# News of the Green Room and Foyer

## Some of the More Important Doings of these, Our Actors.

## AUGUSTIN DALY'S LIFE WORK

### List of Some of the Noted Players He Has Educated—Sardou Is Not a Plagiarist—Other Notes About Clever Entertainers.

Her hat she took within her hand,
Just on the seat before me;
Deliciously the act was planned
So as to not ignore me.

I knew the girl who cares for those
Who have a seat behind her
Must have rare virtues to disclose—
So in my heart I twined her.

I got what others lost that day,
The stage's perfect vision;
I saw the actors and the play,
And all the scenes elysian.

I could have written in her praise
A string of sugared sonnets;
So few the girls at matinees
Who dare take off their bonnets.

At last I sought, with fancy free,
My angel to discover;
And made her give her heart to me—
And now I am her lover.

—Joel Benton.

The recent presentation to Augustin Daly of the Letare medal voted annually by the faculty of Notre Dame university to some person who has attained eminence in art or letters revives interest in the personality and career of this noted manager. Apropos, one writer, says: "Augustin Daly has made money in the theater, but his contributions to the stage have been more valuable than his receipts at the box office. The number of excellent actors that have graduated in art under this manager's tuition is remarkable. He can turn a nobody into a celebrity better than any teacher in the profession. The only exception to this rule is that offered by Henry E. Dixey. Adonis Marble was a great man before he joined Daly's company. He is not so renowned now, but he is on the road to comedy. Few of the earlier pupils of Daly's theater gave any promise of the distinction which they afterward attained. James Lewis, a country schoolmaster; Mrs. Gilbert, originally a ballet dancer, Ada Rehan and John Drew, mere novices; Clara Morris, an uncouth, awkward western girl; Fanny Davenport, a youngster of decided although immature talent; Ada Dyas, Linda Dietz, Effie Shannon, Otis Skinner, Fanny Morant, Yorke Stephens and many other actors of present eminence began their first practical studies of the drama at Daly's. This manager is a hard taskmaster. But he turns out pupils who make their way in the world. New Yorkers all remember the awkward, clumsy figure cut by Arthur Bourchier on his first appearance at Daly's. After two seasons of training the young Englishman learned his trade. Arthur Bourchier is now staring through the English provinces in Shakespearean roles, with, it is stated, tolerable success even in Hamlet. In these circumstances it is known what Dixey is, but know not what he may be. His Malvolio at present lacks ease, it is self conscious and is wanting in that quaint, eccentric humor which Barton Hill has so finely lent to the character. But with Mr. Dixey's natural talent and Mr. Daly's skill in its direction it is reasonable to look forward to the time when the comedian will catch the spirit of Shakespeare as happily as he grasped that of burlesque."

A new phase was added to the "Did-Sardou-Write-'Em" discussion by a letter from Miss Elizabeth Marbury, who is Sardou's agent in this country. The letter was printed in the World and was as follows:

Now that "A Woman's Silence" is a success, as Victorien Sardou's representative in this country, I wish to state through the World, in reply to one or two critics who have recently expressed some doubt as to authenticity as to his proclaimed authorship in connection with this play, that there is no living dramatist more earnest and personal in his work than is Mons. Sardou. Certain writers have gone so far as to assert that he has a trained body of secretaries who act as his literary assistants. The fact, let me mention, is that Sardou does not even employ one secretary, and the patient industry with which he writes every line, indicates all stage business, and elaborates each detail of a manuscript, gives evidence of an energy which is untiring and of a fidelity which is rare.

Concerning the plays which he has written during the past year, namely, "Thermidor," "Americans Abroad," "Madame Sans Gene," "A Woman's Silence," and "Gismonda," I have at hand documentary evidence, in the shape of a vast correspondence and of manuscripts in various editions, to stand as vouchers that (unless there is an acknowledged collaboration) Sardou, and Sardou alone, is the author of the above dramas. That Emile Moreau is co-author with him of "Madame Sans-Gene" no one is more anxious to have advertised than is Sardou himself. Before closing let me add that "A Woman's Silence" will be produced at a leading Paris theater within a few months, and that since its first performance here contracts have been signed with Manager J. Comyns Carr of the Comedy theater, London, who will make it his next production, with Miss Winifred Emery in the role of Dorothea March.

