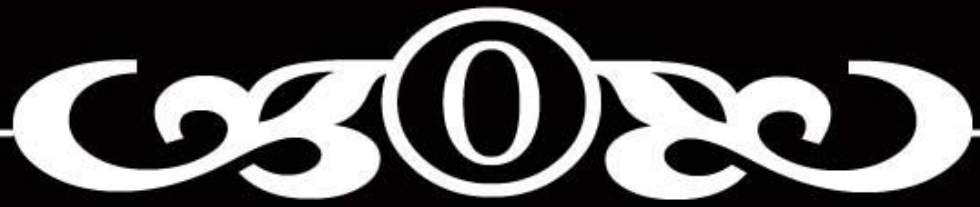
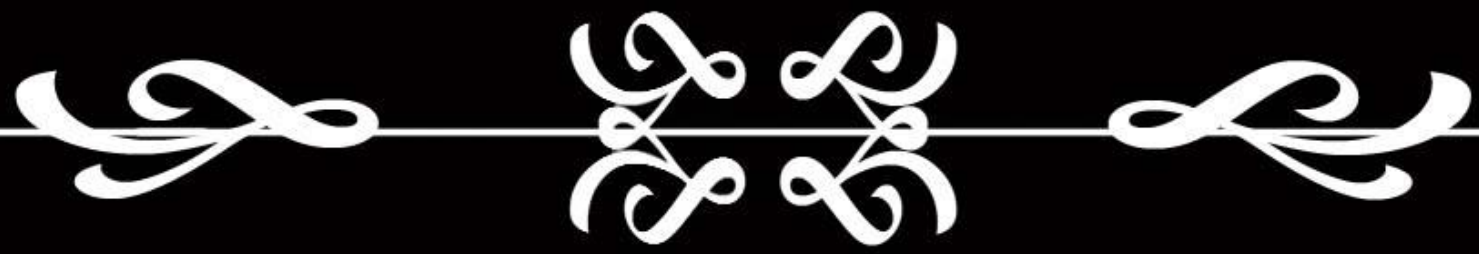
COPYRIGHT and ORPHAN WORKS

Prof Ronan Deazley
Queen's University Belfast





ORPHAN WORKS
in CONTEXT



ORPHAN WORKS

A work is an orphan work if the copyright owner(s) cannot be identified or located by someone seeking permission to use the work.

Works become orphaned for various reasons:

- Copyright arises at the point of creation and is not contingent on any formalities [so, no registration is required]
- The length of the copyright term [life + 70 years, or longer]: tracking a chain of title over a long period of time can be incredibly complicated
- Organisations become bankrupt or simply cease to exist
- Poor record keeping and information management

STATUTORY PRESUMPTIONS

Section 139(4) of 2000 Act (Ireland):

Where a name purporting to be the author or the owner appears on copies of a work … that is admissible unless the contrary is proved

A person shall be presumed not to have made work during the course of employment

If the name is of the person who first lawfully made the work available, that person shall be presumed to be the author

CLARIFY TERM DURATION (NO PERPETUAL COPYRIGHT)

Copyright Bill 2018 (s.7):

The copyright in a literary, dramatic, musical or artistic work, or an original database, shall expire 70 years after the death of the author irrespective of –

(a) The date (if any) on which the work is first lawfully made available to the public, or

(b) Whether the work is ever lawfully made available to the public

EU ORPHAN WORKS DIRECTIVE

The Orphan Works Directive required Member States to introduce a copyright exception to enable certain types of use with certain types of orphan works

- **BENEFICIARIES:** publicly accessible libraries, educational establishments and museums, archives, film or audio heritage institutions and public-service broadcasting organisations
- **SCOPE:** books, journals, newspapers, magazines and other writings, as well as phonograms, cinematographic and audiovisual works
- **CRITERION:** a **diligent search** must be carried out for *each work* prior to the use of that work

EU ORPHAN WORKS DIRECTIVE

Once a work has been designated as an orphan, beneficiary organisations are permitted to make use of the work in various ways:

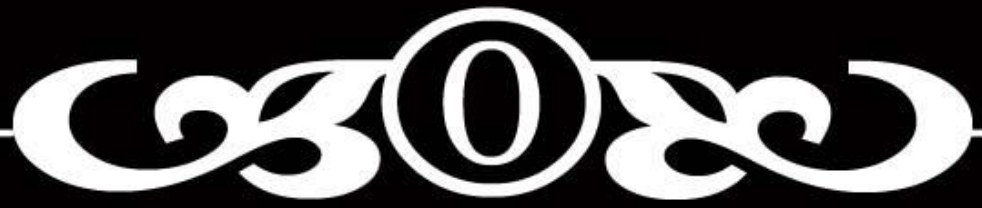
- Copying the work for the purposes of digitisation, indexing, cataloguing, preservation and restoration
- Communicating the work to the public, including making it available online

All use must be directed towards the institution's public interest mission, and commercial use is not authorised under the Directive

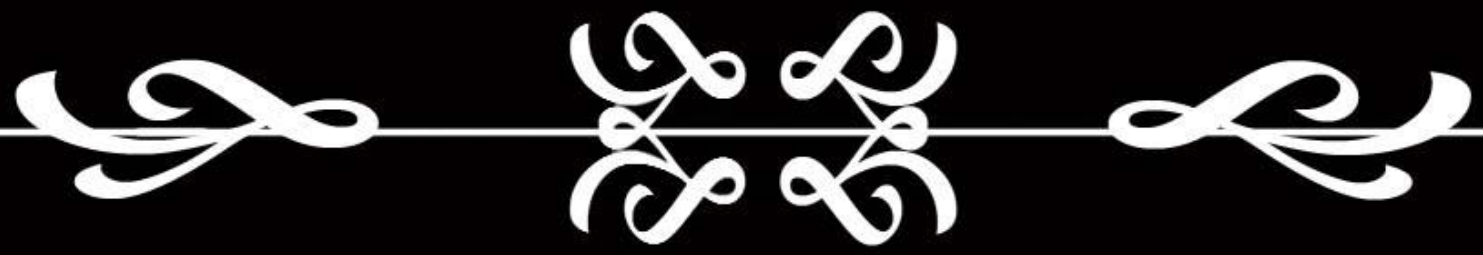
ORPHAN WORKS in IRELAND

Regulation S.I. No. 490/2014 - European Union (Certain Permitted Uses of Orphan Works)

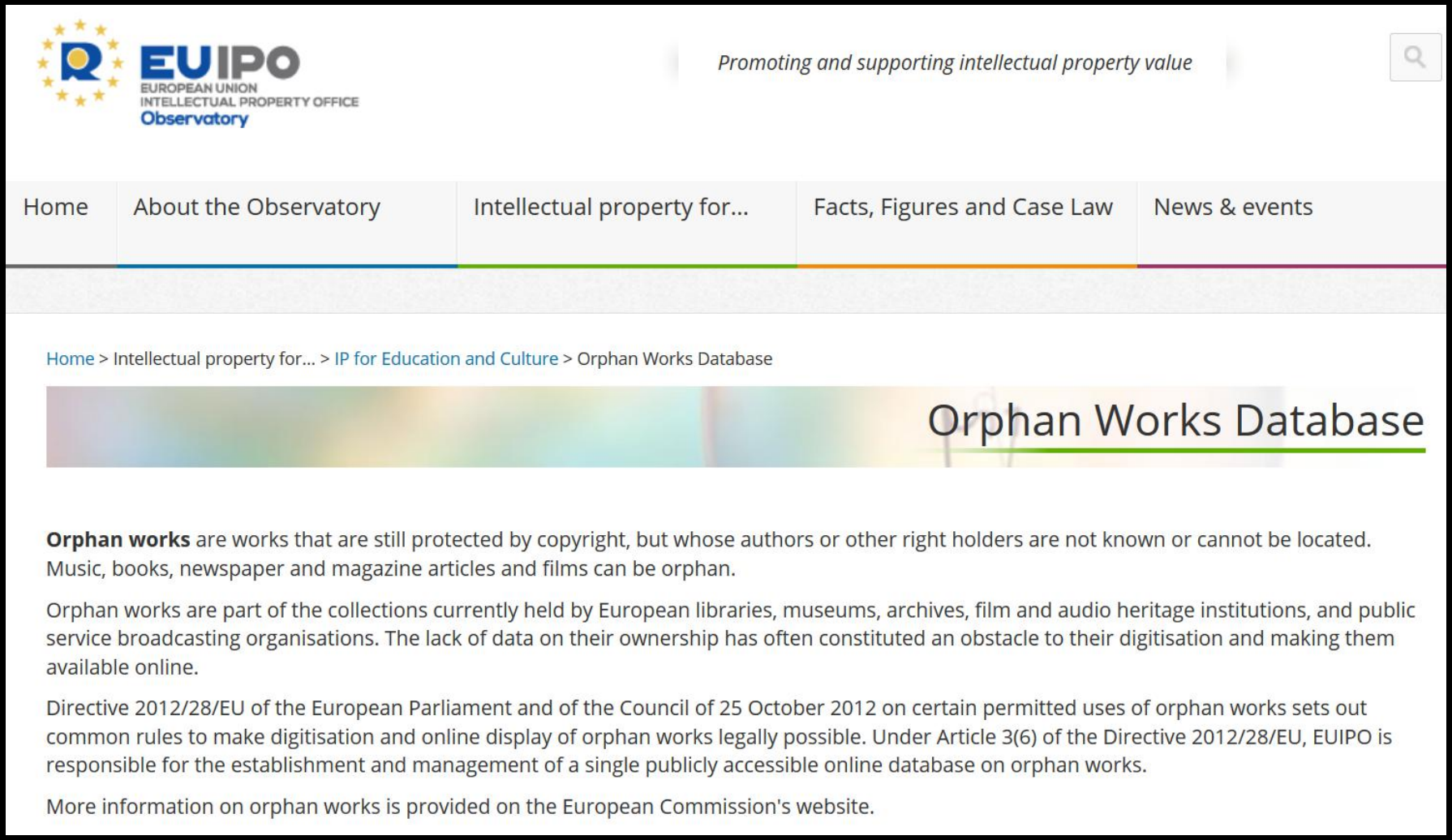
The law was enacted on the 29th of October 2014 and published on 31st of October 2014, **closely following the text of the OWD**



