

# ***Embracing the Darkside***

Plagiarism, Piracy, and Cut-and-Past Culture

**David J. Gunkel**

Northern Illinois University  
dgunkel@niu.edu



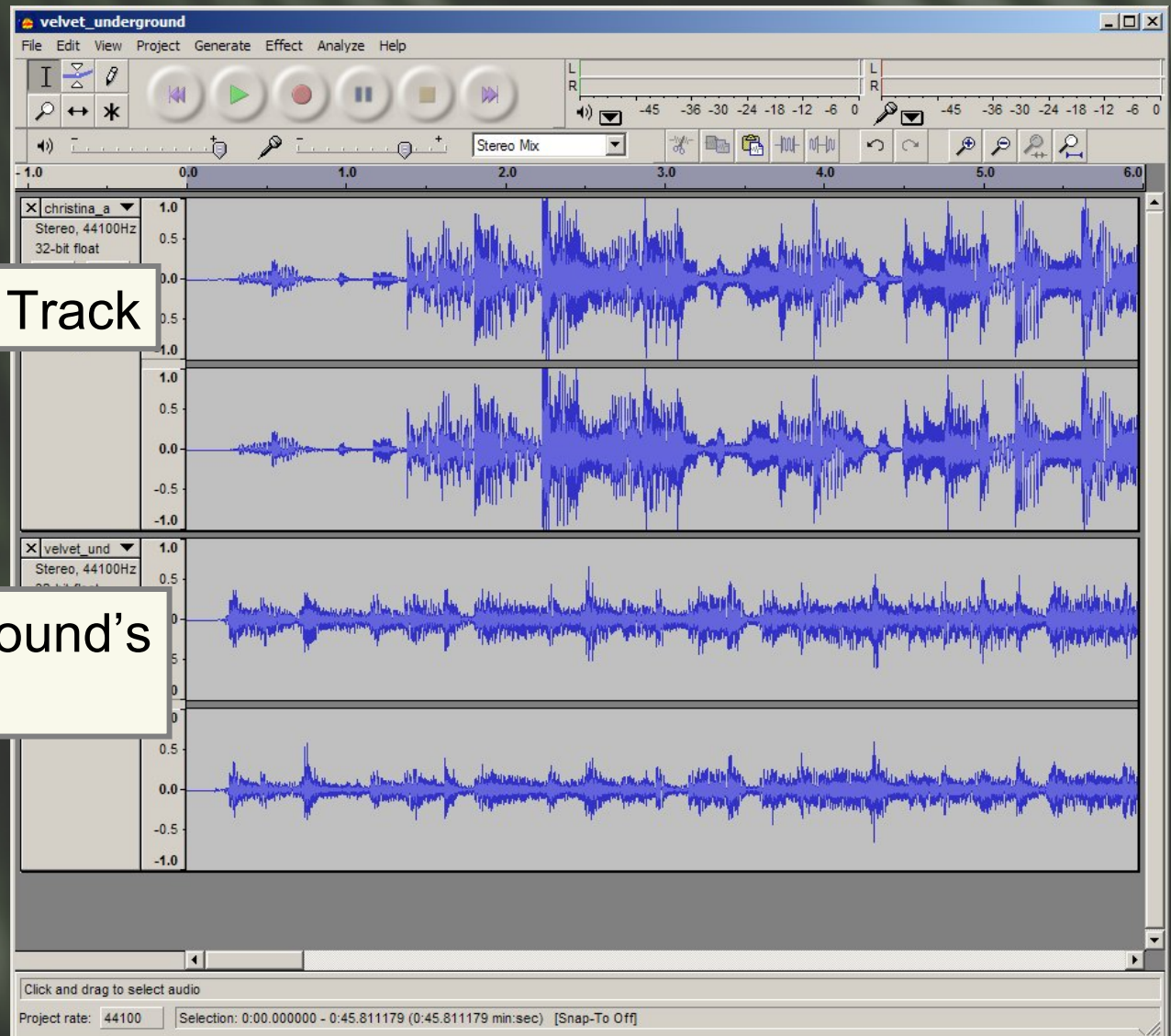


Girl Wants (to say goodbye to) Rock And Roll



Aguilera's Vocal Track

Velvet Underground's  
Music Track

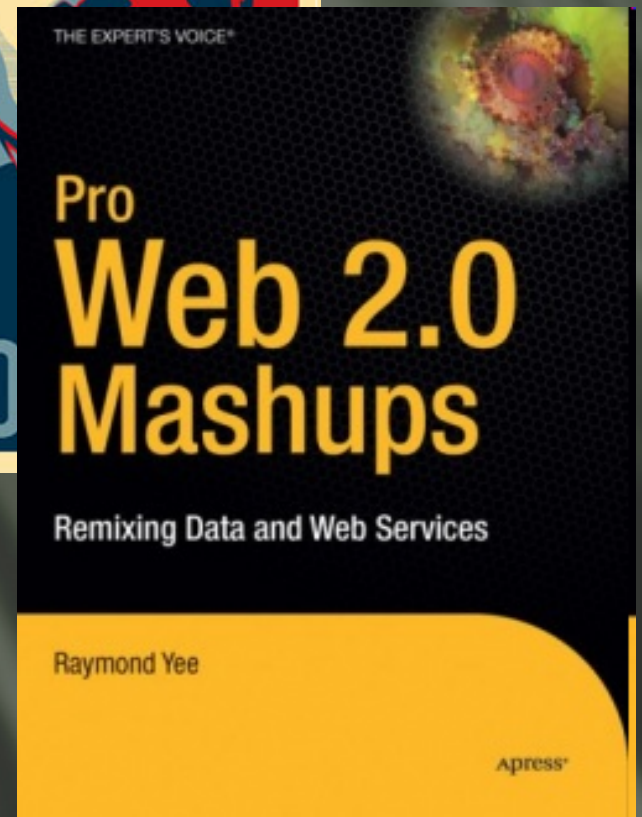


