



Inside this issue:

UTA LIBRARIES

Volume 2, Issue 6

Google Print: Curious Minds Want to Know 2

Congratulations—May Graduates 3

Twilight of the Jedi 4

C.D.'s Picks 6

How Many Cats? June's Library Staff Puzzle 7

New Faces 7

From the Archives 8

Like Connections in Print? Let Us Know! 8

Library Larry 9

Current Exhibits 9

Contributors to the June Issue 9

Calendar 10

Songs of WWI

Tucked within four dusty boxes in the corner of the AFA Library lay pages and pages of sheet music from the early twentieth century. These old tunes—some of which are over a century old—inspired AFA's latest exhibit: *Songs of World War I*.

Americans composed over 35,000 patriotic and war-related songs during the Great War, all of which chronicle part of the history of the United States' involvement. One such song—currently on display—is Alfred Bryan and Al Piantadosi's "I Didn't Raise My Boy to Be a Soldier". Written in 1915, the song reflected the prevailing attitude in the United States towards involvement in the war. By 1917, however, public opinion had shifted and the song ceased to sell. Other authors wrote songs that rebuffed the original, like "I Didn't Raise My Boy to be a Slacker", "I Didn't Raise My Boy to be a Coward", "My Mother Raised Her Boy to be



a Soldier", and the comical "I Didn't Raise My Dog to be a Sausage" (except this one alluded to the meat shortage).

The best known of all WWI comic tunes—also on display—is "Oh! How I Hate to Get Up in the Morning". Written by Irving Berlin, every seasoned soldier and especially new recruit could identify with it. Roused from peaceful slumber at a very early hour, the soldier in the song says:

"Someday I'm going to murder the bugler;
Someday they're going to find him dead;
I'll amputate his reveille,
and step upon it heavily,

And spend the rest of my life in bed."

Another famous song from that period was George M. Cohan's "Over There". Cohan wrote the song just one day after the United States entered the war, and composed it in less than two hours. The song's easy-to-remember and uncomplicated melody made it immensely popular. Cohan donated all royalties from "Over There" to help the war effort. The U.S. government awarded him a special Congressional Medal of Honor in 1936 for his contribution.

Yet another song on display—"There's a Green Hill Out in Flanders" by Allan J. Flynn—refers to the Flanders Field Cemetery in Waregem, Belgium. This now peaceful plot of land is the final resting place of 368 American soldiers. Many of the more serious songs written during the war paid tribute to the soldiers

Connections

Google Print: Curious Minds Want to Know

“Google Print’s potential for academic libraries remains uncertain . . .”

Waves were created in the library world when Google announced on December 2004 that they had partnered with five major libraries to digitally scan portions of their print collections. The scanned collections would be searched with a Google interface, and in many cases, read online. A review of the major players and issues highlights some of the potential benefits and problems for academic libraries.

The Google 5

Five major research libraries made the following individual agreements to make all or part of their collections available for scanning:

- Stanford University – the library’s holdings of eight million volumes
- University of Michigan – the library’s holdings of seven million volumes
- Harvard University – pilot project of 40,000 volumes
- New York Public – pilot project with possibility to expand to twenty million items
- Oxford’s Bodleian Library - one million public domain volumes

Books that are in the public



domain will be scanned entirely while the copyrighted volumes will have sections scanned for public access without infringing upon copyright restrictions. Google is paying for the project and providing the proprietary, high-speed scanning stations that will scan the entire work of titles physically suited to scanning.¹ If the project is successful, Google can potentially scan and digitize over thirty-six million volumes.

Who cares?

There are many stakeholders potentially affected by the proposed Google library and, consequently, who have a strong interest in Google’s venture.

- Users, especially college students, would gain access to the content of major research libraries.
- Authors could experience greater visibility through links to press releases and reviews.

- Publishers could have their product’s visibility increase and thus gain new readers and increased revenue at no cost.
- Google, a major stakeholder, would benefit from increasing its market share or experience serious losses if the project fails.
- Librarians could have their roles as evaluators and suppliers of information strengthened as students discover that they need assistance locating and using Google Print resources or, alternatively, have their roles as mediators interrupted when students access library holdings from a non-library search interface.
- Academic libraries could experience increased visibility through links from the Google Print search pages.²

Possible difficulties

Google Print’s potential for academic libraries remains uncertain due to the following problems:

- It is uncertain whether students would pay for copyrighted materials or read entire books online.