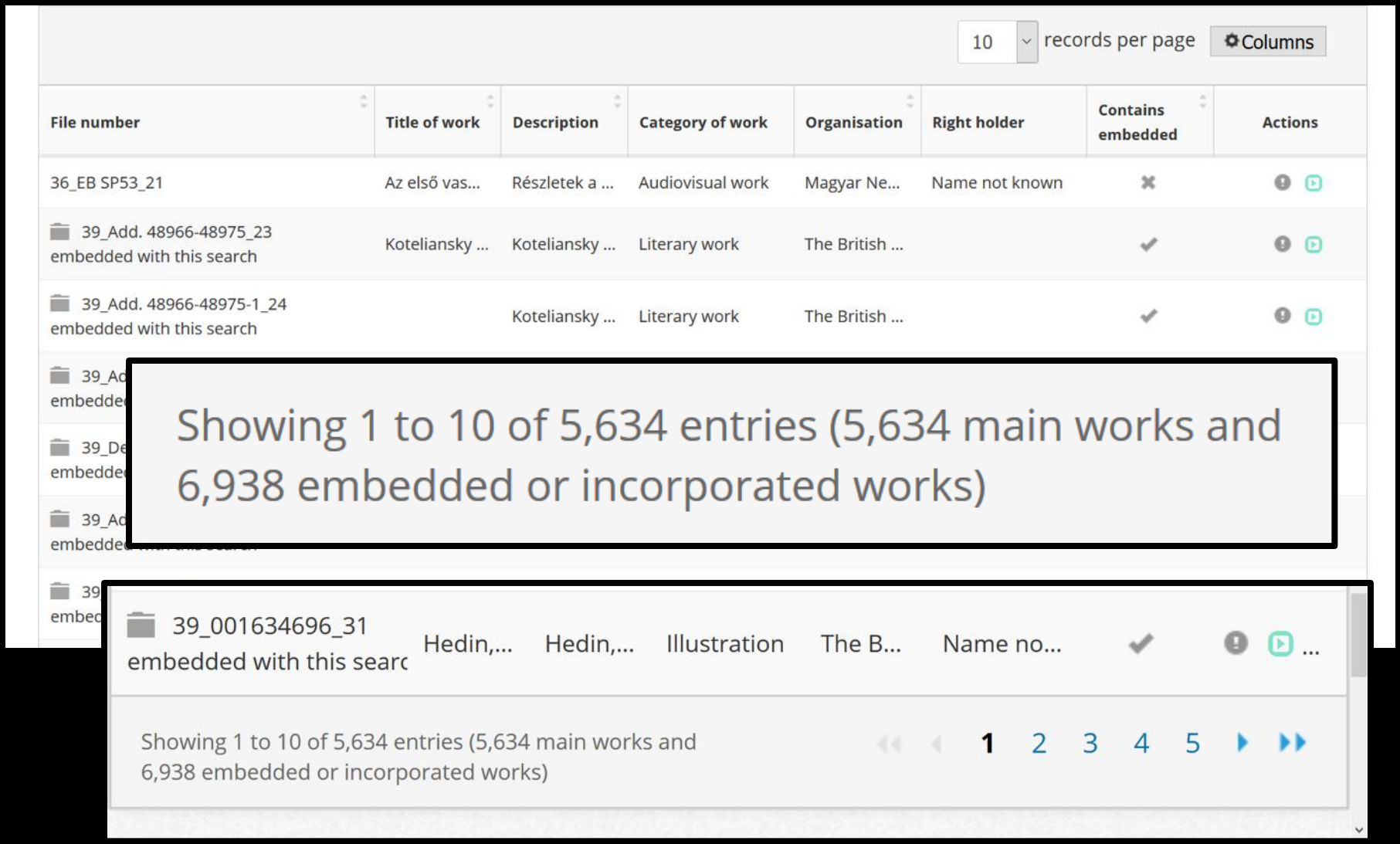
ORPHAN WORKS in PRACTICE



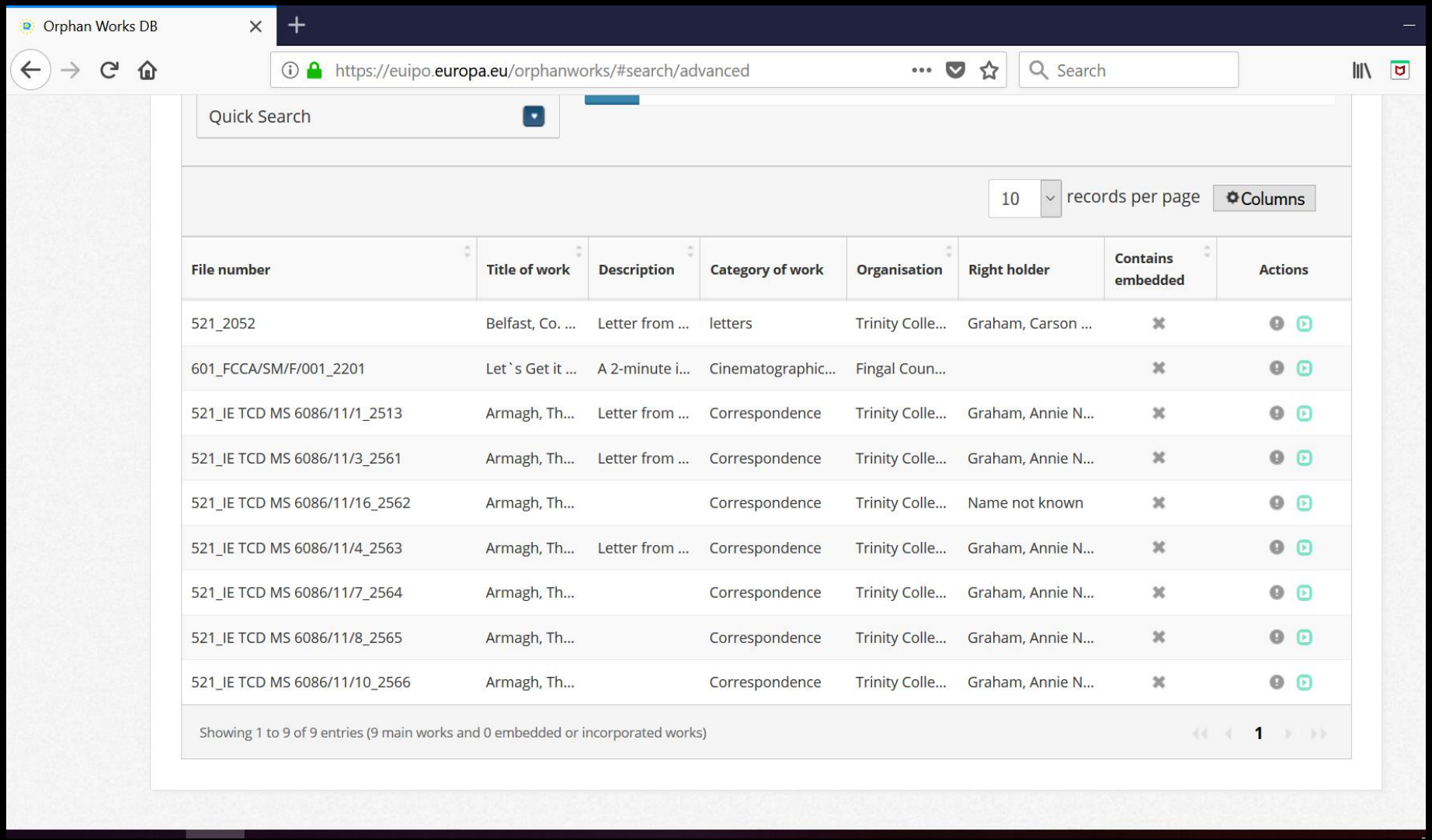
ORPHAN WORKS in PRACTICE



ORPHAN WORKS in PRACTICE



ORPHAN WORKS in IRELAND

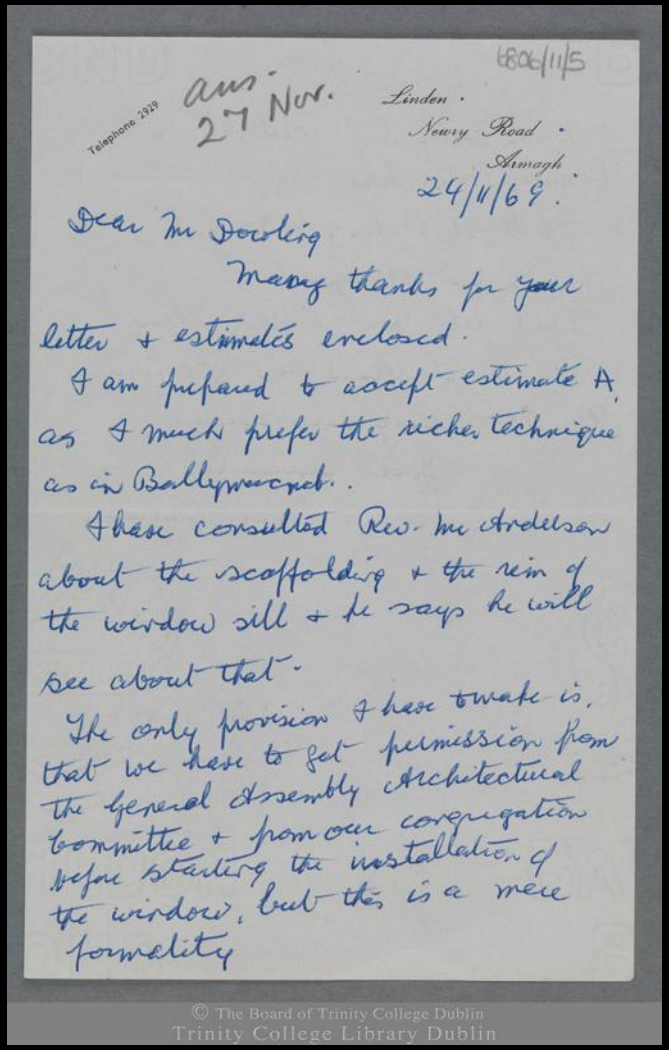


File number	Title of work	Description	Category of work	Organisation	Right holder	Contains embedded	Actions
521_2052	Belfast, Co. ...	Letter from ...	letters	Trinity Colle...	Graham, Carson ...	✖	
601_FCCA/SM/F/001_2201	Let`s Get it ...	A 2-minute i...	Cinematographic...	Fingal Coun...		✖	
521_IE TCD MS 6086/11/1_2513	Armagh, Th...	Letter from ...	Correspondence	Trinity Colle...	Graham, Annie N...	✖	
521_IE TCD MS 6086/11/3_2561	Armagh, Th...	Letter from ...	Correspondence	Trinity Colle...	Graham, Annie N...	✖	
521_IE TCD MS 6086/11/16_2562	Armagh, Th...		Correspondence	Trinity Colle...	Name not known	✖	
521_IE TCD MS 6086/11/4_2563	Armagh, Th...	Letter from ...	Correspondence	Trinity Colle...	Graham, Annie N...	✖	
521_IE TCD MS 6086/11/7_2564	Armagh, Th...		Correspondence	Trinity Colle...	Graham, Annie N...	✖	
521_IE TCD MS 6086/11/8_2565	Armagh, Th...		Correspondence	Trinity Colle...	Graham, Annie N...	✖	
521_IE TCD MS 6086/11/10_2566	Armagh, Th...		Correspondence	Trinity Colle...	Graham, Annie N...	✖	

Showing 1 to 9 of 9 entries (9 main works and 0 embedded or incorporated works)

1

TCD: DIGITAL COLLECTIONS



TRINITY COLLEGE DUBLIN

Clarke Stained Glass Studios Collection

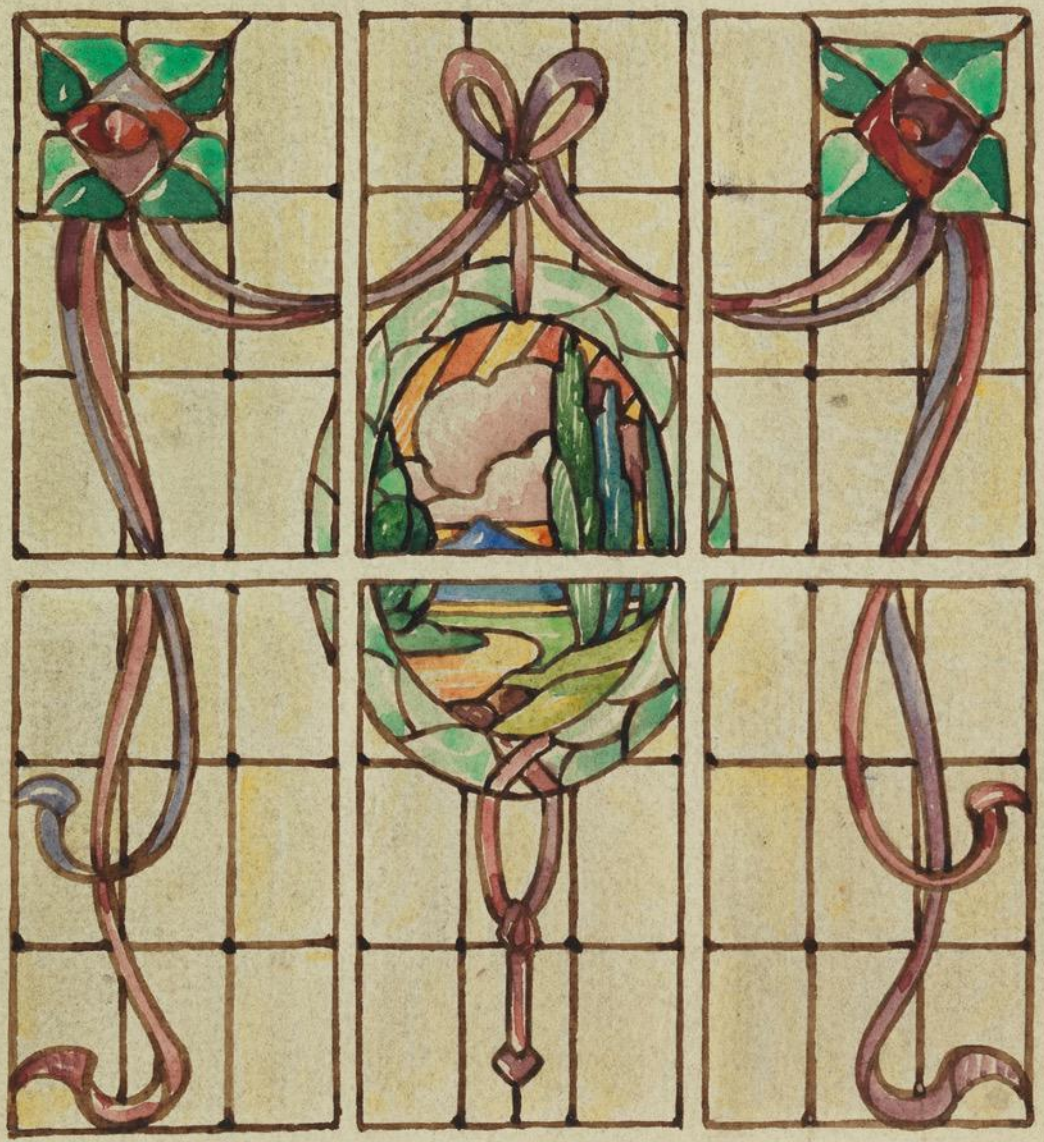
Clarke Studios: Correspondence

Scotch Presbyterian Church, The Mall, Armagh: Letter from Miss A. N. Graham to William Dowling

