

The Bridge

The Journal of the Memphis PC Users Group

Volume 19 Number 2

February 2003

For group information
please visit our Web site:
www.mpcug.org

The Bridge Staff:

Editor
Gil Hennon

Review Editor
Rick Fischer

Publisher Emeritus
Les Owen

Main Meeting Wednesday, February 26 Southwest Tennessee Community College

5983 Macon Cove, Memphis

MEETING LOCATION

Farris Meeting Room A

Second Floor - Farris Building

New Users & Wizards 6:30 p.m.
Main Meeting 7:30 p.m.

In This Issue

The School Bell	Page 2
Adobe Illustrator 10	Page 4
Microsoft Front Page 2002	Page 6
No Joy in Tinsel Town	Page 8
Using Windows XP Pro	Page 12
Calendar	Page 14

**February is
"Bring your
Valentine
to the meeting
month!"**





The School Bell

News From MPCUG Education Services

By Gil Hennon, Education Services Coordinator

Did you ever hear about somebody who came up with a very simple idea and made a fortune from it? Did you wonder why you didn't think of it first? So have I.

I've stared at paper clips and wondered how someone else thought of putting those three bends into a piece of wire. And if everybody is building better mouse traps, then why do mouse traps look just like they did when I was six years old? Why haven't I come up with a mouse trap that brings the world to my door? I'm not looking for illegal riches, you know. I'm not expecting any Nigerian government official will dump fifteen million dollars in my bank account. I'd just like to turn a good idea into a little profit.

And sometimes profitable ideas are not really so good. Ken Johar recently exposed a very successful scheme being used by a Hong Kong citizen to rake in a six-figure per day income. Yep. About \$225,000.00 income each and every day. It's completely legal, but not highly ethical. Here's how it works. See what you think of it.

The guy operates a Web search engine named Ultsearch. Unlike Yahoo or Google, Ultsearch turns a keyword into a list of Web sites ranked in order of which one pays the most for each "click-through" customer. These are called PPC (Pay Per Click) referrals. There is nothing underhanded about PPC search engines. They don't hide what they do from a user. They are fairly straightforward about how they rank the results they return. Evidently many users don't mind that someone is paying for ranking high in the results listings. If I were to click on a

category, or enter a keyword, the top-ranked link is the one that pays Ultsearch the most per click-through, followed by the next highest bidder, and so on, down to the site that pays the least for referrals.

Because their rankings have nothing to do with the popularity of a site, or its relevance to the searching keyword, PPC search sites are seldom visited by knowledgeable Internet users. Hardly anyone ever enters the URL of a PPC search engine into their browser. Instead, users get there by accident or misdirection, and that's how having a low degree of ethics produces profits. The Hong Kong operator of Ultsearch keeps track of Web domains that are getting close to their renewal date, and snatches up any domain that is not renewed on time.

Every site must be renewed annually by paying a fee, and the registration service is supposed to email an expiring domain owner with a reminder when a renewal is coming due. Sometimes that email is sent to an old address that is no longer used, or to the wrong address because of a clerical or typographical error. Sometimes reminders just don't get sent out at all, and sometimes the domain owner doesn't check email in time, or forgets to renew. In any event, at 12:01 a.m. on the day after the deadline, Ultsearch takes over many of the domains that weren't renewed. The content of those sites is dumped and replaced with the Ultsearch page. Ultsearch currently has registered and uses more than 50,000 different domains. This isn't illegal, but the content of many useful and valuable sites becomes unavailable, and the normal traffic to these snatched sites continues for

a while after the switch. Naturally, many of those who find that the site is now a search engine will click on a link. Kaching for Hong Kong Joe!

In a few months, the traffic to the new Ultsearch site will fall off. It has been purged from most users' bookmark and favorites files. This doesn't matter to Ultsearch because plenty more unrenewed domains have been added in the meantime. Sometimes Hong Kong Joe contacts the original owner of the domain and offers to sell it back. By now, the site is worthless. All of the traffic that used to frequent the site has gone and any legitimate search engine ranking it once had has evaporated. But if the name relates to a specific company or product, the original owner may pay big bucks to get it out of exploitative hands. Once in a while a ruined site is restored and brought back to life, but it is a long and expensive process.

Ultsearch's scheme depends upon naive Internet users landing on its sites and clicking on a PPC link. It also depends upon a legitimate Web domain owner having the misfortune of missing a registration renewal date. While neither of these conditions are Ultsearch's fault, there is still a low and greasy smell of exploitation to this business. Unfortunately, it is also extremely profitable.

