From the Other Side of the Street-Viruses to Die For

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From the Other Side of the Street —
Viruses to Die For

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What the World Wide Web abound. In one current of critical-
cism or another, the Web has been seen as the primary cause of moral de-
cay, the last step in the decline of civilization and even the precursor to the end of the world. Please say it ain't so Joe, or Tom or Dick or Harriet! Somehow, the wondrous utopian hope of the electronic revolution that was to link Lagos to Latvia in a great intellectual unifica-
tion has languished, caught like a woolly mam-
mooth in the Labyrinth. People in all walks of life noticed that even in cyberspace things didn't magically materialize—swishy—unless someone worked very hard and another someone toiled in a few green-
backs, yen or marks.

Still, if nothing else, the Web has provided an open forum for any cause or cause celeb-
nee Monica. Rumors run rampant round the cyberworld. Post, post haste, and don't postpone have become the calling card for the cyber-generation fixated on instant gratification, concentration spans of microseconds, and senseless Web sites. Along with the spread of what information has become the evil side of Webbing it has increased as dramatically as computing power, making the creation and dissemination of viruses so rapid that by the time you've been warned, the damage is already done. My fa-
ther used to lessen my fright as a child by telling me that if you see lightning strikes, they can't hit you. In today's cyber-universe, it's not the seeing that counts, but what attitude you've donned to stop the pain. Oh King, your new anti-Norman virus shield is ready.

To combat the flow of bad viruses, I've gathered together an esteemed group of com-
puter whizzes, six-year-olds who shall remain nameless, and asked them to develop some benign, in the eye of the user, viruses that have several beneficial effects. After hours of work, this young group of normal computer geniuses came up with the following list of strains. Quite remarkable in their breadth, these viruses are now available for distribution.

The EECK (Exquisite Elsevier Crippling Knockout) Strain — This virus attaches itself to Reed-Elsevier stockholders through tele-

Read-Elsevier's profits and journal prices are too high.

The GEEK (Government Email Education Kopykat) Strain — This virus searches the Internet and intercepts any email addressed to the people in politics at the local, state or federal levels. Prior to routing the email to its destination, the following lines are inserted before the signature:

Vote for Tomorrow.
Fund Higher Education.
Support Libraries and University Presses.
Remember, we have the pictures!

The MEK (Monograph Escaped Electronic Cuckoo Strain) — This bird of a virus
infiltrates university and select commercial publishers' typesetting operations by residing in the boot sector of removable mass storage devices. On user activation of any page layout program, the virus copies files of book-length material and uploads these files to a secret site on the Net. This site has extremely high and thick firewalls and is only accessible to ACRL members. The virus gets its name because an image of a large cuckoo clock appears on the user's screen while the virus takes action. A bird pops out of the cuckoo as soon as the upload is complete and sings "So Long—It's Been Good To Know You."

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Copyright Questions & Answers
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QUESTION: My library wants to digitize analog slide collections that are not otherwise available digitally such as art history slide collections, architecture or history of graphic design. What are the copyright implications?

ANSWER: Digitizing slides is basically a reproduction and very likely is infringement. To some extent, it may depend on the quality of the digitized slide. For example, if it is a thumbnail, low rather than a high resolution digitization, it may be less of a problem than if the digitized version is high resolution. Low resolution might be used in a catalog so that the user then retrieves the original slide. The problem with high resolution slides and wide availability is that they can then be used for further reproduction.

If a library digitizes the slides that a faculty member needs to use in a class for a semester, and the digitized slides are used simply to dis-
play to class, this may be fair use. It pushes the

boundaries certainly, but it may qualify under section 110(1), ignoring the fact that the copy was made. Clearly, a good argument can be made that this is the modern way to display slides in a classroom.

When the instructor then wants the digitized slides put on a website for the duration of a semester, it is more problematic, but might still be fair use even though this is not covered by section 110(1). Also, the website should be password protected so that the slides are not generally available on the Web but only to stu-
dents in her class. Further, the slides should cease being available at the end of the class term.

QUESTION: My district is considering purchase of a system to deliver videos to the classroom which would involve transferring all of our videotapes to a digital file which could then be accessed through a server by multiple users. Is this a problem?

