

"PLATT SHOULD PAY YOU FOR THIS WORK."



Richard Croker Testifying Before the Mazet Commission.

"Go to Thomas C. Platt and his two sons and investigate them! They are at the bottom of all the corruption in the State. It's Platt's firm that retained you. They ought to pay you for this work, and not the Legislature, or the people. Make that firm bring their books here and then you'll find evidence of corruption."—Mr. Croker to the Mazet Committee.

been taken into that company and given a large amount of stock to secure your interest? (The witness laughs.)
Q. Isn't that the fact? A. (Laughing) No; you are away off. (Laughter.) You are away off.
Q. Did not your associates in the Automobile Company present you with a substantial block of the stock in order to secure your mighty influence in preventing the city departments from interfering with that company? A. I decline to answer that.
Q. Why do you decline to answer that? A. That is my own personal affair.
Q. And if that be so, that because of your power in this community, you have been brought in and saddled on that company, to do your share in eating its profits simply because you are the political boss of the city, that is your affair, and not ours; is that it? A. That is your version of it.
Q. All that is not to be told? A. You are trying to make the people believe that.
Q. You want tell us whether it is so or not? A. That is my private affair.

PERSONAL TO MOSS, BY MOSS HIMSELF.

Q. Is John Daly a friend of yours? A. Which John Daly?
Q. The gambler. A. Daly, the race horse man, do you mean?
Q. The gambler. A. I don't know whether it is the gambler or not. There are two Dalys, you know.
Q. Well, both of them. A. I don't know them personally, just passing them by, that is all.
Q. You know they have the reputation of running gambling houses in New York City, don't you? A. I know John Daly.
Q. Did you ever hear that he had the reputation of running a gambling house? A. No, sir.
Q. Did you ever hear that he had the reputation of running a gambling house at Long Branch? A. I know there is one of the Dalys at Long Branch.
Q. But you never heard of any Daly running a gambling house in New York City? A. May have heard it casually. Not lately I haven't.
Q. You are not specially anxious to have the police disturb themselves about closing gambling houses, are you? A. I think they ought to, yes.
Q. You secured the closing of poolrooms once, didn't you? A. I don't know whether I did or not. I said they ought to be stopped.
Q. You said that one day to Superintendent Byrnes, didn't you? A. I have often said that to him.
Q. That it was a wrong and ought to be stopped? A. Yes, sir.
Q. And they stopped quick, didn't they? A. I don't know.
Q. You were interested in racing then, weren't you? A. I am yet.
Q. And this miserable practice of gambling in pool rooms in the city was an interference of the track, wasn't it? A. Not that I know.
Q. Why don't you say that word now to Chief Devery? A. I will say it to Devery? A. I will say it from the roof.
Q. Will you state it to Devery? A. I say it now to you publicly, that I think they ought to shut every one of them up.

Moss Seeks a Vindication, Too.

Q. I think you suggested the other day that you didn't know but I might be rich because I had been in the Police Department. What did you mean by that, Mr. Croker? What did you mean by it? A. You can take it for what I meant.
Q. What did you mean by it? A. I couldn't tell you any more meaning than that.
Q. Have you anything to offer? A. Only general rumors.
Q. You will please understand, Mr. Croker, that on all these remarks you will be held to an accountability and you will

privilege every time. A. I am only telling you the general opinion of what I have heard.
Q. Where did you hear it? A. All over.
Q. From whom? A. Different ones.
Q. Who? A. No one in particular.
Q. What? I can't call names.
Q. Name a person. A. I can't call names.
Q. From what class of people did you hear it? A. Oh, general rumors.
Q. When you can tell me one send his name to the committee. A. I will with pleasure.
Q. And then, Mr. Croker, you were as much interested in the affairs of New York at that time as you are now, weren't you? A. No, we were out and you wanted to get in, didn't you? A. Yes.
Q. And you were taking all advantages, weren't you? A. Fair advantages, and not yours; it is a fair advantage to catch a corrupt official, isn't it? A. Yes.
Q. Why didn't you do it? A. We tried to do it.
Q. You had justices on the Supreme Court bench, didn't you, and had a judge at the Criminal Court, who sits as a magistrate; you had a Tammany judge on the Police bench, Judge Simms; you had a Tammany District Attorney at that time, didn't you, and you have got one now? A. Yes, I have.
Q. And why didn't you do something? A. Because we couldn't catch them.
Q. Do you mean to say I am smarter than you, because you are a pretty smart man. (Laughter.)

CROKER'S QUARREL WITH COCKRAN.

