

RES IPSA LOQUITUR



Newsletter of the Law Library

INDIANA UNIVERSITY

VOLUME 16, NUMBER 3

SCHOOL OF LAW - BLOOMINGTON

NOVEMBER 2005

RESEARCH WITH GOVERNMENT INFORMATION



By Jennifer Bryan, Documents Librarian

The Law Library is fortunate to participate in a cooperative program with the federal government, known as the Federal Depository Library Program. The purpose of the depository library system is to make government publications available for the free use of the American public.

The Law Library participates in the FDLP in order to support the U.S. Government legal information needs and interests of the faculty and students of the law school. Government documents provide a valuable resource to academic researchers and the general public alike.

The Law Library currently receives 21% of the materials distributed through the FDLP. Our selected publications consist of:

- All primary legal sources
- Administrative decisions and annual reports of agencies and their inspectors general
- Commission reports
- A comprehensive collection of the legislative, judicial branch, and Department of Justice publications
- Research level collecting in civil rights and environmental materials

system, and is cataloged in IUCAT.

In addition to print and microfiche documents, through the Law Library website we provide links to both free and subscription-based online sources of government information.

- **GPO Access** (<http://www.gpoaccess.gov/>) provides free internet access to information produced by all three branches of the government, linking patrons to more than 275,000 titles, including such primary sources as the *Congressional Record*, the *Federal Register* and *CFR*, the *U.S. Code*, and Congressional bills.

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The Government Documents collection is housed on the 4th floor of the library, arranged by the Superintendent of Documents classification

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- **Thomas** (<http://thomas.loc.gov/>) a service of the Library of Congress, provides free internet access to full-text of recent Congressional publications, Congressional committee information, information on the legislative process, historical U.S. government documents, and links to Congressional Internet services.
- **LexisNexis Congressional** (<http://web.lexis-nexis.com/congcomp/>), a comprehensive legislative database that provides indexing to Congressional materials from 1789 to the present, full-text of recent primary and selected secondary materials.
- **CQ.com** (<http://www.cq.com/>) a legislative tracking Web site from Congressional Quarterly that provides access to full text of Congressional bills, bill tracking and comparison, *CQ Weekly*, and CQ Homeland Security.

Please feel free to ask me for any assistance in locating government information.

NEW & NOTEWORTHY: GIVE ME LIBERTY!



The Law Library has recently added a new series of classic 17th and 18th century titles to the collection. The *Natural Law and Enlightenment Classics Series* is a collection of more than forty "works central to the overlapping traditions of early modern law and the moral, political and legal thought of the Enlightenment." Published by the Indianapolis based foundation, the Liberty Fund, the full set is arriving in batches and should be complete before the end of the year. Additional titles will be added to the series over the next few years.

While some may scoff at the conservative leanings of the Liberty Fund, dismissing these texts as being "right-wing literature" is to deny yourself the opportunity to read the words that have lead us to where we are today.

Each volume is beautifully produced in an exceptional binding with buffed edges and an attached ribbon marker. Readers will notice the physical quality of the books as soon as they open them. Had these volumes been published by a commercial publisher, even if the physical quality were not as good, the cost per volume would have been much more than the \$20.00 charged by the Liberty Fund. Paperback editions of all the titles are available for \$12.00. Each volume is edited by a distinguished scholar and includes an introduction, annotations, an index, and occasionally supplemental appendixes. Many of the Latin texts are being published in English for the first time.

Here are a few of the titles in the series that have

already been added to the collection:

- Carmichael, Gerhom. *Natural Rights on the Threshold of the Scottish Enlightenment*. Latin text translated by Michael Silverthorn (Concordia University), edited by James Moore (McGill University) and Silverthorne, and with a forward by Moore. [K 457 .C37 A2 2002]
- Cumberland, Richard. *A Treatise on the Laws of Nature* (1672). Translated with an Introduction and Appendix by John Maxwell (1727), edited with a forward by Jon Parkin (University of York). [B 1201.C83 D423 2005]
- Fordyce, David. *The Elements of Moral Philosophy with a Brief Account of the nature, Progress, and Origin of Philosophy*. Edited and with an introduction by Thomas Kennedy (Valparaiso University). [B 1373 .F673 E55 2003]
- Grotius, Hugo. *The Rights of War and Peace*. Edited with an Introduction by Richard Tuck (Harvard University), 3 volumes. [KZ 2093 .A3 J8813 2005]
- Hutcheson, Francis. *An Essay on the Nature of the Passions and Affections, with Illustrations on the Moral Sense*. Edited and with an introduction by Aaron Garrett (Boston University). [B 1501 .E6 2002]
- Pufendorf, Samuel. *The Divine Feudal Law: or, Covenants with Mankind, Represented*. Translated by Theophilus Dorrington (1703), edited with an introduction by Simone Zurbuchen (University of Fribourg). [BX 8063.7.R4 P8413 2002]