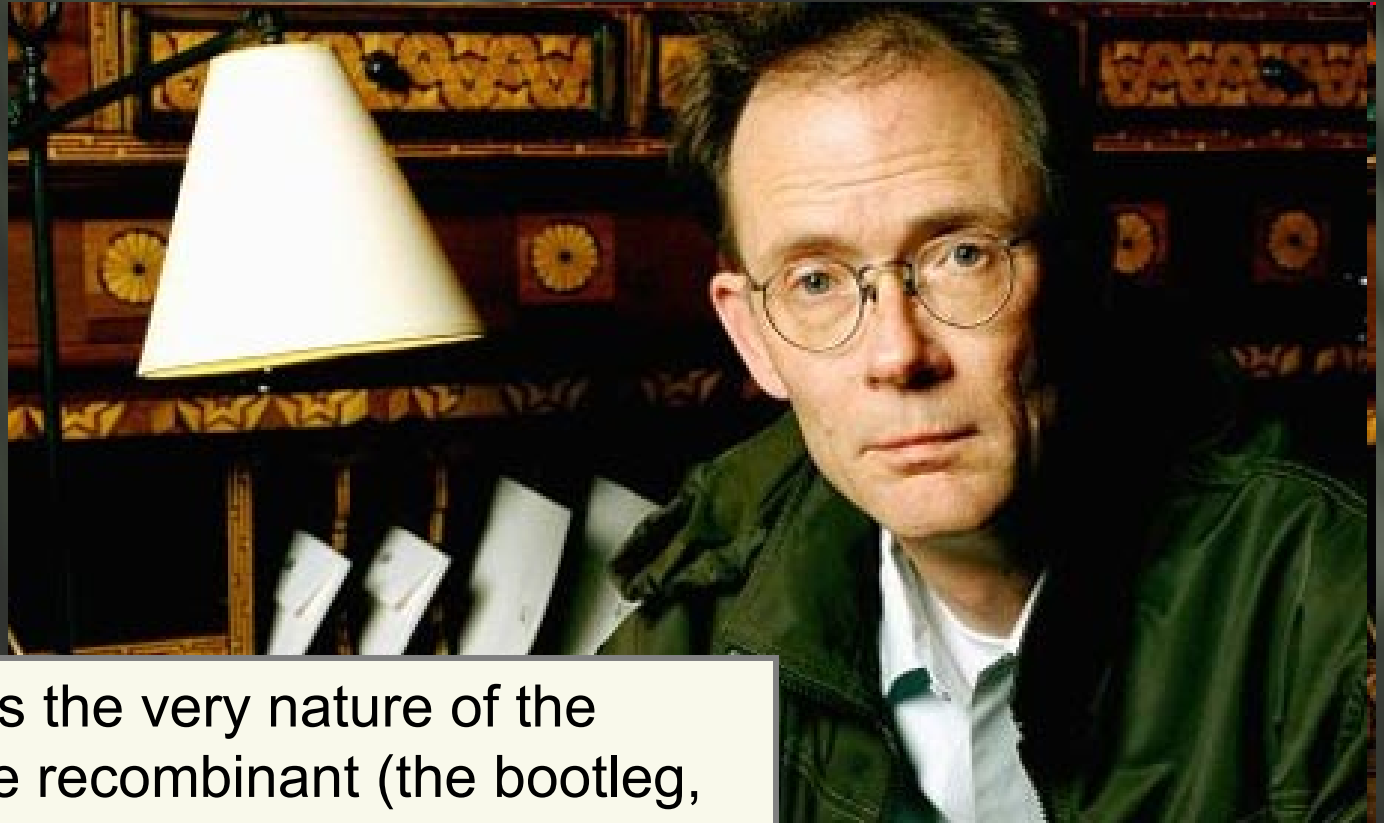




# PRIDE AND PREJUDICE AND ZOMBIES

BY JANE AUSTEN AND SETH GRAHAME-SMITH





The remix is the very nature of the digital...The recombinant (the bootleg, the remix, the mash-up) has become the characteristic pivot at the turn of our two centuries (William Gibson, 2005)