Q. Did you not at one time own 8,000 shares of the Huckleberry railroad? A. I decline to answer that.
Q. And wasn't that at the time there was legislation up at Albany affecting that railroad? A. I decline to answer.
Q. Wasn't it at a time when there was an effort to get certain measures through the Railroad Commissioners? Do you decline to answer that? A. Yes, sir.
Q. Didn't you take that stock to use your power to secure results favorable to that railroad? A. I decline to answer.
Q. Mr. Croker, you have been acquainted with Bourke Cockran in times past, haven't you? A. Yes.
Q. You don't speak now when you pass by? A. No.
Q. Do you remember having some conversations with Mr. Cockran at the time that the Broadway Railroad was changing its motive power from horses to cable? A. That is too far back.
Q. Is that too far back for you to remember? Think of it. A. I don't remember.
Q. Did you have any dealings with Mr. Cockran at that time? A. He was in our organization, friendly and all, I don't know that I had any feeling against him.
Q. It was necessary to get a resolution through the Board of Aldermen, don't you remember, to make the change?
Q. Don't you remember that Mr. Cockran talked with you about getting the resolution through? A. He may have.
Q. You don't deny that he did? A. No; I won't deny it or affirm it. I don't remember about that.
Q. Do you not remember that for the interest that you took and for the work that you did you received a portion of Mr. Cockran's fee? A. That I what?
Q. Received a portion of Mr. Cockran's fee? A. A portion of his fee?
Q. Yes, A. I don't remember that.
Q. Will you swear you did not? A. Yes.
Q. You will swear to that positively? A. Yes.
Q. Will you swear he did not? A. No; I will swear that I don't remember it.
Q. Will you swear that you did not? A. No; I will not, either one way or the other; I don't remember; I will swear I don't remember it.
Q. Why don't you remember a thing of that kind? A. I am positive that I did not.
Q. Look here, Mr. Croker, that certainly is as private a matter as anything we have discussed here. If there is any private matter, that is one of them. Why do you come right out and deny that while you refused to answer other questions? A. See if I said that. I swear to you right out now; I can see your motives all through, that you only put these questions to me to get me to do it.
Q. You are now making a speech, and you must stop. Stop those speeches, please.
Q. On what principle? A. I object to it first, because I don't remember it; secondly, because I don't want you to talk about my personal affairs at all.
Q. But you don't deny it, do you? A. I don't wish to answer you.
Q. Let it stand at that for a moment. When you received from Mr. Cockran a sum of money, did you not have a further conversation with Mr. Cockran and ask him for more? A. I object to answering that question.
Q. But you don't refuse to give you more? A. I object to answering the question.
Q. And is not that the reason for the coldness between you and Mr. Cockran? A. I don't remember anything about it.
Q. You don't remember whether that is the reason of the coldness between you? A. There is no foundation at all for that.
Q. You mean the coldness? A. I mean that Mr. Cockran wanted to be a United States Senator, and if you want to know, we preferred him.
Q. Why did you oppose him? A. Because we thought he was not a fit man for the place. We had another man whom we preferred.
Q. You are not sure whether or not there was a financial transaction between you and Mr. Cockran at about that time? A. I don't recollect anything about it. I have got nothing to say to you about it. I don't wish to talk about it.
Q. You don't wish to talk about it? I don't blame you. A. I don't wish you to know anything about my personal affairs.

LET'S BE HONEST.

This space is purchased to advertise CASCARETS CANDY CATHARTIC. A big price! Yes—the figure is at \$1.50 a tin. But it is read by hundreds of thousands, and is believed to be a good investment. It is the kind recommendation of those who have read our advertisements and bought CASCARETS that laid the foundation and built up the tremendous sale of over the million boxes a year. Still there are many people who have never used CASCARETS who need them— you may be one. It is true we are anxious to sell CASCARETS, but we don't want you to buy unless they are good. Therefore, buy a tin, box, try them, and if they don't do you good, all you have to do is to ask for and get your money back. Any drug store for 10c, 20c, 50c.

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TRIES TO CONNECT CROKER WITH A DEAL.

Q. Do you remember within a comparatively recent time, Mr. Croker, that some people in New York were anxious to form a new telephone company, and they came to you and talked about it? A. I hear hundreds of them.
Q. Yes, the company in which Mr. Astor was interested? A. I heard of that.
Q. They went to you to get your approval and assistance, didn't they? A. Yes, sir; so it is representative.
Q. Now, why did John Jacob Astor and men of his class go to you to get your consent or approval for the opening of a telephone company? A. He did not come to me, John Jacob Astor.
Q. But his representative did? A. Some man came and said he was getting this up.
Q. Why was it necessary or desirable to come to you? A. I don't know.
Q. Can you imagine? A. To get my influence, possibly.