Ken Johar's complete article exposing Ultsearch can be found at <http://www.webmasterbase.com> in the article, "Case Study - Create Income With Expired Domain Traffic." He explains the gritty fine points in much better detail than I could in this brief column.

MPCUG Education Services won't sell you out to the highest bidder. Get the straight facts to help your computer run better and do more for you at the Wizard session each month. Find out for yourself why this resource is worth many times your annual dues. We'll see you there!

Did you have problems reading or printing the January issue of The Bridge? Here are a couple of solutions other readers found necessary:

1. Download Adobe Acrobat Reader software from <http://www.adobe.com>
2. Check to see that you have the following fonts installed on your computer:

<i>Times New Roman</i>	<i>Book Antigua</i>	<i>Arial</i>
<i>Wingdings</i>	<i>Viner Hand ITC</i>	

Displaying and printing in the correct fonts was the most often reported problem. We embed the above fonts in the .PDF file, but it appears that some computers override them and substitute their own. If you need any of these fonts, or have any other problems with the .PDF, please email gil@ahls.us

This newsletter is a monthly publication of the Memphis PC Users Group, Inc. (MPCUG) Copyright ©1998 MPCUG. Unless otherwise indicated, articles may be reprinted in other non-profit publications without express permission, subject to the following conditions. Full acknowledgement must be given to the MPCUG, The Bridge, and the author. The article must be reproduced in its entirety from magnetic media, without editorial changes, deletions or additions. Two copies of the entire publication containing the reprinted article should be sent to The Bridge within 30 days of publication. All other rights reserved. Any changes to the article require the written permission of the author. All articles are made available through the APCUG BBS and on disk to qualified non-profit organizations.

Any opinions expressed belong to the author and not the Memphis PC Users Group, Inc. Articles in this newsletter may contain trademarks of various companies. Any proprietary right those companies have in those names is hereby acknowledged.

Unless otherwise indicated, all submissions to this newsletter become the property of Memphis PC Users Group, Inc., and are subject to editing by the staff. The MPCUG reserves the right to determine the suitability for publication of all items received.

Members are encouraged to submit articles for publication. By submitting articles, the author gives permission for publication in this newsletter and for publication by other user groups. The editor cannot guarantee that all submissions will be used.

The information contained in this newsletter is believed to be correct and accurate; however, the Memphis PC Users Group, Inc., cannot and will not assume responsibility for the consequences or errors contained in articles or misapplication of any information provided. Any information used from these articles is at the user's own risk. If a review of any hardware or software contains errors or inaccuracies, upon notification of these errors or inaccuracies by the manufacturer in writing, a correction will be printed in the subsequent issue following receipt of these corrections.

The Memphis PC Users Group, Inc., makes no warranty, expressed or implied, as to the suitability of any advertised product. You must determine that yourself. The Memphis PC Users Group, Inc., also expressly declines to assume liability for any use of any published software, and your use of same constitutes your agreement to hold us blameless.

Memphis PC Users Group, Inc.
P.O. Box 241756
Memphis, TN 38124-1756
Internet: www.mpcug.org
Information Line: 901-375-4316

Adobe Illustrator 10

Software Review

Reviewed by
Robyn Fischer



Adobe Illustrator

Avid photographer? Artist? Looking for a new way to create images? Listen.

Much has changed since Art Terry Reviewed *Illustrator 8* in this publication over three years ago. Adobe *Illustrator 10* sports a much improved consumer-friendly interface. You will notice lots of new tools. I agree with the reviewer who said: "*Illustrator 10* takes the industry standard for vector graphics software to a new level." This review will cover many of the new features offered and explain its compatibility with Adobe *Photoshop 7*.

Did you know that Adobe *Illustrator* was the first vector-based drawing package? This program is user friendly to Web designers, claiming flexibility for artists who use computers for drawings, including cartoon graphics. This product is compatible with Adobe *Photoshop 7* and Adobe promises to maintain compatibility with newer programs yet to come.

