TRIALS OF A WOMAN.

SHE WHO TAKES THE TICKETS AT THE PICTURE SHOWS.

Her Task, While Nerve Racking, Invites a Study of Some of the Curtous Phases of Human Nature That at Times Are on Dress Parade.

As a rule the young woman who takes tickets at the picture exhibition is an art student berself. The other girls trying to earn money envy her and think she has a "soft thing." It is apparently easy enough to be the ticket taker at a picture show. All there is to do, apparently, is to sit in a roomful of pictures, take people's tickets as they come in and sell cata-

You would be surprised to see how much work it is," said a girl who takes tickets at one of the big exhibitions. "You have to keep your eyes open all the time, for there are a large number of people who try to run past without tickets. I have to go after people a dozen times a day, calling Ticket, please,' and they turn on me with an indignant stare. Most of them then go and buy tickets. But one well dressed woman the other day took up her lorgnette, looked me over from head to foot, and said in an ley tone: 'Ticket! I have no ticket!' and proceeded calmly on her way. I ran after her again.

" 'Madame,' I said, 'I shall bave to trouble you for a ticket,'

1 have already told you I none,' she said.

"I'm afraid you will have to get one, said i. I was beginning to be afraid I should have to get a bouncer to put her out, for I was determined should not go in without paying. That is what I'm here for, and I am conscientious. Well, at last she flounce ed out to the ticket office, bought her ticket and put it down on my desk, saying:

"What an imposition!" "That is one sort of the people I have to deal with. Then the other is the kind who wish to borrow a catalogue for a minute and keep it the whole afternoon. I have to be very stern about catalogues. The best way is to polite ly look up whatever picture is asked for and to absolutely refuse to let any one take a catalogue for a moment One nice old lady took me at my word, and I really believe she asked me every single number in the room. I dld more than 25 cents' worth of work for her, I can tell you. The worst is telling people the price of pictures. Aftter about six weeks of it it grates on one's nerves. This is what continually happens: A threadbare old gentleman comes to the desk:

"'Do you know the price of pictures? he asks. 'Yes; would you like to know the

price of any? I reply. "There is one in the other room,' be

says. "'What is the number?' I ask. "'I can't tell you the number, but it's

in the other room. "Then I have to send him for the

number.

" 'No. 221.'

" 'That is \$500.

" 'Why?' asks my old gentleman.

"If it's early in the afternoon, I explain to him that I suppose the artist thinks it worth that; that he is well known, or what not; later I say. 'I don't know.' Not one person in 50 of those who ask the price have the slightest idea of buying. Some will go through half an exhibition and insist on knowing the prices of all. I to all these people that by the time I get out in the evening I am ready to insult my dearest friend for the sake of being rude to some one. It's so hopeless telling the price of a picture over and over again and each time having the people exclaim, 'What an awful price!"

"A great many people hold me per-sonally responsible for the pictures. Lots of people come and talk very disagreeably to me about them. 'What makes them have such bad shows? they ask me. Young men come up and say. 'Isn't this awful trash?' in an accusing sort of way, as though I had done it all myself. And one man fairly shook his fist in my face and demanded his money back. 'It's a swindle!' he shouted at me. But it really wasn't my fault.
"'At private exhibitions it's different.

There people come up to me and say, 'What a privilege to sit among the works of the masters all day!' I don't tell them that if I sat among the works of the masters much longer I should go mad, but I would like to.

"The other day a friend of mine ok my place. A man came up to her

and asked:
"'Miss, is your picture among these

works of art? " 'Why, no,' she replied.

"He stood off a little way and squinted at her. 'It should be—you are worthy of it. Did no one ever tell

you you had a beautiful profile? "That was a little startling, coming from an utter stranger. Later she earned that her admirer was -, the well known photographer. Of course he had been looking at her through an artist's eyes and from a purely artistic standpoint and had meant no offense. But it was trying."-New York Commercial Advertiser.

Fire at Weddings. Fire is an essential in some wedding celebrations. In Persia the service is read in front of a fire. In Nicaragua the priest, taking the couple each by the little finger, leads them to no apartment where a fire is lighted and there instructs the bride in her duties, extinguishing it by way of conclusion. In Japan the woman kindles a torch, and the bridegroom lights one from it, the playthings of the wife being burnt then and there. W. H. STAMEY.

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PENNSYLVANIA RAILROAD.

Philadelphia & Eric Railroad Division In effect May 21, 1899. Trains leave

n effect May 21, 1849. Trains leave
Driftwood as follows:
EASTWARD

103 a m—Train 8, weekdays, for Sunbury,
Wilkesbarre, Hazleton, Pottsville, Scranton,
Harrisburg and the intermediate stations, arriving at Philadelphia 6:23 p. m.,
New York, 9:30 p. m.; Baltimore, 6:00 p. m.;
Washington, 7:15 p. m. Pullman Parlor car
from Williamsport to Philadelphia and passenger conches from Kane to Philadelphia
and Williamsport to Baltimore and Washington.

and Williamsport to Baltimore and Washington.