Miss Marbury knows what she is talking about, too.

There are many plays with dual roles for actors. Prominent among them may be mentioned "Henry Dunbar," produced by Lester Wallack 20 years ago, "The Corsican Brothers," "The Lion's Mail," "A Man's Shadow," "John Needham's Double," "Estelle," "Samuel Broche and Company," "Deacon Brodie," and "Dr. Jekyll and Mr. Hyde." Very few plays, however, have been written dual roles for actresses. There are, of course, the "New Magdalena" and "The Woman in White," but the only contemporaneous case, according to the Buffalo Express, of a play in which an actress plays two parts in the same performance is Marie Wainwright in Magnus and Lancaster's drama, "Daughters of Eve," wherein Miss Wainwright skillfully differentiates the characters of the two sisters, one in society and the other fallen from it.

Amy Leslie talks about entertaining plays with her usual frankness. She says: If publishers dared what managers do, people would stop reading books. Imagine the vain endeavor of trying to choke the public with season after season of "Dodo," "Trilby," "Tess-d'Urbervilles," "The Little Minister," and Kipling's "Jungle Book!" Any one of these sensations has more of art in it than Pinero ever knew and more of music than all the mincing song-writers of farce could dream, yet the twentieth edition of either astounds enthusiasts and a steady run for over three years waxes incredible.

Branch O'Brien tells a funny story about a Watertown man who wanted admission to a recent performance in that town: "I was sitting in the box office when a man approached the window and asked for two 50-cent seats. 'All gone,' said the happy ticket seller. 'Nothing but standing room left.' 'That so?' responded the would-be spectator, adding: 'Well, give me two of them together if you can.'"

Alan Dale tells the story of Rose Coghlan's new play. "To Nemesis," in the World. He says: "Mlle. Walanoff is a lady with a past concealed about her identity. One would think she had at least half a dozen pasts, to judge from the way she is discussed by the other charasters. At least twenty-five minutes before you see the fascinating Walanoff you are forced to wade through a labyrinth of talk, in which she is described, analyzed, praised and held up for general appreciation. At the end of the twenty-five minutes Rose Coghlan trots in in a yellow silk gown, cut a la Grannis, and with her good old adventuress expression in evidence. You would bet your last dollar that she has a past, even if that fact had not been dinned into your ears by Mme. Froissart, the Baroness de la Bruyere, Mme. Grangellen and a nice assortment of foreign gentleman wearing orders. Two acts are principally devoted to Mlle. Walanoff's past." The lady's past was not so very bad after all. She had run away with a man when she was very young, but she found he was a scamp and got away from him. She is adopted by a wealthy lady who dies and leaves her her immense fortune. Then the heroine meets her betrayer again. Of course he does not know her. She marries him and on their wedding day denounces him and tells him she has married for vengeance. A most unnatural thing for a woman to do. Then it all comes out that her husband is not the man she thought, but his twin brother who has assumed his dead brother's name. "That is rather penny dreadfullish, and surely it is not absolutely necessary," says Alan Dale. "The play closes with a duel between the Marquis and a gentleman who had said to the mademoiselle, 'I love you madly, with a passion so deep that it would sc-c-cruple at nothing.' The Marquis is slightly wounded, when Walanoff dashes in in a victoria—that has been stationary at the wings for some time—and with a faint shriek, and much police-courty agony, stops the duel."

FOOTLIGHT FLASHES:

Agnes Herndon is to star.

London now has a permanent German theater.

Ellen Terry designs all the costumes she wears on the stage.

"Gettysburg" is the title of a five-act drama by Frank G. Campbell.

Sarah Bernhardt says a noble dog is much more worthy of love than a man.

"The District Attorney" is a new play by Harrison Gray Fiske and Charles Klein.

Sardou's "A Woman's Silence" and "Americans Abroad" have not been produced in Paris.

Sardou recently devoted a night's receipts of "Gismonde" to the Pasteur institute in Paris.

William Terriss has commissioned Clark Russell, the well known novelist, to write a nautical play.