# 1) For the Record:

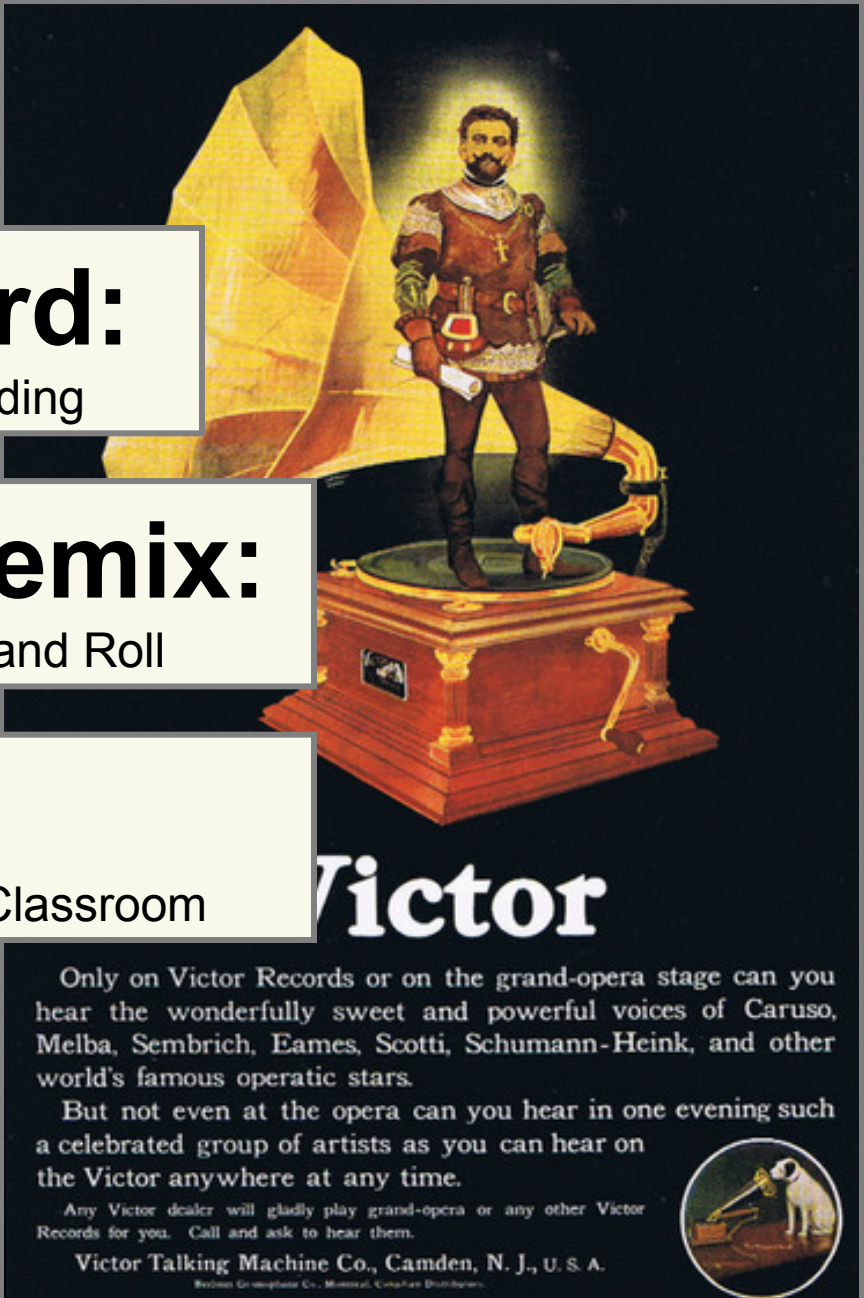
The Original Concept of Recording

# 2) Mash-up & Remix:

The Art of Recombinant Rock and Roll

# 3) Applications

Incorporating Mashups in the Classroom



**Victor**


Only on Victor Records or on the grand-opera stage can you hear the wonderfully sweet and powerful voices of Caruso, Melba, Sembrich, Eames, Scotti, Schumann-Heink, and other world's famous operatic stars.

But not even at the opera can you hear in one evening such a celebrated group of artists as you can hear on the Victor anywhere at any time.

Any Victor dealer will gladly play grand-opera or any other Victor Records for you. Call and ask to hear them.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Victor Records Co., Montreal, Canadian Distributors.





THIS IS A RECORD  
play at 33 $\frac{1}{3}$  RPM

# *MARX-ATOMIC*

CAPE CANAVERAL MISSILE RANGE  
Phonograph Record

FOR JUNIOR MISSILES

Actual recorded sounds of Air Force  
missile launchings and count downs

Follow launching instructions on  
this record for your missiles

START HERE

LOUIS MARX & CO., INC.  
200 Fifth Ave., New York 10, N.Y.

