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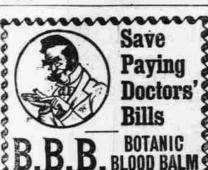
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A week to remember, a day to forget—
And there you have love as conceived by Riette. How much more delightful a passion like this Than the love which turns earth into heaven with its kiss, But which wounds whilst it heals, and before

you're aware Turns a prayer to a kiss and a kiss to a prayer. It is all very charming, but this is the trick It refuses to go when your prudence is sick

And ev'n if you kill it you'll find to your cost It is hard to get rid of the corpse of the lost. How much better is love as conceived by Riette With its week to remember, its day to forget Which comes into life, and which goes withou

And leaves nothing behind in the heart but a

-Saturday Review. BARKER'S TRIUMPH.

His real name was Barker. To a large section of the public he was known for a few brief weeks by the somewhat florid nom de guerre of Paul Coligny. But that was during the period of his triumph.

For many years Barker had contributed much toward the gayety of the nation by the composition-words and music-of many of those fascinating specimens of art which are known as music hall songs. But the success of these works was no wise to be compared with that obtained by

the one which made (and undid) him in a very short space of time. He was the possessor of a little house at Surbiton which suited him admirably, also of a little wife who loved him and thought him a genius, which is even bet-

True he was ill paid for his work-one song for one sovereign was the Alpha and Omega of his business prospectus—but he contrived to turn out the commodities so rapidly that his income was by no mean

One morning Barker awoke with a start and, while he was dressing himself, there came into his eyes for a moment the nearest approach to a look of inspiration that had ever lingered there. At breakfast his wife noticed an unusual abstraction in his

"What is the matter, dear?" said she.
"Charlotte," replied Barker gravely, 'our fortune is made.'

"You don't say so!" ejaculated his bet-"Yes, our fortune is made. Last night I had a wonderful dream. In my imagination I saw a theater filled with people.'

(Barker always preferred to describe music hall as a theater.) "The stage footman came forward and changed the numbers at the sides of the proscenium, and I noticed that it was the number 13. I referred to my programme and, to my astonishment, saw that Alfred Richards, the great comedian, was an-nounced to sing for the first time a new

song-'words and music by Paul Co-What did we have for supper last night?" murmured Charlotte reflectively.

Barker was hurt. "My dear girl," he said, "please don't interrupt until I have finished my story. Richards came on and sang my song. The audience simply rose at him. There never was such a success. The gallery boys continued to sing the chorus long after he had finished. The manager heard by chance that I was in front and a messenger came

to me and asked me to go on the stage. "Dear me!" said Charlotte. "Much against my will I obeyed the imperious command of the audience. The footlights in front of me seemed like an aggressive line of fire, and I could only see the people in the stalls through a haze. Still I managed to make my bow." "But it was only a dream," commented Charlotte with a sigh. "Isn't it a pity,

Harr," she continued, "that dreams never come true?" Barker drew himself up in his chair with the air of one who is conscious of having happened upon a certainty. "Curiously enough, my dear"—this with a slightly sardonic tinge—"this dream will come true. I distinctly, note for note, harmony for harmony, remember

The words have escaped my memory, but the title remains fixed indelibly." "What was it?" "The first line of the refrain was, 'Um-

the melody and orchestration of the song

"What on earth does that mean?" asked Charlotte. "What does 'Ta-ra-ra Boom-de-ay' mean, or 'Hi-tiddle-hi-ti?'" retorted Barker, quoting the titles of two well known classics. "The main point, which you seem to have missed, is that it does mean nothing. If there were any definite meaning in the catch phrase, where would the fun come

"I see," said Charlotte. But she was not speaking the truth. Barker spent all that day in the throes of composition. Before nightfall his man-

uscript was completed and he sang it over to Charlotte, who waxed rapturous over the melody. "It is by far the best thing you have ever done, Harry," she cried. "Oh, I am

The next day Barker called upon Richards, the comic singer whom he had seen in his dream. He tried to restrain his excitement as he was ushered into the presence of the great man, who, it may be said by the way, was lolling upon a sofa. "Excuse me gettin up," said Richards

'Didn't leave the 'Thatch' till 4 this mornin, and I've got rather a head."