4:03 p. m.—Train 6, weekdays, for Harrisburg and intermediate stations, arriving at Philadelphia 4:25 A. M.; New York,
7.08 a. m.; Baltimore, 2:35 a. m.; Washington
4:35 A. M. Fuilman Sleeping cars from
Harrisburg to Philadelphia and New York,
Philadelphia passengers can remain in
sleeper undisturbed until 7:30 A. M.
10:12 p.m.—Train 4, daily for Sunbury, Harrisburg and intermediate stations, arriving at
Philadelphia, 6:32 A. M.; New York, 9:38
A. M. on week days and 19:38 A. M. on Sunday; Baltimore, 6:35 A. M.; Washington, 7:45
A. M. Pullman sleepers from Erie and Williamsport to Philadelphia and Williamsport
to Washington. Passengers in sleeper
for Baltimore and Washington sleeper at Williamsport. Passenger coaches from Erie to
Philadelphia and Williamsport to Baltimore.

WESTWARD

more. WESTWARD

4:38 a. m.—Train 9, weekdays, for Erie, Ridgway, DuBois, Clermont and principal intermediate stations.

9:44 a. m.—Train 13, daily for Erie and intermediate stations.

6:42 p. m.—Train 15, weekdays for Kane and intermediate stations.

THEOLIGH TRAINS FOR DRIFTWOOD FROM THE EAST AND SOUTH.

TRAIN 9 leaves New York 5:35 p. m., Philadelphia 8:30 p. m.; Washington 7:30 p. m., Baltimore 8:40 p. m., arriving at Driftwood 4:38 a. m., weekdays, with Fullman sleepers and passenger coaches from Philadelphia to Erie and Washington and Baltimore to Williamsport.

Williamsport.

TRAIN 3 leaves NewYork at 7:55 p. m.; Philadelphia, II:30 p. m.; Washington, 10:40 p. m.; Baltimore, II:55 p. m.; daily arriving at Driftwood at 9:44 a. m. Pullman sleeping cars from Phila. to Williamsp't, and through passenger coaches from Philadelphia to Erie and Baltimore to Williamsport. On Sundays only Pullman sleeper Philadelphia to Erie.

Sundays only Pullman sleeper Falsaca, to Eric.

ThalN 15 leaves Philadelphia 8:40 A. m.: Washington, 7.55 A. M.; Baltimore, 8:55 A. M.; Wilkesbarre, 10:55 A. M.; weekdays, arriving at Driftwood at 5:42 P. M. with Pullman Parlor car from Philadelphia to Williamsport and passenger coach to Kane.

Connections via Johnsonburg R. R. and Ridgway & Clearfield R. R. WEEKDAYS.

****	10 45 Ar		Lv	10 55
	10 38	Woodvale	*****	- 11 02
4111	10 35	Quinwood		11 05
***	10.31	Smith's Run		11 08
****	10.25	Instanter	1277	11.14
****	10.20	Straight		11 19
	10 11	Glen Hazel	250	11 22
1000	10 05	Bendigo	- 37.0	11 32
****	9.55	Johnsonburg		11.45
****	9 40 Lv	Ridgwny	Ar	11 56
		Anna may	THE RESIDENCE OF THE PARTY OF T	-
p. m. 7 15	n. m. 9 35 Ar	Ridgway	n. m.	p. m.
7 08	9 28		Lv 700	12 20
		Island Run	7.07	12 27
7.03	9.23	Carman Transfer		12 32
6.54	915	Croyland	7.21	13.30
6 51	9 11	Shorts Mills	7.25	12.41
6.47	9 07	Blue Rock	7.28	12.40
6.43	0.03	Carrier	7 33	12 51
6 33	8.53	Brockwayville	7.43	1.00
6.28	8.47	Lanes Mills	7.47	1 04
	8.43	McMinn Summit	7.51	
6.19	8 30	Harveys Run	7.54	11
6.15	8 35 Ly	Falls Creek	Ar 5 00	1.90
6 00	8 15 Lv	DuBois	AT 8:10	1.40
6.15	7 00 Ar	Falls Creek	Lv 840	1.27
6 01	6.45	Reynoldsville	A. 15	17
5.27	6 10	Brookville	9 23	2 17
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4 00			10 10	3.00
1.40	100	Red Bank	11 04	
	Lv	Pittaburg	Ar 1.00	5.94
D. Di.	a. m.		D. In.	p. m.

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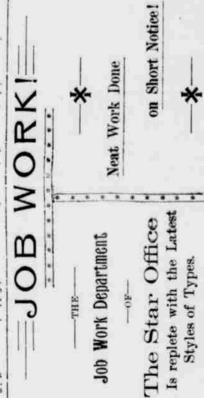
On and after January 1, 1899, passen-cer trains will arrive and depart from Falls Creek station, daily, except Sunday, as fol-lows:

For DuBois, Big Hun and Punxsutawney, 10.32 a m, 1.30, 3.35, 8.00 p m.
For DuBois, Curwensville and Clearfield, 7.25, a m, 1.46, 5.50 p m.
For Ridgway, Bradford and Rochester, 10.11

For Ridgway, Bradford and Buffalo, L15 p. m.
For Ridgway, Bradford and Buffalo, L15 p. m.
For Reynoldsville, 19,25 a m, 4.17 p m.
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From Clearfield, Curwensville and DuBois,
10,25 a m, 12,45, 4.17, 7.35 p m
From Buffalo, Rochester, Bradford and Ridgway, 3,35 p. m.
From Rradford and Ridgway, 10,22 a m, 3,35
p. m.

From Bradford and Ridgway, 10.22 a.m., 3.25 p.m.
From Reynoldsville, 1.05, 5.02 p.m.
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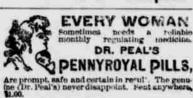
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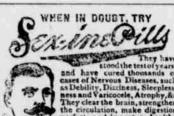
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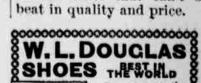
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