## 1) For the Record:

The Original Concept of Recording

# Plato's *Phaedrus*

First recorded account of recording technology



St.  
III.  
F. 227

## ΦΑΙΔΡΟΣ

[Ἡ ΠΕΡΙ ΚΑΛΟΥ· ΝΗΙΚΟΣ]

ΤΑ ΤΟΥ ΔΙΑΛΟΓΟΥ ΠΡΟΣΩΠΑ

ΣΟΚΡΑΤΗΣ ΚΑΙ ΦΑΙΔΡΟΣ

Α 1. ΣΟΚΡΑΤΗΣ. ὦ φίλε Φαῖδρε, ποῖ δὴ καὶ πόθεν;  
ΦΑΙΔΡΟΣ. Παρὰ Λυσίου, ὦ Σώκρατες, τοῦ  
Κεφάλου· πορεύομαι δὲ πρὸς περίπατον ἔξω  
τείχους. συχνὸν γὰρ ἐκεῖ διέτριψα χρόνον καθή-  
μενος ἐξ ἑωθινοῦ· τῷ δὲ σὺ καὶ ἐμῷ ἐταίρῳ  
πειθόμενος Ἀκουμένῳ κατὰ τὰς ὁδοὺς ποιούμεαι  
τοὺς περιπάτους· φησὶ γὰρ ἀκοπωτέρους εἶναι  
Β τῶν ἐν τοῖς δρόμοις.

ΣΟΚΡΑΤΗΣ. Καλῶς γάρ, ὦ ἐταῖρε, λέγει. ἀτὰρ  
Λυσίας ἦν, ὡς ἔοικεν, ἐν ᾧ στεί.

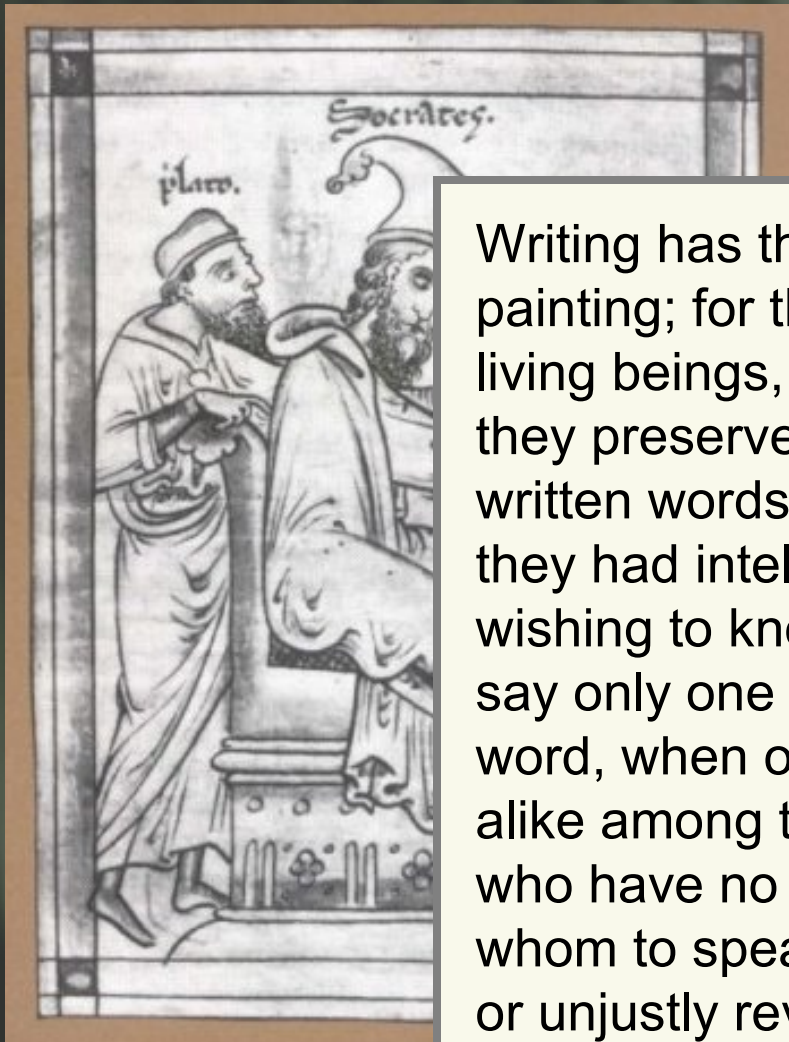
ΦΑΙΔΡΟΣ. Naί, παρ' Ἐπικράτει, ἐν τῇδε τῇ  
πλησίον τοῦ Ὀλυμπίου οἰκίᾳ τῇ Μορυχίᾳ.

ΣΟΚΡΑΤΗΣ. Τίς οὖν δὴ ἦν ἡ διατριβή; ἡ δῆλον  
ὅτι τῶν λόγων ὑμᾶς Λυσίας εἰστία;

ΦΑΙΔΡΟΣ. Πεύσει, εἴ σοι σχολὴ προΐοντι  
ἀκούειν.