Item: IE TCD MS 6086/11/1-61

Digital No: MS6086-11-5_1

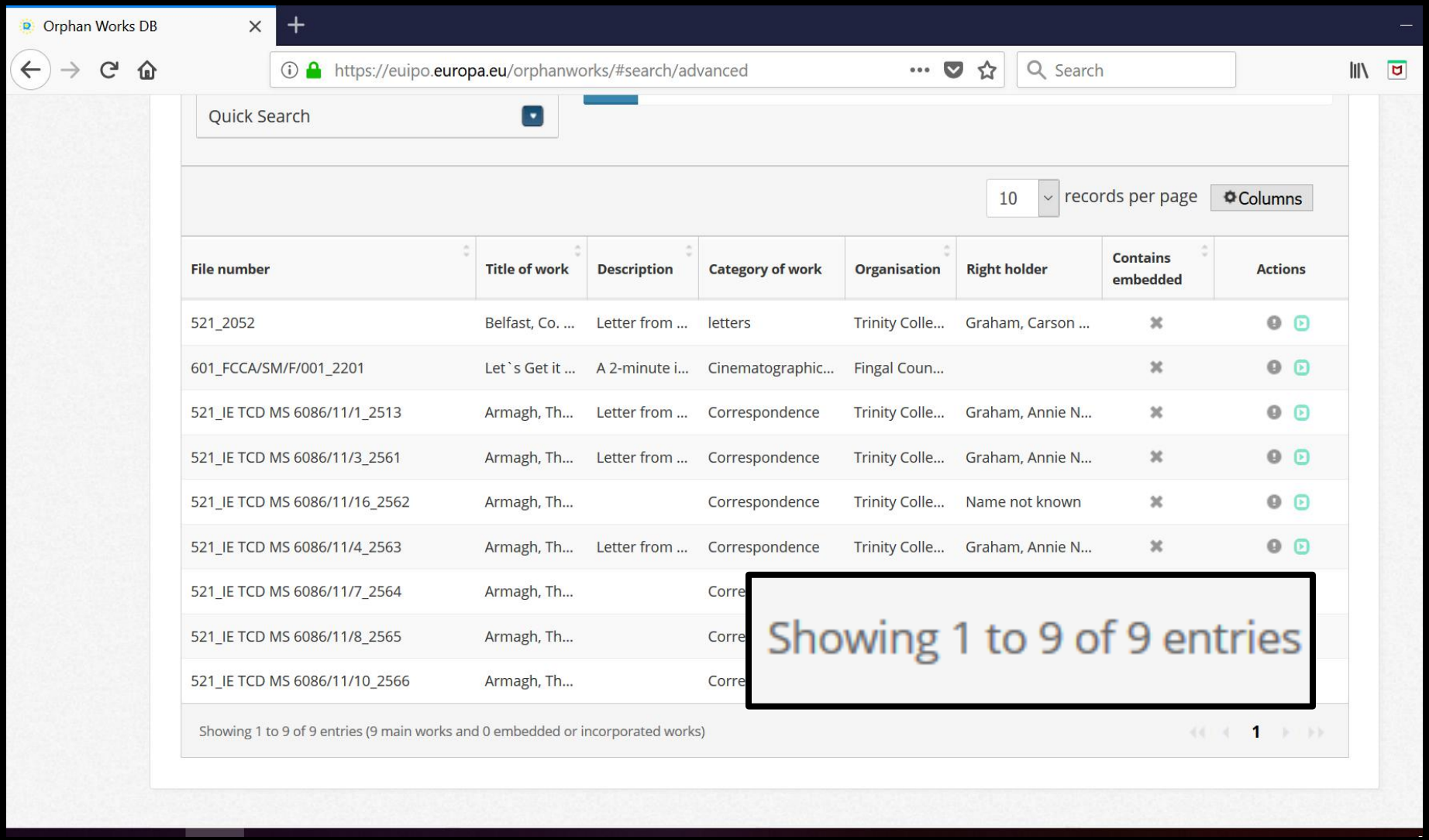
C 1182/1956

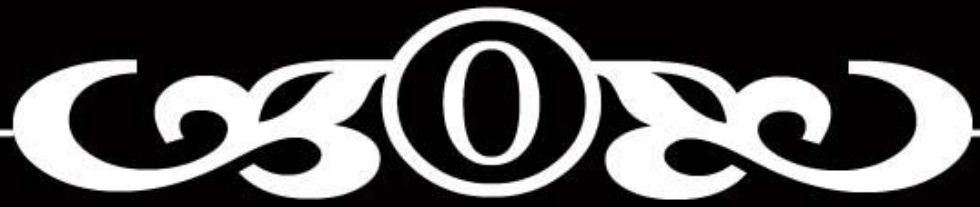


J. Clarke & Sons

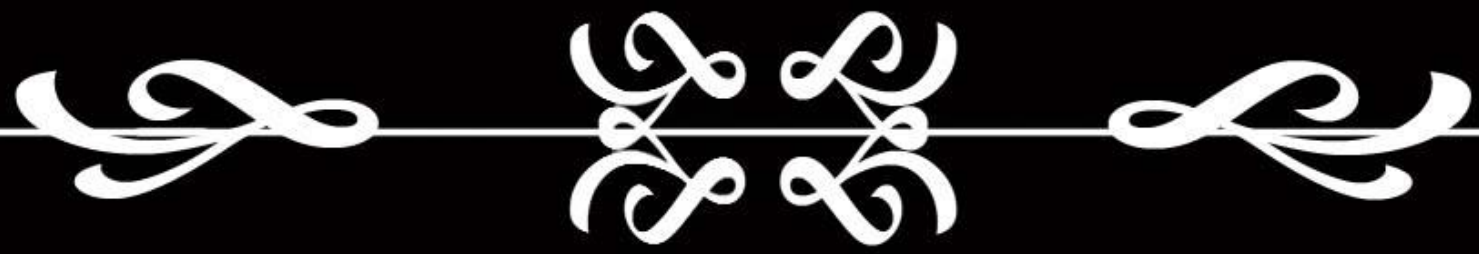
No 7b Frederick St Dublin

ORPHAN WORKS in IRELAND





WE NEED to TALK about ORPHAN WORKS



LIMITATIONS
of the OW DIRECTIVE

The Directive applies **only** to the use of books, journals, newspapers, magazines and other writings, as well as phonograms, cinematographic and audiovisual works

So: **free-standing artistic works** do not fall within remit of the Directive (although embedded works are allowed)

LIMITATIONS of the OW DIRECTIVE

For unpublished material, the Directive should only apply when the work **'has been made publicly accessible ... with the consent of the rightholder'** (A.1(3))

- Deposit of third party material?
- Correspondence, and so on?
- Anonymous works?

LIMITATIONS of the OW DIRECTIVE

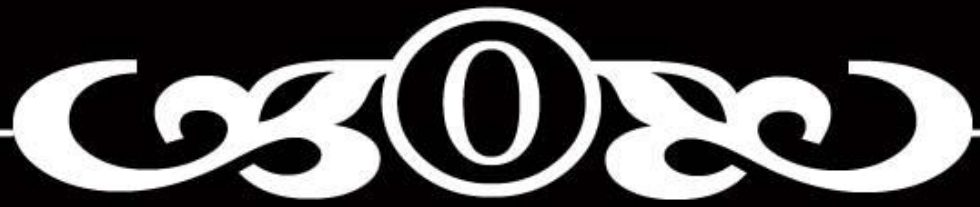
Unpublished material can only be used **'provided that it is reasonable to assume that the rightsholders would not oppose** the uses referred to in Article 6' (A.1(3))

- When will it be reasonable to assume there would be no opposition?
- Case by case basis?
- Evidence from other digitisation initiatives?

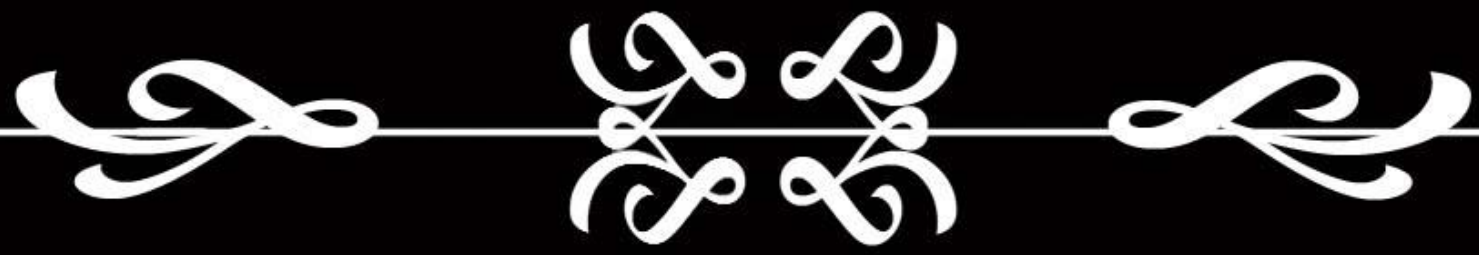
LIMITATIONS of the OW DIRECTIVE

If a rightsholder reappears, and puts an end to the orphan work status of their work, the Directive requires that Member States ensure they are provided with **fair compensation** for the use that has been made of their work

- Will the prospect of possible future costs deter reliance on the OW exception?
- What constitutes 'fair compensation'?
- Can 'no compensation' be considered to be 'fair compensation'?



LET'S TALK about OWLS



UK ORPHAN WORKS LICENSING SCHEME

At the same time as the Directive was implemented in the UK, the government implemented the **Orphan Works Licensing Scheme (OWLS)**

- applies to all types of copyright work
- anyone can apply for a licence
- enables commercial and non-commercial use
- non-exclusive licence granted by the IPO for seven years
- contingent on paying an application fee and a licence fee

UK ORPHAN WORKS LICENSING SCHEME

GOV.UK

View the orphan works register

BETA: This is a new service - your feedback will help us to improve it. Find out more about the beta phase.

Category:

All
Moving images
Music notation
Script and choreography
Sound recordings
Still visual art
Written works

863 results

Window display designed by Pilkington Jackson at Jenn...
Known creators or right holders: J Campbell Harper , Anne Campbell nee Harper
Known identifiers: None
Category: Still visual art
Licensee name: Serpentine Galleries
Status: Application Received (OWLS000148-1)



Head of a classical goddess, probably Demeter
Known creators or right holders: Minnie Hardman (née Shubrook) (1862-1952)
Known identifiers: None
Category: Still visual art
Licensee name: The University of Reading
Status: Licence Granted (OWLS000147-8)



UK ORPHAN WORKS LICENSING SCHEME

GOV.UK

View the orphan works register

BETA: This is a new service - your feedback will help us to improve it. Find out more about the beta phase.

