

SOUND RECORDING TECHNOLOGY AND AMERICAN LITERATURE

Phonographs, tapes, stereo LPs, digital remix – how did these remarkable technologies impact American writing? This book explores how twentieth-century writers shaped the ways we listen in our multi-media present. Uncovering a rich new archive of materials, this book offers a resonant reading of how writers across several genres, such as John Dos Passos, Langston Hughes, William S. Burroughs, and others, navigated the intermedial spaces between texts and recordings. Numerous scholars have taken up *remix* – a term co-opted from DJs and sound engineers – as the defining aesthetic of twenty-first-century art and literature. Others have examined modernism's debt to the phonograph. But in the gap between these moments, one finds that the reciprocal relationship between the literary arts and sonic technologies continued to evolve. A mix of American literary history, sound studies, and media archaeology, this interdisciplinary study will appeal to scholars, students, and audiophiles.

JESSICA E. TEAGUE is an Assistant Professor of English at the University of Nevada, Las Vegas. The intersections between literature, sound, and technology are the focus of her research. Her work has been published in journals such as *American Quarterly* and *Sound Studies*.

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(Continued after the Index)

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TECHNOLOGY AND
AMERICAN LITERATURE

From the Phonograph to the Remix

JESSICA E. TEAGUE

University of Nevada, Las Vegas



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For my parents

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Contents

<i>List of Figures</i>	<i>page</i> viii
<i>Acknowledgments</i>	ix
Introduction	
Resonant Reading: Listening to American Literature after the Phonograph	i
1 Ears Taut to Hear: John Dos Passos Records America	29
2 Ethnographic Transcription and the Jazz Auto/Biography: Alan Lomax, Jelly Roll Morton, Zora Neale Hurston, and Sidney Bechet	56
3 Press Play: Jack Kerouac, William S. Burroughs, and the Tape Recorder	93
4 The Stereophonic Poetics of Langston Hughes and Amiri Baraka	128
5 From Cut-up to Mashup: Literary Remix in the Digital Age, feat. Kevin Young and Chuck Palahniuk	164
A Post-Electric Postscript: Recording and Remix Onstage	189
<i>Notes</i>	195
<i>Works Cited</i>	227
<i>Index</i>	244

Figures

o.1	“The Edison Concert Phonograph: Have You Heard It?” c. 1899	page 9
1.1	<i>Political Convention</i> , a watercolor illustration by John Dos Passos	43
1.2	The Edison Phonograph, “Looking for the Band,” 1901	46
2.1	John and Alan Lomax’s mobile recording studio, 1930s	62
2.2	Jelly Roll Morton at RCA Studios, 1939	71
2.3	Sidney Bechet plays at Jelly Roll Morton’s last Victor recording session, September 14, 1939	87
4.1	Langston Hughes, <i>Ask Your Mama: 12 Moods for Jazz</i>	137
4.2	Dinah Washington, <i>Dinah Jams</i>	144
4.3	<i>It’s Nation Time</i>	151

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To record oneself – one’s voice – and then to listen back to it is always a bit disorienting. My own voice sounds too high. It lacks the resonant quality of hearing it from within my own body. It is familiar and yet all wrong. Writing a book can also feel this way, at times. The ideas in one’s head can feel thin and brittle when finally committed to the page, but I have been fortunate to have many interlocutors over the years who have echoed my voice back to me with kindness and encouragement. This work is dedicated to them.

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Acknowledgments

xi

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