ΣΟΚΡΑΤΗΣ. Τί δέ; οὐκ ἂν οἶε με κατὰ Πίν-



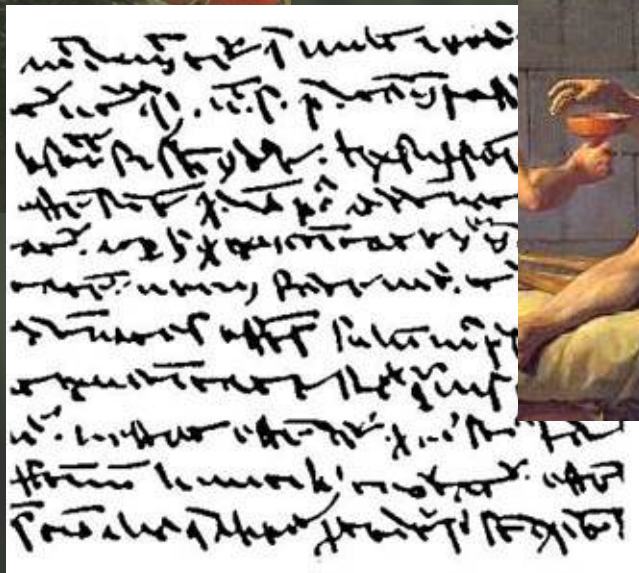


Writing has this strange quality, and is very like painting; for the creatures of painting stand like living beings, but if one asks them a question, they preserve a solemn silence. And so it is with written words; you might think they spoke as if they had intelligence, but if you question them, wishing to know about their sayings, they always say only one and the same thing. And every word, when once it is written, is bandied about alike among those who understand and those who have no interest in it, and it knows not to whom to speak or not to speak; when ill-treated or unjustly reviled it always needs its father to help it; for it has no power to protect itself (Plato, 1982: 275d-e).





The god of writing must also be the god of death... [writing] substitutes the breathless sign for the living voice (Derrida, 1981).

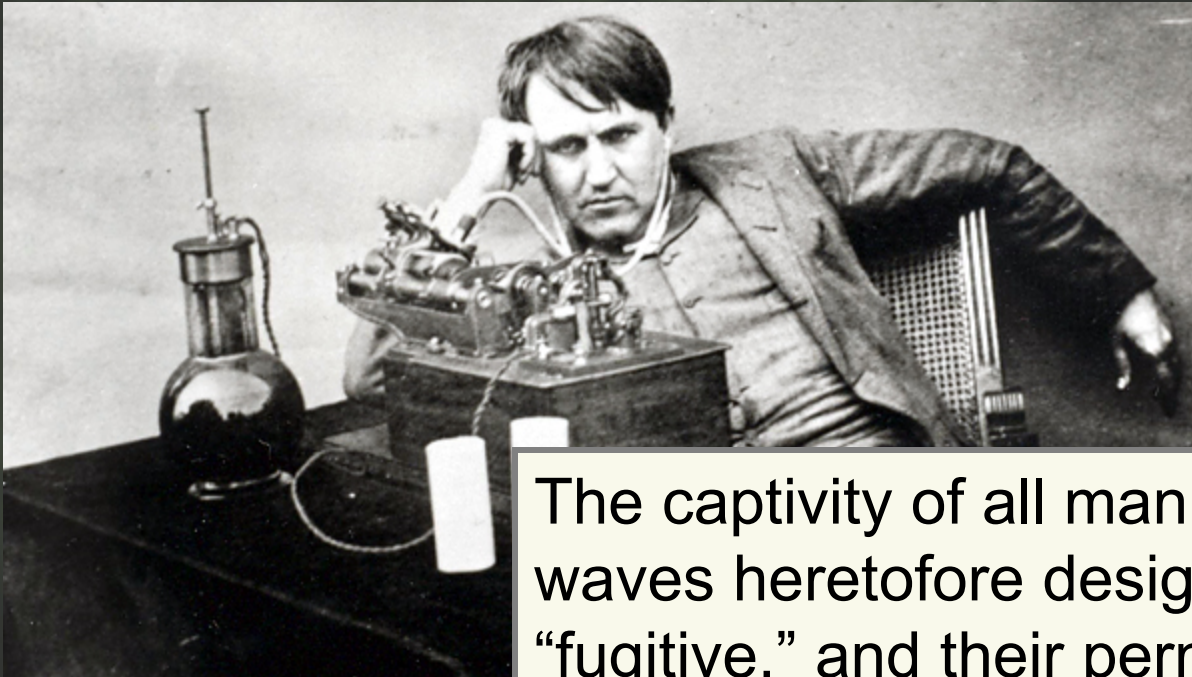


1. Recordings are  
secondary and derivative



1. Recordings are secondary and derivative





The captivity of all manner of sound-waves heretofore designated as “fugitive,” and their permanent retention (Edison, 1878).

