



Associated Collegiate Press /
National Scholastic Press Association
All American
1984 1985 1986
1987 1988 1989
1990 1991 1992
Regional Pacemaker
1988
Journalism Association
of Community Colleges
First in General Excellence,
Northern California
Fall 1994
General Excellence
Fall 2000
General Excellence
Fall 2004

Editor in chief: Anna Nemchuk
News editor: Omer Ahmed
Opinion editor: Matthew So
Features editor: Morgan Brinlee
Sports editor: Jeff Weisinger
Photo editor: Christa Meier
Online editor: Chen Lin
Staff writers: Michael Aburas,
Frankie Addiego, Emily Burkett, Eric
Dorman, Noah Levin, Brittany Wilson
Ad manager: Danelle Meyer
Ad staff: Manika Caster-
line, Janelle Feliciano, Dulce Fernandez
Adviser: Bill Parks
Printer: F-P Press



Offices are located in Room 5310 on campus, 43600 Mission Blvd., Fremont 94539-5884. Call (510) 659-6075. Fax: (510) 659-6076. E-mail: monitor@ohlone.cc.ca.us

Opinions expressed in the *MONITOR* are those of the respective authors and are not necessarily those of the staff, the college or the Associated Students of Ohlone College. Unsigned editorials reflect the majority view of staff members. Advertising material is printed herein for informational purposes and is not to be construed as an expression of endorsement or verification of such commercial ventures by the staff or college.

The *MONITOR* is funded by the district, by the Associated Students of Ohlone College, and through advertising revenue.

The *MONITOR* is a member of the Associated Collegiate Press, Journalism Association of Community Colleges, Community College Journalism Association, California Newspaper Publishers Association, College Media Advisers and Society of Newspaper Design.



OPINION

Copyrights: are they too effective too long?

■ Proper copyright laws effectively propagate new ideas and creativity

By ANNA NEMCHUK
Editor-in-chief

Imitation as the sincerest form of flattery is not a philosophy that washed in grade school. If you caught someone copying from your paper before you hit puberty, chances are fists would fly.

Even now, the phrase rings shallow. The best teacher is one that inspires their students to go farther than they ever did, do more and better, not rinse and repeat. A brilliant artist is not one who xeroxes a Monet but someone who applies some of their own technique to bring forth a brilliant new art form.

Aside from that, stealing someone else's ideas is just plain rude and may end up hurting the creator, whether financially or otherwise, never mind stifling creativity. This is why we have copyrights, trademarks and patents.

Out of all three, patents are probably the most socially important primarily because

they focus on inventions and so tend to cover scientific, technological and medical discoveries that potentially affect the well-being of a large amount of people. Copyrights protect artistic and intellectual rights while trademarks register particular words or symbols for commercial purposes.

Obviously, not all ownership rights are created equal. The laboratory that discovers the AIDS antidote, at a point hopefully not far in the future, should certainly make money on it, as well as reap copious, copious heaps of praise, but should not be allowed to keep the discovery under wraps for any longer than absolutely necessary, as society is based on the premise that human life generally supercedes all other laws.

On the other hand, the lawsuits brought by the Recording Industry Association of America against college students, single mothers and veterans are ridiculous, utterly callous and downright mean-spirited, not to mention ineffective.

It all comes down to a simple question: if you come up with an idea and execute it, in whatever form, do you have the right to control the use of that idea?

The answer, as always is "Yes, but..."

To every rule there are exceptions, there will always be unique circumstances, and life simply isn't black or white, no matter how many laws people attempt to make to that effect.

Yes, but it shouldn't cause physical human suffering. An available AIDS cure not distributed for ideological reasons or only at a

Continued on Page 3

■ Copyright laws stunt innovation and improvement of old ideas

By OMER AHMED
News editor

In about 20 years, Mickey Mouse will be 100 years old and, even after all that time, he will still be the exclusive property of the Walt Disney Company. Furthermore, the company's ownership will allow them to continue to sue anyone who uses the image or likeness of Mickey even though his creator died long ago.

use Mickey for their own purposes.

The basis of all modern copyright law in the United States is based on Article I, Section 8, Clause 8 of the Constitution, otherwise known as the intellectual property clause. The clause grants the government the right "To Promote the Progress of Science and useful Arts, by securing, for limited Times, to Authors and Inventors, the exclusive Right to their respective Writings and Discoveries." The dilemma in enforcing this passage comes in balancing the public's access to information and the creators' and corporations' ability to profit from their work.

At the moment, the balance seems unfortunately skewed in favor of corporations like Disney. Copyrights last for the lifetime of the creator plus 70 years in most cases. If an employee creates a work as part of his job, the copyright last 95 years after the creator's death and the copyright would belong to the corporation. With the average life expectancy being 77 years, a copyright for intellectual property created for a company when the author is 30 would last for 132 years. Nations rise and fall within such a time. Entire lives are lived. It is a huge amount of time for anything to be kept from the public.

The works of author James Joyce provide another good, though less cartoony, example of how copyright regulation has extended far beyond reason. Joyce's modernist novel "Ulysses" is considered a classic of the last century. Unfortunately, the novel is also a dense tomb of exposition and the currently in-print editions are filled with editorial errors.

Continued on Page 3

PRO

CON

CAMPUS COMMENT >>

Who is the scariest onscreen monster?



CHRIS CLIFTON
Undecided

"Tim Curry as 'It' in Stephen King's 'Everyone is Afraid of Clowns'."



CRYSTAL SMITH
Visual Committee

"The Leprechaun' from the Leprechaun movies."



LASITE LUKE
Business Law

"That girl from 'The Ring'."



MATTHEW WOUTERS
Psychology

"Michael Myers as 'The Slasher'."



JEROME NAPACENA
Journalism

"Leatherface'."