Congratulations—May Graduates

Congratulations to the following UTA Libraries' staff members that graduated this May:

Crystal Buyccks (Science and Engineering Library)
Bachelor of Social Work



Carol Randell (Library Administration) Bachelor of Arts in Interdisciplinary Studies,
Magna Cum Laude

Milind Solage (Information Literacy) Master of Science in Computer Science and Engineering

Danny Word (Information Literacy) Bachelor of Science in Information Systems

Google Print: Curious Minds Want to Know (cont.)

The books that are best used online for small bits of information such as dictionaries and encyclopedias would be still under copyright restriction and inaccessible to students through Google Print.

- Unlike an academic library's holdings designed to support the curriculum, the content of Google Print blurs the boundaries between materials that are used for different purposes. University students that use the service could retrieve an unlabeled mixture of scholarly and popular titles.
- Students, especially undergraduates, may use older, public domain materials for research because they are free and easy to access.

- Indexing and searching is difficult in the beta version of Google Print and keyword search terms cannot be limited. Consequently, students may have to wade through hundreds of hits to find what they want.

Want to see for yourself?

You can access Google Print's beta search interface as well as find information about the project at print.google.com. To quickly access the beta search engine, go to print.google.com/print?ie=UTF-8&q=library.

—Lea Worcester

(You can also listen to this article as a podcast at: www.podcast.net/show/38722)

Sources

1. Harvard University Library. "FAQ: The University's Pilot Project with Google." Harvard University Library. 19 May 2005. <<http://hul.harvard.edu/publications/041213faq.html>>.
2. Anderson, Deborah Lines. "Benchmarks: The Google Library." Journal of the Association for History and Computing 7.3 (2004). 18 May 2005. <<http://mcel.pacificu.edu/jahc/JAHCVII3/benchmarks.HTML>>.

Connections

Twilight of the Jedi

“... one can pick up bits and pieces of humanity’s ancient and recent “great stories” in this intergalactic tragedy.”

Long before natural laws were invented, an epic unfolded in a distant galaxy. Many eons later, these stories inspired a young Californian named George Lucas to develop a film based on a segment of that epic. Upon its release in 1977, *Star Wars* became a significant aspect of popular culture. It spawned two sequels, three prequels, a sizeable number of novels covering events that occur beyond the movies, countless “fanfics” on the Internet, and homemade movies starring humans or *Star Wars* action figures. The film also contributed to current trends in the movie business, such as the development of movie-related merchandise (action figures, Pez dispensers, etc.), as well as the regular release of blockbusters during the summer.

Some critics, such as Peter Biskind, blame Lucas (as well as his pal Steven Spielberg) for “dumbing down” what people see at the cinema. Biskind makes this point by contrasting the onslaught of post-*Star Wars* blockbusters with well-made realistic, edgy, and morally ambiguous films like the *Godfather* and *Taxi Driver* that started coming out in the late 1960s and early 1970s. Al-



though he does have a point, Biskind goes too far by making Lucas and Spielberg scapegoats for this trend. Blame should go to lesser filmmakers who have tried to duplicate the success of *Star Wars*, and who seem to forget that Lucas had relatively more modest goals. It just so happened that Lucas achieved success beyond anything he had ever imagined, his story somehow resonating with a large number of people.

Admittedly, the dialogue of the *Star Wars* movies can get a bit hokey (as Harrison Ford colorfully pointed out to Lucas once), the vehicles and characters can defy every natural law imaginable, and the perfection of the special effects can overwhelm character development. Maybe Lucas does rake in the dough by offering us little more than the prospect of

leaving Earth for a few hours to witness star-hopping adventures on diverse worlds, with on-screen friends we have come to know over the years. So, that may be, but offers us much more, Lucas does.