Charles Frohman expects to have 500 actors under salary next year; this season he has more than 300.

Joseph Haworth will produce "Hamlet" and "Rinaldo," a new tragedy in five acts by Ernest Lacy, of Philadelphia.

The Rev. George Walters, of Australia, is writing a dramatized version of "Joseph and His Brethren" for George Regnold.

Fay Templeton and Vernona Jarbeau have definitely decided to star together next season at the head of a big burlesque company.

"An Unofficial Patriot" is the title of James A. Herne's new play. It will be produced simultaneously in London and New York.

Olga Nethersole is studying "Frou-Frou" for an early production, and in February will present Henry Hamilton's new play, "Carmen."

Miss Louise Beaudet has a new comic opera called "The Bathing Girl," by Messrs. Hughes and Coverley. It will be produced in Boston on Jan. 7.

Princess Paulina, the daughter of an Amsterdam banker, who is 18 years old and 17 inches high, and only weighs eight pounds is coming to this country.

The Sunday Protective league, of Boston, is making an effort to stop the Sunday night performances in theaters given under the name of "sacred concerts" or "benefits."

George Alexander has the measles, and Leonard Boyne has been engaged to play the part of David Remon in the London performance of "The Masqueraders" in his absence.

Eddy's Weekly Squib says: This is the worst theatrical season ever known. Hundreds of unemployed actors and actresses are walking Broadway, New York, looking for a job.

Grace Filkins, the actress with the Titian hair and midnight orbs—by kind consent of Olga Brandon—has been engaged by James A. Herne to play the role of the heroine in "Shore Acres."

In obedience to orders from high quarters the four theaters in Paris subsidized by the state—Opera Francaise, Opera Comique and Odeon—were closed on the day of the Czar's death.

Robert Hilliard will be the first impersonator of the favorite Van Bibber on the stage when he appears in his own dramatization of Richard Harding Davis' story, "Her First Appearance," in Cleveland, O.

Beerbohm Tree's repertoire for his coming American tour will include "A Bunch of Violets," "John a-Dreams," "The Red Lamp," "The Ballad Monger" ("Gringoire") "The Merry Wives of Windsor" and "Hamlet."

Lillian Russell's next production will be a revival of "La Belle Helene," which she will play alternately with "The Grand Duchess" on the road. Nothing new appears to be in sight, although she had some idea of doing "Doris," Alfred Collier's comic opera.

Madame Rejane will appear in this country next February and give 100 performances of "Madame Sans Gene" and other plays in New York, Baltimore, Washington, New Orleans, Chicago, Philadelphia, Boston and Montreal.

Rose Coghlan has a new admirer in the person of a young Greek. He was put out of the theater on Wednesday. He has since tried to get on the stage, to talk through a cab window, and has written letters offering marriage.

## MOTHER'S COOKING.

Your modern school of cookery,
Where food is done by note,
Don't hardly touch old mother's food,
Although she cooked by rote.

She had a way of cooking things,
So wholesome and so sweet,
That vittles seemed to coax us boys
To take right hold and eat.

This sharlott roosh is fraud in cake,
And French a-clairs don't "stay,"
And lemon pie with lather on't it
Is jest like medder hay.

In spite of all your fol-de-rols,
The old folks often sigh
For mother's "dish," she called it "b'iled",
And mother's pumpkin pie.

But p'r'aps it wasn't all cookery
That made the vittles grand,
Maybe the heft of sweetness lay
In dear old mother's hand.

Don't matter much what vittles is
When love is served for sarce.
Love turns old hens to chickens, br'iled,
Nettles to sparrer grass.

—Boston Transcript.

# Harp Traditions Charmingly Told

## Miss French Chats Upon the History of the Instrument.

## IT IS OF ANCIENT ORIGIN

### Used by the Egyptians 2,000 B. C., and There Is No Proof That Adam Was Not a Harpist—Gaining Ground Among Cultured Musicians.

When one begins to look up the history of the harp they have to go back, and back, to the very earliest antediluvian ages. Its origin cannot be ascertained, but it was known to the Hebrews in the time of the earlier prophets and to the Egyptians 2,000 B. C. The Egyptians attained great perfection in the construction of the harp, which was frequently richly ornamented and of elegant form—having from four to twenty-one cords.