INSURE YOUR SKIN.

against reinhold. Buy FELTRIM and get a real guarantee. Fel-trim looks clean and wears clear.

WINFIELD HOYT SAVES TWO WOMEN

Wealthy Young Clubman Stops a Runaway in Heroic Fashion.

LEAPS ON HORSE'S BACK.

Guides the Frightened Animal into a Pillar and Is Slightly Hurt.

Winfield Hoyt, of No. 45 West Seventeenth street, an intimate friend of W. K. Vanderbilt, member of the Union, Metropolitan, South Side Sportsmen's, Country and Suburban Riding and Driving clubs, and of Troop A, gave an exhibition of expert rough riding in stopping a runaway that thrilled a large crowd on the outside of Madison Square Garden yesterday afternoon.
The horse he stopped was that driven to the hansom cab in charge of James O'Neill, of No. 155 East Thirty-first street. O'Neill was engaged by two women in front of Delmonico's old place and was ordered by them to drive up Madison avenue. Just as he was turning out of Fifth avenue into Twenty-sixth street, one of the traces broke and fell flapping about the horse's legs. The animal became frightened and started to run east on Twenty-sixth street.
O'Neill kept hold of the reins and tried his best to ston the horse, but to no avail. The women sat in the cab, with their arms around each other, screaming wildly, while pedestrians ran up the stoops of houses and the drivers of vehicles made frantic efforts to get out of the way, some of them driving into Madison Square.
Young Hoyt was walking west in Twenty-sixth street, just crossing Madison avenue, when he saw the runaway. He ran to the middle of the street and waited for the horse, which swerved almost to the curb. Hoyt made a grab, reached the bridle and was jerked from his feet, but not before he had managed to throw his arm around the horse's neck. He was dragged along for twenty feet, and then, getting his toes on the ground, he gave a bound and alighted astride the animal's back.
Catching the reins, the young man sawed energetically, forcing the horse to swerve against one of the big pillars at the Twenty-sixth street entrance to the Garden. The shaft broke and the horse fell down. The women jumped from the cab and ran away before their names could be ascertained. Young Hoyt sustained a slight scalp wound on the left side of the head.

FINLAND IS AROUSED.

Little Province Shows Her Unwillingness to Be Russified.

Helsingfors, April 15.—The Finnish patriots are now in open revolt against the new regime, which aims to rob them of their national life and Russify the entire province.
Messengers, the local correspondent of the Moscow Gazette, whose incessant and systematic attacks on Finland, her people and her institutions have evoked great resentment, is subjected to a most complete boycott at the present time. The keepers of restaurants and shops refuse to serve him, he is hustled out of the streets, and he has been driven out of his lodgings by a patriotic landlady.
The ostracized correspondent has been compelled to seek shelter in the barracks of the First Rifle Regiment, having failed to induce any lodging house keeper to take him in.

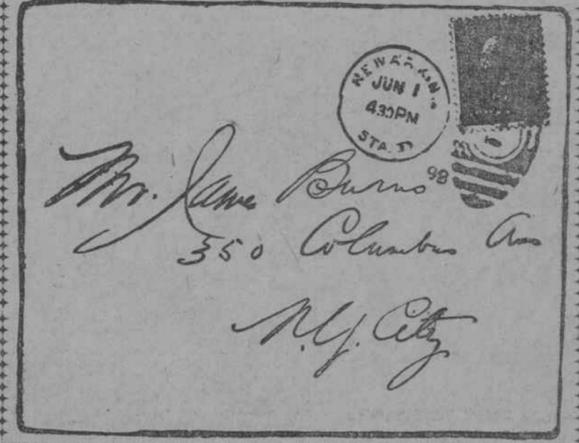
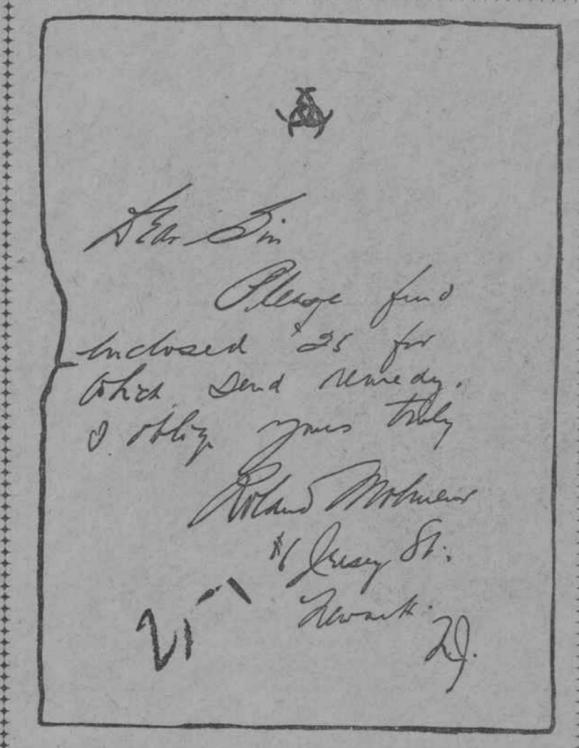
HIGH DIVER DIVES TO HIS DEATH IN GERMANY.

