

funnier (although *R. v Brown* [1994] 1 A.C. 212 features too, naturally). Clearly engraved piano arrangements are included for all songs, and the book is pleasingly illuminated with drawings of judges, barristers, Carboloc Smoke Balls, etc. Lawyers' glee clubs (if such things exist) should not overlook the original Savoy operas either (only Sir Arthur Sullivan's scores are used here): W.S. Gilbert had practised at the Bar before turning librettist and such legal characters as the Lord Chancellor in *Iolanthe*, and everyone in *Trial by Jury*, retain their appeal. It is to be hoped that Professor Todd's book will stimulate outpourings of song (a professional choral recording is forthcoming too). So that as *Iolanthe's* Chancellor was described:

"His Lordship is constitutionally as blithe as a bird—he trills upon the bench like a thing of song and gladness. His series of judgments in F sharp minor, given *andante* in six-eight time, are among the most remarkable effects ever produced in a Court of Chancery. He is, perhaps, the only living instance of a judge whose decrees have received the honour of a double *encore*."

Jonathan Morgan

**Leading Cases in Song**, by Stephen Todd (with illustrations by Murray Nicol), (Wellington, New Zealand: Thomson Reuters, 2013), 228pp., hardback, NZ \$50.00, ISBN: 978-0-86472-844-9.

Legal humour is an acquired taste. But Sir Robert Megarry showed in his three *Miscellanies-at-Law* that the genre may be genuinely entertaining. Professor Todd's book draws on another tradition, running back at least as far as *Coke's Reports in Verse* (1742) "wherein" (as its long title helpfully informed the reader) "the name of each case and the principal points, are contained in two lines". (One cannot imagine that an exhaustive versification of, say, [2014] 4 All E.R. would enjoy the same appeal.) Professor Todd wisely eschews the comprehensive approach, and the parsimonious couplets, of his eighteenth century predecessor. He selects, (mostly) from English and US law, famous or notorious cases for musical dramatisation, by adapting songs from Gilbert and Sullivan. Four leading cases are given more extended treatment by way of a pocket operetta, viz. *Carlill v Carboloc Smoke Ball Co* [1893] 1 Q.B. 256, *Donoghue v Stevenson* [1932] A.C. 562, and (together) *Campbell v MGN Ltd* [2004] UKHL 22; [2004] 2 A.C. 457 and *Mosley v News Group Newspapers Ltd* [2008] EWHC 1777 (QB); [2008] E.M.L.R. 20. The lesson to draw from this selection may be that private law is