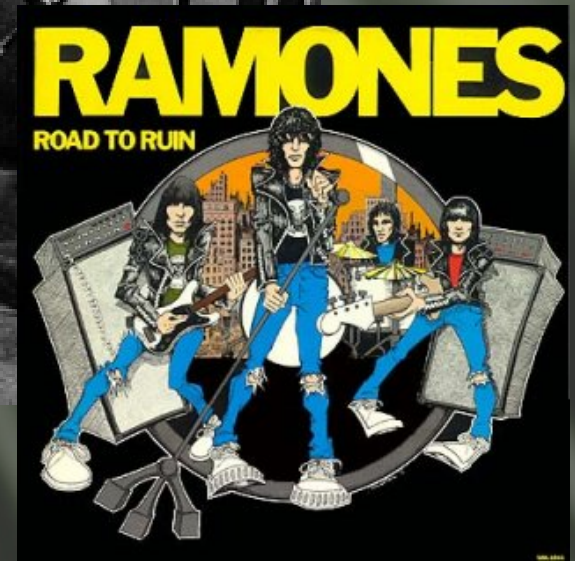
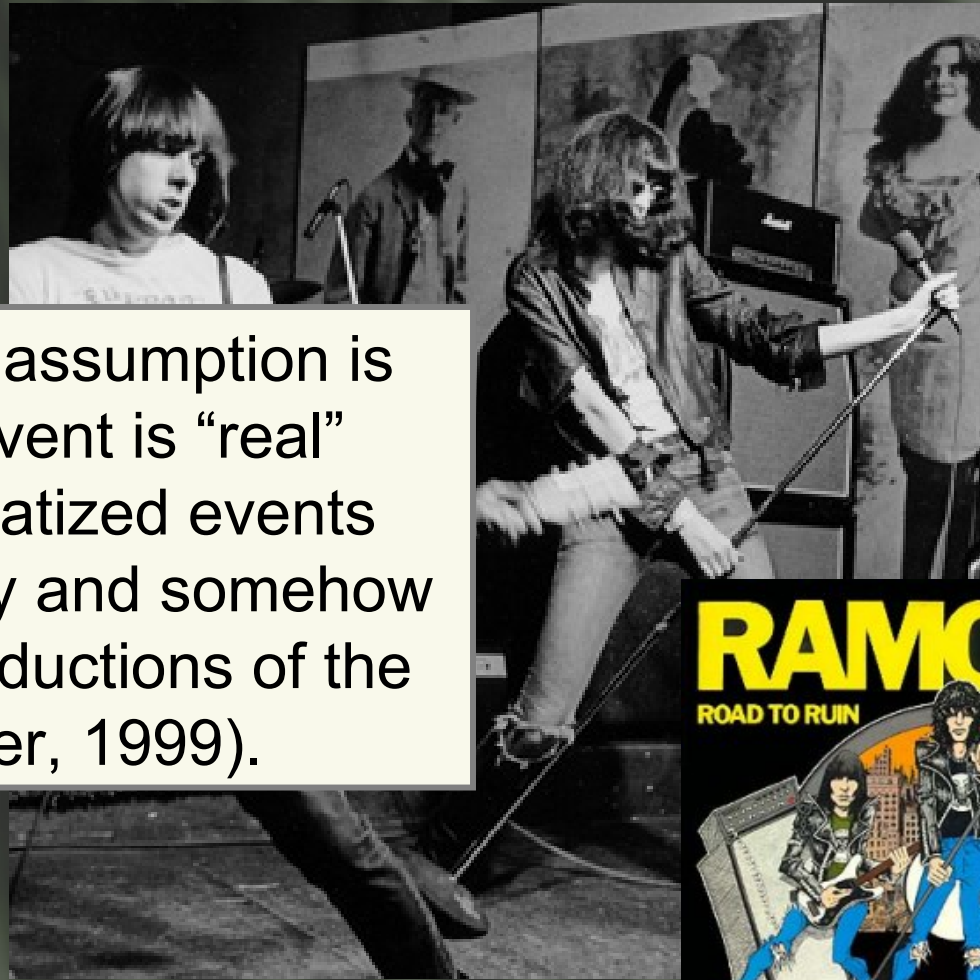
1. Recordings are secondary and derivative





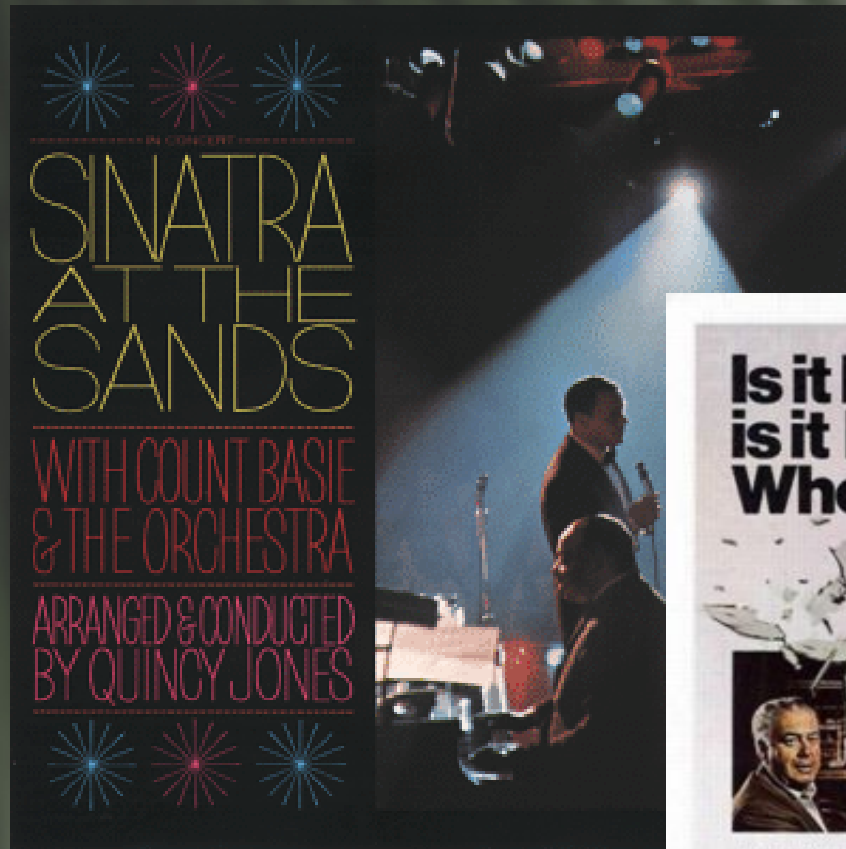
1. Recordings are  
secondary and derivative

The common assumption is that the live event is “real” and that mediatized events are secondary and somehow artificial reproductions of the real (Auslander, 1999).