They held the instrument very sacred. Only the high class were allowed to use them. All through the Bible we read of the harp, and it seems to have been used on all grand and joyful occasions. In Ireland and Wales harps of many strings and of elegant form were in use as early as the fifth and sixth centuries, and in the former it was adopted as the national emblem. In Wales it is still cherished as the national instrument.

So far the harp was tuned in a major scale and it was impossible to change the key only by retuning the whole instrument. In the seventeenth century a Tyrolese maker made use of a set of hooks, which were put in the comb of the harp and could be screwed down with the fingers, and so shorten the strings which changed the intervals. The introduction of pedals, whereby it became possible to modulate into all keys first gave the harp a higher position than that of an instrument of accompaniment, and the improvements of Sebastian Erard have made it capable of performing any music written for the piano. In 1720, Hochbrucker, a Bavarian, invented pedals that, acting through the pedestal of the instrument, stopped the strings by mechanism, and so left the hands of the player free. This harp was the same as the single-action harp of today. It was tuned in E flat, and had the seven pedals which, when down, raised each string a half-tone, making it possible to play in eight keys.

Consineau, a Frenchman, improved on Hochbrucker's plans and doubled the number of pedals, and the tuning of the instrument being changed from E flat to C flat, it became possible to play in fifteen keys. It is to Sebastian Erard to whom we owe the perfecting of the pedal harp, a triumph he gained in Paris by unremitting studies begun in 1786 and ended in 1810, when he had attained complete success and put his first double-action harp before the public. Erard's double-action maintaned only the seven pedals, but each pedal had two movements, the first serving to shorten the strings of the same name and to produce the first half-tone, and the second movement raised the strings still a half-tone higher. Erard did not rest when he had attained perfection with the action but improved the comb, sound-board and all parts of the instrument. The Erard harps, like the Stradivari violins, have never been equaled.

**Again Coming in Favor.**

Notwithstanding these improvements and the great beauty of tone that the harp possesses, the use of it has for years past been declining. The great cost of a harp and the trouble of tuning may have led to the supplanting of the harp by the more convenient pianoforte. With this comes naturally a diminution in the number of solo players. Were it not for the increasing use of the harp in the orchestra, we should perhaps know little more of it than we do of the dulcimer, in spite of the efforts of distinguished virtuosi whose devotion to their instrument maintains its technique on an equality with that of any other, even the most in public favor. During the last year or two the harp seems to be coming back to favor as a solo instrument. In Boston, Chicago, New York and other cities, it is quite the thing for afternoon receptions and parlor concerts. This may be due to the fact that during the last few years several harpists have come over here from abroad and have shown us what fine music can be played on the harp. The most noted of these are Edmund and Heinrich Schuecker, two brothers, who are the finest harpists who have ever been in this country. Edmund, the elder, is harpist of Thomas' Orchestra, and Heinrich the solo harpist of the Boston Symphony, and one of the most popular artists among the cultured musicians in Boston.

If more people would take up the harp and study it for a year or two they would find that their services would be in great demand. If one can play only fairly well on the harp people always like it, when if one plays the piano they have to be able to do something wonderful if they want any attention. Harps can be rented, and second hand instruments bought for reasonable prices, and the firm of Erard have an agency in Boston where one can purchase any style of an Erard harp.

The harp is gaining ground slowly, but sure, and it will soon be "the" instrument among the fashionable and cultured musicians.

Gertrude Holyoke French.

## PIANO PLAYERS' FAULTS.

### Nine Out of Ten Let the Left Hand Lead the Right.

From the New York Sun.

A well known piano teacher says that one of the most common faults in piano playing is the practice of playing the two hands out of time with each other. Nine players out of every ten permit the left hand to lead the right, when the two should strike the keys simultaneously. Of course there are rare cases where this dilatoriness of the right hand may be legitimate, but it should be remembered that in general it is reprehensible and should be carefully avoided.

