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

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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, lists 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) Pain by Vladimir Nabokov.


SIT UP AND SAY “ARF”
by Bruce Strauch (The Citadel)

Christine Merill 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.


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, Phorn, 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.”


3-D IS BACK
by Bruce Strauch (The Citadel)

Some of us are old enough to remember “House of Wax” and “Creature From the Black Lagoon” in the quickly abandoned gimmicky 3-D format. Now rock concerts by the likes of U-2 and Hannah Montana/Miley Cyrus are employing 3-D in a desperate bid for theaters to combat the growing sophistication of home-theater systems. With new editing techniques and polarized lenses on the glasses, the old eye-strain and headaches are history.

Of course this will add $20 million to the already bloated costs of film production and it’s hard to add subtitles which is vital to those foreign sales that drive moviemaking so much more than the American audience.


“THE BEST WAY TO MAKE A BAD WORK OF ART IS TO TRY TO MAKE A GREAT ONE.”
by Bruce Strauch (The Citadel)

Leonard Bernstein stormed Broadway with “West Side Story” and spent the rest of his life trying to make a Great Big Musical Statement without a bit of success. He had developed a bad case of importunitis. Likewise Orson Welles after “Citizen Kane.” And Ralph Ellison who was acclaimed a major novelist for “Invisible Man,” then got writers’ block and piled up thousands of pages trying to complete a second novel which never got published.

“Voltaire said it: ‘The best is the enemy of the good.’”

And if that doesn’t sum up the pathetic paralysis of academia, I don’t know what does. Everyone wants to be important, so they can’t manage to pull off good.


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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. 📽️