Dick Vaughan
Acquisitions & Serials Control Librarian

ANOTHER HOLLYWOOD ARTICLE

I have reviewed a number of articles from *American History* recently that have dealt with Hollywood stars and their legal problems, and several articles from the *Indiana Magazine of History* on the Ku Klux Klan. The latest issue of *American History* has an article that combines both the Klan and Hollywood with an article on the epic silent movie *The Birth of a Nation* and its director D.W. Griffith. The author, Eric Niderost, states that "Ninety years after its first screening and 100 years after the publication of the novel that inspired it, D.W. Griffith's motion picture *The Birth of a Nation* continues to be lauded for its cinematographic excellence and vilified for its racist content. The film came from Griffith's personal vision, and as such it reflected the strengths and weaknesses of the man himself." [p.61]



David Wark Griffith was born in Floyd's Fork (later Crestwood), Kentucky, the son of a Confederate cavalry colonel. He grew up wanting to be a playwright, but ended up destitute. He then turned to motion pictures in order to make a living and in 1908 he directed his first movie. He eventually teamed up with Mutual and began doing filming in Hollywood. When a writer introduced the book *The Clansman*

to Griffith as a possible story line for a movie, Griffith agreed and began to work on the project.

The time taken to shoot the movie was long for the time period—5 months. The movie focuses on two families, one northern and one southern, before the start of the Civil War. The war is profiled and then in the wake of the south's defeat, the movie portrays "Southern whites [being] degraded, abused and forced to acknowledge blacks as equal." [p.65] When the main southern character sees children pretending to be ghosts, he has the idea of creating the Ku Klux Klan. The Klan is shown as the heroes, defending southern whites and eventually "peace, justice and white supremacy are restored to the South." [p.66]

The movie official premiered on February 8, 1915 in Los Angeles. The NAACP sued to stop the premiere, but lost. When the movie opened in New York on March 3, 1915, again the NAACP sued to try and stop it by claiming that it would incite "racial tension" and "possibly even riots." [p.66] Eventually in a number of locations the NAACP was able to have some of the more offensive scenes edited out and the movie was banned in some locations. However, Niderost points out that "Picket lines and protests only sparked people's interest and curiosity and added to box office receipts." [p.80] The film also contributed to the revival of the Klan that occurred during the late teens and into the 1920's, although Niderost claims that the movie's influence has been exaggerated.

The Birth of a Nation is a difficult movie to watch. The racism is overwhelming, and the historical "facts" that set the scene (other than Lincoln's assassination and Lee's surrender) are mostly fictitious. However, most film critics and historians cite *The Birth of a Nation* as a turning point in American cinema. Leonard Maltin refers to it as "The landmark of American motion pictures" while Niderost states that "*Birth* was a kind of rite of passage for American movies, marking a transition from crude infancy to a robust adolescence." [p.62] The movie is available at the Monroe County Public Library, and the article by Eric Niderost is in the October issue of *American History*. Also, that same issue contains an article

profiling Indiana native and Indiana University attendee Ernie Pyle.

Michael Maben
Cataloging Librarian

WHAT'S UP WITH THE LEXIS PASSWORDS??

We in the law library can no longer help you when you lose your Lexis password. In the good 'ole days, we could look-up your password and you would be back online before anyone knew you had lost it in the first place. In the last six months, Lexis has implemented a new Custom ID and password procedure. **So, what happened that caused this wave of change??**

In March 2005, LexisNexis said that their databases had been breached. It was initially reported that hackers had compromised databases belonging to LexisNexis and stolen approximately 32,000 passwords, names, addresses, Social Security numbers, and drivers license numbers of legitimate customers of the company's Seisint division. In June 2005, on their Web site, the company said it will notify an additional 278,000 individuals whose data may have been stolen, adding that it is working with law enforcement authorities to see if any of the stolen data has been misused. This new 278,000 is nearly 10 times what they originally reported.

And how does this affect us? Well, Lexis has instituted new security procedures and now the company issued passwords will no longer give you access to the Lexis database. Lexis has required that all users create a Custom ID and password and then the company issued password dies. When setting-up the Custom ID, you must choose a security question which they will use when you call them because you, like the rest of us, have forgotten the Custom ID you set-up.

