

uted and consumed in the future? And in what formats? These questions demand serious answers, however impressionistic and futuristic; Fabian and/or Boll do not spend sufficient time on them.

They do address the relationship of electronic journals and the humanities, but by then it is far too little and, arriving immediately before the epilogue, too late. Surely, in the late 1990s, the authors cannot still believe that the Online Conspicuous Database "should ultimately become a useful guide to holdings strengths and help in coordinated acquisitions policies." I suppose they have a point if you do not mind leading yourself blindfolded down a dark tunnel. Yet the authors continue undeterred: they would rather persuade the reader that the conspectus is designed to provide complete standardized information on the location of specific humanities collections and their relative strengths in North American research libraries. The dream lives on.

Finally, the authors are unreasonably anachronistic. Their prediction that monographs and journals on paper will remain dominant in the humanities and their opinion that the book in paper format is still the ideal standard for publication in the humanities are both akin to the ideas of an ostrich that has yet to stick its head out of the sand for fifteen years. Scholars' habits and publishers' products have changed, and betting everything on the primacy of paper is, as we enter the next century, no sure thing.

How very disappointed I was after reading this book. What a waste of a grand opportunity.—*Michael P. Olson, Harvard University.*

Guidelines for Educational Use of Copyrighted Materials. Ed. Peggy Hoon. Pullman, Wash.: Washington State Univ. Pr., 1997. 34p. \$15 (ISBN 0-87422-161-7). LC 97-32885.

Succinct, well organized, accessible, practical, dry—these all describe this helpful manual on copyright law for educators. Prepared by copyright specialist and attorney for Washington State University

Peggy Hoon, the document was originally drafted to provide operating guidelines for the WSU community. In response to widespread interest, its publication and distribution has been increased. The guidelines are applicable and easily adapted to all educational institutions, public and private.

The work is well organized by type of publication and type of use. There is no index, but a detailed table of contents facilitates finding pertinent sections within this slim paperback volume.

The book opens with a discussion of the purpose of copyright, rights of the owner, and a brief description of the commonly used term *fair use*. The common misconception that educational use, in and of itself, constitutes fair use is shattered in the opening pages. Infringements of copyright law may result in personal as well as institutional liability.

After a brief introduction to the concept of copyright, the book focuses on its primary purpose, which is to explore the practical issues of using copyrighted materials. A review of the protections that apply to printed materials is extremely useful, covering both published and unpublished works, and facts and ideas. The discussion helps clarify confusing problems in determining whether copyright protection exists, based on the date of creation and/or publication of a work. The confusion is further simplified by the inclusion of an easy-to-read chart (appendix G) produced by noted copyright lecturer and authority Laura Gasaway.

The author then outlines, in a succinct and usable format, what constitutes permissible use in research, in the classroom, for library reserves, library photocopying, and interlibrary loan. This is the heart of the publication, providing practical advice on the legal use of copyrighted materials.

In sidebars, the author poses frequently asked questions (FAQs) to illustrate points. The format is difficult to use to find an answer to a specific need; an index would have served better for that

purpose. However, the FAQs do present specific, real-life examples of situations in which an educator might find him- or herself on any day. Ms. Hoon offers a decision on whether the action is likely to meet the definition of fair use. Some examples used by the author include.

- A professor photocopies 5 to 20 articles each month from a group of about 30 journals that he follows. He keeps these copies in his personal files for study and research. Is this fair use?

- In August, while preparing a course to be taught the following January, a professor decides that she would like to make copies, for class distribution, of three essays by different authors from three different works. May she?

- A professor would like to make copies of three chapters from an expensive chemistry textbook and place them on reserve rather than to assign the book, most of which is too advanced, for his class to purchase. May he?

- A professor uses an overhead projector in her class lecture to show copyrighted pictures from several zoology books. She would like to videotape the lecture for a repeat showing to a later class. Fair use?

In all of the above examples, the author's determination is that these cases do not constitute fair use. She makes clever use of the FAQs to illustrate, via very tangible and easy-to-grasp examples, the principles discussed in the text. They bring meaning and life to terms such as *spontaneity*, *brevity*, and *systematic use* that would not be possible through a textbook definition alone.

