

ALL the Thursday evening talks—there are five of them—are of more than passing interest, and two of them should on no account be missed by those who take an active interest in the romance of real life. The two talks referred to are those from 2YA at 8.40, and 3YA at 9.2. Captain H. M. Talbot-Lehmann, who will be heard from 2YA at 8.40, has had a remarkably adventurous career, both during the war and since, and the narrative of some of his exciting experiences as aeronautical advisor to the late Marshal Chang Tso Lin, in the Chinese Civil War, should prove as exciting as a tale by "Sapper." The other talk which should not be missed on Thursday evening will be Miss Marjorie Bassett's "All the World's a Stage"—from 3YA, at 9.2. Miss Bassett's stage career is described on another page in this issue. After reading her career readers will realise why I have singled out this talk for special mention.

SEVEN talks are scheduled for Friday evening, and of these the most entertaining will almost certainly be the further experiences of Captain Talbot-Lehmann, referred to above. "Cairo," by Mr. L. W. Delph, from 1YA at 9.2, and the trial of Ronald True, to be narrated at 9.2, from 4YA, by Mr. W. H. Carson, promise some interesting matter.

MR. J. R. ELLIOTT, M.A., lecturer in classics at Victoria University College, will speak from 2YA at 7.30 on Saturday, on "Trade, Transport, and War," and at 8.40 from the same station Mr. F. Kilby will tell listeners why he considers Rugby the best sport and why he plays it. The only other talk scheduled for this evening is the weekly horticultural talk from 1YA, at 7.30.

AN important decision was recently given in the Chancery Court by Mr. Justice Maugham to the effect that loudspeaker reproductions in public places of broadcast matter constituted new performances, entitling the copyright owners to royalties. The test action was brought by the Performing Rights Society, who asked for an injunction restraining Hammond's Bradford Brewery Company from using a radio set in one of the company's hotels as a means of entertaining guests, and for damages for alleged infringement of copyright by the unauthorised reproduction of three musical numbers broadcast by the B.B.C. His Lordship decided in favour of the plaintiffs, and ruled that an unauthorised public performance of a copyright musical work by means of a wireless receiving set is no less an infringement of copyright than a public performance by any other means, such as a gramophone, and that the person authorising the set to be used for such purpose is responsible for the infringement.

NO new principle is involved in this pronouncement, nor is there any occasion to regard it as a startling or epoch-making event. There have been decisions to the same effect in several other countries—in France as long ago as 1925, in America in 1931, and more recently in several Continental countries. As far as the Performing Rights Society is concerned—and its sister or-

ganisation, the Australasian Performing Rights Association—both these organisations have always maintained that their license is necessary for any public performance of works in their repertoire irrespective of the means employed, and the judgment now delivered confirms this view in so far as wireless loud speakers are concerned, just as it has been confirmed in the past by legal decisions in regard to performances by vocalists, instrumentalists, and gramophones.

IN New Zealand, and also in Australia, no action of this kind has been necessary, as the rights of the Australasian Performing Rights Association have been admitted by practically every hotel, or restaurant, using a radio

NAPOLEON'S GUARD

Victor S. Lloyd and a Waterloo Coincidence

IT is a coincidence in the presentation of "Waterloo" from 2YA on Saturday, August 19, that the paternal grandfather of Mr. Victor Lloyd, the well-known Wellington dramatist and critic, was one of Napoleon's guards at St. Helena. Mr. Lloyd will be associated with the broadcast of this unusual feature which was originally written by the late Sir Arthur Conan Doyle and adapted for the air by 3YA's announcer.

set for purposes of entertainment, and licenses have been obtained from the association. When Mr. Justice Maugham's decision was published there was some consternation in the radio trade, as it was considered that the effect of the judgment was that public performances by means of loudspeakers would be prohibited altogether. The Performing Rights Society, however, subsequently stated that it did not contemplate any departure from its policy of making no claim in respect of the performance of music by dealers, in the course of their business on their business premises, by wireless sets or musical instruments, provided such performance is confined solely to the department dealing in such articles.

'MISS HOOK' MAKES BIG COMEBACK

Colourful Musical Comedy at Wellington's Grand Opera House

HOLLAND may have slightly outgrown its age of colourful clothes, singing Dutch girls and liqueurs, but, to the large audience which saw the first performance of "Miss Hook of Holland" by the Wellington Operatic and Theatrical Society, at the Grand Opera House, on Saturday night, that was the only Holland that mattered.

Rubens's musical play has lost nothing in the years that have elapsed since it was first presented in New Zealand nearly a quarter of a century ago. The music still intrigues us, the Dutch costumes—many and colourful petticoats, clogs, gaily-patched breeks, and a hundred and one other delightful fancies—are the right touches for a musical comedy, and the plot, slender though it may be, gives the modern actor plenty of room on which to hang a topical story or two.

Looking over the company first word must go to the chorus. It worked with a will, and, considering that it had had only one rehearsal on the Opera House stage, its performance was incredible. In the intricate movements the members worked with brains as well as limbs, and they might easily have been a chorus picked for a professional show.

The principals were excellently cast. As Mr. Hook, Ray Kemp carried the show along in a fine manner. His performance after the return from the cellar (and a hearty sampling of its contents!) was masterly. As Miss Hook, Rita Kemp was admirable—a clever mixture of the ingenuous Dutch girl and the schemer who is determined to have her own way. Tom Hislop, as Bandmaster van Vuyt, looked romantically youthful—and perhaps a trifle nervous. Greta Stark captured the right air in her part of Mina and was by turns coquettish and pushing.

"Miss Hook" will be performed each evening until Thursday, which is the final night of the season. It's a show worthy of a professional company, and Wellingtonians who miss it are missing something that ranks with the best musical comedies that we have seen in New Zealand in the last five years.

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