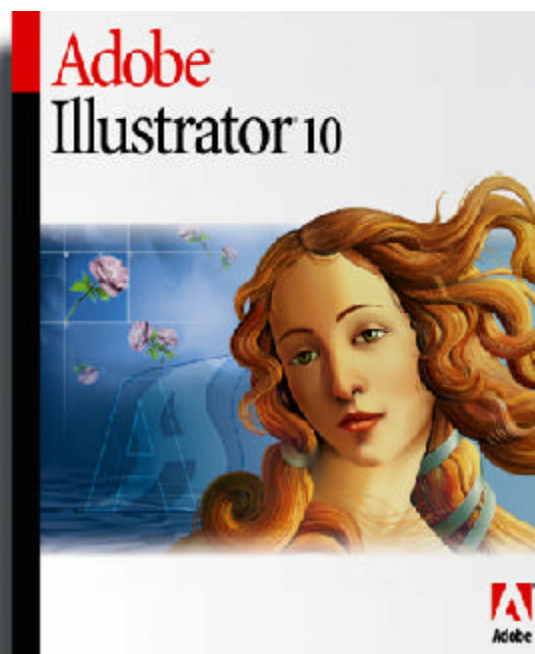
Adobe *Illustrator 10*, like Adobe *Photoshop 7*, has become a product for creating and optimizing

vector or raster-based graphics for the World Wide Web. A key new feature of the upgrade is a concept that Adobe calls "symbolism." The program includes symbols – objects that can be multiplied/reused. You have options for slicing images to magically reduce their size making your image compatible with other Adobe products and vector graphic formats.

You'll find plenty of new features in the program to justify the upgrade. For example, there are a number of new drawing tools for your creative impulses. Let's

take a look at a few. There is the **arc** tool and the **line segment** tool that will let you add straight lines and curves – new for *Illustrator* (but not *Photoshop*). Two grid tools will let you add rectangular tables and target-style polar grids. You can also get a taste of the new **flare** tool that creates photos: realistic, vector-based flare effects. With the gathering of compound shapes you can relax knowing that they are now better integrated with the *Photoshop 7*'s "shape layers." You should find that distortion is reduced substantially.

Illustrator 10 has come a



long way with spectacular new improvements. The old **magic wand** tool used to select only areas based on similar color values. The new **wand** tool allows you choose areas based on: fill, stroke, weight, opacity, and a blending mode of any combination of these. By clicking on an object and other objects in the artwork, you can match the areas highlighted immediately. Happily, you can save and retrieve the selection with commands available from the new-dedicated **select** menu.

In the past, *Illustrator* lacked in creative distortion capabilities. In Adobe *Illustrator 10* this has been addressed. There are now seven new **liquefy** tools: twirl, pucker, bloat, deflate, scallop and wrinkle. They let you apply distortions to the outline of your shapes. In each case, the effect is pressure-sensitive – for those of you lucky enough to have a tablet PC.

The liquefy tools are only the beginning. Under the **Effects** menu you'll now find a **Warp** submenu that offers access to the same set of 15 distortion effects available in *Photoshop*. The options include common staples, such as arc, wave and fisheye, each of which is customizable. The beauty is that the distorted objects, text and even placed

photos remain live and fully editable. Even more impressive, you can save your effect as part of a "style" for re-use.

It is now possible to customize your warps options. For absolute control you can also create your own distortion from scratch by adding a customizable mesh that allows you to control the interior of the distortion just as you control its envelope. I don't think you will find anything like it in any similar program.

If you are working, for example, on producing business cards or photographic Word based forms, **Variables** can be useful. **Variables** become vitally important when they are used in a wider workflow. This is especially important for Web work and for users of JavaScript. Those who know those programs can use *Illustrator 10's* new scripting plug-in to take control of data-driven image processing. Web-based enhancements include *Illustrator's* new support for Web-based compatibility so that workgroups can check in and check out files and for XAP the XML-based metadata technology that lets you embed tags in files to help cataloguing and file retrieval.

The most welcomed new Web function comes

in the form of new **Slice** tools that let you break up an image into sections that can be targeted and optimised independently. Rather than having to manually create and edit slices you can automatically generate them based on objects, groups or even layers.

I've used a bit of both *Photoshop 6*, *Photoshop 7*, *Adobe Illustrator 9* and *10*. In my experience they provide great manageability for the user and an ample amount of flexibility. I've noticed, for many of my needs, that *Illustrator* stands above *Photoshop*; it



has allowed me to take a more "free-hand" approach to drawing. Though, together they make a great team.

When it comes to output, the fact that *Illustrator* shares the same optimisation technology as *Photoshop* means that bitmap-based Web output is unbeatable, whether you are using JPEG or GIF. However, converting *Illustrator's* vector-based drawings to bitmap for-

Microsoft FrontPage 2002

Software Review

Reviewed by W. H. Luber

mats isn't always necessary.