If the composer indicates the simultaneous performance of the notes belonging to the two hands, let not the slightest discrepancy be manifest. To play the two hands out of time with each other is to be not only inaccurate, but to appear affected. Shallow players resort to such devices to cover up the lack of ability to play with expression. It takes the place of shading and phrasing with the superficial.

## THREE STORIES OF THE CZAR.

### The Black Sea of Mourning, the White Horses and the Boy.

The European press is full of anecdotes relating to the closing days at Livadia, of the life of the late Alexander. During the latter part of the sojourn of the Russian court at Livadia, the czar was sitting out on the terrace between the czarina and General Tcherevine, looking gloomily at the sea, which sparkled at his feet. 'Your Majesty,' said the General, 'how strange it is that people call this the Black sea. It is pure azure.' 'Ah!' said the czar, with a smile, 'if people have called it black, that is because it will see me die.'"

The czar of Russia has one set of fifty horses, all pure white, with blue eyes. They are beautiful creatures, but deaf, as white animals with blue eyes always are. These white horses are used in showy processions on state occasions, and, like Queen Victoria's famous cream-colored horses, are never sold from the imperial stables. When past use they are shot and buried with due ceremony.

There is a story told of a Wisconsin boy, who, when the United States Columbian stamps appeared, saved up his pocket money to get an unused set to send to the czar. His majesty, delighted with the ingenuous letter that accompanied the gift, returned the compliment by sending his little American correspondent a complete set of unused Russian stamps, from the earliest issues to the present time.

## ONE CHRISTMAS HINT.

### For a Few Cents You Can Make Your Friend an Attractive Present.

Magazine covers assuredly are not new. They greet us on every side, but nevertheless they always make acceptable gifts. The magazine cover need cost only an absurdly few cents, and at the same time is both serviceable and attractive. To make it, buy one-half yard of tailor's canvas. The color is that of unbleached linen and makes a most desirable back-ground. The width is just sufficient to allow of the necessary folds. Turn under each cut edge of the canvas until it is just a little longer than an ordinary magazine and lightly catstitch them in place. That is, use big stitches and do not catch them through to the right side.

When that is done fold under each selvage edge for three inches and buttonhole the four ends of the pockets so made. Lastly, apply the decoration. Fold the cover exactly in half and press it, then paint on the canvas any suitable design in monochrome, enlivened by touches of gold. Brown is always good, and perhaps gives the best results, but black, red and almost anything you prefer can be used.

## ONE HUNDRED YEARS AGO.

Imprisonment for debt was a common practice.

There was not a public labrary in the United States.

Every gentleman wore a cue and powdered his hair.

Almost all the furniture was imported from England.

An old copper mine in Connecticut was used as a prison.

There was only one hat factory, and that made cocked hats.

Crockery plates were objected to because they dulled the knives.

A day laborer considered himself well paid with two shillings a day.

Virginia contained a fifth of the whole population of the country.

A man who jeered at the preacher or criticised the sermon was fined.

A gentleman bowing to a lady always scraped his foot on the ground.

Two stage coaches bore all the travel between New York and Boston.

The whipping-post and pillory were still standing in Boston and New York.

Buttons were scarce and expensive, and the trousers were fastened with pegs or laces.

Beef, pork, salt fish, potatoes and hominy were the staple diet all the year round.

A new arrival in a jail was set upon by his fellow prisoners and robbed of everything he had.

When a man had enough tea he placed his spoon across his cup to indicate that he wanted no more.

Leather breeches, a checked shirt, a red flannel jacket and a cocked hat formed the dress of an artisan.

There were no manufactures in this country, and every housewife raised her own flax and made her own linen.

The church collection was taken in a bag at the end of a pole, with a bell attached to rouse sleepy contributors.


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Acts On the Bowels.

I write that you may know the good I have received from B. B. B. I was all out of health and suffering with constipation and biliousness. I tried other medicines, but they failed to do any good. At last I bought a bottle of B. B. B., and before I had used it all I went to work as well as ever. GUS NELSON, Box 55, Irvinton, Warren Co. Pa

A GRATEFUL PATIENT

TESTIFIES TO

DR. HACKER'S

TREATMENT OF

NERVOUS DISEASES OF YOUNG MEN

AS I WAS. AS I AM.

