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Gaspee Day: Fireworks

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Where the Wild Things Are: Vade Mecum Edition
Just before Maurice Sendak passed away a few months ago, he appeared on the Colbert Report. It was taped from Sendak’s home, and Colbert chose to soilsde the author with praise and admiration. Sendak was obviously in tune with Colbert: his face showed like Andy Rooney confronted with Ali G, but his answers were thoughtful and warm.

Colbert had an objective; he had just published his own children's book I Am a Pole (and So Can You), so perhaps he wanted to cast perception that he too was a children's author. We can’t be sure that Sendak saw the woman dancing on a pole in a strip lounge, but Sendak strikes as an author who would take the time.

They didn't talk business at all, but they did explore the written word, illustration, and wonderment. They talked reading and imagination.

Gaspee Day: Fireworks*
Moonlight —
opalescence —
zigzagging between tall pilings,
  Its pale ribbon
  an elongated curvature
  oscillating
  beneath the sea wall.

Families, & children gather at the foot of Bayside
  anticipating a brilliant display.
Northwest winds push clouds offshore:
  a magnesinum arc rises over high tide,
  Rock Island and the breakwater.
  Fireworks begin.

Ooh’s and ah’s reach across the
cove’s velvet amplitude;
reverberations echo along docks, power boats, and sail boats.

Yellow, red, green, blue, and white luminosities;
brilliant sparks, drooping fountains, whirling galaxies —
ancient alchemy —
capichony of motion and emotion —
scintillations of sodium, calcium, strontium, barium, copper
  rise at acute angles.

Side-by-side with a Gibbous moon,
  fireworks reach a crescendo —
  then stillness —
  plumes of sulfur and charcoal drift down the bay,
  families and villagers spontaneously
  begin clapping and singing:
  God bless America,
  land that I love…

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*Celebrating the burning of the HMS Gaspee on June 9, 1772
  off Namquid Point (now Gaspee Point), Narragansett Bay.

Colbert’s book is available in eBook versions. None of Sendak’s are. One wonders what Sendak would have made of this had Colbert asked.

What comes out in print and what comes out in electronic format — and which format — is all about the crazy wild world of publishing. Publishers are guessing, checking the receipts, and guessing again.

I Am a Pole (and So Can You) looks nice on Kindle’s Fire and on the iPad. The electronic version doesn’t short the reader any of the visual impact of the print edition.

Except in one place. Just opposite the title page, the book’s owner can fill in personal details of who owns the book and when it was received. This follows a children's publishing tradition of bestowing ownership on the child and presumably a lifelong and significant relationship to the book.

Sadly, at the moment you can’t fill in your e-edition. Perhaps there will be an app for that in the future, but somehow it just feels like it just won’t be the same. When it feels the same, we’ll know we’re as old as Maurice Sendak and part of a beloved and by-gone era.

Coda: Rosenbach Museum & Library in Philadelphia is the repository for over 10,000 of Sendak’s works. It is also the repository for Colbert’s book.

Soon book readers, electronic or otherwise, will be paying sales tax in most states. Now for volume readers this will be felt because that $9.99 is going up and on its own, and the free shipping is not going to offset this increase. As a countering move, Amazon — the main target of state taxing — has moved warehouses into states. Some states are now collecting millions in heretofore lost revenues. Amazon, though short this money, is challenging local retailers — from bookstores to Wal-Mart — in same-day delivery of its often deeply-discounted merchandise.

It's hard to pick a winner in these wild times. Perhaps libraries, especially public libraries, could same-day deliver contemporary reading to patrons in a version of the academic’s patron-driven acquisition? Why not use Amazon’s same-day service to deliver your patron a book that you’ll use again?

What we have in book publishing these days is rock and roll constant change. How we read, how we buy what we read, how we share what we read, even how we read about reading — all a perpetual motion machine of change.

You’ve got to admit it’s fun to learn one day that Microsoft is bank-rolling Barnes and Noble to push its e-content via the Nook and on another to read about yet another court case in the sorting out of who can do what online with books.

Look to Facebook to innovate here. Finally reaching adulthood with its IPO (interesting they’ve appointed older business people to sit on the board, perhaps to help its twenty-something wunderkinds to take it to payday), Facebook offers a great platform, especially for online reading communities and book clubs. What stronger affinity is there than shared delight in a book?

Right now readers, both those who read from the cloud and those who use more earthbound means, have a rich array of choices. The only downside to this is how are you going to keep track of all this? Every reader, a book — who would have thought this would again come around as the big question? Librarians, let’s get busy!

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