Illustrator 10 offers two major filter (SVG) enhancements that showcase the format's potential. The first of these is the ability to apply SVG filters to objects. These filters don't look much like the filters you are used to using and you don't initially see much of a difference after the application. But, look closely. The difference is that these bitmap-based filters are rasterized to ensure high quality when viewing the image at any size. The second is the great support for variable data which enables *GoLive* and *AlterCast* (both Adobe products) to take control of the SVG graphic to automatically generate new charts, Web buttons, and so on.

Avid photographer? Artist? Looking for new ways to create images? Test *Illustrator* at www.adobe.com. Click "all" under "products" on the *See Try Outs*. There you can sample this program before you buy. Give it a shot. You'll love it.

System Requirements:

Pentium II or higher,
128MB RAM, 180MB disk
space, Windows 98, ME,
2000 (SP2) or XP, SVGA
Full release \$ 300.00
Upgrade \$ 149.00



When I obtained my copy of *FrontPage* I was working on building a small Website on some space provided to me by a friend in San Francisco. I thought I would use *FrontPage* to help me build this new site.

The box has some good information about what it is supposed to do. It says that it has the ability to help you create, manage and control your Website. It claims to provide productivity, and help with teamwork (if more than one person is working on the site).

I am going to review *FrontPage* using those benefits as my organizing structure.

Create. The marketing folks say: "Apply new and improved customizable Themes." It provides this capability for single pages, entire Web sites, *Word* documents, and *SharePoint* Team Services-based Web sites (*SharePoint* the teamwork part of *FrontPage*).

I agree that it provides themes for each of these items (albeit, limited to a few choices and geared toward business users) which is not bad, but it is less useful for the individual doing his/her own original design. Okay, choices are good.

"Edit in your favorite work environment." This means it looks like other Microsoft software (in *Office* suite) so it should be familiar. They presume it is my favorite work environment. Marketing people do things like that. But, I think you really can save time using menus and buttons to quickly insert code in Notepad-like HTML view. I know I found it easy.

"Paste what you want, where you want it." This works with the smart tags. When you paste something the smart tag provides you options as to how to format the item you just pasted - whether it be HTML code, text, or a graphic. It works but I question whether it is really needed.

"Add depth to your site with Automatic Web Content." Of course Microsoft's marketing department would like you to search MSN, *Expedia* maps, daily MSNBC headlines, and more on your Web site. Personally, I like a variety of sources for my information so I would pass on this option.

"Stand out from the crowd with enhanced drawing tools." It has features like AutoShapes, drop shadows, WordArt, and more. Okay, but it will give you that Microsoft look.

Manage. "Better understand how visitors find and use your site." This provides information on site visits, such as: daily, weekly and monthly summary reports, number of site visitors, monthly page hits, operating systems used by visitors, a list of browsers used by your site visitors. Also, it

keeps a list of frequent referring domains, frequent referring URLs, and the most frequent search terms used to find your site. That's a lot of information, but other programs can do that.

"Get the lowdown on your site's performance with enhanced reports" by finding slow, old, or unlinked pages or graphics, and broken hyperlinks. Most good wysiwyg html programs have this in their bag of tricks (assuming you set it up under their program and format).

"Easy to use forms make it simple to collect information from your Web site visitors." This works well if you have Access (Microsoft's database product for the PC) or SQL Server 7.0 or later (another Microsoft database product). One name for it is "cross-marketing."

Control. "Never outgrow FrontPage." Says I can zip through development in a what-you-see-is-what-you-get (WYSIWYG) mode or notepad - like HTML view. Well it does provide those options if you can find all the components. I spent more time search than zipping.

"Publishing has never been faster or easier." You can publish between the source Website and the destination Website. Drag and drop, or delete files in either location. Of course you have to have a Website that you can publish to with either HTTP or FTP. I can do that, but some ISPs frown on doing that if not using their tools. Nice thought and it seems to work well overall. You can even publish subwebs if you like. And, just what is a subweb? It's a directory off the



root of your Website that is a complete Website in and of itself.

Productivity. "Add sophisticated technology to your site without having to program." You can insert Web Components to add hit counters, marquees, hover buttons, Automatic Web Content, and navigation bars. It's another one of those things that many Web site creation tools provide. It may be sophisticated, but it is also common.

"Easily add e-commerce functionality to you Web site." If you want a commercial Website then you can use the bCentral Commerce Manager Add-in for FrontPage to build a catalog of items to promote and sell online. Oh yes, this manager service requires a subscription to use it so don't start smelling those sales on the Web quite yet.