ANSWER: Yes, this is a fairly major prob-
lem. It is unlikely you would get approval from a single film copyright owner. There is no right
to reproduce films except under very narrow circumstances, such as under section 108(e) when the library copy is missing or damaged and the staff first tries to purchase an unused copy at a fair price. You might try approaching one film company and requesting permission.

QUESTION: At my church, the Sunday School teachers and youth director routinely rent (Blockbuster type) videos for various pro-
grams including baby-sitting type situations. What liability might a church or other non-
profit entity consider in showing home videos? Is it similar to the liabilities for public school, private schools and daycare situa-
tions?

ANSWER: The exemption to the public

performance right for the showing of videos is limited to nonprofit educational institutions. Churches are not schools (even though it is called "Sunday School"). Interesting question! This is a public performance under the Copy-
right Act and permission should be sought. It might well be granted with no royalties required.
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The PEEK (Patron Eternal Enlightenment Klient) Strain—An extremely virulent strain that keeps mutating every twelve hours, the strain was initially spread through keyboard contact, but now is transmitted through touchpads, touch-tone phones and touchy situations. The virus spreads to the user’s neural pleasure center and produces a massive release of endorphins when the user enters a library. In this state the user listens to reference librarians’ advice, returns stolen items and never rips pages out of journals or books. The PEEK virus has over 100 known sub-species, one of which has been used to treat the pain associated with Carpal Tunnel Syndrome.

The SEEK (Storage Epidemic Eradication Kindersicherheit) Strain—A remarkable German strain developed in conjunction with Daimler-Benz, this typhus-like virus invades the cybercell crystalline structure of motherboards in non-Unix based computer platforms and continuously shrinks internal components until they are barely noticeable. The strain has no effect on data or performance, which accounts for the fact that users notice no decline in access speed. The one drawback that the virus creates is that users are unable to upgrade their machines because of the lack of miniaturized components. Ingenious librarians have begun the practice of taking the cover off infected machines and inserting books and journals onto the motherboard in order to shrink them to storable sizes.

Unfortunately work on VEEK (Virtual Enhancement and Enlargement Kneipe) has run into several setbacks and the expected release date is unknown.

The WEEK (Worldwide End to Existing Kampf) Strain—Aimed at combating the problem—it’s not mein Kampf, it’s your Kampf—this highly volatile strain was released to unsuspecting visitors and vendors at the 1998 Frankfurt Book Fair. The virus itself was embedded in a file in the official Book Fair CD-ROM that contained all the names and addresses of addresses and exhibitors and was distributed free of charge at the Fair. The strain is multi-lingual in design appearing as a benign warning box on users’ screens indicating that land fill space is growing scarce. Mostly a nuisance at this point in time, the virus strips out the words “It’s”, “Not”, “My”, and “Job” from all word processing documents. Rumor has it that the virus will mutate at the start of the new millennium and anything in computer memory on 1/1/2000 will be lost. Nicknamed the “Fresh Start” virus, its evolution is intended to create select amnesia in the user base that attends the Frankfurt Book Fair and create new cooperation among publishers, vendors, bookbuyers, and librarians.

WARNING: All viruses carry no copyright notices, no authorship information, disappear on contact and are freely recyclable. However, they are fun and intended to stir up the debate about pricing, ownership, usage and information access. Suggestions for further strains can be sent to your local virus maker or call 1-800-SEE-VIRUS for further information.

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"A fascinating account of frontier life that celebrates cultural diversity." The Bloomsbury Review

"A lively culinary history and an informal social history that gives an authentic flavor of the West during the mid-1900s." Wilson Library Bulletin


The Eagle Catcher. Margaret Coel. 0-87081-367-6, cloth $22.50, 1995. Subject: Fiction

"Told with conviction and love." Kirkus

"The plot is filled with threats and late-night skulking, against a background of windswept plains and eerie mountain thunderstorms. ... Like the best novelists, Coel teaches her readers something—in this case, the Plains Indians. But she doesn’t go overboard. After all, this is not a history lesson but a mystery, and a fine one." Denver Post

"Likable, well-drawn characters and a lively pace mark this novel—which appears poised for a sequel—for Hillerman fans." Publishers Weekly

Bluefeather Fellini. Max Evans. 0-87081-307-2, cloth $22.50, 1993. Subject: continued on page 52

<http://www.against-the-grain.com>