He did not drop his final g's because it was smart and fashionable. The habit datd with him from an earlier period, when it had quite a different significance.
"What have you brought? I haven't had
a song that hit 'em for weeks. Sit down"

-pointing to a plano—"and let's hear it." Barker was trembling with nervousness, and he sang and played the first verse so badly that his hearer was not visibly impressed. But when the refrain commenced Richards raised himself on one elbow and listened intently.

"Play it again," he said. "It's rippin!" And again and again Barker played it, until the comedian sprang up and, bending over the manuscript on the plano, added his lusty tribute to the feast of

Barker, flushed and expectant, waited for the verdict upon which so much depended. Richards gave him an exultant thump on the back and said: "Barker, my boy, it is simply immense! It will be all over London in a week. I'll buy it right out." He drew forth a sovereign case from his waistcoat pocket.

"Let's see. A guinea's your price, isn't "Usually," replied Barker, "but not this time. I believe in the song, and I'm going to publish it myself. You can stand in if you like."

"All right, old man, make your own terms. I'll bring out the song at the El-

dorado on Monday."

The eventful night arrived. The Eldorado was crowded and there was just enough tobacco smoke in the air to make it pleasantly fragrant—for those who like the smell of tobacco. Richards appeared on the stage and was

Michards appeared on the stage and was warmly greeted, for the wag was very pop-ular. He always repeated the refrain of a song twice after each verse so as to empha-size its merits, but the success of "Um-tioodle-um" was so immediate, so absolutely assured, that the audience called him on again and again so that he might repeat his enchanting lay.

Barker and his wife sat together in the

stalls, and when the tumult had finally subsided she, after a cautious glance around her, timidly pressed his hand. The next day Barker went to a music publisher and arranged that the song should be brought out as quickly as possible, he paying all expenses.

That evening he bought The Piccadilly Gazette. He turned to the column where

music hall notes were usually to be found. He started with surprise and pleasure. The article was headed with the name of his song in large capitals. He read the

notice feverishly:

"At last Mr. Alfred Richards has hit upon a song that has absolutely no vulgarity in it. It is safe to say that never in the halls of variety has been heard such a charming, fascinating melody. The orchestration is, perhaps, not so good and the words are even below the average. But be-

fore the singer had finished the tune, with its irresistible lift and swing, had conquered every one. I learn that the com-poser is Mr. Paul Coligny, who, although he has done good work in his own particu-lar line, has never before revealed the pos-

sibilities of his talent." And so on. Earker was in a seventh heaven of delight. He never decried or sneered at musical criticism, as most com-posers do, for he had once met a critic who had studied music.

In due time the song was published, and the first edition was exhausted in a week. Barker was inundated with commissions for work from other comic singers, paragraphs about his personality appeared in the halfpenny evening papers, his portrait was printed in The Entracte—in fact, fame had at last crowned his head with her sweet laurels.

But they faded all too soon. One morning, while Barker was invoking the muse, he was disturbed by a furious knocking at his front door. In a few moments Al fred Richards, displaying symptoms of apoplexy, burst into his room. "Confound you!" he shouted. "You've

done it this time!" "Done what?" asked Barker in a tone

"Read this!" Richards forced into his hands a weekly society paper. "The musical article, I mean," he added.

Barker skimmed through it. "Opera at Covent Garden, the Richter concerts, Herr Pleyfuss' second 'Pinafore' recital. Paul

Coligny"-his name at last. And this is what he read: "I have, by chance, happened upon the most barefaced, impudent fraud that has ever been perpetrated in the musical world -if one allow that the variety theater be-

longs to it. "The other night I went into the Eldorado for half an hour. There I heard a song that bears the sufficiently banal title of 'Um-ti-oodle-um.' The music seemed almost brilliant (of its kind), but it struck some chord in my memory. When I arrived home that night, I went through the scores of several of the lesser known opera

"In Offenbach's 'Genevieve de Brabant' I found 'Um-ti-oodle-um.' The next day I bought Mr. Paul Coligny's version and found that the entire melody and refrain had been stolen from Offenbach.

"Mr. Coligny's accompaniment is somewhat different, inasmuch as he is guilty of several grammatical mistakes which the French master could never have committed. These facts need no further comment from me. The question now is, What have the holders of the English copyright to

The paper fell from Barker's hand and he turned a ghastly white. He looked at Richards piteously and said nothing. But his companion felt no compassion and, as he turned to go, said brusquely: You've played a low down trick on me. Barker. There's sure to be an awful row about this business — shouldn't be sur-prised if it led to the police court. Of course I can't sing the beastly thing again. But I can promise you one thingyou'll never do another song for me." He went out, slamming the door behind

him. The door opened. "Harry, Harry! What's the matter?" cried his wife as she flew to his side and put her arms around him, "Tell me-you can tell me, can't you?" "That paper on the floor, read it," he answered in a muffled voice without looking up at her.