Teamwork. "Instantly create a team Web site based on SharePoint Team Services." If you have a team building your site, maybe you do need something like FrontPage. It allows a team to cooperatively work on a project together.

There you have it: create, manage, control, productivity, and help with teamwork

I want to add one more point - the help facility or what I perceive as a lack of help. Let's say you are working in FrontPage on a Website and you want help with a particular HTML tag, perhaps because you don't remember all the parts and elements that can be used with it. Don't look for help from this program. It lacks even the most basic help for HTML coding. Oh, if it does not have information locally it will go out on the Web and search for you. But it seems to me that FrontPage could be updated with some of the latest information by using its own updating software. It's my suggestion.

Microsoft Front Page (version 2002)

Microsoft Corp.

<http://www.microsoft.com>

Cost: \$169. \$89.95 to upgrade

No Joy in Tinsel Town

Editorial

By Gil Hennon

So far, copyright and digital content laws passed by Congress during the past few years have not delivered the results desired by the recording and movie industries. Despite diligent lobbying for the Digital Millennium Copyright Act (DMCA), only one of the first three suits brought under the Act has been successful. That action, against *2600 Magazine* for distributing software that bypassed DVD encryption, resulted in a "cease and desist" order affirmed by the Second Circuit Court of Appeals. *2600* did not continue its appeal to the Supreme Court, but now it appears they gave up too soon.

Since then, the DMA flunked court tests in California and Washington D. C., and a recent trial based upon similar arguments in Norway was also a bust. Hollywood spent a lot of money lobbying for this law. It also spent a lot of money on the trials and made sure they were highly visible in the technical sector. A few good legal precedents might have been worth the expense. Instead, the two big media industry associations—



RIAA and MPAA—are wondering if their money went down a rat hole.

The same software that *2600 Magazine* distributed, a utility called DeCSS, was the focal point of the trial in Norway. It has been a couple of years since 16 year old Jon Johansen wrote the small program that allowed him to play DVD movies on his computer. The CSS encryption on DVDs keeps them from playing outside certain geographic areas. DVD players sold in the United States will not play DVDs distributed in Europe or the Far East and vice-versa. Hollywood uses this scheme to prevent American customers from bringing DVDs back from other parts of the world. That allows the studios to charge a premium for movies in the USA, and chop the price in areas where the regional

economy can't support the high cost. (If you begin to suspect that CSS has more to do with making money than with copy protection, you are sharper than Hollywood thinks you are!)

Johansen wasn't trying to play DVDs from other regions though. He bought his DVD disks locally. He also bought a DVD player for his computer. His problem was that the software to play DVDs did not work on his Linux operating system. DVDs only play on computers that use Microsoft or Apple operating systems because those companies pay Hollywood lots of money for the key to open the CSS encryption. Linux, being an open source, almost free operating system, has no megabucks company to pay those fees. So Hollywood sold Johansen DVDs with CSS installed, and they were as worthless as drink coasters to him.

Now, Jon, being a smart guy, sat down and analyzed the disks. He discovered that CSS encryption is not really very high tech. In fact, it was fairly easy, he said, to write a small utility that decrypts the DVD on the

fly. To lend credence to his statement, several other people have done the same thing, but they were not taken to trial by Hollywood's Norwegian lawyers. Besides charging Johansen with copyright infringement, the prosecutors accused him of piracy, being a hacker, and delinquency. They tried to convince the court that the 16 year old was responsible for incalculable financial losses experienced by the movie studios. (Kind of interesting that Hollywood would even admit that it could be brought to its knees by a teenager, isn't it?)

During the trial, Jon and his attorney brought out the fact that his DeCSS software does not have any effect at all on making illegal copies of DVDs. A copy will play just fine with or without DeCSS in the region for which it is encrypted. The prosecutors also could not produce any evidence that anyone using DeCSS had ever copied a DVD.

The judge and jury were not impressed with the prosecution's arguments. On January 7, Johansen was found not guilty on all charges. Judge Irene Sogn concluded that Jon and other DeCSS users and distributors merely wanted to play movies that had been legally acquired, and that they had caused Hollywood no noticeable losses

or copyright infringements. The Norwegian newspapers proclaimed "David whipped Goliath" and Johansen has become "DVD Jon," a celebrity and national hero.