Category:

All
Moving images
Music notation
Script and choreography
Sound recordings
Still visual art
Written works

629 results in category still visual art

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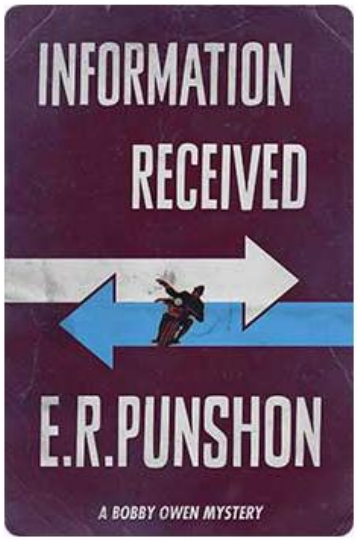
UK ORPHAN WORKS LICENSING SCHEME

TYPE OF WORK	TOTAL	%	WITHDRAWN
STILL VISUAL	629	73	[tbc]
WRITTEN	203	23.5	30
SOUND RECORDING	18	-	4
MOVING IMAGE	6	-	2
MUSIC NOTATION	6	-	3
SCRIPT AND CHOREOGRAPHY	1	-	1

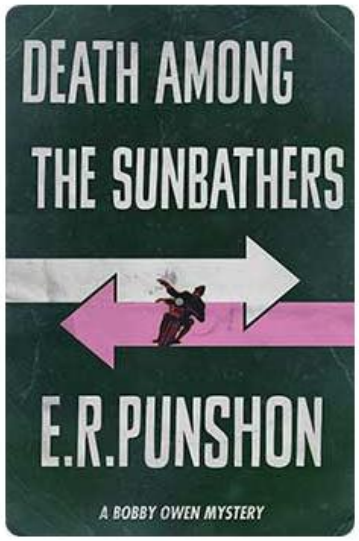
DEAN STREET PRESS

64 LICENCES for early to mid-20th CRIME NOVELS

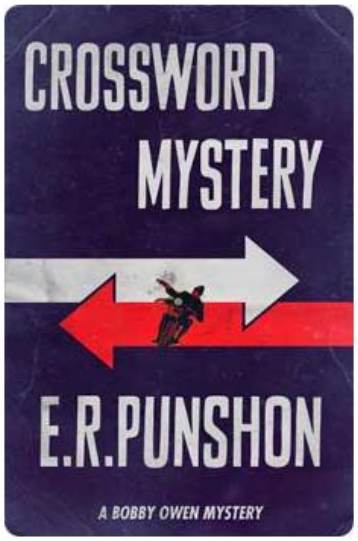
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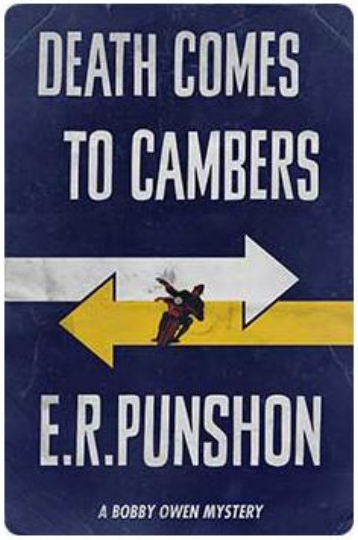
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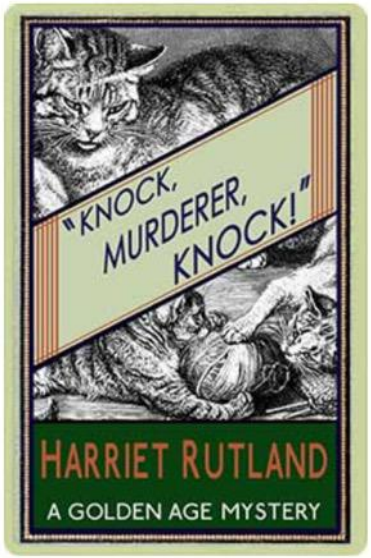
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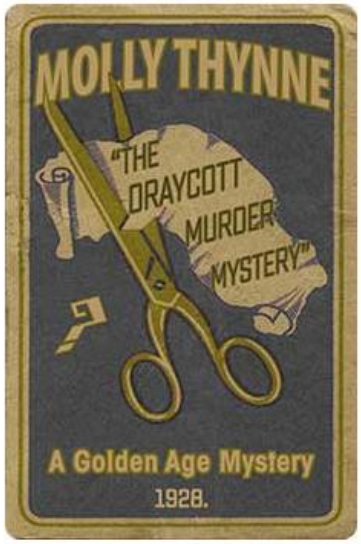
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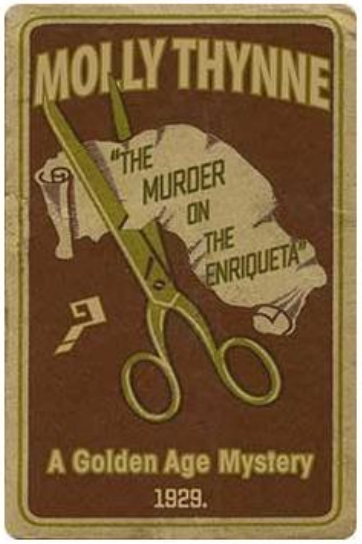
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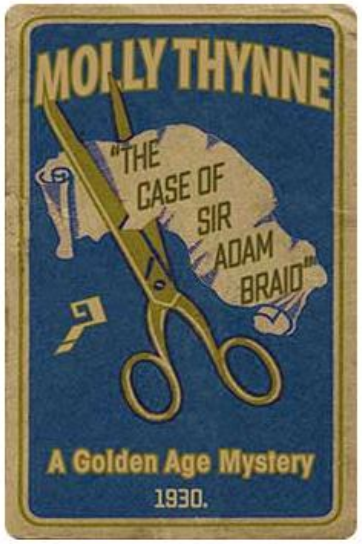
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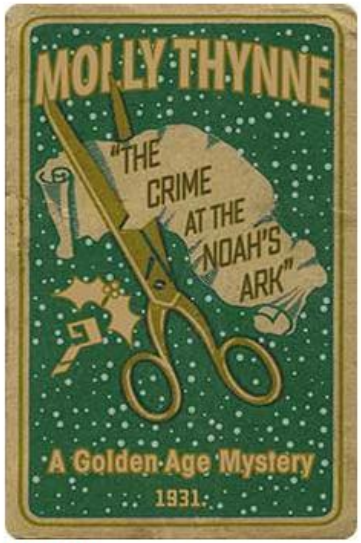
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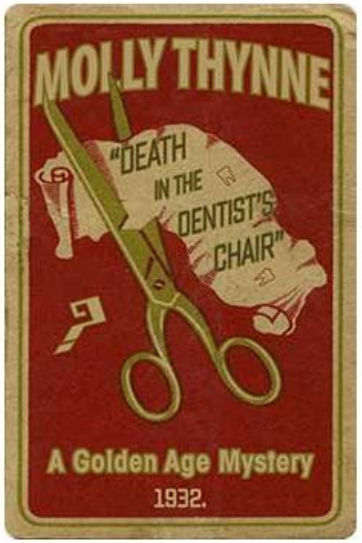
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linen hall library
established 1788

DIVIDED SOCIETY

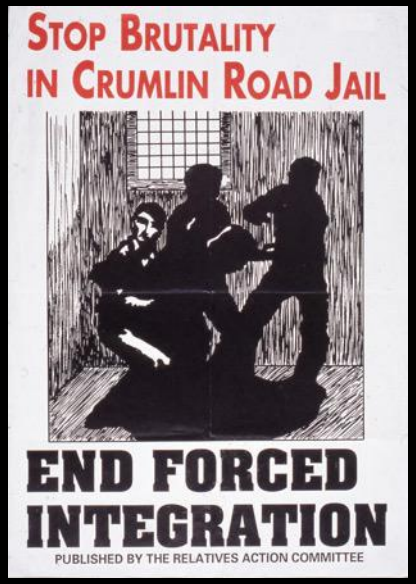
Northern Ireland 1990 - 1998

About Divided Society

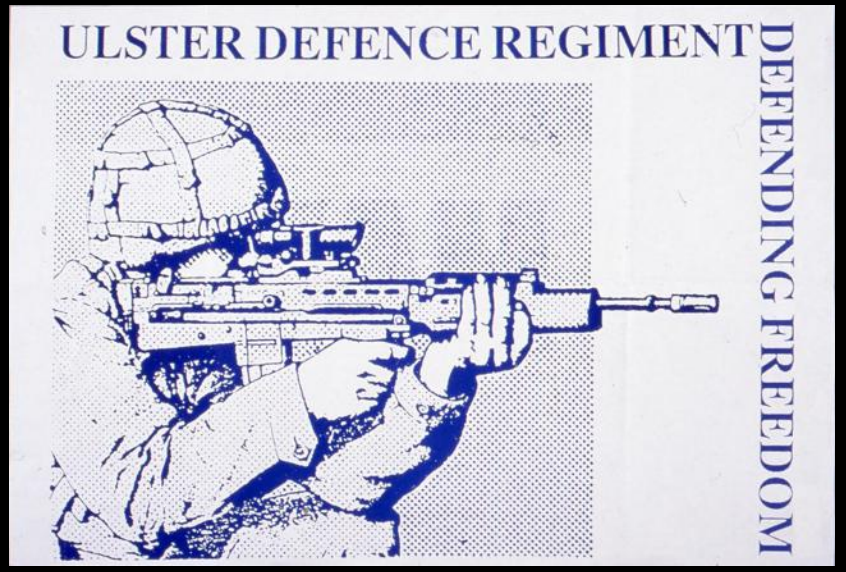
'Divided Society' is a unique and important resource that explores a critical time in Northern Ireland's history. Over 500 journal titles relating to the conflict and peace process have been made available to search and consult. These are publications that were published between 1990–1998 in the UK, Ireland and further afield, and documented the issues that affected Northern Ireland during that period.

.









Ulsterdawn

25p



Independence for Ulster

News Around Ulster

Power, Wealth And Arms In The Hands Of The People!

In recent years we have witnessed the withdrawal of the multi-national corporations which previously provided labour for thousands of Ulster workers. This exodus has resulted in mass-unemployment and an economic waste land, particularly in the more densely populated areas of our country. Thatcherite economic policies are no longer able to entice the foreign industrialists to Ulster, no longer is Thatcher willing to give massive subsidies to the multi-national "businessmen" who's concern is not for the worker, but for the chance of a quick profit at the expense and misery of an expendable workforce.

Whilst the departure of these economic vultures and capitalist con-merchants is to be welcomed, Thatcher's NIO puppets have failed to take into account the resultant unemployment. Nothing has been done to provide alternative labour for the dispossessed and redundant worker. Mass complexes stand idle while the capitalist seeks new and more profitable areas to exploit.

What alternative do we then propose? As Ulster National Revolutionaries we advocate a system of guilds, small businesses and family farms. These ventures would offer the worker a chance to gain economic freedom from capitalism and exploitation, and would provide a genuine and workable solution to the misery of unemployment. We advocate land and property to be re-distributed to the people as opposed to these assets being held by just a few capitalist fat-cats, who view such necessities of the people as their personal ticket to wealth and fortune at the expense of everyone else.

Land and wealth, like power and arms are not the property and right of a privileged few, but belong to the Nation and its people. True National Freedom and Social Justice can only come about when the people acheive these assets and exercise control of their lives. Money too is not the tool of the merchant banker or wealthy businessman, but is a servant of the people. Rising debt has crippled thousands of Ulster folk struggling to make ends meet in the current economic nightmare. Our proposals for interest free loans through an Ulster Investment Bank will end another avenue of financial slavery for our countrymen and women.

Through an all embracing Ulster National Revolution we will end the debt and all forms of economic exploitation and monetary oppression. Workers' co-operatives along with a nationalised investment banking system will ensure financial freedom for the Ulster Nation and its people. In essence, the workers will own - the owners will work!

Power, Wealth and Arms to the people of Ulster!



ANIMAL LIBERATION FRONT

In April the Animal Liberation Front warned that they had put paint stripper in some L'Oreal products. They had hit Stewarts, Crazy Prices and Boots in Lisburn and Belfast.

A spokesman for the ALF told a local paper, "that until companies stopped testing on animals they could expect more of the same".

So why did the ALF pick on L'Oreal? The answer to that is simple. It is because L'Oreal kill a large number of animals needlessly. Shops like "The Body Shop" never test on animals and Avon have now stopped their testing.

But L'Oreal are not happy just killing the animals. They enjoy tourturing them for days, sometimes weeks, making sure that they die a slow and painful death.

So next time you're out shopping for shampoo or the like, remember to boycott the brand name L'Oreal. We've heard reports of people going into shops and taking a few L'Oreal products up to the till and after they've been rung up, saying "I don't want these as they have been tested on animals". This is not illegal.



ALF Group

To help ALF prisoners and to get information on animal abuse send a donation to: ALF Supporters' Group, BCM 1160, London, WC1N 3XX.

Arkangel

Arkangel is a 52 page magazine which will help you understand ALF actions and the animal rights movement as a whole. Send £1.50 to: Arkangel, BCM 9240, London, WC1N 3XX.

POLITICAL CO

the Shining Path

STOP THE SELL-OUT IN ULSTER
SACK THE LICKSPITTLE BROOKE

THE SHINING PATH is a special paper produced by the Conservative Friends of Northern Ireland for distribution at the February 1990 Young Conservatives Conference.

For more information on the political situation in Northern Ireland please write to:-

CONSERVATIVE FRIENDS OF NORTHERN IRELAND, PO BOX 343, GLASGOW, G13 2RL

For extra copies of the UDR poster please send a £1 donation.