He Goes Down in a Sack and a Suit, These Rising, but He Is Pulled Out Dead.

Berlin, April 15.—A dispatch from Chemnitz says that Professor Batme, the famous high diver, was killed at a circus performance in that place while executing

ONE MORE LETTER WHICH WILL BE AGAINST MOLINEUX

ALSO SIGNED "H. C. BARNET,"



The Letter Signed by Molineux's Name. The letter was found in the collection of Dr. Fowler, at Moodus, Conn., and by him forwarded to the New York police. Captain McClusky had it photographed, and from the negative it is here reproduced.

This Letter, Like Others, Was Found in the Collection of Dr. Fowler, the Patent Medicine Maker.

Expert Kinsley Declares It Bears All the Earmarks of Other Letters Ascribed to the Prisoner.

Lawyer Colyar, of Nashville, Tried to Mix Himself Up in the Fayne Moore Case, Colonel Gardiner Says.

ANOTHER "H. C. Barnet" letter, which will form one of the handwriting exhibits to be used against Roland B. Molineux when he is placed on trial, came to light yesterday. It was found among letters in possession of Dr. F. C. Fowler, of Moodus, Conn., who purchases old letters from agencies throughout the country. These old letters are valuable to their buyers for the names and addresses which they contain.
The latest Barnet letter, like its predecessors which have come to the surface, contains a request that a certain prescription be sent to "Box 217, No. 237 West Forty-second street"—the address of the private letter box agency owned by Nicholas A. Heckmann, who swears that Molineux rented the box, No. 217, under the name of H. C. Barnet.
The handwriting in this newest letter shows all the striking characteristics observed in the other letters in possession of the District Attorney, which, the experts have testified, were all written by Molineux. Gardiner says there is no doubt in his mind that Molineux also wrote the letter. It reads:
Dear Sir—Please send prescription and oblige.
H. C. BARNET.
Box 217, 237 West Forty-second street, New York City.
What the District Attorney considers the most important bit of direct evidence yet discovered in the case is the letter bearing the signature of Roland B. Molineux, which was found also by Dr. Fowler a few days ago. Captain McClusky yesterday furnished the Journal with a photographic copy of the Molineux letter. It has been pronounced by Expert Kinsley as unquestionably in the handwriting of Roland B. Molineux.
This letter was mailed at Newark June 1, 1895, within a block and a half of the factory where Molineux was employed as superintendent and chemist. It was dropped in the box at 4:30 p. m., at which hour it was Molineux's custom to leave his office each day to come to New York. The letter was addressed to James Burns, who was then conducting a medical agency at No. 350 Columbus avenue, this city. It was a request that an advertised remedy be forwarded to the writer.

Golyar Mixed in Fayne Moore Case, Too. District Attorney Gardiner was informed yesterday by his private secretary, Alfred E. Bryan, that in December last A. S. Colyar, the Tennessee lawyer who figured in the Heckmann requisition proceedings, addressed two letters to the District Attorney's office relative to the Fayne Moore case.
Colyar, who was then in Nashville, wrote that he had certain valuable evidence that Fayne Moore and her husband intended to badger a reputable citizen of Nashville. Colyar offered to support his statement by affidavits.
Mr. Bryan never called Colonel Gardiner's attention to the communication.

THE PIANOLA

is the only piano-player which has ever received the endorsement of a musician

Rosenthal Buys a Pianola
Hotel Netherland,
New York, Nov. 26, 1895.
To the Aeolian Company.
The Pianola is certainly a most ingenious invention, and I feel quite sure that nothing has more closely approached hand-playing. I was greatly delighted to hear it play the Chopin Study at my own tempo.
It seems to me greatest in brilliant show-pieces. I think it may be practically useful in assisting piano-students to control their technical powers and their tempo in this class of compositions.
I want you to send one to my sister, who will be greatly surprised to hear my Chopin Study while I am so many thousands miles away. This is the address:
Madam Clara Finkel,
LX Porzellangasse, 10,
Vienna, Austria.

