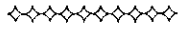


ENCORED.

The dark monarch from sunny Africa was being shown over a big engineering place by the manager, who, in explaining the working of certain machinery, unfortunately got his coat tail caught in it, and in a moment was being whirled round at so many revolutions a minute. Luckily for the manager, his garments were unequal to the strain of more than a few revolutions, and he was hurled, disbelled and dazed, at the feet of the visitor.

The exalted personage roared with laughter, and said something to his interpreter.

"Sah," said that functionary to the manager, "His Majesty say he am berry pleased with de trick, an' will you please do it again."



SMILE RAISERS.

Jack: "What was that noise I heard in your room last night?"

Tom: "That was me falling asleep."



"A lawyer is a learned gentleman," said Brougham, "who rescues your estate from your enemies and keeps it for himself."



Lady: "So you're really one of the strikers?"

Loafer: "Yus, lady; I'm what they call one of the pioneers. I went on strike 23 years ago, and I ain't never given in yet."



Edith: "Jack told me I was so interesting and so beautiful."

Marie: "And yet you will trust yourself for life with a man who begins deceiving you so early?"



In foggy weather, we learn, the air of the House of Commons is clarified by being pumped through cotton-wool. This, of course, is the same process as that which is used for Ministerial explanations.—*Punch*.



Visitor (in early morning after week-end, to chauffeur)—"Don't let me miss my train."

Chauffeur—"No danger, sir. Missus said if I did, it'd cost me my job."



Young Husband: "It seems to me, my dear that there is something wrong with this cake."

The Bride (smiling triumphantly): "That shows what you know about it. The cookery book says it's perfectly delicious."



"Did you tell her when you proposed to her that you were unworthy of her? That always makes a hit with them."

"I was going to, but she told it to me first."



Some little friends of mine were on holiday in the Lake district, where everybody in the boarding-house was always talking about the view. One day the venturesome boy of the party fell over the verandah into the front garden while his excited little sister rushed to her mother, crying:

"Quick, quick, mummie! Freddy has tumbled into the view!"

Keep peace one with another, and heavenly charity.—St. Cuthbert.

PILES

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SCIENCE SIFTINGS

By "VOLT"

FIGHT PHOTOS SENT 3000 MILES BY WIRE.

A Dempsey-Carpentier picture, taken at 3.30 on the afternoon of July 2, was published in the *Los Angeles Times* on the morning of July 3. The photograph was transmitted some 3300 miles in a little over three hours, and came out very little the worse for wear after its long, fast journey. No airplane, of course, could approach this speed, even though, as the *Times* informs us, the paper broke all records in bringing photographs of the fight across the continent by air. That method took 47 hours, 50 minutes, a rate of speed astonishing enough in itself. The "revolutionary device" used in the practically instantaneous transmission of the photograph, called by the *Times* "telephotography," consists of a novel use of code numbers, so combined with a diagrammatic background that the original photograph may be produced, at any distance, almost as fast as the code can be sent forward by telegraph, long-distance telephone, or wireless. The method, said to be extremely simple, is declared by the *Times* to be capable of great refinement over the first results. But even these pictures, we are told, are "incontestable proof that pictures can be sent by telegraph as readily as can ordinary English." In view of the fact that "sending photographs by wire has been an unrealized ambition of every newspaper in the world for over 30 years, the importance of this achievement is apparent," says the *Times* writer.

The method, as developed by the *Los Angeles* paper, began with the taking of special photographs at the ring-side in Jersey City. They were rushed by automobile and motor-boat to the office of the *Daily News* in New York City, where the plates were developed. Then the business of putting the picture on the wire really began. The explanation of this process runs:

"As soon as prints were sufficiently dry they were placed under specially prepared transparent sheets of celluloid on which numbered perpendicular and horizontal lines $\frac{1}{4}$ of an inch apart had been drawn. These sheets were prepared in the *Times* office in Los Angeles and were mailed to New York several days before the fight. A detailed tracing of each photograph was made by the *Times* artist in New York, each contact of the traced lines across the quarter-inch squares furnishing a unit number destined for the telegraphic code. Where curves or small inequalities occurred in the tracing fractional numbers were used. The complete code, consisting of more than 400 separate number combinations, was wired to the *Times* Washington office and thence relayed over the *Times*'s leased wire direct to Los Angeles. The actual time of transmitting the picture by telegraph was 50 minutes, while an hour and 10 minutes were consumed in decoding. The insertion of the blacks and whites, supplied by telegraph, took a little less than another hour. A duplicate of the celluloid sheets used to code the picture in New York was used in the *Times* office in Los Angeles for translating the numbers into a line drawing which, in turn, became a faithful reproduction of the original photograph by the addition of the lights and shadows described by wire. The code numbers which produced the Dempsey portion of the picture are thus explained:—By it the picture may be drawn on such a screen as used by the *Times*. The screen may be made by ruling a sheet of paper with lines forming exact squares one-quarter inch each way. Beginning at the bottom, number the horizontal lines 1 to 62 inclusive. Beginning at the upper left-hand corner, number the vertical lines 63 to 110, inclusive. Each pair of numbers marks a point on this screen; these points, connected, make the picture in outline.

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