Address K L, Dispatch office. jy7-50

WANTED—TO DO THE WASHING AND ironing for a restaurant, hotel or barber shop, by a widow lady. Call or Address NO. 46 FOURTEENTH ST., city. jy7-47

Boarders and Lodgers.

WANTED—OCCUPANTS FOR A LARGE, furnished front room, suitable for 2 MONTGOMERY AVE., Allegheny, opposite park. jy7-99

WANTED—ANY WISHING BOARDING IN a healthy place; 2½ miles south of Ohio Pyle. Apply to J. H. SCHAEFER, Ohio Pyle Falls, Pa., box 24. jy7-9-su

WANTED—OCCUPANTS FOR LARGE SECOND story front room, handsomely furnished; a few doors from East Parks. Call 35 WASHINGTON ST., Allegheny. jy7-14

WANTED—BOARDERS—ONE GENTLEMAN to board at farmhouse; 15 minutes' walk from station; not an from city; cool, healthy place. For particulars address O. W., Dispatch office. jy7-8

Boarding.

WANTED—COUNTRY BOARDING WITHIN a radius of 200 miles; farm house preferred. X B C, Dispatch office. jy7-19

WANTED—SUMMER BOARDING—P. R. R. or A. V. R. R.; family of three. Answer, stating location and terms, SUMMER BOARDING, Dispatch office. jy7-78

Financial.

WANTED — MORTGAGES, LARGE AND small. ED WITTISH, 410 Grant st., Pittsburg. je18-52

WANTED—TO LOAN MONEY AT 4½, 5 AND 6 per cent free of tax. W. C. STEWART, 114 Fourth ave. ja29-2-SU

WANTED—MORTGAGES—MONEY TO LOAN in sums to suit at 4½, 5 and 6 per cent. ALLES & BAILEY, 164 Fourth ave. Tel. 167. ap19-14

WANTED—RENTS COLLECTED PROMPTLY; property managed with satisfaction. ALLES & BAILEY, 164 Fourth avenue. Tel. 167. ja19-81

WANTED—MORTGAGES—$1,000,000 TO LOAN in large and small amounts at 4½, 5 and 6 per cent, free of state tax; no delay. REED B. COYLE & CO., 131 Fourth ave. my21-60

WANTED—MORTGAGES—$1,000,000 TO LOAN on city and suburban properties at 4½, 5 and 6 per cent, and on farms in Allegheny and adjacent counties at 6 per cent. I. M. PENNOCK & SON, 105 Fourth avenue. ap7-141

WANTED—TO LOAN MONEY—WE HAVE over one million dollars to loan on city and suburban property at 4½ per cent; no tax; we will also loan money on improved farms in Allegheny, Beaver, Fayette, Washington and Westmoreland counties; any marketable security taken for loans of any amount. BLACK & BAIRD, 95 Fourth ave. je5-a9-su

Miscellaneous.

WANTED—USE OF HORSE AND BUGGY for July and August; reasonable price for same. Address H. X., Dispatch office. jy7-83

WANTED—YOU TO GET A BAKER'S dozen (13) of Stewart & Co.'s fine cabinet photos for $1, at 96 and 98 FEDERAL ST., Allegheny. my28-50-TTSu

WANTED—THE PEOPLE TO KNOW THAT we make a specialty of compounding prescriptions at moderate prices. J. A. McKIBBON & CO., 77 Sixth st. jy7-91

WANTED—CUSTOMERS FOR DIAMONDS, gold and silver watches, marble clocks, silverware, etc., at $1 per week upward, at 139 Federal st., Allegheny. J. MITSCH. je15-MWFSu

WANTED—LADIES TO KNOW HAUGH & Keenan repair, refinish or upholster old furniture promptly and in the best possible manner. HAUGH & WATER ST. 'Phone 1626. my12-82

WANTED—TO START A CLUB OF 42 MEMBERS to secure a fine gold watch for each one in the club at $1 00 per week. Address P. O. BOX 851, and I will call and show you the watch. jy2-80

WANTED—BEFORE IT IS TOO LATE. parents should have their children's photos taken at AUFRECHT'S popular Elite gallery, 516 Market st., Pittsburg. Cabinet photos, $1 per dozen until Sept. 1, 1889. jy2-51

WANTED—CORRESPONDENCE—BY R. B. MCCONNAUGHY, Real Estate Broker, Johnstown, Pa., who respectfully solicits correspondence from any person desiring to invest in real estate or mortgages; best of references given. my17-96-su

WANTED—LOVERS OF PURE, UNADULTERATED soda water to know that we use only the best rock candy syrup and pure fruit juices in our soda waters; no deleterious coloring of syrups. J. A. MCKIBBON & CO., Pharmacists, 77 Sixth st. jy7-91

WANTED—BY PEARSON, LEADING PHOTOGRAPHER, 96 Fifth avenue, Pittsburg, and 45 Federal street, Allegheny, everybody to know that he is making fine cabinets at $1 50 per dozen; photos delivered when promised; instantaneous process. mh13-63

PERSONAL.

PERSONAL—BOOKS! BOOKS! BOOKS! New and old, ancient and modern, standard and rare, legal, medical and scientific—20,000 volumes to select from. LEVI'S BOOK HOUSE, 505 Liberty st. my5-29

FOR SALE—IMPROVED REAL ESTATE.

City Residences.

FOR SALE—2-STORY BRICK DWELLING IN First ward on very easy payments, with immediate possession. C. H. LOVE, 93 Fourth avenue. jy7-30

FOR SALE—$1,000 CASH WILL BUY THAT 3-story brick in Peach alley. No. 16 is in good repair and pays 10 per cent net. W. C. STEWART, 114 Fourteenth avenue. j c22-20-su

FOR SALE—LEASE, RUNNING 3 YEARS OR less, for 6 elegant living rooms, centrally located, including furniture; a bargain, if sold soon. E. D. WINGENROTH, 100 Fourth ave. jy5-24

FOR SALE—BEDFORD AVE., NEAR SHAFFER st.—a snug 2-story frame house 7 rooms, attic and cellar, slate roof, etc.; lot 32x100 feet; price only $2,600. I. M. PENNOCK & SON, No. 105 Fourth ave. jy5-31-WFSu

FOR SALE—ON CALDWELL ST., NEAR Vine, a lot with 2 houses on the rear or alley end; now renting for $20 a month, with the front end of the lot vacant; street and alley paved; price only $2,500; this is a bargain. C. H. LOVE, 93 Fourth avenue. jy7-30

FOR SALE—NO. 23 SHINGISS ST., ONE square from Court House, fine brick house, of 9 rooms, hall, vestibule, both gases, all modern improvements; lot 21x121, to Boyd st.; can be bought at a bargain. ALLES & BAILEY, No. 164 Fourth ave. Tel. 161. jy7-6-TTSu

FOR SALE—6 CHOICE HOUSES ON SIDNEY street, above twenty-third, the best and pleasantest location on the Southside; Sidney street being wide, newly paved and well improved; houses, to be finished by August 1, have pressed brick and stone ornamental fronts, and contain eight rooms, with bath, laundry and every other convenience; city water, gas and natural gas on each floor, and good plumbing leading to city sewers makes dwellings first class in every respect; Smithfield and Carson street cars pass within one square; terms, $1,000 cash, with balance payable as arranged to suit purchaser. Apply to BAKEWELL PHILLI