There was silence in the room save for the rustle of the pages as his wife looked through the paper. "What does it mean?" she asked. "It's true what the critics say," he re-

Then his grief changed to impotent anger-anger with himself. "Fool, fool, fool!" he cried. "I now re member where I heard the melody. It was at a promenade concert years ago. I had completely forgotten it until it came back to me in that cursed dream. Am I to blame? Am I?"

"Of course not, dear. You must write to the papers and explain.' "I can't," he said. "Nobody would be lieve me-I shouldn't have believed it if it had happened to any one else. We are His wife crept up behind him. She

placed one arm around his neck and kissed "But I believe you, Harry. Isn't that enough?"

. The affair made a considerable sensation at the time. The song was withdrawn from sale at the demand of the publishers who owned the copyright. However, they did not think it worth while to bring an action for damages, and Paul Coligny was soon forgotten.

From morning to night there stands behind the counter of the boys' hosiery department at Evans & Robinson's a worn, weary looking man. He performs his du ties with apathetic regularity and is considered by his employers to be quite a type of faithful, unambitious trustworthiness. His fellow clerks have grown weary by this time of torturing him by humming and whistling the refrain of "Um-ti-oodle um."-Sketch.

THE CLEVER WOMAN. Iwo Kinds of Cleverness, but Only One That Really Pays.

"I wish I were clever." The woman was charmingly dimpled, wore a Felix gown, was the mistress of a luxurious establishment, and was dispensing tea to afternoon callers in cups of priceless faience.

"Women who write" had been the subject on the tapis, and the remark was a delicate compliment to the wom an to whom she handed the tea. She was a successful writer-successful to the extent of making a good income as the fruit of unwearied industry. She had never known the delights of diamonds or her own carriage or a box at the opera. She sometimes spent a hard earned \$5 for a drive, but there was neither luxury in the carriage nor swiftness in the steeds, and she was conscious all through the drive that when she went back to the office she would write something about the country in spring or the flotsam of fall foliage and flow-

ers with which the suburban resident could decorate his house and table. If she took a \$2 seat in the opera house, she rarely lost herself completely in the music, as she would have liked to do, because skeletons of paragraphs on theater hats and theater manners, on lovers who make love in the stalls as well as on the stage, and a thousand other things for the next day's paper flitted through her mind. She never had a Felix gown; on the contrary, she walked ten blocks and climbed seven stories to find a dressmaker who would make, though at the same time mar, her one gown for \$10. Her modest house was pretty, and she was even quite famous for her petites soupers, at which one sometimes met eminent and always delightful people, but only herself and her one maid knew at what cost of per-

spiring brow and smutched fingers and aching back those dainty little dishes were evolved. So there was almost reverence in her

tones as she replied: "My dear, you are the clever woman you are far more clever than George Eliot. The really smart woman is not the one who makes her own daily bread, even though there be a Nesselrode pudding thrown in now and then. It is she who, without raising her hand, can cause all this luxury to be laid at her pretty satin shod feet. It is like eating a Delmonico dinner and lamenting that you are not the chef who cooked it. Not the woman who works, but she working, is the really clever woman." "May there not be two kinds of clev-

One line, a line fraught with instruction, includes the secret of Lord Kenyon's final success-he was prudent, he was patient, and he perse-

erness?" said the woman who came to

make her adieus.—New York Herald.

vered.—Townsend. The leg bones of animals like the elephant are very heavy-indeed, almost solid—being designed to sup-port great weight.