So, when the day comes that you can no longer remember the Custom ID that you created and the database won't let you in using your old company

THE SUGGESTION BOX

Every month in this space the Associate Director Linda Fariss responds to a suggestion from the Suggestion Box.

Suggestion: If you decide to expand your DVD collection I would heartily recommend "Character" or "Karacter," an Oscar winning Dutch film that prominently features the law.

Response: We have researched your suggestion and agree that it would be an excellent film to add to our collection. We have ordered the movie but it has not yet arrived. Thanks for your suggestion.

issued password, call 1-800-45-LEXIS and a friendly Customer Support representative will help you re-set your Custom ID and get you back online.

Stephanie Marshall
Electronic Services Librarian

THE BEST COP SHOW ON TV: HBO'S "THE WIRE"

As most readers of *Res Ipsa* are aware, the Law Library collects movies that feature attorneys, courtroom scenes, or other aspects of lawmaking. We recently added Season One of the critically acclaimed HBO series "The Wire." If you are a fan of intelligent, well-written and well-acted drama of any kind or of police procedurals in particular, you should do yourself a favor and check out "The Wire."

That recommendation comes with a caveat: "The Wire" does not reward the casual viewer. There are many characters and subplots to keep track of, and there is no neat wrap-up at the end of each episode. Heck, things don't wrap up neatly even at the end of the season, but that doesn't mean you'll be left unsatisfied.

"The Wire" has been hailed by critics as "the smartest, most engrossing show on television" as well as "TV's richest, most satisfying experience." It's been justly praised for "writing that is Tolstoyan in its generosity to every character." One reviewer argues, "No TV series--or, arguably, no movie--has ever portrayed the full sociological range of an inner-city ghetto as vividly and revealingly." Personally, I've gotten goose bumps more than once while watching the show.

The writers do a terrific job of avoiding stereotypes. Some of the characters on the side of law enforcement are crooked, and some of the "bad" guys are essentially good people. Everyone is realistically complicated. For example, one of the most feared characters, a guy who makes his living by brazenly robbing drug dealers, is openly gay. And one of the drug lords takes college courses in business and spends his money building luxury condos in a gentrifying neighborhood.

The show is set in Baltimore and is ostensibly a police drama. However, the writers focus on a different urban subculture each season. In the first season, it was the drug dealers. In the second season, it was the dockworkers and their increasingly desperate economic situation. In the third and most recent season, the focus was on the police themselves, specifically the

political and bureaucratic maneuverings of the higher-ups that can make it difficult, sometimes impossible, for officers on the streets to do their job. In the fourth season, which will air in 2006 (not soon enough, if you ask me), the focus will be on Baltimore's public school system.

"The Wire" was created by David Simon, a former crime reporter for the *Baltimore Sun*, who also wrote the book that inspired the TV show "Homicide" and co-wrote the HBO miniseries "The Corner." Simon is joined in writing "Wire" scripts by such big-name crime authors as Dennis Lehane and George Pelecanos.

Some of the actors from "Homicide" show up in cameos or as regulars on "The Wire." They are joined by an international cast (I challenge you to identify the two British actors—their American accents are flawless), as well as local Baltimore talent. For example, the fellow who plays Proposition Joe (a hard-nosed but genial drug lord) is in real life a Baltimore preacher with a holy-roller cable access show. No matter their origins, everyone onscreen is sublime.

If I've sold you on the show, head to the Circulation Desk and ask to borrow "The Wire." For help keeping track of the characters and plot lines or to simply learn more about the show, go to www.hbo.com/thewire/. If you enjoy Season One, let us know. If we get enough positive feedback, we'll be more likely to purchase Season Two.

Liz Goldberg,
Reference Librarian

Law Library Thanksgiving Hours November 22 - 27, 2005

Tuesday, November 22	7:30 a.m. - 6:00 p.m.
Wednesday, November 23	9:00 a.m. - 5:00 p.m.
Thursday, November 24	CLOSED
Friday, November 25	9:00 a.m. - 5:00 p.m.
Saturday, November 26	9:00 a.m. - 5:00 p.m.
Sunday, November 27	Resume Regular Hours

WORKING THE HALLS

Happy November Birthday to:

Prof. Amy Applegate on the 6th
Frank Burleigh on the 10th
Prof. Dan Conkle on the 10th
Prof. Douglass Boshkoff on the 11th
Richard Vaughan on the 12th
Ashley Howdeshell on the 12th
Lesa Petersen on the 16th
Bruce Farrand on the 19th
Prof. Cathy Crosson on the 21st

