

J. Get out ! I ain't from Greenland.

P. Well, sit down. I want to get the focus now.

J. What's that ?

P. Oh, never mind. Here, I have it. Let the young lady sit in the chair and you come here. Then I can show you what the focus is.

*(A. takes the chair. J. looks through the camera and cries out as if in astonishment.)*

J. Great Snakes ! Ann ! What are you doing ?

A. I ? Nothing.

J. Yes, you are. Why, you're standing on your head.

P. Let me explain. The young lady is all right. It is only her image that is inverted. The structure of the camera causes it to appear reversed, and—

J. It dees ? Well, I'll be switched if I want my picture wrong end up. You'll have to turn that machine over.

P. And what's the matter with your turning the picture over ?

J. Why, so I might. Never thought of it.

P. Well, sit down. *(J. sits down. Ann takes a seat by the table.)* Now sit still. *(Looks through the camera and comes round and ruffles J.'s hair.)*

J. Quit that now ! I combed my hair all nice before I come to town.

*(P. goes back to camera, looks again, moves slide, says : "All right," and retires to develop negative. J. gets up, stretches his arms, and walks over to Ann.)*

J. Ugh, that's over. I'd rather mow Canada thistles for an hour than sit still so long.

A. Well, what's the use in fidgeting so ? Look here, I've found Joe Turner's picture; taken in that big necktie that hides half his coat.

J. *(Turns over several pictures.)* Yes. Wonder how much it cost a yard. And here's old Mr. Wade with his hat pulled over his ears to hide his bald head.

A. And here is Aunt Nancy Parsons.

J. Best picture in the lot. Looks just like her without any frills or fuss; bless her honest old face.