A MOLE RANCHER.

ian Who Makes Money by "No, boys, it ain't money that makes my pockets bulge out that way, but it is the equivalent," remarked a gray haired, gray bearded rancher from Mendocino as he took in the slack of a hay

rope that did service for a belt. "To tell the truth, my breeches pockets and my coat pockets, too, are pretty well lined with moleskins. Within the last year I have developed into a mole hunter, and it pays. I have several acres in strawberries at Ukiah, and they need considerable water. I used to put in a lot of time digging little trenches and turning water this way and that, but it was disappointing to go out the next day and find that I had been irrigating a mole hole. I set a watch on the little pests, and I soon learned their habits. Since then it is no trouble at all to get

"In the first place, I found that mole never comes straight up to the top of the ground, but always on a slant, and you will see the ground agitated for some time before he throws up his hill. If you step within 20 feet of him when he comes to the top, he will, instantly stop work and run. It's no use to try

to eatch him then. "But a mole is the victim of habit. If he is disturbed at his work at 2 o'clock today, he will not come back till exactly 2 o'clock tomorrow. You can set a watch by him and depend on its being right. Well, I watch around in my berry patch and take the time whenever I disturb Mr. Mole. The next day, when it is time for him to come back, I take my station near the hole. As soon as he throws up his little mound I plant my foot behind him and close up the hole. Then all I have to do is to scoop him out of the dirt and drop him into my pocket, kicking and scratching like a good fellow. I kill him, stretch his skin on a shingle, and a man here in the city pays me \$1 apiece for them to make purses of."-San Francisco Post.

A Negro's Long Drink. A western member of congress was recently with a party discussing the capacity of men to drink strong liquor. After listening to several stories along

this line, he said: "Well, I don't believe any class of men can beat these Washington negroes when it comes to drinking strong liquor. One Friday night as I came home after a night's session I thought I would stop in a little saloon near my house and get a stovepipe of lager to make me sleep sound. It is not a very swell place, but it was the only one convenient. While I was emptying the big glass of the frothy liquid a tough looking negro, with a big stick under his arm, walked in and demanded a pint of gin.

"'What price?' asked the young man behind the bar. " 'Twenty cents,' said the fellow, beginning to count out a lot of pennies. "'All right,' said the bartender,

'where is your bottle?'

"'I don't want no bottle. Jest hand out a glass, huh.' "The liquid was measured off in a big beer glass, and without taking it from his lips he swallowed the contents, not even deigning to take a drink of water when he had finished. The bar tender did not seem to be at all surprised, merely remarking that the fellow would probably take several such drinks before he finished the evening.

—Washington Times. Why She Pulled Up the Carpet. That there are people in the world who haven't yet learned that there are safer places for depositing large sums of money than old stockings and holes in the wall was demonstrated recently while the roof of a Fall River house was burning. The department was called out, and a squad of officers in command of Lieutenant Hinckley was on the scene. Suddenly a woman who resided in a neighboring tenement rushed up the stairs and began to tear up the carpet in one of the rooms. She was informed that there was no great danger, and in reply to a question said that her furniture was insured for \$700, but she kept at work just the same and finally pulled out a roll of bills containing \$1,700. Then she went out to the street to watch the progress of a blaze that occasioned a loss of \$10.—Boston Herald.

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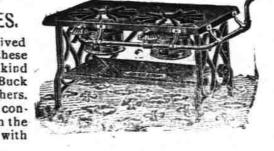
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ATLANTIC COAST LINE.



SCHEDULE IN EFFECT Sept. 14, 1898. DEPARTURE FROM WILMINGTON-NORTHBOU

DAILY No. 48-Passenger-Due Magnolia 10.52 M a m, Warsaw 11.66 a m. Goldsboro 12.01 a m, Wilson 19,52 p m, Rocky Mount 1,35 p m, Tarboro 2.40 p m, Weldon 3.32 p m, Petersburg 5,29 p m, Richmond 6,40 p m, Norfolk 6.05 p m, Washington 11,10 p m. Baltimore 12,53 a m, Philadelphia 3,45 a m, New York 6,53 a m, † soston 3,30 p m. DAILY No. 40-Passenger-Due Magnolia 8.30 p m. Warsaw 8,43 p m. Goidsboro 9,56 p m, Wilson 10.23 pm, †Tarboro 7.03 a m, Rocky Mouat 11.05 pm, Weidon 1.01 a

m, † Norfolk 10.40 a m, Petersburg 2.38 a m, Richmond 3,40 a m, Washington 7,00 a m, Baltimore S.23 a m, Philadelphia 10,46 a m, New York 1,23 p m, Boston SOUTHBOUND: DAILY No. 55-Passenger-Due Lake Wacca .30 P M maw 4.45 p m, Chadb. urn 5.19 pm, Ma rion 6.29 p m, Florence 7.10 p m Sumter 8.58 p m, Columbia 10.15