In addition to printed works, the author discusses copyright applications to pictorial works, film, video and broadcast recordings, music, distance learning, and computer software. It is an eye-opening discussion for those who have never pondered the intricacies of copyright law. For example, a pictorial work may or may not be protected by the same copyright, or absence of copyright, as the work in which it is contained. Thus, permission to copy a written work does not necessarily apply to pictures contained within the work. The author also explores the vagaries of software license agreements, which can vary widely in type and extent of use allowed. These are but two examples of information and advice presented in this discussion of copyright of nontraditional formats.

Statement of ownership, management, and circulation

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Extent and nature of circulation

(Average figures denote the average number of copies printed each issue during the preceding twelve months; actual figures denote actual number of copies of single issue published nearest filing date: September 1998 issue.) *Total number of copies printed*: average 12,842; actual 12,625. *Sales through dealers, carriers, street vendors, and counter sales*: none. *Mail subscription*: average 12,442; actual 12,221. *Free distribution*: average 35; actual 36. *Total distribution*: average 12,447; actual 12,257. *Office use, leftover, unaccounted, spoiled after printing*: average 365; actual 368. *Total*: average 12,842; actual 12,625.

Statement of Ownership, Management, and Circulation
(PS Form 3526, Sept. 1995) for 1998 filed with the
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The appendices are useful. They include sample form letters for requesting permission to use copyrighted works. Other appendices include a copy of guidelines for minimum standards of educational use as determined by Congress, as well as highlights of pertinent sections of copyright law.

The book pays some consideration to new information and communication mediums, evidenced by its coverage of computer software licensing, the use of graphics on the Web, etc. Despite these examples, though, its overall attention to the impact of technology on copyright law interpretation is minimal. It does not mention electronic reserves at all. The value of the manual would have been enhanced by more discussion of the problems posed by new technologies. However, despite this small gap, *Guidelines for Educational Use of Copyrighted Materials* is an excellent digest of current copyright law—concise, practical, and easy to use. It takes a conservative approach to interpretation of the law, erring (if at all) on the side of caution. But its advice is solid and practical—a safe course of action for those who are disinclined to test the boundaries of the law and a wise position for the university administration to promulgate. It is useful to educators, instructional support personnel, and information specialists in libraries, Web design, or computing labs. It condenses a relatively indigestible law into manageable and comprehensible information bites, providing a solid overview of copyright law as well as answers to specific application problems.—*Janita Jobe, University of Nevada, Reno.*

Harwit, Martin. *An Exhibit Denied: Lobbying the History of the "Enola Gay."* New York: Copernicus, 1996. 477p. \$27.50, alk. paper (ISBN 0-387-94797-3). LC 96-18676.

Given the Supreme Court's recent ruling that the National Endowment for the Arts must consider community standards of decency in allocating federal funds to artists and arts venues (museums, libraries,

etc.), it becomes ever more imperative that opponents of censorship understand how self-appointed arbiters of cultural products use the media and political lobbyists to circumscribe artistic and intellectual freedoms. Harwit's book is an important contribution to such understanding.

Call this book an "anatomy" of a case of censorship, and you will have an apt description. In 477 pages, Harwit, director of the Smithsonian Institution's National Air and Space Museum (NASM) from 1987 until he was forced to resign in May 1995, describes in great detail the way lobbyists for veterans organizations caused the cancellation of a NASM exhibit that would have made a major contribution to the public's knowledge of World War II. Titled "The Last Act: The Atomic Bomb and the End of World War II," the exhibit was to feature the airplane that dropped an atomic bomb on Hiroshima on August 6, 1945, and was scheduled to open as part of commemorations surrounding the fiftieth anniversary of the end of the war. It was controversial, but as becomes evident from Harwit's book, the opposition was really quite a small, but powerful, part of the veteran community. The book is organized chronologically and relies heavily on quotations from exhibit planning documents, label scripts, memos, correspondence, newspaper stories, and editorials. As Harwit notes, the extensive use of quotes was necessary given that much of the debate surrounding the exhibit hinged on words and phrases from the script, archival documents, and other sources. The quotations allow the reader to judge the merits of the debate.

An Exhibit Denied tells a tragic and disturbing story. The development, use, and ongoing manufacture of atomic weapons have become a central feature of modern life. As the guardians of the *Enola Gay* (a B-29 Boeing bomber), and as museum professionals charged to "collect, preserve, and display aeronautical and space flight equipment of historical interest and significance . . . and [to] provide educational material for the historical study of