



if the labels want to keep their dominant position in the industry, theyll have to continue to shape file-sharing in ways that make it easier for consumers to access music. theyll have to learn to live with the fact that peer-to-peer sharing has become a permanent part of the new music economy. to do otherwise would be a major mistake. in july of 1999, the riaa filed suit against compulink for selling a peer-to-peer sharing program that allowed people to share music files. compulinks software allowed users to search for shared files and add them to their collection, which was shared with their friends via email. however, the software also stored a copy of the files on compulinks computer. the suit charged that the software violated the record labels copyrights and amounted to a violation of the computer fraud and abuse act. 38 the defendants responded with a motion to dismiss, arguing that the case was "baseless and frivolous" and that the riaa had no proof that defendants had actually been engaged in file-sharing. in other words, they denied that the peer-to-peer sharing would have ever amounted to a violation of the computer fraud and abuse act. the district court initially dismissed the suit. but, after the supreme court clarified that peer-to-peer file-sharing was actually a form of protected speech, the case was remanded to a different district judge. is the comic book industry prepared for napsterization? how about the movie industry? how about the music industry? no. the comic book industry has tried to avoid napsterization with a series of ever more complex licensing and distribution schemes. and as the price of comics rises, it only compounds the issue. but more than the comic book industry, the movie and music industries should fear napsterization. for these industries, the real napster is the itunes store. while the legal and academic battles rage on, the digital revolution marches on. and if the music and movie industries won't adapt to the brave new world of file-sharing, then perhaps the comic book industry can take a lesson from the online music and movie industries. lawrence lessig is a law professor at harvard university and the author of the book, free culture. brian heater is the editor in chief of comic book resources and hammer to nails and can be reached at brian@comicbookresources.com. more like this story at www.comicbookresources.com/columns/napsterization.html posted by napster click here to read the entire story.

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especially popular was the thumping song bring me the horizon from the band datarock, a huge hit in the uk and a favorite of djs because of its timeless feel and easy groove. in the song, singer matt decatur, reads the lyrics: hes a lover who will do anything / anytime / for free. he raps that he has a house full of apple computers and an unlimited supply of music for free. datarock said in a press release "its fantastic because kids cant get the music they want anymore. now they can share it on sites like napster or kazaa without having to buy cds. as long as its not stealing, why not use the technology? we can use it to make songs or get more fans out there." that convincing argument led to an interesting experiment. after signing a joint deal with the riaa, datarock cancelled the recordings deal, and instead used the agreement to get an unlimited supply of online distribution to distribute through its own record label. for listeners the convenience and affordability couldnt be beat, and the datarock experiment indicated that sharing music online wasnt a violation of the record industrys moral code even if it was illegal. the labels had been watching this happen for years, and quietly began developing a plan to make music sharing as dangerous for the most prolific file-sharers as possible. for most music fans, sharing music was either a crime or a nuisance that many wanted to avoid. maybe it started with a digitized music catalog that was too big for individual cds to store. this has led to formats like the mp3, a compression that makes it easier to store, but harder to enjoy and more importantly, harder to share. 5ec8ef588b

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