2600 Magazine might have continued its appeals for DeCSS had the Norwegian verdict come a few months earlier. At the time the publishers threw in the towel, they had spent a substantial sum on defense at two previous trials. From their viewpoint, Goliath had deeper pockets and staying power, so they took their lumps and got out of the fight. Hollywood had been ecstatic about its victory over *2600*. Several hundred Web sites were distributing the software. That made *2600's* loss a precedent the studios wanted badly so they could go after the other distributors. DeCSS is still very easy to find. It is a free download and literally all over the Internet. Hollywood is also miffed that along with DeCSS software, many Web sites provide instructions for disabling the regional encoding in ordinary TV top DVD players. That turned out to be a pretty easy barrier to break too!

While the Norwegian court was affirming the right of customers to get fair use out of products for which they had paid and legally owned, some U. S. judges were finding

Hollywood's allegations to be at odds with the Constitution. On the day before Johansen's acquittal in Norway, U. S. Supreme Court Justice Sandra Day O'Connor issued an opinion that let stand an earlier ruling by the California Supreme Court. The ruling allowed Matthew Pavlovich to continue distributing DeCSS. The studios had tried an end run, using a California law that protects trade secrets. Justice O'Connor agreed with her counterparts in California and told the prosecutors to "stop pretending that DeCSS is a secret." With the trade secret argument shot down, Hollywood still has the option of suing Pavlovich, but that will have to happen in Texas, where Pavlovich is a resident and where he maintains the Web site from which he distributes DeCSS. The studios don't want to go to Texas. They don't have the home field advantage down there.

The Recording Industry of America Association (RIAA) has had better luck prosecuting companies and individuals under the DMCA than has Hollywood. They shut down the Napster music swapping network nearly a year ago and have forced other sharing operations like Morpheus and Kazaa to shy away from copyrighted music. Recently they also influenced the

extension of copyright protection well beyond the lifetime of the creative artist. Now, this sounds like they are standing up for their singers and musicians, but in reality, few artists own the copyrights to their work. Whether the intellectual property is music, film, or a book, the publishers become the copyright holders through their contractual agreements with the creators. So extending copyright protection for another seventy-five years or so is more advantageous to the recording or movie-making or publishing company than it is to the artist. The singer/actor/author (or his/her heirs) may benefit from more years of royalties—if sales continue that long. Ask someone who receives royalties how much of a cut they get. Only the really heavy-hitters get more than a percent or two of the retail sales revenue.

The DMCA took its worst blow in December when a San Francisco jury exonerated Russian programmer Dmitry Sklyrov and his employer, Elcomsoft, from any wrongdoing in developing and distributing a tool to foil copy protection on eBooks. Like Jon Johansen, Dmitry originally wrote the tool for a purpose other than the making of illegal copies.

He had bought a new computer and was unable to read his eBooks on it because they were still “registered” to his old computer. His utility program removed the piece of the copy protection scheme that prevented him from moving the files to a different computer. His boss at Elcomsoft, one of the largest and most respected software development corporations in Russia, thought Dmitry’s program was nifty. The company spiffed it up a bit and put it on the market for a short time.

Another similarity between Dmitry and Johansen was that both of them had very little trouble deciphering the copy protection on the product giving them problems. They didn’t take much credit for cracking the code because the code wasn’t very good in the first place. A bit of recognition for what Dmitry had done leaked out of Russia though, and he was invited to speak at the annual Defcon convention in the United States about how he had written his utility. Dmitry accepted and expected to have a great time visiting Las Vegas and hobnobbing with a lot of fellow programmers. And he did enjoy his trip to America until just after his speech, when U. S. Mar-

shals arrested him and held him at an undisclosed location for several weeks. In July of 1991, Sklyrov was indicted in San Francisco for violation of the DMCA. He was released on bond but not allowed to leave the local area.

In the meantime, U. S. programmers and developers, outraged at the treatment Dmitry received, protested to Adobe Software, the company that had sworn the complaint against him. Adobe backed down and tried to get the charges dropped, but the Department of Justice wanted to nail the Russians. About a year later the prosecutors offered Dmitry a deal. They were willing to let him go home to his wife and children if he would return and testify against Elcomsoft, his employer. Elcomsoft gave him approval to take the deal and get out of the U. S.

Fast forward to December of 2002. In the same San Francisco courtroom where Dmitry was first arraigned, Elcomsoft was tried on four counts of criminal violation of the DMCA. A verdict of guilty on any single count would send Elcomsoft’s chief officer to prison and hit the company for a very large fine. The government prosecutors tried to characterize Elcomsoft as an affiliate of hacker

networks and a creator of tools for burglary and piracy. They tried to convince the jury that Elcomsoft knew all along that what it was doing was illegal, and went ahead anyway.