THE PIANOLA is a piano-player which has received recognition from the highest sources of artistic music. It can render a Chopin study in a manner to give pleasure to one of the first pianoforte virtuosi of this generation.
You will notice that Moriz Rosenthal's endorsement was supplemented by an order for an instrument.
An editorial from the Musical Courier says: "All pianists and musicians should at once examine into the question of the Pianola, as it has a direct vital bearing upon the whole musical question of playing, composing, and studying."
Do you not owe it to yourself to personally investigate an instrument which has called forth unqualified endorsement from such critical authorities?
The Pianola admits of results that surprise the skeptic and which are a source of enjoyment to the musically cultured.
It is not automatic, for it does not play itself.
It overcomes technical difficulties, while the expression is controlled by the performer and varies with his musicianship and taste.
Wherever there is a piano there should be a Pianola.
The Pianola plays any piano. Any one can play it.
To give some idea of the character and range of music prepared for the Pianola, we append the titles of a few of the compositions so far prepared.
We hold regular concerts in our Hall every Saturday afternoon at three o'clock. Informal Pianola recitals are held through the week, at which we shall be pleased to play any of the following selections, of others of your own choosing, at any time. Alone in its artistic merits, the Pianola invites investigation of the most severely critical. Gladly shown to the merely curious as well as to intending purchasers. Send for pamphlet No. 14.

Emil Paur, the Great Orchestral Conductor, Endorses the Pianola

New York, Feb. 5, 1895.
The playing of the Pianola in my house last evening was a treat as well as a surprise, and I thank you for the entertainment afforded.
The instrument is wonderfully clever and interesting.
Nothing of the kind I have heard before can approach it.
In the hands of a competent player all the shading, crescendo, as well as modification of tempi, are remarkably accurate.
I agree with Mr. Rosenthal that it will be of aid to piano-students in enabling them to acquire the technique of difficult compositions and to become familiar with all the best pianoforte music.
In this respect it is like the Aeolian, in which you know I am a believer.
I am sincerely pleased to hear that the influence of your instrument is extending, as I know very well what they are doing for the sacred cause of music.
Wishing you every success, I am,
Yours truly,
EMIL PAUR.

SELECTIONS FROM PIANOLA REPERTOIRE.
LIST.—Hungarian Rhapsodies Nos. 2 and 14. Grand Galop Chromatique Op. 12. La Campanella. Venezia Gondoliera. Liebestraum. At the Spring. Die Lorelei. Grand Polonaise No. 2 in E. Rigolotto Paraphrase of Cocher. Flying Dutchman Spinning-wheel. Mazurka Brillante. La Promessa Canzonetta.
CHOPIN.—Etude Op. 25, No. 9. Posthumous Waltz. Fantaisie Impromptu Op. 66. Valse Op. 34, No. 2. Grand Polonaise E Flat Op. 23. Grand Valse Op. 42. E Flat Minor Scherzo Op. 31. Nocturnes Op. 9, No. 2. Op. 17, No. 2. Ballade in A Flat Op. 47. The Maiden's Wish (Transcription by Liszt). Polonaise Militaire Op. 40, No. 1. Prelude Op. 26, No. 15.
ROBINSTEIN.—Kammermusik No. 17.
GOTTSCHEK.—Last Hope, and Dying Foot.
GRUBER.—Peer Gynt Suite. Little Fuguing. Sonata Op. 7.
SCHUBERT.—Der Wanderer (Transcription by Liszt). The Erl King (Transcription by Liszt). Margaret at the Spinning-wheel (Liszt).

SELECTIONS FROM PIANOLA REPERTOIRE.
ARDETTI.—El Bacio (The Kiss) Waltz. Waldstra. Esturviante. The Waltz. Valse de Concert.
STRAUSS.—Sounds from the Blue Danube Woods (Waltz). Blue Danube (Waltz). Wine, Women, and Song (Waltz).
THALBERG.—Home, Sweet Home (Variet).
HENSEL.—Etude si oiseau l'etais. Fruhlingslied.
MOZKOWSKI.—Mozzette. Polonaise Op. 11.
LAVALLÉ.—Le Papillon.
SOUSA.—El Capitán. Stars and Stripes Forever. King Cotton. Bird's Nest Marches.
NEVIN.—Narcisso.
SCHUBERT.—Faisan.—Military March.
THOMÉ.—Arlequin Serenade.
MENNERSHOHN.—Songs Without Words.
HANDL.—Harmonious Blacksmith.
SAINT-SAËNS.—Allegro Scherzando from Concerto Op. 22.



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