I give the following statement unasked. I have been a sufferer for so long a time and have spent so much money with so-called specialists and each time have been disappointed and misled, that it was with a good deal of doubt that I called on DR. HACKER. But knowing of some of the cures he made in this city four years ago, and the confidence of the people of Scranton in him then, I resolved to try him. It was a lucky move for me. I was troubled with dizziness, spots floating before my eyes, bad dreams, melancholy, easily startled when spoken to, no desire to exert myself and tired on the least exertion, especially in the morning; had no pleasure in company; very nervous and altogether was a complete wreck. But thanks to DR. HACKER, I am today a well man. I would advise all young men suffering as I did to call immediately; in 45 days I gained in flesh 18 pounds. For obvious reasons I prefer to withhold my name, but if any who suffer will call on DR. HACKER at the Lackawanna Medical Institute, he will furnish my name and address.

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## RAILROAD TIME-TABLES

### Central Railroad of New Jersey.

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TIME TABLE IN EFFECT NOV. 18, 1894.

Trains leave Scranton for Pittston, Wilkes-Barre, etc., at 8.20, 9.15, 11.30 a.m., 12.45, 2.00, 3.05, 5.00, 7.25, 11.05 p.m. Sundays, 9.00 a.m., 1.00, 2.15, 7.10 p.m.

For Atlantic City, 8.20 a.m.

For New York, Newark and Elizabeth, 8.20 (express) a.m., 12.45 (express with Buffet parlor car), 3.05 (express) p.m. Sunday, 2.15 p.m.

For Mauch Chunk, Allentown, Bethlehem, Easton and Philadelphia, 8.20 a.m., 12.45, 3.05, 5.00 (except Philadelphia) p.m. Sunday, 2.15 p.m.

For Long Branch, Ocean Grove, etc., at 8.20 a.m., 12.45 p.m.

For Reading, Lebanon and Harrisburg, via Allentown, 8.20 a.m., 12.45, 5.00 p.m. Sunday, 2.15 p.m.

For Pottsville, 8.20 a.m., 12.45 p.m.

Returning, leave New York, foot of Liberty street, North river, at 9.10 (express) a.m., 1.10, 1.30, 4.30 (express with Buffet parlor car) p.m. Sunday, 4.30 a.m.

Leave Philadelphia, Reading Terminal, 9.00 a.m., 2.00 and 4.30 p.m. Sunday 6.27 a.m.

Through tickets to all points at lowest rates may be had on application in advance to the ticket agent at the station.

H. P. BALDWIN, Gen. Pass. Agent.

J. H. OLHAUSEN, Gen. Supt.

PICTURESQUE LEHIGH VALLEY RAILROAD

Nov. 18, 1894.

Train leaves Scranton for Philadelphia and New York via D. & H. R. R. at 7.45 a.m., 12.05, 2.38 and 11.38 p.m., via D., L. & W. R. R., 6.00, 8.08, 11.20 am., and 1.30 p.m.

Leave Scranton for Pittston and Wilkes-Barre, via D., L. & W. R. R., 6.00, 8.08, 11.20 a.m., 3.50, 6.07, 8.50 p.m.

Leave Scranton for White Haven, Hazleton, Pottsville and all points on the Beaver Meadow and Pottsville branches, via E. & W. V. R. R., 6.40 a.m., via D. & H. R. R. at 7.45 a.m., 12.05, 2.38, 4.00 p.m., via D., L. & W. R. R., 6.00, 8.08, 11.20 a.m., 1.30, 3.50 p.m.

Leave Scranton for Bethlehem, Easton, Reading, Harrisburg and all intermediate points via D. & H. R. R., 7.45 a.m., 12.05, 2.38, 4.00, 11.38 p.m., via D., L. & W. R. R., 6.00, 8.08, 11.20 a.m., 1.30 p.m.

Leave Scranton for Tunkhannock, Towanda, Elmira, Ithaca, Geneva and all intermediate points via D. & H. R. R., 8.45 a.m., 12.05 and 11.35 p.m., via D., L. & W. R. R., 8.08, 9.55 a.m., 1.30 p.m.