Elcomsoft's team of U. S. and Russian defense attorneys offered evidence of the company's many years of responsible business conduct and showed that rather than being a den of hackers, Elcomsoft was an honest and respected developer of high-quality software. The company had immediately withdrawn Dmitry's utility from the market when it had been notified by Adobe that it probably violated their copyrights.

The jury believed Elcomsoft was unaware of Adobe's copyright when it first marketed the product. They were impressed that Elcomsoft withdrew the product even before ascertaining that it actually violated Adobe's copyright. The jury also did not believe the charges that Elcomsoft developed the utility for the purpose of aiding pirates. Under cross-examination, an Adobe engineer admitted that after diligently searching thousands of eBook related Internet sites, he was unable to find even one illegal copy that had been produced with the aid of

the Elcomsoft product. In every instance, the jury decided, Elcomsoft's behavior had been that of an honest and responsible business. Jurors did not buy the ridiculous pirate-hacker-burglar allegations made by the U. S. prosecutors.

The final verdict was "not guilty" on all counts, and a major setback to the proponents of the DMCA. Several jury members remarked afterward that they found it very difficult to determine exactly what the law is supposed to do. Explanations given by the prosecuting attorney and even the judge added to the confusion and often seemed contradictory. In the end, the jury decided that the DMCA law was worse than any offense Elcomsoft may have committed against it.

The proponents of digital content law who designed the DMCA put two "zingers" in the legislation that came back to bite them. First, they worded it so that merely an "intent" rather than an actual copyright infringement would be illegal. The jury questioned this point at length with the judge, and decided that Elcomsoft had never intended to break any laws. Second, the DMCA is a criminal law rather than a civil law. Different rules apply for appeals to trial outcomes. Since it

was a criminal case, the prosecutors cannot appeal Elcomsoft's acquittal in a higher court. It ends right there. If the DMCA had been written as a civil law, the company could find itself defending against the same charges two or three more times. The cost and loss of time involved in the appeal process often results in an innocent party making a settlement and paying a penalty because that is much cheaper than fighting for justice. Sacrificing one's principles can be less painful than poverty these days.

Legal experts have noted that the DMCA's failure in the Elcomsoft trial bodes badly for the future applications of this law. The verdict only determined what the DMCA can not do. There is still no one who really knows what it can do. The prosecution and acquittal of Elcomsoft also did not address a growing doubt about the Constitutionality of the DMCA. Dmitry Sklyrov and Elcomsoft are not U. S. citizens, so there were no Constitutional questions, such as Freedom of Speech, raised during the trial. And while the DMCA has been a flop in court, it has been highly successful when used as a threat. Even the esteemed legal minds of Harvard University cannot agree on what is or is not

legal under the DMCA. They have advised professors and University officials to avoid making any written or public statements that might be construed as an infringement on digital rights or a method for getting around copy protection.

Copyright protection has certainly become more difficult and complicated in the digital age. An artist's work can be swiped quite easily. At the same time, digital text, image, and sound is now available to previously untapped markets, so along with the risks also come opportunities. The consumer who has legally purchased an artist's work must also have the usual rights of ownership or else no one will continue to purchase music, films, or books. Copyright laws need to be updated and modernized before efficiency and fairness can be restored to all parties. The passage of a vague, one-sided, and flawed law like the DMCA has only contributed to the confusion and disparity. That's often the result with hastily enacted legislation that benefits a special interest to the disadvantage of the general population. Will the next digital content law be fair, or will it be another stinker?



Special Edition Using Microsoft Windows XP Professional, Best Seller Edition (with CD)

Book Review

Reviewed by Rick Fischer

Que believes in one-stop shopping. One book is all you need for *Windows XP Professional*. Install, configure, tweak, and troubleshoot *Microsoft XP Professional*. It's all here. There's even a small reference to *XP* on the tablet PC.

Security settings. I am moving from *Windows 98* to *XP* on my work computer. Lately, I have been getting alerts that my security settings in *Outlook* and *Word* are set pretty high and that all macros would be disabled in my working files. I don't believe I *have* macros it complains about, but I wanted to see what this was all about.

The security settings could be either in *Office* or in *XP Pro*. I started with the possibility the settings might be in the operating system.

Go to the index and you'll find 72 subtopics under "security." I searched eight areas that looked promising. Lot's of interesting reading, but no closer to sorting out the alerts. I think it in *Office XP*.