p m, Denmark 6,20 a m, Augusta 8,00 a

m, Macon 11,00 a m, Atlanta 12,15 p m

Charleston 10,53 p m, Savannah 12,50 a m

Jacksonville 7.00 a m. St. Augustine

9.10 a m, Tampa 6.00 p m. RRIVALS AT WILMINGTON-FROM THE NORTH. AILY No. 49-Passenger-Leave *Boston 1.00 p. ... PM m, New York 9.00 p m, Philadeldhia 12,05 a m, Baltimore 2,55 a m, Washington 4.30 a m, Richmond 9.05 a m, Peters burg 10.00 a m, Norfolk 8.40 a m, Weldon 11,55 a m, Tarboro 12,12 p m, kock Mount 12.45 p m, Wilson 2.10 p m, Golds

boro 3,10 pm, Warsaw 4.02 pm, Magnob DAILY No. 41-Passenger-Leave Boston 12.08 9.45 a n a m, New York 9.30 a m, Philadelphia 12 09 pm, Baltimore 2.25 p m, Washington 8,46 p m, Richmond 7.30 p m, Peters burg 8,12 p m, †Nortolk 2,30 p m, Weldon 9.44 p m, +Tarboro 5.58 p m, Rocky 6.20 a m, Goldsboro 7.05 a m, Warsaw 7,57 a m, Magnolia 8,13 a m.

FROM THE SOUTH.

DAILY No. 54-Passenger-Leave Tampa 7.00 a 12.15 a m m, Sanford 1.56 p m, Jacksonville 7,00 p m Savannah 12.10 night, Charleston 4.55 a m, Columbia 5.45 a m, Atlanta 7.15 a m, Macon 9.00 a m, Augusta 2,25 pm, Denmark 4.17 pm, Sumter 7.10 a m,, Florence 8.50 a m. Marion 9,31 a m. Chadbourn 10,35 a m, Lake Waccamaw 11,16 a m. Daily except Sunday.

Trains on Scotland Neck Branch Road leave Wel-

don 8.55 p m, Hali ax 4.18 p.m, arnve Scotland Neck 5.05 p m. Greenville 5.47 p m. Kinston 7.45 n m. Re surning, leaves Rinston 7 20 a m. Greenville 8.22 m. Arriving Halifax at 11 00a m. Weldon 11.20 a m. daile. Trains on Washington Branch leave Washington 8,00 a m and 2 00 p m, arrive Parmele 8.50 a m and 3 40 p m; returning leaves Parmele 9 5) a m and 6 20 p m, arrives Washington 11 25 a m and 7.10 p. m Daily except Sunday. Train leaves Tarboro, N. C., daily at 5.3) p m, arrives Plymouth 7.85 p m. Returning, leaves Plymouth-dally at 7,4) a m., Arrive Tarboro 9.45 a m

mouth-daily at 7,49 a m., Arrive Tarboro 9,50 a m., Train on Midland N C Branch leaves Goldsboro, N. C., daily except Sunday, 5 00 a m; arrive Smithfield. N. C., 7,29 a m. [Returning, leaves Smithfield 7 50 a m, arrive Goldsboro, N. C., 15 a n. frain on Nashville Branch leaves Rocky Mount at 4.80 p m, arrives Nashville 5,05 p m, Spring Hope 5,80 p m. Returning leaves Spring Hope 8 a m, Nashville 6 25 a m; arrive Rocky Mount 9 05 a m, daily arrest Sunday. 9 m. Returning leaves Spring Hope 8 a m. Nashville 8 25 a m; strive Rocky Mount 9 05 a m. daily
except Sunday.

Train or Uniton Branch eave Warnaw for Clinton
Daily except Sunday at 8 20 a m and 11 31 a m.

Florence Railroad seave Pee Dee 9 (5 a m. attrive
Latta 9.24 a m. Dillon 9 36 a m. Rowland 9 52 a m.,
returning leaves Rowland 6 (6 p m. attrive Dailon 6.25
p m. Latta 8.37 p m. Pee Dee 6.58 p m. daily.

Trains on Conway Branch leave Hub at
8.30 a m. Chadbours 10.40 a m. attrive Conway 12, 15
p m. leave Conway 2 36 p m. Chadbours 5.35 p
m. arrive Hub 6.30 p m. Daily except Sunday.