Leave Scranton for Rochester, Buffalo, Niagara Falls, Detroit, Chicago and all points west via D. & H. R. R., 8.45 a.m., 12.05, 9.15, 11.38 p.m., via D., L. & W. R. R. and Pittston Junction, 8.08, 9.55 a.m., 1.30, 8.50 p.m., via E. & W. V. R. R., 3.41 p.m.

For Elmira and the west via Salamanca, via D. & H. R. R., 8.45 a.m., 12.05, 6.05 p.m., via D., L. & W. R. R., 8.08, 9.55 a.m., 1.30, and 6.07 p.m.

Pullman parlor and sleeping or L. V. chair cars on all trains between L. & B. Junction or Wilkes-Barre and New York, Philadelphia, Buffalo, and Suspension Bridge.

ROLLIN H. WILBUR, Gen. Supt.

CHAS. S. LEE, Gen. Pass. Agt., Phila., Pa.

A. W. NONNEMACHER, Asst. Gen. Pass. Agt., South Bethlehem, Pa.

"The Road of a Thousand Wonders"

DELAWARE AND HUDSON RAILROAD.

Commencing Monday, day, July 30, all trains will arrive at new Lackawanna avenue station as follows:

Trains will leave Scranton station for Carbondale and intermediate points at 2.20, 5.45, 7.00, 8.25 and 10.10 a.m., 12.00, 2.20, 3.55, 5.15, 6.15, 7.25, 9.10 and 11.20 p.m.

For Farview, Waymart and Honesdale at 7.00, 8.25 and 10.10 a.m., 12.00, 2.20 and 5.15 p.m.

For Albany, Saratoga, the Adirondacks and Montreal at 5.45 a.m. and 2.20 p.m.

For Wilkes-Barre and intermediate points at 7.45, 8.45, 9.38 and 10.45 a.m., 12.05, 1.20, 2.38, 4.00, 5.10, 6.05, 9.15 and 11.38 p.m.

Trains will arrive at Scranton station from Carbondale and intermediate points at 7.40, 8.40, 9.34 and 10.40 a.m., 12.00, 1.17, 2.34, 3.40, 4.54, 5.55, 7.45, 9.11 and 11.33 p.m.

From Honesdale, Waymart and Farview at 9.34 a.m., 12.00, 1.17, 3.40, 5.55 and 7.45 p.m.

From Montreal, Saratoga, Albany, etc., at 4.54 and 11.33 p.m.

From Wilkes-Barre and intermediate points at 2.15, 8.04, 10.05 and 11.55 a.m., 1.16, 2.14, 3.29, 5.10, 6.08, 7.20, 9.02 and 11.16 p.m.

### Del., Lack. and Western.

Trains leave Scranton as follows: Express for New York and all points East, 1.40, 2.50, 5.15, 8.00 and 9.55 a.m.; 12.55 and 3.50 p.m.

Express for Easton, Trenton, Philadelphia and the south, 5.15, 8.00 and 9.55 a.m., 12.55 and 3.50 p.m.

Washington and way stations, 3.55 p.m.

Tobyhanna accommodation, 6.10 p.m.

Express for Binghamton, Oswego, Elmira, Corning, Rath, Dansville, Mount Morris and Buffalo, 12.10, 2.35 a.m. and 1.24 p.m., making close connections at Buffalo to all points in the West, Northwest and Southwest.

Bath accommodation, 9 a.m.

Binghamton and way stations, 12.37 p.m.

Nicholson accommodation, at 5.15 p.m.

Binghamton and Elmira Express, 6.05 p.m.

Express for Cortland, Syracuse, Oswego Utica and Richfield Springs, 2.35 a.m. and 1.24 p.m.

Ithaca, 2.35 and Bath 9 a.m. and 1.24 p.m.

For Northumberland, Pittston, Wilkes-Barre, Plymouth, Bloomsburg and Danville, making close connections at Northumberland for Williamsport, Harrisburg, Baltimore, Washington and the South.

Northumberland and intermediate stations, 6.00, 9.55 a.m. and 1.30 and 6.07 p.m.

Nanticoke and intermediate stations, 8.08 and 11.20 a.m. Plymouth and intermediate stations, 3.50 and 8.52 p.m.