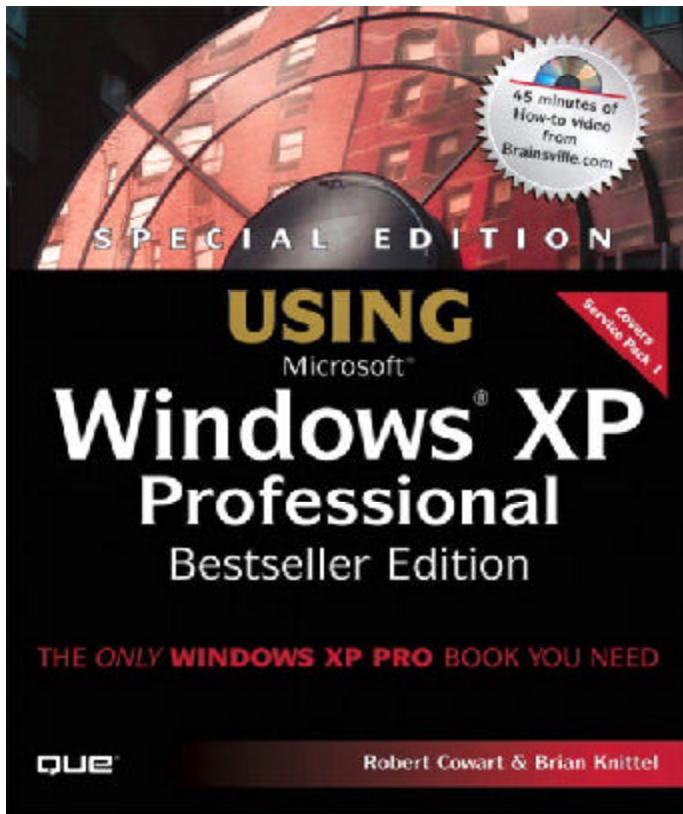
Auto update recommended. While reading about security, I learned that the authors favor activating the automatic update feature. This contradicts what Woody Leonard (in his newsletters) preaches. I wanted to learn more.

So, I found the section on automatic updating. Our authors laud the ease with which *XP Pro* maintains itself. They also acknowledge that an update "...could damage your system" (p. 923).

They explain: "...you can always roll back your system to its state before the update, or use the system restore feature, so using automatic updates is not necessarily a poor choice" (p. 913).

As a control, they suggest you ask to be notified before downloading and installing updates. I followed their advice.

To do lists. At the front of the book there are two lists. One list covers the eight things to do before installing *Windows XP*. Too late for me.



The other list suggests nine things to do after installing *Windows XP*. I did those.

CD tutorial. It's the same CD that ships with Que's *XP Home* reference. Still very effective. It covers a lot of what is new in the program - the interface, customizing how it looks and behaves, and setting up a network. We reviewed the *Home* version of the book in the Nov./Dec. 2002 issue.

Style. You will find some instances where checklists are used, but the dominant approach is narrative. Screen captures and diagrams are plentiful, but don't define the approach.

This is a reference book for intermediate to advanced users. You probably won't read it cover to cover, but you'll be comforted knowing it is near should you have questions about *Windows Pro XP*.

Special Edition Using Microsoft Windows XP Professional, Best Seller Edition by Robert Cowart and Brian Knittel. Que. 2003. 1196 pages plus index and CD. \$50.

Memphis PC Users Group Membership Application

Date: ___/___/___ Membership # ___

Name: (Last) _____ (First) _____

(M.I.) _____

Mailing Address: _____ Birth Date: ___/___/___

City: _____ State: _____ Zip: _____ - _____

Home Phone: (____) _____ Business Phone: (____) _____

Fax Number: (____) _____ E-mail: _____

Employer: _____ Position: _____

Dues: \$35 per year

For office use only

Check#: _____ Amount: _____ Date: ___/___/___ Initials: _____

For up to the minute information and special updates
 be sure to check our Web site at:
www.mpcug.org

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
JAN - FEB 2003	27	28	29	30	31	1 INTERNET HARDWARE
FEB 2003	3	4 DOT.NET	5	6	7	8 WEB WRITERS MS OFFICE
FEB 2003	10	11	12	13 VISUAL STUDIO	14	15
FEB 2003	17 WORDPERFECT	18	19	20	21	22 INVESTMENTS
FEB - MAR 2003	24 CLIPPER	25	26 MAIN MEETING	27	28	1
MAR 2003	3	4 DOT.NET	5	6	7	8 WEB WRITERS MS OFFICE