Trains on Coeraw and Darlington 8 12 p m.,
leave toprilinaton 8 17 a m. attrive Cheraw 9 12 p m.,
wadesboro 10 5 p m. Retur ing leave Wadesboro
5 56 a m. Cheraw 6 42 a m. Darington 7, 45 a m.,
arrive Florence 8.15 a m. Pally except Sunday.
Sunday trains leave Floys 9 40 a m. Dar ington 14
a m. attrive Florence 8 10 a m. Returning leave
florence 9 a m. Darlington 9 3) a m. arrive Florence 9 a m. Darlington 7, 45 a m.,
arrive Florence 8 10 a m. Returning leave
florence 9 a m. Darlington 9 3) a m. arrive Floyds
9 40 a m. Trains leave Gloson 6 15 a m. Bennettsville 6 41 a m., arrive Darlington 7, 40 a m.
Sumter 9 25 a m. Returning. leave Sunter 6 30 p
m. Gibson 9 35 p m.

Central of South Carolina Railroad leave Sunter
6 06 p m., Manning 6,35 p m., arrive Lanes 8,25 s
m. 525 p m. Daily except Sunday.

Wilson and Fayetteville Branch leave Wilson 2.10
p m., 11.18 p m., arrive Selma 2.53 p m. Smithfield 3.08
p m., Dunn 3.50 p m., Favetteville 4.36 p m. 1.07 am.
Rowland 6.06 p m. returning leave Rowland 9 12 a
m. Fayetteville 11.10 a m. 9,40 p m., Dunn 11.49 a m.
Smithfield 12.27 p m. Selma 12.34 p m., arrive Wilson
1.20 p m., 11 35 p m.

Manchester & Augusta Railroad train leaves Sum
ter 4 23 a m., Cesson 5 2: a m., arrive Denn ark 6 20
a m. Returning leave Lucknow 6 05 a m. arrive Pennalls 10
p m. Geryeleville Branch leave Rowland 9 152 a
m. Fayetteville 11.10 a m. 9,40 p m., Dunn 11.49 a m.
Smithfield 12.27 p m., Selma 12.34 p m.,

Daily except Sunday. *Sunday only. H. M. EMERSON, Am't Gen'l Pamenger Agent. J. R. KENLY, Gen'l Manager. T.M. EMERSON. Traffic Manager. je 23 tf

Atlantic & North Carelina Bailread Time Table. 而五点

n Effect Wednesday, May 27th, 1896 GOING BAST, GOING WEST asserger Daily Ex Sunday. Passenger Daily Ex Sunday. STATIONS.

Train 4 connects with W. & W. train bound North, eaving Go disboro at 11 35 a m, and with Southern Railway train West, leaving Goldsboro 2.00 p. m., and with W. N. & N. at Newbern for Wilmington and intermediate points.

Train 3 connects with Southern Railway train, arr ving at Goldsboro 3 00 p m , and with W. & W. train from the North at 3.05 p. m. No. I train also connects with W. N. & N. for Wi mington and intermediate points.

S. L. DILL, Sup't.

ma 27 tf

SCHEDULE OF THE Wilmington Seacoast Railroad. IN EFFECT ON AND AFTER SEPTEMBER 14th, 1896. TRAINS GOING.

Cane Fear & Yadkin Valley Railway Co:



CONDENSED SCHEDULE

25 110		No.				
IN EFFECT AUGUST 23, 1896.						
DAILY DAILY	MAIN LINE.	DAILY				
No. 1.		No. 2.				
7 55 p. m. 4 45 p. m. 4 83 m 8 19 m 1 32 a m 1 03 m 12 58 m 12 12 a m 11 45 m 11 87 m 11 97 m 19 9 45 m	Ar. Wilmington Lve Lw. Fsyetteville Ar Ar Fsyetteville Lv Ar Fsyetteville Junc Lv Lw. Sanford Lv Lv. Climar Lv Lv. Greensboro Ar Ar. Greensboro Lv Lv. Stokesdale Lv Lv. Walnut Cove Ar Ar. Walnut Cove Lv Lv. Rural Hajl Lv Lv. Rural Hajl Lv Lv. Mt Airy At	10 45 a m 11 05 11 15 12 40 p. m 2 40 3 08 4 02 4 32 4 38 5 12				
DAILY	Bennetsville Division.	DAILY				
No. 3.		No. 4.				
7 15 p m 6 15 " 5 48 " 5 00 " 4 41 "	Ar., Bennettsviile, Lv LvMaxtonAr LvRed Springs, Lv LvHope MillsLv LvFayettevilleAr	9 45 " 10 15 " 10 18 "				

No. 16. MIXED. No. 15. No. 15 MIXED. daily ex su 9 85 a. m 10 50 " No. 15. MIXED. daily ex su SOUTH BOUND,

Factory and Madison

MORTH-BOUND CONNECTON At Fayetteville with the Atlantic Coast Line for all points North and East, at Sanford with the Scaboard Air Line, at Greensboro with the Southern Railway Company, at Wainut Core with the Nortolk & West ern R. R. for Winston Salem.

