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Bet You Missed It -- Press Clippings -- In the News -- Carefully Selected by Your Crack Staff of News Sleuths

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Bet You Missed It

Press Clippings — In the News — Carefully Selected by Your Crack Staff of News Sleuths

Column Editor: **Bruce Strauch** (The Citadel)

Editor's Note: Hey, are y'all reading this? If you know of an article that should be called to *Against the Grain's* attention ... send an email to <kstrauch@comcast.net>. We're listening! — **KS**

BUFFOONERY AMONG THE PROFESSORIATE

by **Bruce Strauch** (The Citadel)

"The nature of institutions usually dictates how to treat them in fiction; thus universities, like governments, are most accurately portrayed by ridicule." And thus **Roseblatt**, author of *Beet*, an academic satire published last month by **Ecco/Harper Collins**, list his top five favorites. 1) *Lucky Jim* by **Kingsley Amis**; 2) *Eating People Is Wrong* by **Malcolm Bradbury**; 3) *Small World* by **David Lodge**; 4) *Straight Man* by **Richard Russo**; 5) *Pnin* by **Vladimir Nabokov**.

See — **Roger Rosenblatt**, "Five Best," in *The Wall Street Journal*, Feb. 16-17, 2008, p.W10.

SIT UP AND SAY "ARF"

by **Bruce Strauch** (The Citadel)

Christine Merrill is a high level dog portrait artist hired to paint **West Minster Kennel Club** winners and other pampered pooches of the rich. She learned to get a likeness from her mother, a high level portrait painter of such celebrities as **Tricia Nixon** and **Spiro Agnew's** wife. **Christine** is flown first class to the pet owner's home where she studies her subjects in their home environments. She has done **Oprah Winfrey's** cocker spaniels, **Malcolm Forbes's** Norfolk Terrier, and **George and Barbara Bush's** spaniel Millie.

See — **Joanne Kaufman**, "Her Portrait Subjects Sit, Fetch and Roll Over," in *The Wall Street Journal*, Feb. 12, 2008, p.D8.



NEW AD VALUE IN THE FACEBOOK WALLED GARDEN

by **Bruce Strauch** (The Citadel)

Online social networkers are certainly not looking for privacy. Rather they are seeking recognition as individuals, and vendors are welcome. **NebuAd**, **Project Rialto**, **Phorm**, **Frontporch** and **Adzilla** are pitching behavioral targeting to Internet service providers which will use tracking cookies to provide relevant ads. This will seriously undercut traditional online publishers who draw viewers to their content along with the adjacent ads. As the article says, "**Google** and **Microsoft** are so yesterday."

See — **Esther Dyson**, "The Coming Ad Revolution" in *The Wall Street Journal*, Feb. 11, 2008, p.A18.

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in-time" model, jobbers have also introduced other workflow aids that include the delivery of shelf ready materials. For example, as an **OCLC WorldCat** partner, we and other jobbers, can deliver cataloging for 100% of your media acquisitions.

But I feel that we media librarians don't give ourselves enough respect. This is an unfortunate result of the **Rodney Dangerfield** syndrome that media librarians suffer from. Since others don't always value our services, we don't either.

The recent release of the film adaptation

of the popular Broadway musical "**Sweeney Todd**" starring **Johnny Depp** reminded me of an earlier show that composer/lyricist **Stephen Sondheim** created in 1971. Entitled "**Follies**," the show features one of the great songs for an actress "of a certain age." The song "**I'm Still Here**" begins as a lament to the past and details the various changes in times and fashions that the singer has had to endure to remain in show business. By the end of the song, it becomes a song dedicated to the resilience of the human spirit and a triumphant call to all survivors.

We media librarians need to adapt the song as our professional soundtrack and change the lyrics to reflect what we've lived through. After all, we've made it through 16mm, VHS, NTSC, PAL, and Secam too. We're still here.

Laserdiscs, CX encoding, CAV vs. CLV, expensive Criterion boxed sets. We're still here. Pan and scan and letterboxed videos. We're still here. We made it through public performance rights, off-air copying limitations, retaining reserve copies for 45-day vs. 15. Not to mention DVDs, region 1-5 or region-free encoding, multi-standard players, Blue-Ray discs, flat screen and HD TVs. And even with digitization on the horizon, we're still here. How many format changes have those book buyers had to deal with?

And jobbers or no jobbers, we'll still be here. But media specialist jobbers like **Ambassador** can help along the way. 🐾