The most recent prequel to the *Star Wars* series, *Revenge of the Sith*, certainly succeeds in giving viewers more than just eye candy. With its tragic plot, *Sith* follows the downfall of Anakin Skywalker, hero of the first two *Star Wars* prequels. In this film, he becomes one of the most powerful and feared characters in the *Star Wars* universe (and in popular culture, for that matter). Anakin’s transformation into Darth Vader actually occurs before he puts on the iconic black armor, which is essentially an elaborate medical device that keeps him alive after he sustains mortal injuries near the end of the film. His rise to power does not seem like a downfall on paper, but his downward spiral becomes more apparent as one actually watches the movie. Anakin does what seems right by acting out of loyalty to Palpatine (Supreme Chancellor of the Galactic Republic), who wants to stop a rebellion by separatists. However, the separatists are actu-

Twilight of the Jedi (cont.)

ally dupes of Palpatine, who uses war against them as an excuse to gain ultimate power over the Republic. Under Palpatine's spell, Anakin loses everyone and everything he truly cares about, including his soul. Anakin's decisions also unwittingly bring about the downfall of the Republic to Palpatine, who finally consolidates power over what becomes his Galactic Empire.

As in the rest of the *Star Wars* series, one can pick up bits and pieces of humanity's ancient and recent great stories in this intergalactic tragedy. This makes *Revenge of the Sith* much more than a special effects pageant, a fate which seemed to befall the other two prequels. It alludes to older stories, including ancient myths, the world's religions, Greek tragedy, William Shakespeare's plays, and Richard Wagner's operatic epic *Der Ring des Nibelungen* (throughout the series, composer John Williams borrows Wagner's use of *leitmotif*, wherein recurring musical themes portray people or abstract ideas). One also finds allusions to films, of course, including a few apparent nods to yet another family epic: the *Godfather* trilogy by Lucas' mentor Francis Ford Coppola.

Like *Star Wars*, the *Godfather* trilogy is essentially the story of another idealist who gains power but loses everything else. Current events even seem to creep into the story. Lucas wrote the prequels in the 1990s, thinking about Machiavellian power plays that have occurred throughout history. However, some situations and dialogue in *Sith* have eerie echoes of our post-September 11th world.

In *The Empire Strikes Back*, Anakin's son Luke receives training from the Jedi master Yoda. Luke comes to a spot that contains the dark side of the Force, where he subsequently confronts an image of Darth Vader. He asks Yoda what is in that spot, to which his diminutive teacher replies, "Only what you take with you." One could say the same about *Star Wars*, which might explain why so few blockbusters have the same appeal. Although we may be lured into the cinema by the prospect of a journey to "a galaxy far, far away," that journey can also take us to a place inside ourselves, where we find our fears and hopes acted out on an epic scale.

—Jason Neal

Recommended Reading

- Biskind, Peter. 1998. *Easy Riders, Raging Bulls: How the Sex-Drugs-and-Rock 'n' Roll Generation Saved Hollywood*. New York: Simon and Schuster.
- Campbell, Joseph. 1988. *The Power of Myth*, with Bill Moyers. New York: Doubleday. (Video available: Central Library: Reserve/ Video: BL 304 .J674 1988)
- Kenny, Glenn (ed.). 2002. *A Galaxy Not So Far Away: Writers and Artists on Twenty-Five Years of Star Wars*. New York: Henry Holt.

Connections

C.D.'s Picks

Science for everyone

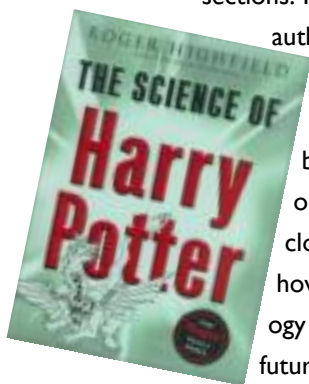
Recommendations for the non-scientist who loves science

The Science of Harry Potter : How Magic Really Works, Roger Highfield
SEL: Books: Q162 .H54 2003

What a fascinating book this is! If you love finding out how stuff works, you will greatly enjoy this book. It tackles the question of how cutting-edge technological advances could duplicate the magical events in the Harry Potter books.

