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Desperately Seeking Website-A discussion between Eric Albright and Amber Williams about electronic journals

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Desperately Seeking Website

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I spoke with Eric Albright, Head of Acquisitions at Duke University Medical Center Library, and I realized our perspectives on the matter of online access are not so divergent. It is my hope that the paths of librarians and publishers can come together in more places than in print.

PUB: In your opinion, what is the most difficult aspect of accessing online journals?

LIB: Negotiating the license is usually the most difficult portion of this process. When we purchase print materials from our various publishers we know the restrictions, i.e. copyright and fair use, but that is not the case with a site license. Just as you have many customers with varying concerns we have various publishers each with different concerns which lead to the site licenses looking very different.

PUB: What do you think publishers can do to change this?

LIB: I offer either the adoption of mutually agreed upon model licenses or doing away with licenses altogether. What have either of us really gained from them?

PUB: You suggest the adoption of mutually agreed upon model licenses for publishers or to do away with the site license altogether, but doesn’t the site license offer protections/guarantees for the library customer as well? Shouldn’t these needs be addressed in some medium (such as the site license)? I don’t know how often you purchase online only subscriptions, but if you do, don’t you need some kind of security that the product will be available and maintained for you?

LIB: In the ideal world where we are full partners in the pursuit of academic endeavors, I would love it if we could do away with them altogether. Unfortunately, yes we do need simple agreements that say we agree to pay you and make it only available to certain IP ranges and to follow copyright and you agree to deliver the product and ideally guarantee archival access. That takes but a page or two. Some licenses we see go on for many pages about liability, indemnification and prevailing court authority. When we subscribe to a print title, we have expectations that you will deliver the title and its content to us. But we have yet to sign an agreement with you stating that we expect you to maintain an editorial board of such and such caliber and have it delivered by the 13th of every month with X number of minimum pages on glossy paper. We can do that in print because there are accepted norms in the publishing industry which we and the courts would uphold. In this emerging electronic world those norms have yet to be established.

I am not even certain that they ever will.

PUB: What is favorable about electronic journals?

LIB: As opposed to print? The obvious advantage for us is the link from our indexing sources directly to the article. Our patrons, like most of society, want instant satisfaction.

PUB: Are you happy in general with the service you receive from publishers when subscribing to online journals?

LIB: At the turn of the year when the subscription agents cause us to lose access to a journal, it is rather frustrating but in general we are happy. We also do not get clear information about when some of the larger sites are down or experiencing difficulties. The electronic environment requires more communication than the print because of enhanced expectations.

PUB: How do the subscription agents cause you to lose your subscription/ access? Is this because they do not make payment in a timely manner or because they are responsible for getting online access for your institution?

LIB: We renew a title with the vendor but negotiate the site license with the publisher. Often it seems that the publisher cannot make the link from the vendor renewal request to continued on page 93

<http://www.against-the-grain.com>
DIVORCE HAPPENS TO LOVE GURUS
by Bruce Strauch (the Citadel)
Megabucks authors Ellen Fein and Sherrie Schneider promoted The Rules as a chronicle of how women can turn to the suits. Rules II was hot too, and Rules III held that marriage through subervision, long hair and low expectations of male sympathy was due out.
Then Fein let it drop to Warner Books that she was about to divorce her husband. And the action had been filed a year earlier... before she signed the contract. She claims to have kept it a secret hoping for a reconciliation.
Now the cover blurh will have to be redone, dropping the claim to Fein's enduring marriage. See—Devon Spurgeon, "Author's Divorce Pits Her 'Rules' Against Reality" in Wall Street Journal, p.B1, March 23, 2001.

LEATHERSTOCKING TALES FROM MITTELEUROPA
by Bruce Strauch (the Citadel)
Thief and swindler Karl May's Westerns have sold 100 million copies of 80 books, making him the bestselling German author of all time. His films included Hitler and Einstein, and he sparked all the German Wild West clubs. Lufthansa recently laid on non-stop service to Phoenix to haul all the German tourists to May literary sites. May died in 1912 having never visited the Southwest. All his data came from magazine articles on Indian wars which he first found in a prison library. Now the Karl May cult has hit American campuses—Auburn, Leland Stanford, Isabella, film festivals—possibly because the white men were usually villains, thus passing the p.e. test. Can doctoral dissertations and deconstruction be far behind? See—Cecil Rohwedder, "Germans Have a Thing About the Wild West, Thanks to Karl May" in Wall Street Journal, p.A1, April 4, 2001.

But does he have a trust fund?
by Bruce Strauch (the Citadel)
Charles Webb was born rich, and his family was contemptuous of his novel The Graduate until it became a movie and a huge success. Irritated by the success ethic and American consumerism, Webb gave the money away to charity and moved with his wife to England, drawn by the English eccentric lifestyle. Now after forty years, he has published again—New Cardiff with Little, Brown & Co. And he doesn't care at all for the hype connecting him with his famous earlier book. In fact, he had six novels after The Graduate, all panned by critics as inferior to his big hit. See—Wade Lambert, "Author of 'The Graduate' Finally Publishes Again," in Wall Street Journal, p.B1, May 8, 2001.

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