Pullman parlor and sleeping coaches on all express trains.

For detailed information, pocket time tables, etc., apply to M. L. Smith, city ticket office, 328 Lackawanna avenue, or depot ticket office.

NEW YORK ONTARIO AND WESTERN RAILWAY.

SCRANTON DIVISION.
In Effect Sept. 16th, 1894.

| North Bound. | | | | South Bound. | | |
|---|---|---|---|---|---|---|
| 205 Local Pass | 203 N Y Day Exp | 201 Local Pass | Stations (Trains Daily, Except Sunday) | 202 Local Pass | 204 Ontario Day Ex | 206 Local Pass |
| | P M | | Arrive Leave | | A M | |
| .... | 7 25 | ... | N Y Franklin St | .... | 7 40 | .... |
| .... | 7 10 | .... | West 42nd St | .... | 7 55 | .... |
| .... | 7 00 | .... | Weehawken | .... | 8 10 | .... |
| P M | P M | | Arrive Leave | A M | P M | |
| 8 20 | 1 15 | .... | Hancock Junc. | 6 00 | 2 05 | .... |
| 8 10 | 1 09 | .... | Hancock | 6 06 | 2 11 | .... |
| 7 58 | 12 56 | .... | Starlight | 6 18 | 2 22 | .... |
| 7 51 | 12 46 | .... | Preston Park | 6 25 | 2 31 | .... |
| 7 45 | 12 40 | .... | Como | 6 32 | 2 41 | .... |
| 7 38 | 12 25 | .... | Poyntelle | 6 40 | 2 50 | .... |
| 7 33 | 12 18 | .... | Belmont | 6 45 | 2 58 | .... |
| 7 22 | 12 03 | .... | Pleasant Mt. | 6 55 | 3 06 | .... |
| 7 19 | f11 59 | ... | Uniondale | f6 58 | 3 09 | .... |
| 7 08 | 11 49 | A M | Forest City | 7 10 | 3 19 | P M |
| 6 51 | 11 34 | 9 15 | Carbondale | 7 24 | 3 34 | 5 34 |
| 6 48 | f11 30 | 9 12 | White Bridge | 7 27 | f3 38 | 5 37 |
| f6 43 | .... | f9 06 | Mayfield | f7 32 | f3 43 | f5 42 |
| 6 41 | 11 23 | 9 03 | Jermyn | 7 34 | 3 45 | 5 45 |
| 6 35 | 11 18 | 8 57 | Archibald | 7 40 | 3 51 | 5 51 |
| 6 32 | f11 15 | 8 54 | Winton | 7 43 | 3 54 | 5 54 |
| 6 29 | 11 11 | 8 50 | Peckville | 7 48 | 3 59 | 5 59 |
| 6 25 | 11 07 | 8 44 | Olyphant | 7 52 | 4 04 | 6 04 |
| 6 21 | 11 05 | 8 41 | Dickson | 7 54 | 4 07 | 6 07 |
| 6 19 | 11 03 | 8 39 | Throop | 7 56 | 4 10 | 6 10 |
| 6 14 | 11 00 | 8 36 | Providence | 8 00 | 4 14 | 6 14 |
| f6 13 | f10 57 | 8 33 | Park Place | 8 02 | f4 17 | 6 16 |
| 6 10 | 10 55 | 8 30 | Scranton | 8 05 | 4 20 | 6 20 |
| P M | A M | A M | Leave Arrive | A M | P M | P M |

All trains run daily except Sunday.

f. signifies that trains stop on signal for passengers.

Secure rates via Ontario & Western before purchasing tickets and save money. Day and Night Express to the West.

J. C. Anderson, Gen. Pass. Agt.

T. Fitzcroft, Div. Pass. Agt., Scranton, Pa.

### Erie and Wyoming Valley.

Trains leave Scranton for New York and intermediate points on the Erie railroad at 6.35 a.m. and 324 p.m. Also for Honesdale, Hawley and local points at 6.35, 9.45 a.m., and 3.24 p.m.

All the above are through trains to and from Honesdale.

Trains leave for Wilkes-Barre at 6.40 a.m. and 3.41 p.m.


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