

UCLA

UCLA Entertainment Law Review

Title

[Front Matter]

Permalink

<https://escholarship.org/uc/item/9kz703d3>

Journal

UCLA Entertainment Law Review, 6(2)

ISSN

1073-2896

Author

ELR, Editors

Publication Date

1999

DOI

10.5070/LR862026983

Copyright Information

Copyright 1999 by the author(s). All rights reserved unless otherwise indicated. Contact the author(s) for any necessary permissions. Learn more at <https://escholarship.org/terms>

Peer reviewed

UCLA ENTERTAINMENT LAW REVIEW

Volume 6

Issue 2

Spring 1999

ARTICLE

Copyright, Digitization of Images, and Art Museums: Cyberspace and Other New Frontiers

Sharon Appel149

The information technologies revolution has provided great challenges for the law of copyright. At the forefront of recent copyright debate is the question of whether technology has rendered copyright obsolete. Institutions like museums are dependant on a clear enunciation of copyright laws in order to avoid liability for infringement in their educational and marketing endeavors. The author provides a detailed history of copyright law, culminating in an examination of the most recent legislation on the subject. The author then examines the role of art museums in our society, and how they are affected by the growing body of complex copyright legislation. The author concludes that art museums must become vigorous advocates for their interests in the copyright debate to protect their interests, their patrons' interests, and the interests of art lovers everywhere.

COMMENTS

Empowering the Audience: Television’s Role in the Diminishing Respect for the American Judicial System

Kelly L. Cripe 235

The American judicial system is facing a crisis. Its most visible body, the jury empanelled for high-profile criminal cases, is the focus of exponentially increasing scrutiny and, unfortunately, the American people usually strongly disagree with the verdict that is rendered in such cases. This comment theorizes that the jury has been placed in this position because television coverage of the trial mistakenly leads the public to think that it is receiving all the information that is necessary to pronounce its own, equally valid verdict. Furthermore, this misguided belief is not contradicted by any explanation of the jury’s reasoning. The vulnerable position that the jury currently find itself could be mitigated by either limiting the coverage of the trial or expanding the coverage of the deliberations. The author concludes that both of these possess potentially fatal flaws and that a more moderate, workable solution would be to allow the jury to craft and disseminate an ‘opinion’ explaining the rationale for its decision.

Meet the Television of Tomorrow. Don’t Expect to Own it Anytime Soon.

Julie Macedo 283

In the coming years, the face of home entertainment as we know it will be permanently altered by digital television. In this article, the author describes the technology as well as the politics involved in this "digital revolution." The government has helped to direct this burgeoning technology, and has also attempted to set a definite timetable for the conversion to digital. The interplay between various interests groups and especially the lack of consumer involvement may prove to be a significant obstacle to this timetable. This article furnishes the reader with an overview of the relevant issues and the possible controversies that may delay the conversion to digital television.

Three Brave Men: An Examination of Three Attorneys Who Represented the Hollywood Nineteen in the House Un-American Activities Committee Hearings in 1947 and the Consequences They Faced

Erica Bose 321

This comment focuses on three attorneys, Ben Margolis, Robert Kenny, and Barley Crum, who represented “Blacklisted” Hollywood artists in the hearings before the House Un-American Activities Committee. The comment examines each attorney’s background and helps illustrate how that affected the attorney’s choice of legal and political strategy. The comment concludes with a discussion of the consequences that each attorney faced as a result of their representation.

UCLA ENTERTAINMENT LAW REVIEW

Volume 6

Issue 2

Spring 1999

EDITORIAL BOARD

Editors-in-Chief

KELLY L. CRIPE
CRAIG S. RUTENBERG

Executive Editors

DANIEL S. LURIE
JUSTIN S. SIMONS

Chief Comments Editor

PAUL SWANSON

Chief Managing Editor

JOSEPH GEISMAN

Chief Articles Editor

DEREK KROEGER

Comments Editors

ANNETTE KAZMERSKI
BRETT KITEI
DANIEL WEINROT
DAVID YEREMIAN

Managing Editor

RICHARD ANTHONY

Articles Editors

PAUL B. DERBY
DAVID GROSSMAN
JULIE MACEDO
JENNIFER MCGRATH

Submissions Editor

CHRIS CASAMASSIMA

Business Editor

ANNETTE KAZMERSKI

Symposium Editor

SABRINA YOUDIM

STAFF

KAREN AGAM
ELIZABETH ANDERSEN
BRIAN BARK
CALEB BASKIN
DUANE BEASLEY
STAR BOBATOON
ERICA BOSE
RYAN BRADLEY
MICHAEL BYERTS
LAURA CADOGAN
DANIEL CALLENDER
ANTHONY CARAVELLA
JOHN CARRIGAN
JOSEPH CILIC
MARISA DEUTSCH
JEFF DIENER
MATT ESPOSITO