SOUTH-BOUND CONNECTIONS At Walnut Cove with the Norfolk & Western Kailroad for Roanoke and points North and West, at Greensboro with the Southern Railway Company for kaleigh. Richmond and all points North and Fast, at Fayette-ville with the Atlantic Coast Line for all points South, at Maxton with the Seaboard Air Line for Charlotte, Atlanta and all points South and Southwest.

W. E. KYLE, Gen'l Passenger Agent. J. W. FRY. Gen'l Manager.

aug 22 tf



SERVICE WEST AND SOUTH. APRIL 5th, 1896. No 41 Leave Wilmingtor, S. A L. * 8 20 Arrive Maxton Arrive Hamlet esve Hamlet Arrive Wadesbor

Arrive Lincolnton Arrive Shelby Arrive Rutherfordto Leave Hamlet
Arrive Osborne
Kollock
Och theraw S. A. L.

S. A. L. . 3 10 cave Wilmington Arrive Chester Arrive Mobile " New Orleans Arrive Columbia C. N. & L. *10 00 Arrive Augusta P. R. & W. C. + 9 35 M & N

APRIL 5th, 1895. No. 38 No402 * 8 15 10 51 9 15 11 21 A. M. " _Ra'eigh 11 26 1 21 P. M 1 0 2 33 3 00 * 4 05 Henderson Weldon 8. A. L P M A M. 5 50 * 7 30 6 00 7 50 Arrive Richmond Washington " 8 45 2 20 " 6 53 4 51

Arrive in Wilmington from all pein's North, Fast, South and West, 1250 noon Daily, and 8,50 a. m. daily except Monday. Pullman Sleepers between Hamlet and Atlanta.
Trains 403, 402, 41 and 38
Pullman Sleepers between Hamlet and Fortsmon h.
Trains 402, 4 3, 38 and 41
Pullman Sleepers between Hamlet and Washington.
Trains 403 and 4 2
Train 403 and 402 are "The Fuilr an Sleepers between Charlotte an ! Richmond. Trains 4:2 at d 403 Cha tanooga, Nashville, Memi his and the West and Northwest

*Daily. †Daily ex Sunday. †Daily ex, Monday, For further in ormation apply to

ThOS. D. MEARES,

Gen'l Agent, Wilmington, N.C.

T. ANDERSON, Gen'l Pass. Agt.

H. W. B. GLOVER, Traffic Manager.

V. E. McBEE, Gen Supt.

E. St. JOHN, Vice-President and Gen'l Manager.

ma 12 tf

The Clyde Steamship Co.

New York, Wilmington, N. C



New York for Wilmington Saturday, Sept. 12 ONEIDA. CROATAN. Wilmington for New York.

Wilmington for Georgetown, 8, 0. Tuesday, Sept. 15 Through Bills Lading and Lowest Through tates guaranteed to and from points in North and touth Carolina.

For freight or passage apply to



Leave Wilmington—Daily except Sunday—6.30 m., 10.10 a. m.; 2.30 p. m., 6.30 p. m., Leave Wilmington—t unday—10.00 a. m; 2.30 p. m., RETURNING. REAL ESTATE AGENT, WILmington, N. C. Stores, Offices and
Dwellings for rent, Houses and Lots
for sale on easy terms. Rents, taxes
and insurance attended to prompfty*
ash loased on imp o d city real estate. Leave Ocean View-Daily except Sunday-7.30 a, m., 11.00 a, m.; 5.30 p m., 9.00 p m. Leave Ocean View-Sunday-12.00 m; 6 00 p, m. sep 13 tf



Saturday, Sep. 12 ONEIDA. AWNER ONEIDA

D. O'Connor,

H. G. SMALLBONES, Supt. THEO. G. EGER, T. M. Bowling Green, N. Y.
WM. P. CLYDE & CO. General Agents. Bowling
Green N. Y.
sep II to