The book is divided into two sections. In the first part, the author selects magical elements from the Harry Potter books—say a portkey or an invisibility cloak—and explores how modern technology has, or may in the future, replicate them in the material world.

The second portion contains a brief history of magic, from ancient shamanism to medieval European herbology to alchemy to modern witchcraft. It explores both the ways that people attempted to use magic



and provides possible scientific explanations for natural events that were mistaken for magic in days before formal scientific systems were in place.

Don't be fooled by the title; this book is **not** a children's book, though it might be appropriate for children older than 12 or 13. I recommend that parents read it first.

The UTA Library collection contains another book, which I haven't yet read, that was written by Highfield and scientist Peter Coveney: *Arrow of Time : A Voyage Through Science to Solve Time's Greatest Mystery* (SEL Books: QB 209 .C64 1992).

On the lighter side

Non-scientific reading available from UTA Libraries

The Kite Runner, Khaled Hosseini
Central: PS3608.O525 K58 2003

The Kite Runner provides compelling and enjoyable reading. I read late into the early morning on several occasions. This book is hard to put down.

Set in Afghanistan, Pakistan, and the United States, *The Kite*

Runner tells a story of fathers and sons, friendship, betrayal, secrets, bravery and cowardice, freedom and the prison of the self, love, redemption, and kite flying. The skill of this doctor turned first-time novelist is attested to by his ability to communicate epic themes using such a microscopic story, a story full of the fragility and strength of humanity.



“There is a way to be good again.” This statement, uttered by one of the book's wisest characters, resonates with me whenever I think of this book.

Sometimes, the most traumatic experiences that haunt our memories are not the terrible situations we have encountered, but our own actions—the ways we damage or fail our closest companions. *The Kite Runner* captures both the horror of these actions and the sweetness of finding ways to heal.

—C.D. Walter

How Many Cats? June's Library Staff Puzzle

Reference Ray was passing by the reference desk when he heard a student describing the campus cats that she was feeding. "They are all calicos but two, all tabbies but two, and all Siamese but two," she gushed. "How nice," was the reference assistant's murmured response.

Continuing towards the back office, R.R. pondered, "Just

how many cats are there?"

After a minutes reflection, he knew the total number of cats eating at the student's dorm.

If you also know the answer, send it in an e-mail with "Contest" in the subject line to Lea Worchester (lworchester@uta.edu).

The winners of this and other contests in Connections will be determined by putting all of the correct answers in a "hat" and randomly drawing the winner. Winners will be announced in the next publication and treated to a lunch at the end of the year where they qualify for entry in the grand prize drawing.

—the Editor

New Faces



C. Diane Shepelwich
Library Assistant
Reference Services

I earned my undergraduate degree in sociology from UTA in 1994 and I am currently pursuing my masters in library science from Texas Woman's University. I have worked at UTA since 1996 in the Honors College. I live in Fort Worth with my two dogs, Belle and Tonka, and my two cats, Rowan and Panya. I enjoy read-

ing a good book and creative activities such as oil painting, pottery and gardening. I am pleased to be a part of the UTA Libraries and look forward to the new opportunities and challenges that lie ahead.

Songs of WWI (cont.)

who died. America would suffer 130,000 casualties during World War I. While this represented a great loss, it was tiny compared to the number of casualties suffered by other nations during that conflict. Of the Central Powers, Germany lost a staggering 1,773,000 and Austria-Hungary 1,200,000. Among the Allied

Powers, Russia lost 1,700,000; France lost 1,375,000, and Italy 650,000. This is why the age group who fought the Great War came to be known as the "Lost Generation".

If you'd like to listen to these songs—or to others from this period—go to <http://www.digitalhistory.uh.edu/>

music/
titles_noncopyright.cfm. The Songs of WWI exhibit will remain on display until the Fall semester.