No.2 March 1990 20p

NORTHERN IRELAND POLITICAL COLLECTION

The University Marxist

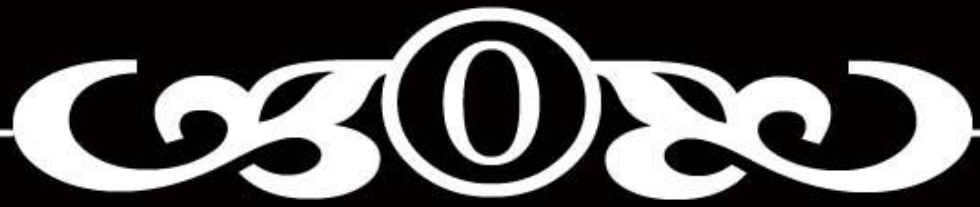
Paper of the Marxist-Leninists of the University of Ulster Labour Club

WHERE NOW? : THE REPUBLICANS

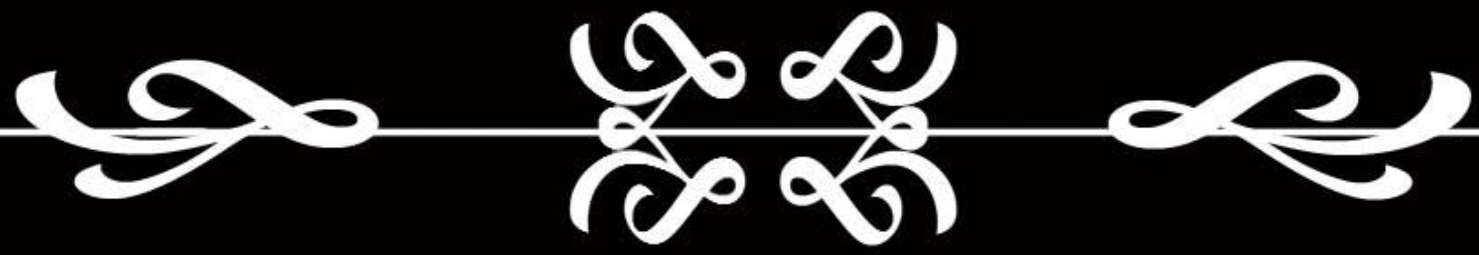
As the Broad Front debate on the left grinds on UM looks at the players and the politics in this game, and argues that unity must first be found elsewhere.

ing regions, Sinn Fein welcomes support for the individual campaigns in which it involves itself from whichever quarter it comes. Believing that it is necessary to broaden the base of the struggle, broad front umbrella groups such are established. Broad fronts like the '68 Committee, Forum

rump of Sinn Fein, objecting to the dominion status of the Free State integral to the Anglo-Irish Treaty, staying out. By 1934 Fianna Fail had control of the Dail and by 1940 De Valera was wiping out all republican opposition. The political forces engaging each other in this short



THE ELEPHANT in the ROOM



DILIGENT SEARCH

Both the EU-wide orphan works exception and OWLS are contingent on conducting a **DILIGENT SEARCH** for the owner(s) of every work to be used

Orphan Works Regulations (Ireland): 'a relevant body shall … ensure that a **diligent search** is carried out in good faith in respect of the relevant work'

OWLS Regulations (UK): 'a diligent search must compromise a **reasonable search** of the relevant sources to identify and locate the right holders'

DILIGENT SEARCH
RELEVANT SOURCES (OWD)

The sources that are appropriate ... shall include at least the relevant sources listed in the Annex (A.3(2)):

TYPE OF WORK	RELEVANT SOURCES
PUBLISHED BOOKS	Legal deposit, library catalogues, CMOs, existing databases and registries, WATCH, VIAF, ARROW, etc
NEWSPAPERS, MAGAZINES, JOURNALS and PERIODICALS	ISSN, library catalogues, legal deposit, databases of relevant CMOs
VISUALS WORKS … in BOOKS, ETC	Sources above, databases of relevant CMOs and picture agencies
AUDIOVISUAL WORKS and PHONOGRAMS	Legal deposit, producers' associations, library databases, CMOs, etc

DILIGENT SEARCH
RELEVANT SOURCES (IRELAND)

Schedule to the 2014 Regulations:

TYPE OF WORK	RELEVANT SOURCES
PUBLISHED BOOKS	Legal deposit, library catalogues, CMOs, existing databases and registries, WATCH, VIAF, ARROW, etc
NEWSPAPERS, MAGAZINES, JOURNALS and PERIODICALS	ISSN, library catalogues, legal deposit, databases of relevant CMOs
VISUALS WORKS … in BOOKS, ETC	Sources above, databases of relevant CMOs and picture agencies
AUDIOVISUAL WORKS and PHONOGRAMS	Legal deposit, producers' associations, library databases, CMOs, etc
NOT PUBLISHED OR BROADCAST	Those sources listed above that are relevant

DILIGENT SEARCH
RELEVANT SOURCES (IRELAND)

Schedule to the 2014 Regulations:

TYPE OF WORK	RELEVANT SOURCES
PUBLISHED BOOKS	**THE SAME as the ORPHAN WORKS DIRECTIVE**
NEWSPAPERS, MAGAZINES, JOURNALS and PERIODICALS	
VISUALS WORKS … in BOOKS, ETC	
AUDIOVISUAL WORKS and PHONOGRAMS	
NOT PUBLISHED OR BROADCAST	**RELEVANT SOURCES from those LISTED ABOVE**

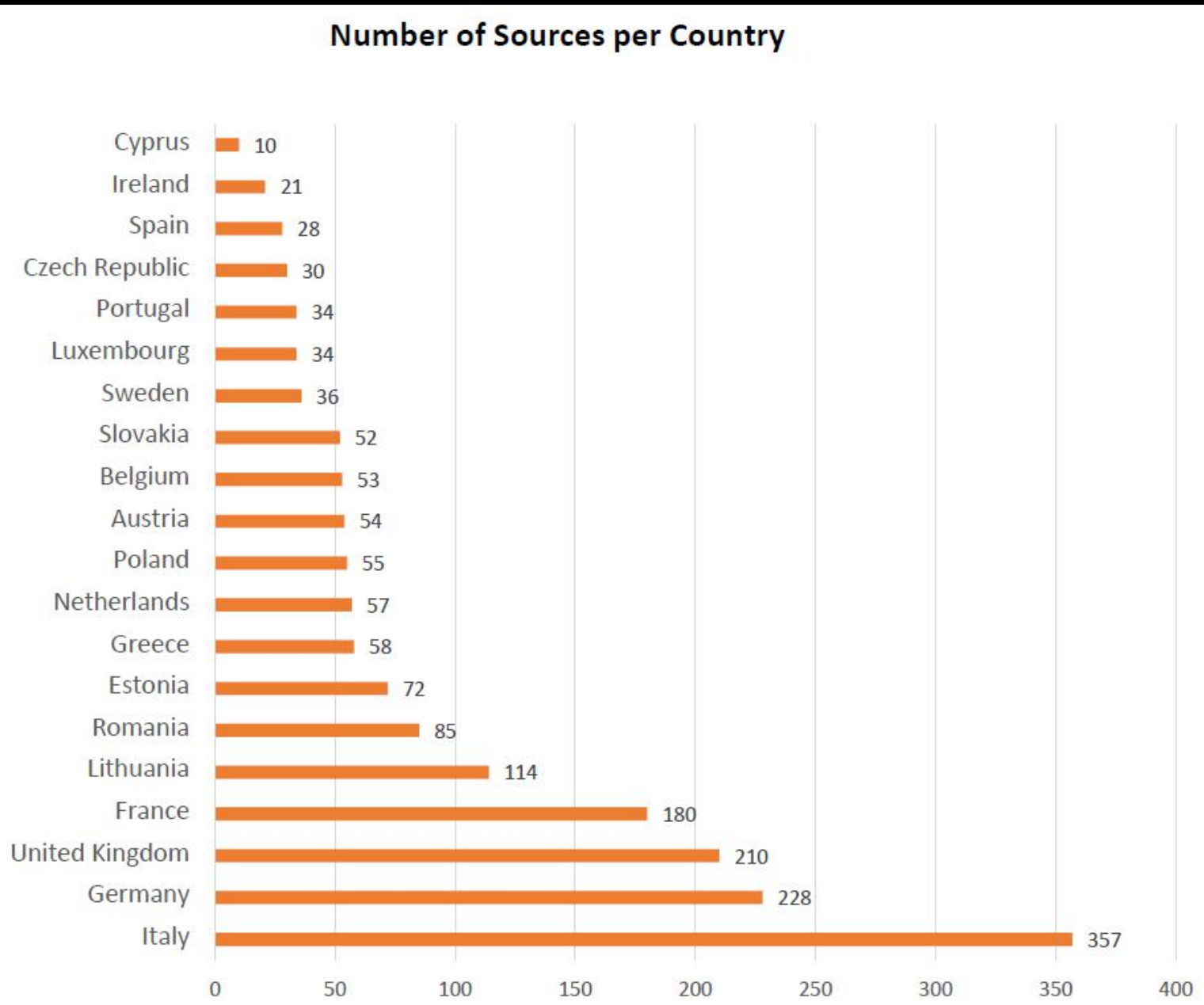


Figure 1: Number of sources by Country

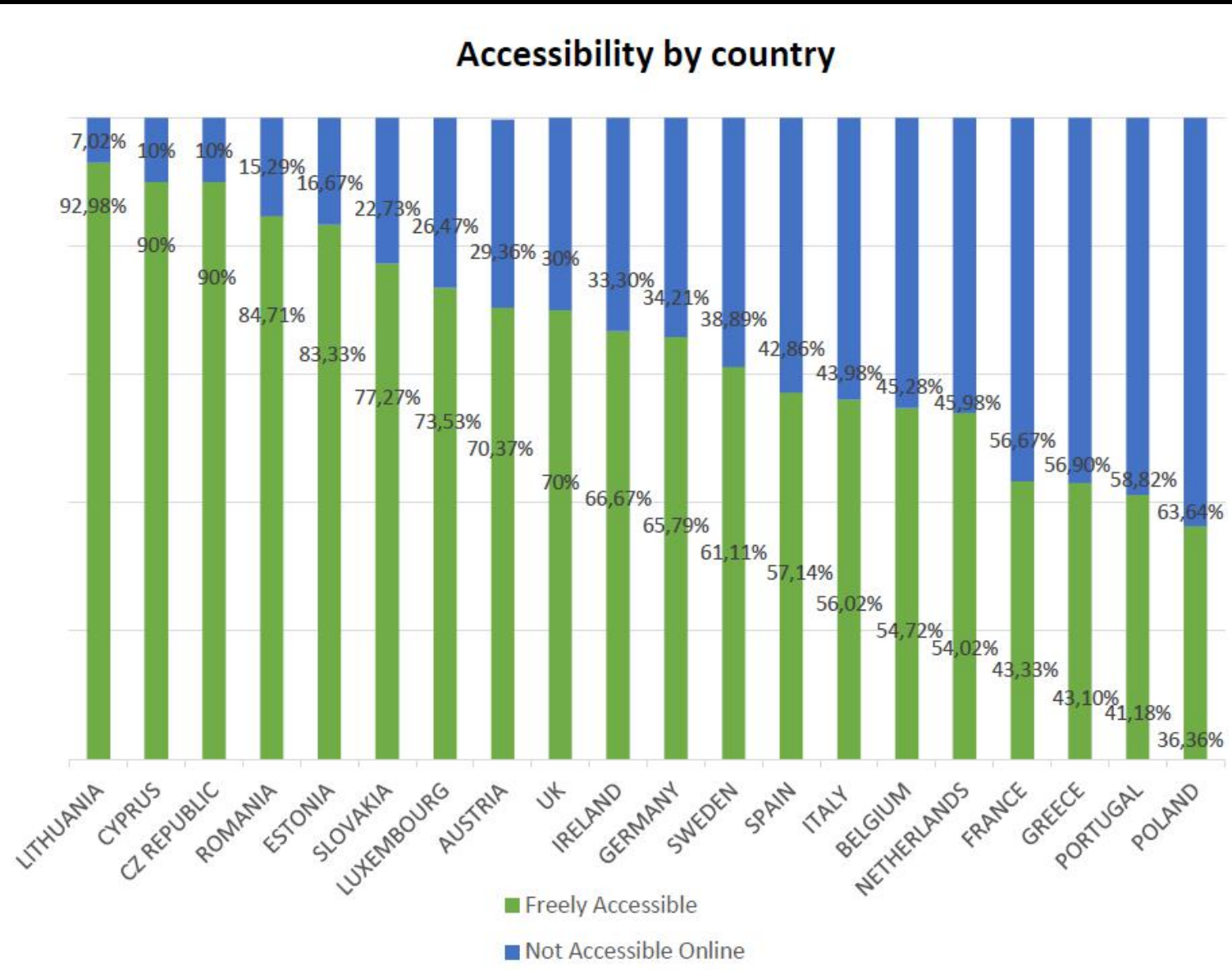
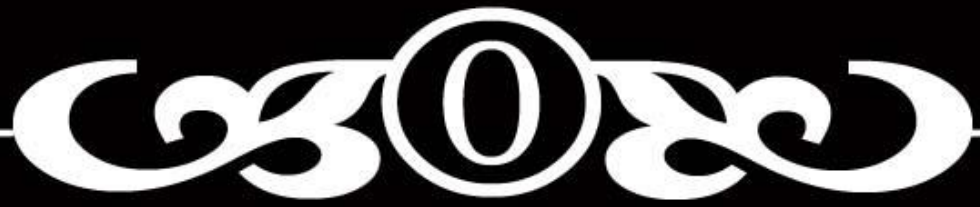
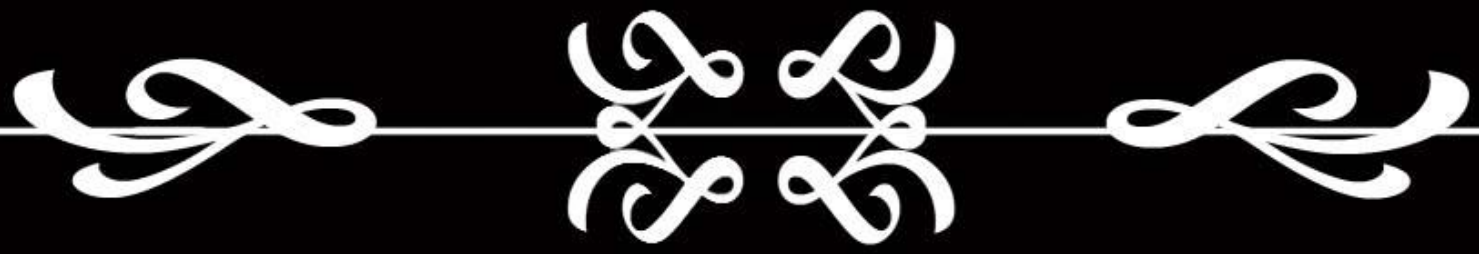


