

CONTEMPT OF COURT.

"Now lemme see," said the rural justice, figuring on the back of an old envelope. "Your bill will come to jest—forty-seven dollars."

"Forty-seven dollars!" echoed Wigglethorpe. "Why, Judge, the fine for overspeeding is only fifteen dollars."

"Ya-as, I know," said the justice. "The thutty-two dollars is fer contempt o' court."

"But I haven't expressed any contempt for this court," protested Wigglethorpe.

"Not yit ye hev'n't." grinned the justice, "but ye will, my friend, ye will before ye git a mile out o' town. I've made the fine putty stiff so's t' give ye plenty o' room to move round in."
—*Harper's Weekly*.

MECHANICAL REPRODUCTIONS.—The way in which the law develops in order to meet the advance of invention was well illustrated by the provisions of the Copyright Act, 1911, with reference to the mechanical reproduction of copyright works. It has now been held by Mr. Justice Bailhache that a performance for the purpose of a cinematograph film constituted a breach of an agreement by a music-hall artist not to give "any colourable imitation, representation, or version of the performances" during a certain fixed time, the learned judge being of opinion that the cinematograph reproduction was a colourable imitation of the artist's performance on the music-hall stage. It would seem that the decision largely turned on the character of the performance and the terms of the agreement in question, but, having regard to the enormous growth of all kinds of mechanical contrivances for reproducing dramatic and musical works, no doubt in the future special provisions should be inserted in all contracts clearly defining the rights of the parties.