1. Recordings are secondary and derivative





## Is it live or is it Memorex? Who knows?

In our most recent test, we asked Ella Fitzgerald's old friend and longtime jazz arranger, Nelson Riddle, if he was listening to Ella live, or Ella as recorded on a Memorex cassette. He couldn't tell.

We believe that's a strong endorsement of our exclusive MRX<sub>2</sub> Oxide formulation. In fact, since we introduced MRX<sub>2</sub> Oxide, a lot of other lousy tapes have been scrambling to find something to beat it. Nobody has.

**MEMOREX 60**

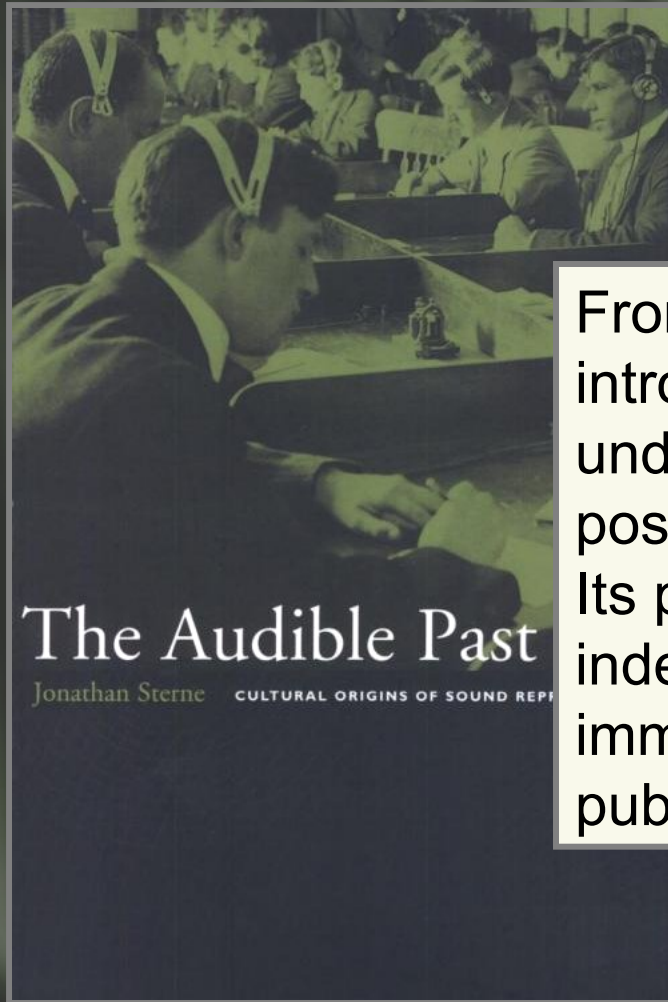
MRX<sub>2</sub> OXIDE  
Memorex's finest cassette for use on all equipment

MEMOREX Recording Tapes  
By It Once, or Is It Memorex?

© 1978, Memorex Corporation, Redwood City, California, 94063

2. Recordings preserve  
live performances





From the moment of its public introduction, sound recording was understood to have great possibilities as an archival medium. Its potential to preserve sound indefinitely into the future was immediately grasped by users and publicists alike (Sterne, 2005).

## 2. Recordings preserve live performances

# Victor Talking Machine Company



“His Master’s Voice”