Figure 2: Accessibility by Country

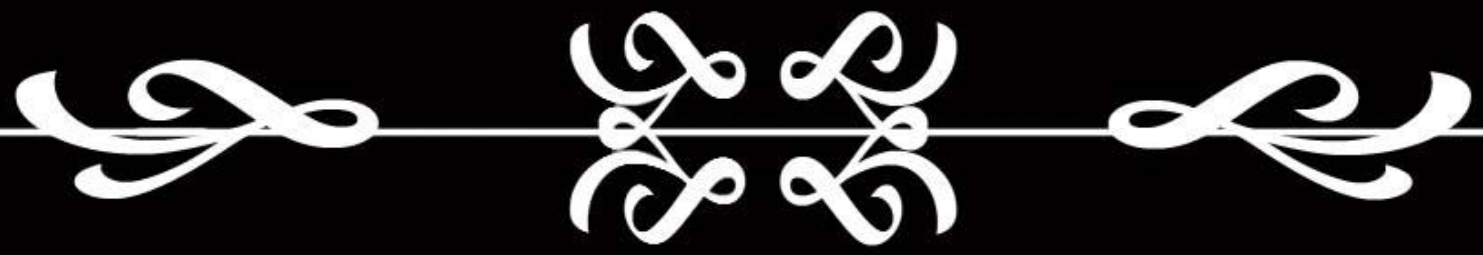


BUT WHAT DOES
any of this MEAN?





DILIGENT SEARCH and MASS DIGITISATION




Glasgow University Library
MS Morgan
C 910 12
SCRAPBOOK Nº 12
PAGES 2240 - 2559
СТРОИТЕЛ
1954 - 1960


The Image of Here and Now— Defence of the Ephemeral
2240
FORTEANA
"The White-Haired Girl"
Wörther See
DATA WORKERS
l'Océan glacial



- Edwin Morgan (1920-2010), the first Scots Makar (National Poet of Scotland)
- 16 Scrapbooks, created between 1930s-1960s
- 3,600 pages full of third-party copyright material
- 30 page sample from Book 12 (10% sample), 1954-1960
- 380 individual cuttings, with 432 literary or artistic works (some cuttings contained multiple works)
- 52% of the cuttings were orphan works
- diligent search = 8 years and approximately £180K

DILIGENT SEARCH and MASS DIGITISATION

Digitising the Edwin Morgan Scrapbooks:

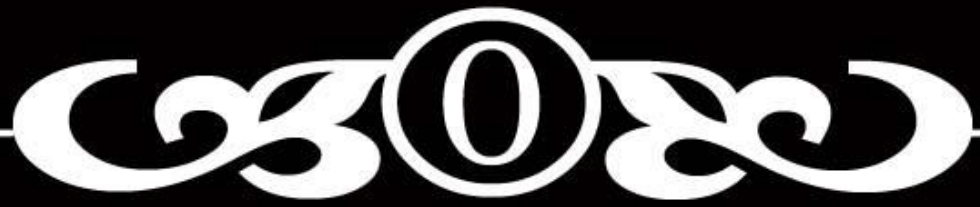
The costs and challenges of rights clearance activity are a significant barrier to the digitisation of cultural heritage collections. Existing literature evidences this reality, and our research – the first major UK study concerning the concept of diligent search since the introduction of the Directive and OWLS – confirms that diligent search and mass digitisation are fundamentally incompatible however light-touch the nature of the diligent search obligation.

DILIGENT SEARCH and MASS DIGITISATION

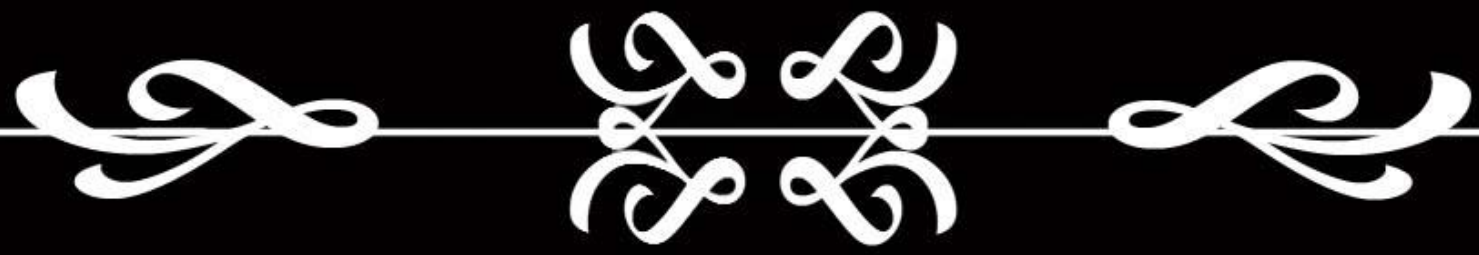
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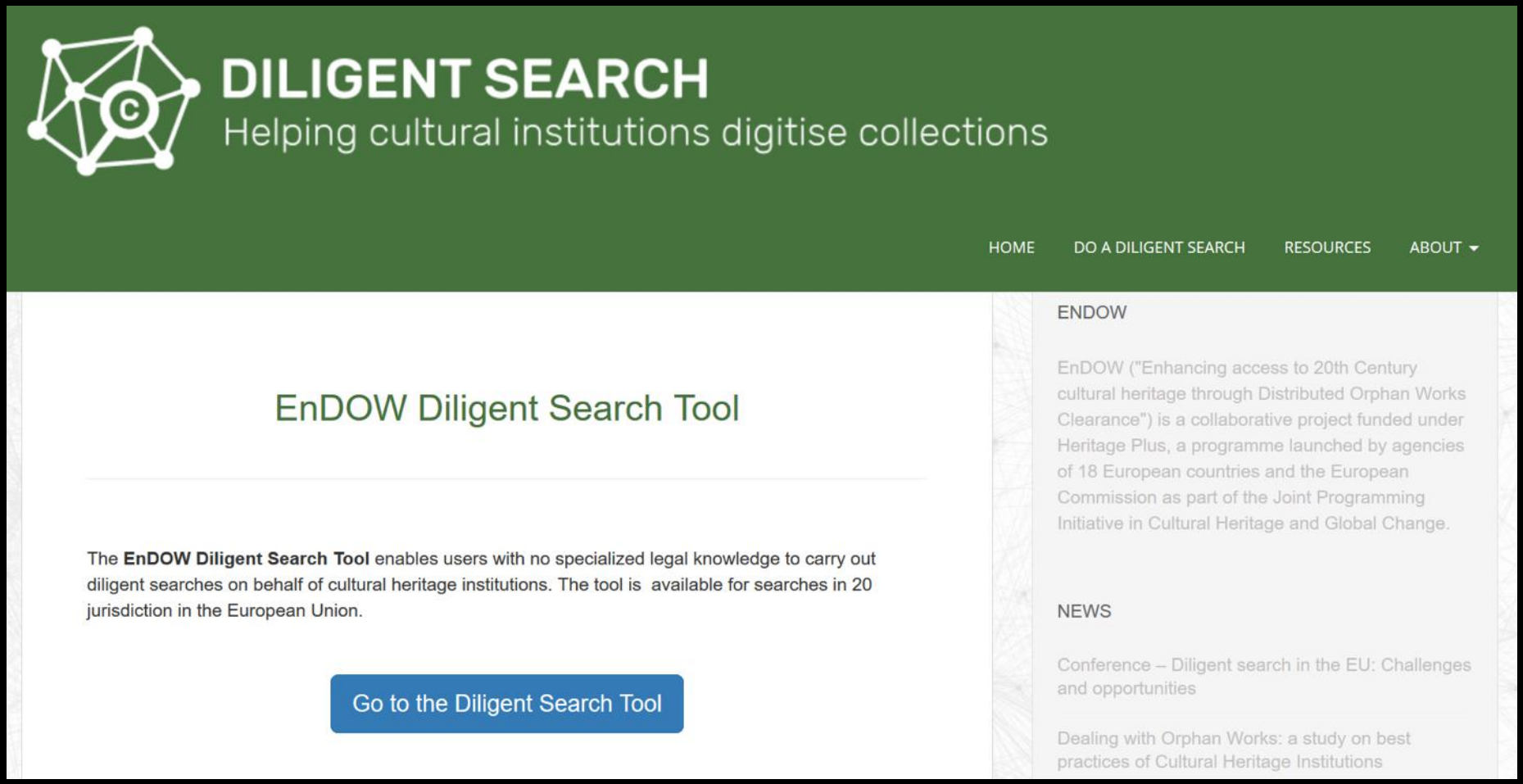
DILIGENT SEARCH and MASS DIGITISATION are FUNDAMENTALLY INCOMPATIBLE

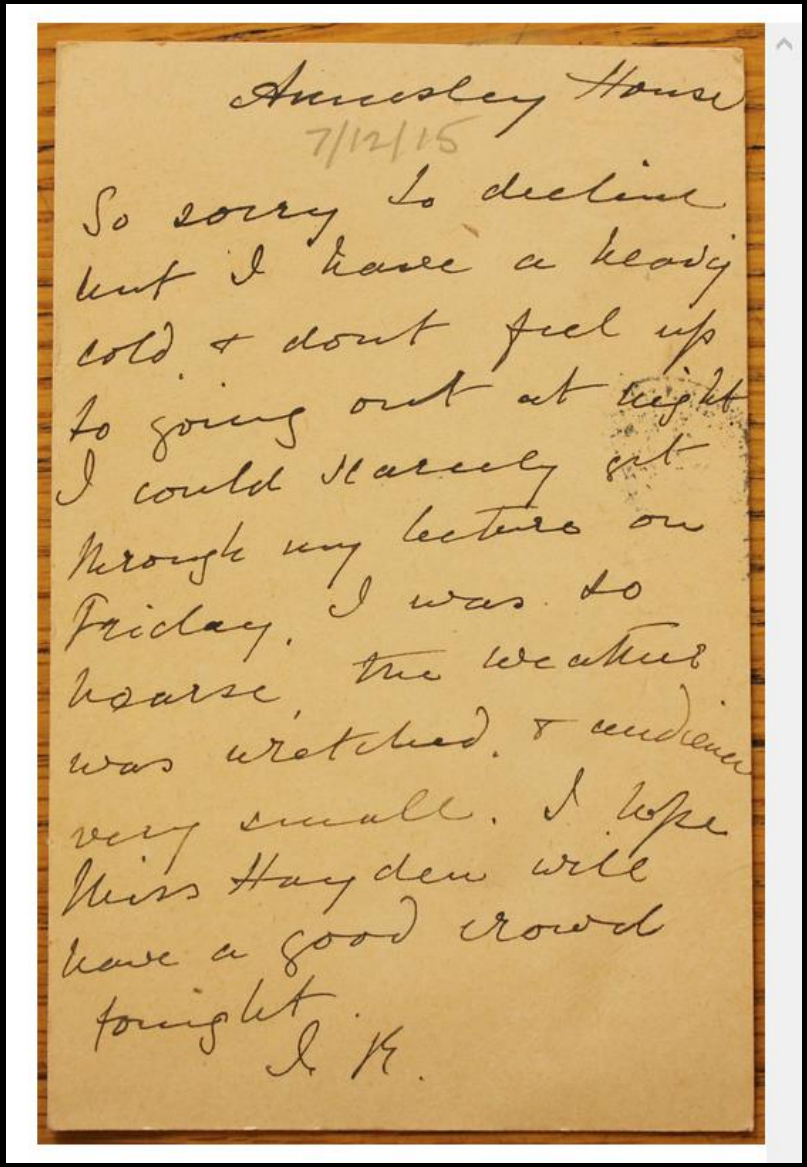


DILIGENT SEARCH and the CROWD



EnDOW ("Enhancing access through Distributed Orphan Works clearance"): facilitating rights clearance based on crowd-sourcing certain phases of the diligent search process ...