SAM FORTENBAUGH
BRUCE GIBNEY
JEFFREY GOLDBERG
MICHAEL GORDON
JOHN GREGORY
MICHELLE HANSON
PAUL IANNICELLI
ALEXA ISBELL
JASON KAPLAN
HANS KEELING
TALIN KHACHATURIAN
DANIELLE KLAUSNER
JEFFREY KLEIN
LESLEY KOTHE
ANDREW LEWIS
CAROLYN LUONG
RYAN MALLEN
RON MATTEN

CHRIS NORMAN
KRISTEN RENTZ
JULIE ROSSER
JOSHUA SANDLER
THAD SCHAEFER
ALLEN SETO
JENNY SIEVERS
ANNO SONG
JULIE STEWART
MICHELLE SUGIHARA
SCOTT TENLEY
TIM TREE
TAN VU
WILL WATKINS
CHANDA WEBER
MATT YAEGER
DEBORAH YIM

Subscription Price: \$20 per year, \$12.50 for a single issue.

Published twice a year by the School of Law, University of California, Los Angeles. Subscriptions are accepted on a volume basis, starting with the first issue. If notice of termination is not received before the expiration of a subscription, it will be renewed automatically.

The *UCLA Entertainment Law Review* welcomes articles and student comments on topics of interest to the entertainment legal community. Manuscripts will not be returned unless postage is provided. No responsibility will be assumed for unsolicited manuscripts. Please address manuscripts to the Editor-in-Chief, UCLA Entertainment Law Review, UCLA School of Law, P.O. Box 951476, Los Angeles, California, 90095-1476. Manuscript submissions via electronic mail may be directed to <elr@orgs.law.ucla.edu>. Address subscription inquiries to the Business Editor of the UCLA Entertainment Law Review. Please send all changes of address with the most recent mailing label to the Business Editor.

The views expressed in articles printed herein are not to be regarded as those of the *Entertainment Law Review*, the editors, The Regents of the University of California, or the Editorial Advisory Board. The *Review* has asked contributing authors to disclose any financial interests or other affiliations, which may have affected the positions taken in their works. Such disclosure will be found in the author's footnote accompanying the article.

Citations conform generally to A Uniform System of Citation (16th ed.), copyright by the *Columbia*, *Harvard*, and *University of Pennsylvania Law Reviews* and the *Yale Law Journal*. Variations exist for purposes of clarity and at the editors' discretion.

Please cite this issue as 6 UCLA ENT. L. REV. __ (1999).

EDITORIAL ADVISORY BOARD

FACULTY ADVISOR

EUGENE VOLOKH
UCLA School of Law

ADVISORY BOARD

BARBARA D. BOYLE
Boyle-Taylor Productions

GARY O. CONCOFF
Troy & Gould

DAVID R. GINSBURG
Citadel Entertainment

SAMUEL N. FISCHER
Ziffren, Brittenham, Branca & Fischer

HELENE HAHN
Dreamworks SKG

LINDA LICHTER
Lichter, Grossman & Nichols

SHELDON W. PRESSER
Warner Bros.

MICHAEL S. SHERMAN
Jeffer, Mangels, Butler & Marmaro

LIONEL S. SOBEL
Loyola University School of Law

ALLEN E. SUSMAN
Rosenfeld, Meyer & Susman

JOHN S. WILEY
UCLA School of Law

KENNETH ZIFFREN
Ziffren, Brittenham, Branca & Fischer

The *UCLA Entertainment Law Review* would especially like to thank the following groups that have contributed to the founding of this journal:

CONTRIBUTORS

Kenoff & Machtinger
Kramer & Goldwasser
Rogers & Harris
Shapiro, Posell, Rosenfeld & Close
Trope and Associates
Wolf, Rifkin & Shapiro
Wyman, Isaacs, Blumenthal & Lynne

PATRONS

Gipson Hoffman & Pancione

FOUNDERS

Ziffren, Brittenhham, Branca & Fischer
The Matthew Bender Company, Inc.

The *Review* would also like to thank the
Graduate Students' Association for its support of this publication.