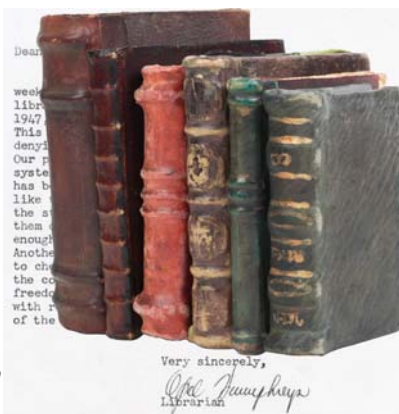
—Angee Calvert

Connections

From the Archives

On August 18, 1947, UTA Librarian Opal Humphreys typed the following letter to Dean Hereford, President of North Texas Agricultural College (1946-49):

"In apropos of our conversation a few weeks ago, 360 books have been taken from the library this year, September 1, 1946-August, 31, 1947, without any record as to who took them. This is a financial loss of about \$800, besides denying honest students the use of the books. Our policy of open stacks is based on the honor system, and it is a very rare privilege. It has been very successful until this year. I should like to suggest that



the library, we will close the stacks with regret. It may be helpful to urge the return of the missing books."

While there is no record of the Dean's response in Special Collections archives, the UTA Libraries still have lost and missing books.

—Gary Spurr

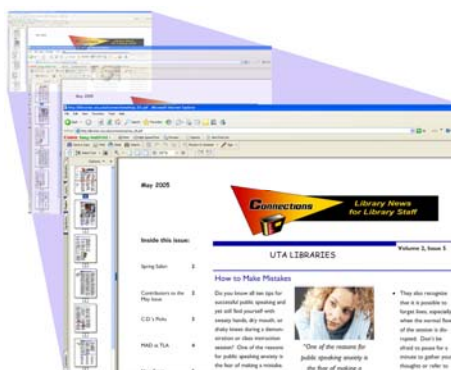
you present these facts to the students, in your forceful manner, and let them decide whether they enjoy this privilege enough to respect it, or whether we close the stacks. Another inventory will be taken during the year to check their decision. If they continue to abuse the courtesy of open stacks, and their complete freedom in

Source

Arlington State College, Office of the President, 1917-1958, Series C, E. H. Hereford Papers, 1946-1958. Special Collections: AR 258-33-16

Like Connections in Print? Let Us Know!

If you like reading Connection in print, you must let us know. You will receive the July issue electronically unless you send an e-mail to Lea Worcester (lworcester@uta.edu) with "Print" in the subject line.



accessed from a link on the Staff Resources web page. Readers can also go directly to the index at <http://libraries.uta.edu/connections/index.htm>.

—Lea Worcester

This is a radical change from the previous practice of automatically distributing print copies and offering the electronic version as an alternative. The change in default format was

made to conserve paper and in response to suggestions that many readers preferred the ease of online access.

As always, current and past issues of *Connections* are available in color online and can be

Library Larry

LIBRARY LARRY



Mark Mustacchio

Current Exhibits

- Architecture and Fine Arts Library’s exhibit *Songs of World War I* showcases the library’s resources from that era (see page one for more information about the exhibit).
- Science and Engineering Library’s current exhibit is called *Science for Everyone: A Collection of CD’s Picks*. It contains books written by scientists or science writers on scientific subjects for a general readership. The point is to direct readers to books that might awaken an interest in or increase understanding of scientific topics that are relevant in everyone’s everyday lives.
- Special Collections is continuing to exhibit *A Legend Documented: Emily D. West* for the first part of June.

Contributors to the June Issue

- Angee Calvert
- Mark Mustacchio
- Jason Neal
- C. Diane Shepelwich
- Gary Spurr
- C.D. Walter
- Lea Worcester

UTA

Libraries

702 College Street
Arlington, TX 76019
Phone: 817.272.3000

Connections is the library staff newsletter published the first week of each month. The newsletter introduces new staff members, highlights departments, reports on library staff events, and is a forum for items of interest.

Suggestions and contributions are welcome. Please contact:

Lea Worcester, Editor
817.272.5747
lworcester@uta.edu

June 2005

Monday	Tuesday	Wednesday	Thursday	Friday	Sat/Sun
		1	2	3	4 5
6	7	8	9	10	11 12
13	14 Flag Day	15	16	17	18 19 Father's Day
20	21 Summer begins 2:00-4:00. Staff Meeting—Parlor	22	23	24	25 26
27	28	29	30		

Connections is archived online at:

<http://libraries.uta.edu/connections/index.htm>