Annesley House

7/12/15

So sorry to decline but I have a heavy cold & don't feel up to going out at night I could scarcely get through my lecture on Friday. I was so hoarse, the weather was wretched. & audience very small. I hope Miss Hayden will have a good crowd tonight.

C.K.

Letter to Hanna Sheehy Skeffington, December 1915

letters1916.maynoothuniversity.ie/explore/letters/3309

Reset search | Export search to PDF | Save search

Diligent search

Select the jurisdiction you want to determine an orphan work in:

Ireland

Language :

English

Of what type of work do you want to determine the orphan work status?

Written Works

Questions

Please fill answer the questions below.

Has the work been published?

No

Is the name of the author known?

No

Is the name of the editor known?

No

Does the work contain images or art work?

No

Result

Your diligent search is completed. The work can be registered in the EUIPO Orphan Works Database https://euipo.europa.eu/orphanworks/.

General information

Please fill in the information below to identify the work you are researching:

Name of the work:

Letter to Hanna Sheehy Skeffington, 7 December 1915

General remarks:

Anonymous author identfied as: C.K.

Other sources used:

None considered relevant

Description:

DILIGENT SEARCH

Helping cultural institutions digitise collections

The diligent search below has been carried out with the Diligent Search Tool engineered by by the EnDOW project. The Diligent Search Tool enables users with no specialized legal knowledge to carry out diligent searches on behalf of cultural heritage institutions.

EnDOW ("Enhancing access to 20th Century cultural heritage through Distributed Orphan Works clearance") is a collaborative project funded under Heritage Plus, a programme launched by agencies of 18 European countries and the European Commission as part of the Joint Programming Initiative in Cultural Heritage and Global Change.

More information can be found on diligentsearch.eu

PDF generated on: 13/9/2018 at 20:21:38

Diligent search

General information

Name of the work:

Letter to Hanna Sheehy Skeffington, 7 December 1915

General remarks:

Anonymous author identfied as: C.K.

Other sources used:

None considered relevant

Sources

- [x] National Library of Ireland Catalogue
- [x] Orphan Works Database
- [ ] The Irish Copyright Licensing Agency

Newspapers, Journals, Magazines and Periodicals

- [ ] ISSN
- [ ] Magazines Ireland

Published Books

- [ ] ARROW
- [ ] Irish Writers' Union
- [ ] ISBN
- [ ] Publishing Ireland
- [ ] VIAF
- [ ] WATCH

Has the work been published?
No

Is the name of the author known?
No

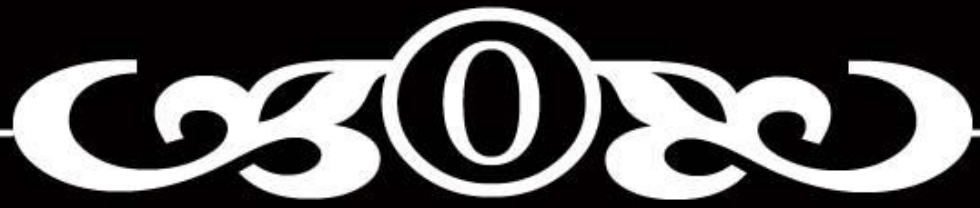
Is the name of the editor known?

No

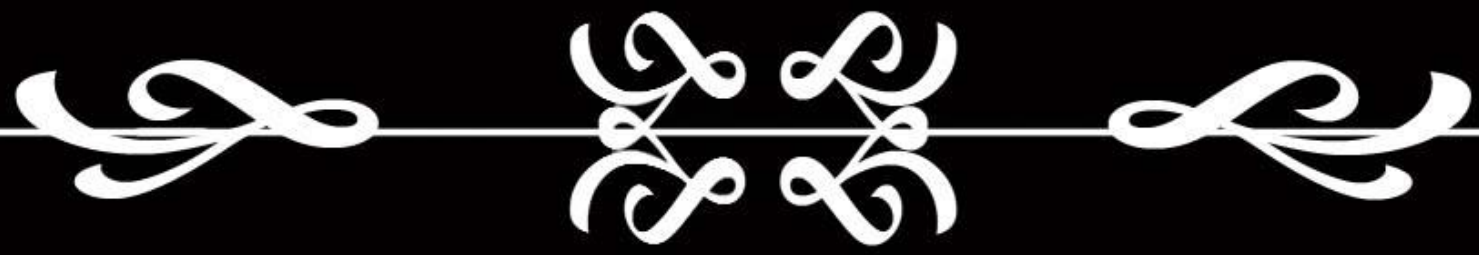
Does the work contain images or art work?
No

Result

Your diligent search is completed. The work can be registered in the EUIPO Orphan Works Database https://euipo.europa.eu/orphanworks/.



DILIGENT SEARCH
on the GROUND



DILIGENT SEARCH in PRACTICE



Intellectual Property Office

Orphan Works Licence

Issued under UK orphan licensing scheme

Licence number: OWLS000057

Licensee: The University of Glasgow

Date of issue: 09/06/2016

The Licensee agrees to be bound by and comply with the Terms and Conditions of this licence agreement.

A. Grant of licence

Subject to the terms and conditions of this Licence, the Licensor hereby grants a non-exclusive Licence to the Licensee, The University of Glasgow, Glasgow.

This Licence Agreement allows the Licensee to use the Licensed Material in the following ways:

OWLS000057-1	**Single frame cartoon with cartoonist named as Paton. Showing two men in a canoe with an explosion mushroom cloud in the distance. Caption: 'We must be approaching civilisation'**		
	Non commercial	Non commercial	£0.10
OWLS000057-3	**Cartoon of Max the Hamster by Giovannetti**		
	Non commercial	Non commercial	£0.10
OWLS000057-4	**Extract from Doubt Magazine**		
	Non commercial	Non commercial	£0.10
OWLS000057-5	**Black and white photograph of unknown man, with hands behind head**		
	Non commercial	Non commercial	£0.10
OWLS000057-2	**The Responsibility**		
	Non commercial	Non commercial	£0.10

DILIGENT SEARCH in PRACTICE



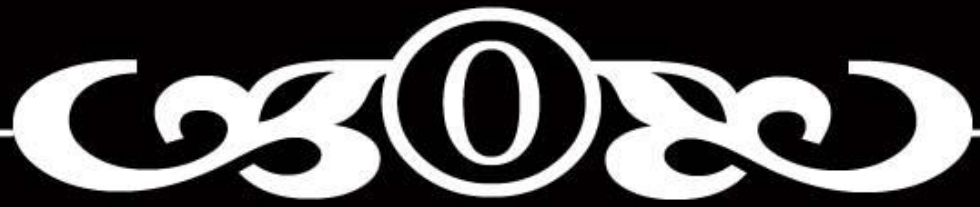
Intellectual Property Office

Orphan Works Licence

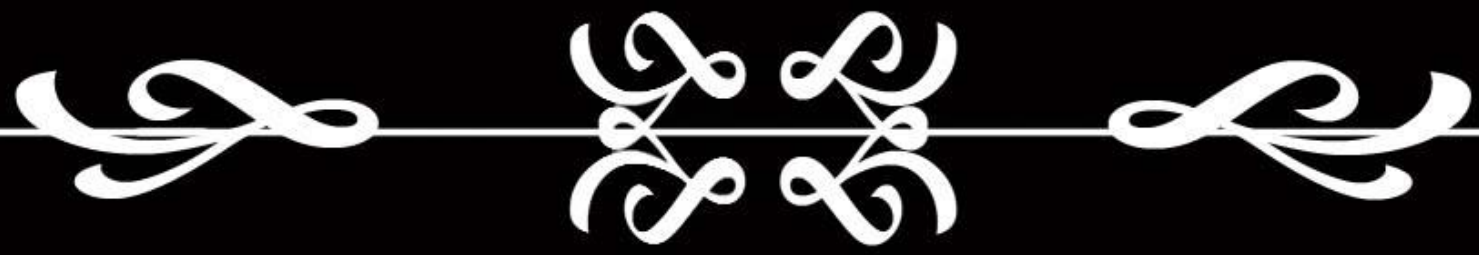
Issued under UK orphan licensing scheme

Diligent Search activity:

- The Orphan Works Register
- Internet-based reverse image searches (Google, PicScout and Tineye)
- Association of Photographers
- British Association of Picture Libraries and Agencies
- British Institute of Professional Photographers
- 25 minutes, in one day



TAKING REASONABLE RISKS





- Works that we deemed to be insubstantial and so did not require permission (84 works in total)
- For only 10 of the 226 identified orphans did we make use of the Directive or OWLS (five each)
- 19 works for which permission was offered subject to a fee, from £15 to $2000 (no fees paid)
- No response from five copyright owners (we were confident of contact details for only two of these five)

Scrapbook 12, Page: 2249-2250.jpg
Turn Risk Filter On
Set Risk Appetite
Low
digitisingmorgan.org ?

A 25-YEAR-OLD R.A.F. Corporal from Glasgow yesterday alleged that offences were committed at an all-male drinking and dancing party in a beach hut on the estate of Lord Montagu of Beaulieu.

He was one of the principal Crown witnesses who gave evidence when Lord Montagu, Peter Wildeblood, a 30-year-old journalist, and Michael Pitt-Rivers, aged 36, appeared at Lymington on 19 charges alleging serious offences with two men.

It took the clerk seven minutes to read out the charges. The corporal, who was questioned for three and a half hours by defence counsel and Mr. G. D. Roberts, Q.C., who prosecuted, was Edward McNally, stationed at the R.A.F. Hospital at Ely, Cambridgeshire.

Wearing a dark blue jacket and grey flannel trousers, he gave his evidence in a broad Scots accent. He stood with his hands clasped behind his back, looking straight ahead.

A foot away were defence counsel, Mr. Fearnley Whittingstall, Q.C., for Lord Montagu; Mr. J. Scott Henderson, Q.C., for Pitt-Rivers, and Mr. Harry Myers, for Wildeblood. They sat at a long table on which were piled documents and photostat copies of letters which Mr. Roberts said would be produced in evidence. Behind counsel were seated 30 Pressmen from Britain, Australia and France. Fourteen members of the public, four of them women, sat in chairs at the back of the court.

The three accused sat in the centre of the court, facing the bench. McNally, answering Mr. Fearnley Whittingstall, said he had been a pervert for five years. He admitted that he had incurred perversion in the R.A.F.

Questioned as to how he knew another airman, Airwraftman Reynolds, was also a pervert, he said there was a "secret language" between homosexuals. "There are words we slip out which indicate to us we are that way," he explained.

Describing the alleged activities at the beach hut on August 24, 1952, McNally said seven people were present—all males. It was "a beer party" with dancing and plenty to eat and drink.

McNally said he saw Lord Montagu and Reynolds go into the bedroom at the beach hut.

Asked for more details about the party, McNally replied: "I don't remember much. I was half-tight." The party went on "into the night."

Mr. Roberts mentioned to the Bench that there was a gossiping of names of people who were staying at Beaulieu. "There are people who are in no way charged or, so far as the prosecution is concerned, giving evidence. We don't want to cause unnecessary inconvenience or embarrassment by mentioning names," he said.

The Magistrate agreed that the names should be written down on pieces of paper. There was a few minutes break while the names were written down and passed to defence counsel.

Mr. Roberts said that on December 16 last, security men, during a search, found in the kit of Aircraftman Reynolds a letter "which I hope to prove emanates from Lord Montagu."

The following day, he continued, a letter from Wildeblood was found in Corporal McNally's kit.

In the spring of 1953 Wildeblood and McNally struck up an acquaintance in a subway in Piccadilly, London. At the end of July Wildeblood introduced McNally to Lord Montagu.

McNally said that he had a friend named Reynolds, and Lord Montagu gave him his phone number, asking that Reynolds should ring him in the morning.

"It is perfectly clear," said Mr. Roberts, "that in the whole of the sorrowful sordid story of this case, under the seductive influence of the lavish hospitality lavished upon them by these persons who were an infinitely their social superiors, this aircraftman and Corporal responded perfectly cheerfully to the advances that were made, and were perfectly ready to gratify any unnatural desire of the three defendants."

The prosecution mentioned a "very revealing letter" alleged to have been written by Reynolds to Pitt-Rivers, which was signed "love, Johnny", with a cross after the signature.

Reference was made, too, to another letter, "a passionate love letter breathing unnatural love in every line," alleged to have been sent by Wildeblood to McNally.

Apology For My TV

By MARGHANITA LASKI

WELL, actually yes, but only because—
—of the children
—it's easier than talking or canasta
—it was a present
—I really have to for my work
—we couldn't go on looking at our chair's
—of things like the Coronation
—one might as well as not
—one's got to know what interests the electorate
—just occasionally they do something exciting
—I do some odd bits of work for them
—it's no use pretending to ignore it
—sometimes one feels one can't be bothered with a book
—my wife's alone all day, you see
—we worked it out and it's cheaper than the pictures
—one's got to keep a watchful eye on that sort of thing
—it gives one something to talk about with all kinds of people
—I can get it on the expense account
—these days you simply can't keep servants without
—I can't resist the birth-pangs of a new art-form
—everyone else seems to be getting one.

Dr. J. Gordon Cook, writing in the British magazine, *Family Doctor*, said "the sparkling advertising signs and street lamps of London make startlingly more mature sexually than startlings living in the country." *Baltimore News-Post*, 6-16-54.

Electricals showed some hesitancy, and Radio shares were down, notably Radio Rentals, while, shrdlu shrdlu

Boy Victim of 1945 A-Blast?

16-year-old schoolboy, who died in Hiroshima last week, may have died as a result of the atom-bombing of the city 10 years ago.

Masao Kagawa had been the only one of 48 grammar school students to survive the blast on August 6, 1945, but in January he developed a high fever and was admitted to hospital as a leukemia patient, it was reported. Further complications then developed and he died.

"SAFETY" GLASS

Scrapbook 12, Page: 2249-2250.jpg Turn Risk Filter On Set Risk Appetite Medium

digitisingmorgan.org ?

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FESTIVAL HALL ORGAN. A series of concerts at the Royal Festival Hall in March and April inaugurated the organ, above, which now occupies the whole of the rear wall of the auditorium and completes the scheme of interior decoration. The screen which had previously closed off the organ chamber has been made to fold back, exposing to view the whole depth of the chamber. It is a bold innovation on the part of the LCC architects, since organs are usually concealed either behind a grille or behind an arrangement of dummy pipes. In the Festival Hall only the graduated rows of pipes in the centre front are dummies. They are designed to give coherence to the informal groups of real pipes which can be seen receding in depth behind, and are arranged according to musical requirements. Their sculptural effect is emphasized by the lighting, which throws the whole interior of the organ chamber into relief.

Dr. J. Gordon Cook, writing in the British magazine, *Family Doctor*, said "the sparkling advertising signs and street lamps of London make starlings more mutants sexually than starlings living in the country." *Reynolds News-Post*, 4-10-53.

Electricals showed some hesitancy, and Radio shares were down, notably Radio Rentals, while, shrdlu







This type of silk-weaving starts with the warp threads being fastened to the loom, while the woof threads of different colours are woven in with a small shuttle and cut off as needed in the design. To bring out fine shading and gradations of colour by means of the thin silken threads is a very delicate art. In the finest fabrics, an area of eleven square centimetres may contain 140 warp threads, while the woof threads may number up to 300. In ancient times, artisans skilled in this sort of weaving used to take as long as a year or two to complete a piece of silk half a square metre in size.

On these pages we reproduce examples of figured silk fabrics which are now preserved in the Northwest Museum in Shen-yang (Mukden).

Li Po Feasting in the Peach and Pear Orchard on a Spring Night

Based on a literary piece dealing with the same subject by Li Po (701-762 A.D.), the great poet of the Tang dynasty, this silk design pictures the gaiety of the feast. Made in the Chien Long Period (1730-1795 A.D.) of the Ching dynasty. Size: 125.5 by 76.8 centimetres



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"SAFETY" GLASS



Apology For My TV

By MARGHANITA LASKI

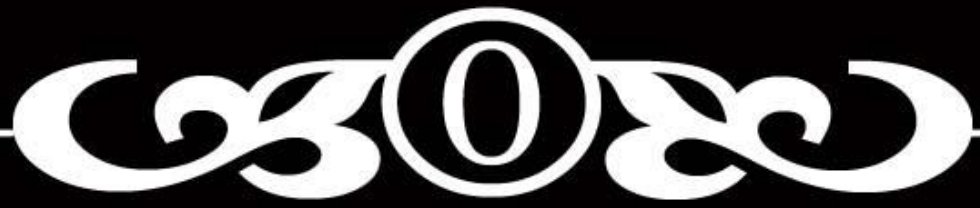
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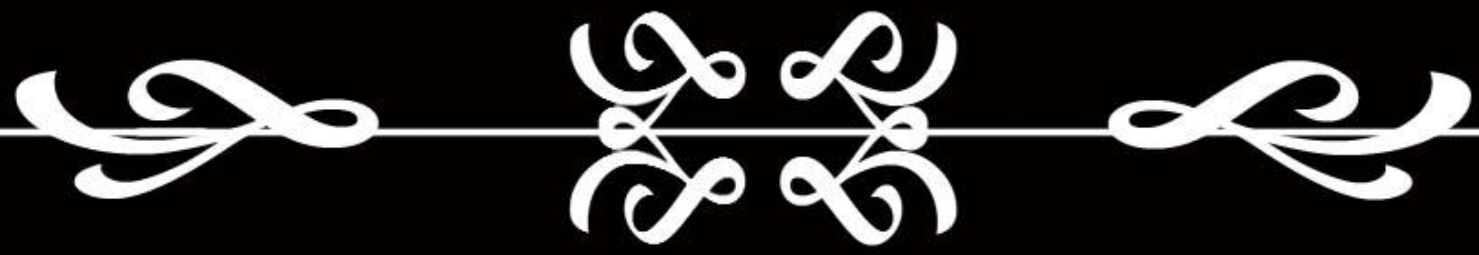


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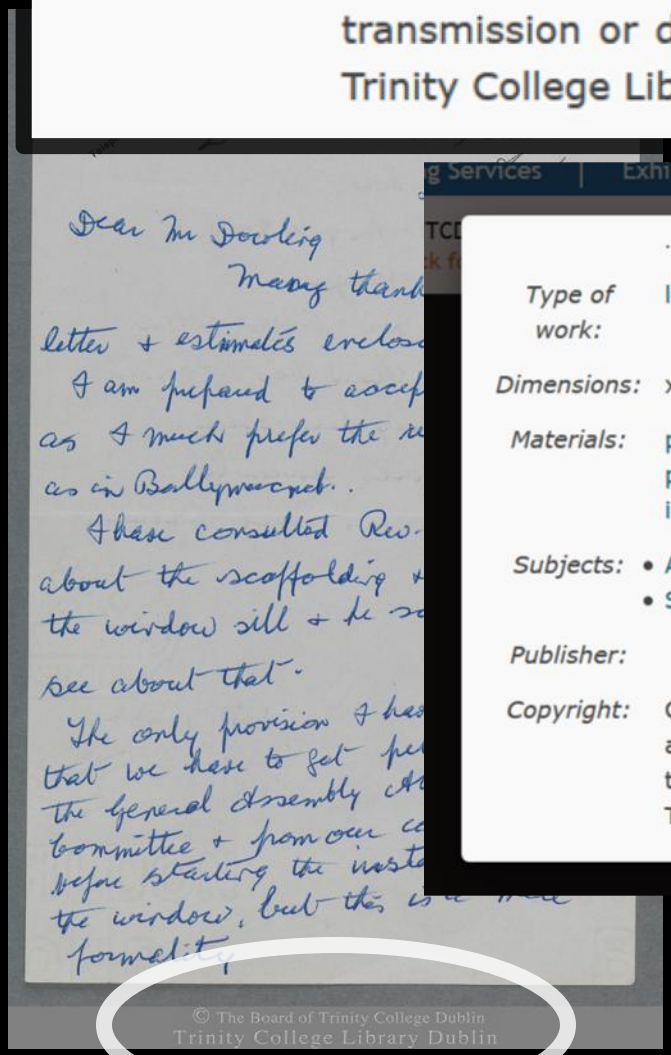
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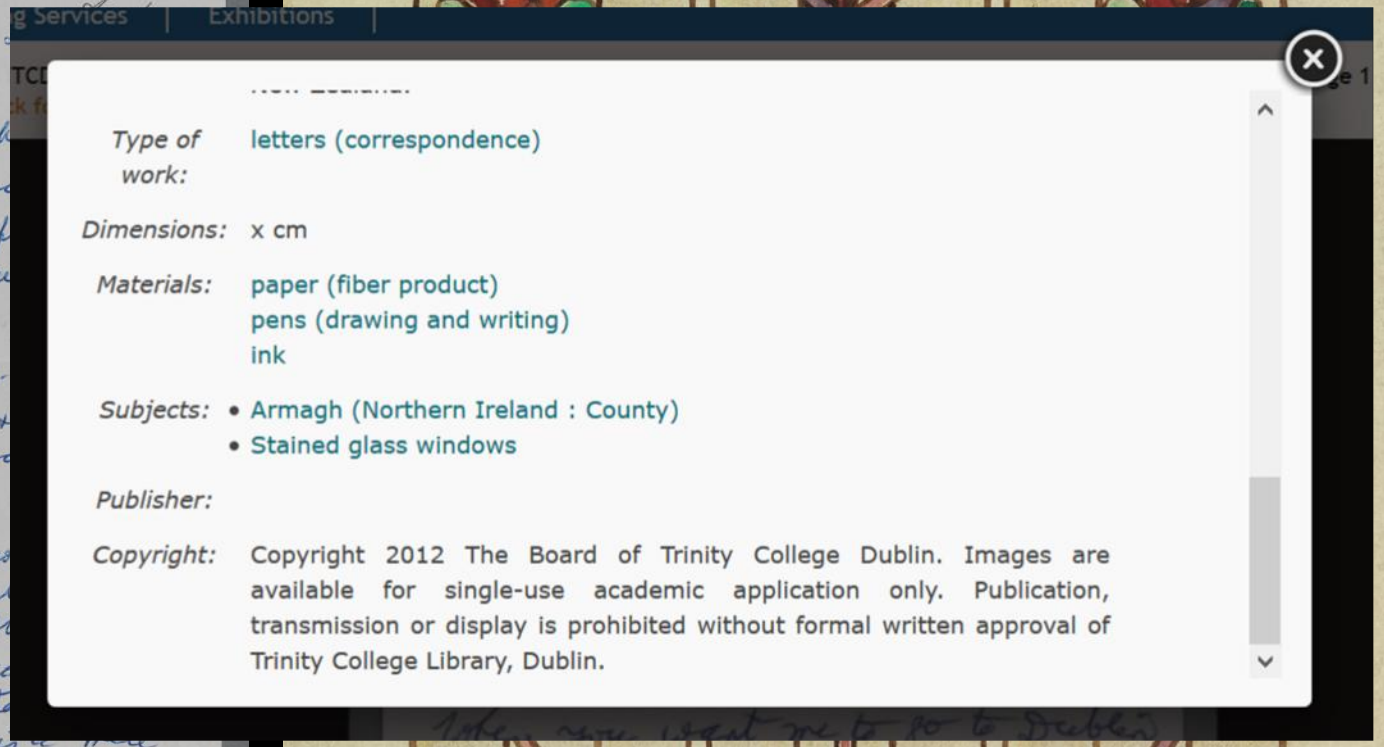


PAYING it FORWARD



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THANK YOU
FOR LISTENING



r.deazley@qub.ac.uk