2. Recordings preserve  
live performances

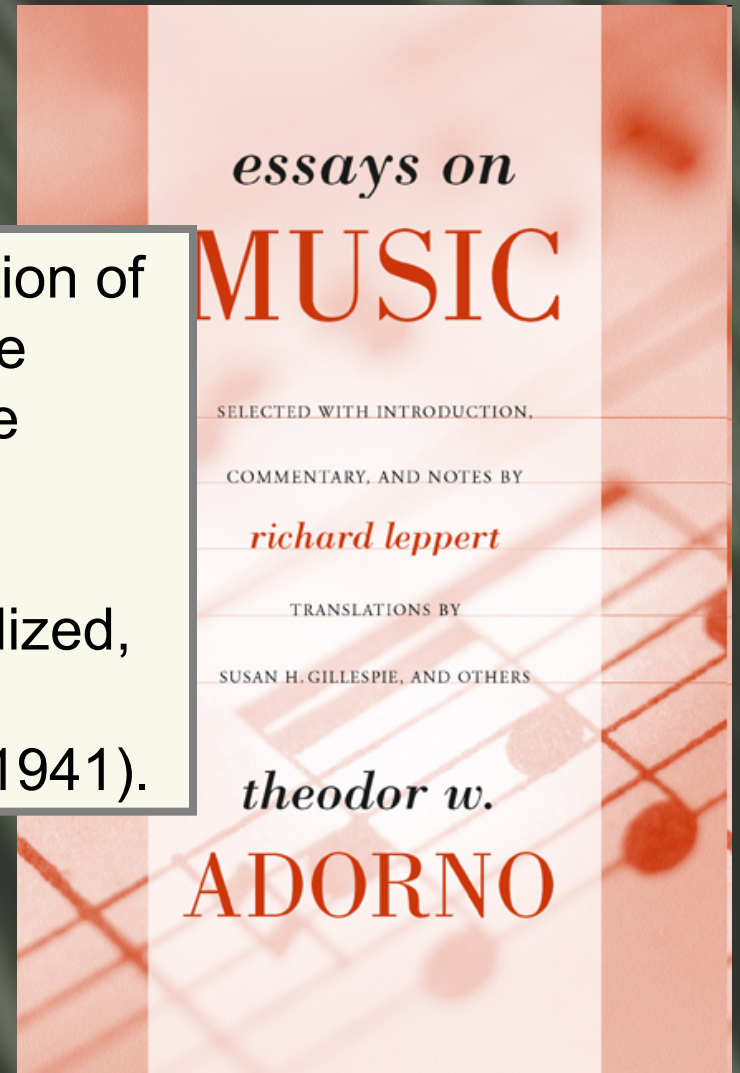


Music ceases to have interest for us...the instant we become aware of the fact of literal repetition, of mechanical reproduction, when we know and can anticipate exactly how a given phrase is going to be modeled, exactly how long a given fermata is to be held, exactly what quality of accent or articulation, of acceleration, or retard, will occur at a given moment (Sessions, 1950).

## 2. Recordings preserve live performances

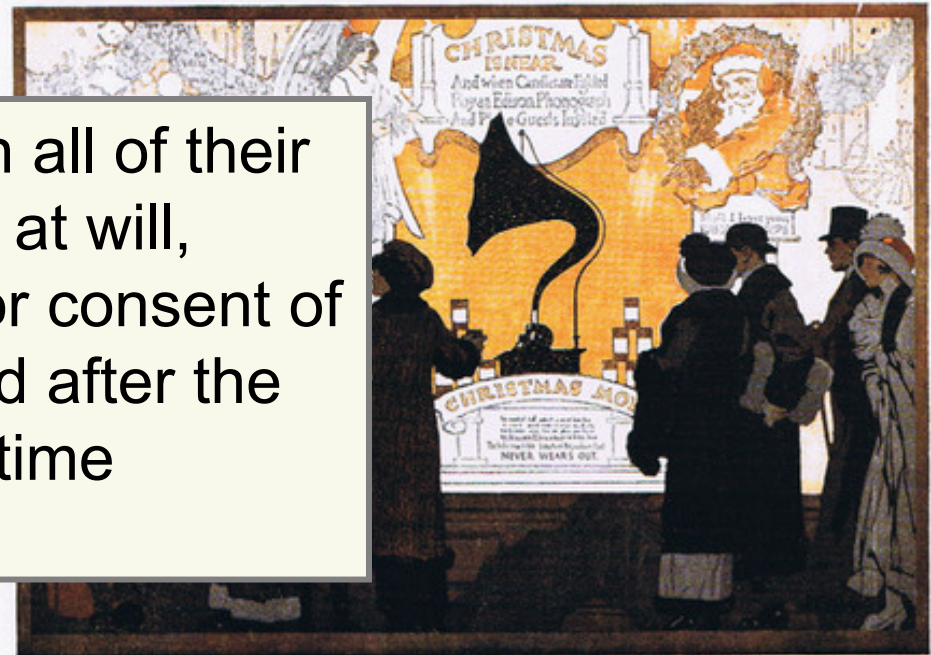


A clear judgment concerning the relation of serious music to popular music can be arrived at only by strict attention to the fundamental characteristic of popular music: *standardization*. The whole structure of popular music is standardized, even where the attempt is made to circumvent standardization (Adorno, 1941).



2. Recordings preserve  
live performances

Their reproduction with all of their original characteristics at will, without the presence or consent of the original source, and after the lapse of any period of time (Edison, 1878).



I am your Christmas wish, the realization of your Christmas desire. I am the voice of Slezak, the soul of Sylva, the dramatic art of Sarah Bernhardt—I am the laugh of Lauder, the coon shouts of Stella Mayhew—I am Sousa and his entire band, Herbert and his orchestra—I am the

## EDISON PHONOGRAPH

I hold, on a little sapphire button, scarcely bigger than the point of a pin, the ability to produce exactly the kind of music you and each member of your family like best. No one in your family is too young, none will ever be too old to enjoy my presence. I am supreme as an entertainer—the greatest *kind* of Christmas gift—a gift for *all* the family.

And I am the greatest Christmas gift of *its kind*. For I have four great advantages: Exactly the right volume of sound for your home; the sapphire reproducing point that never wears out—no needles to be changed after each record; Amberol

(four-and-one-half minute) Records rendering every composition *completely*, without cutting or hurrying; and home recording. This is a great feature: Talk to me, sing to me! I answer you back in your own words, in your own voice. I, the Edison Phonograph, am you *yourself*!

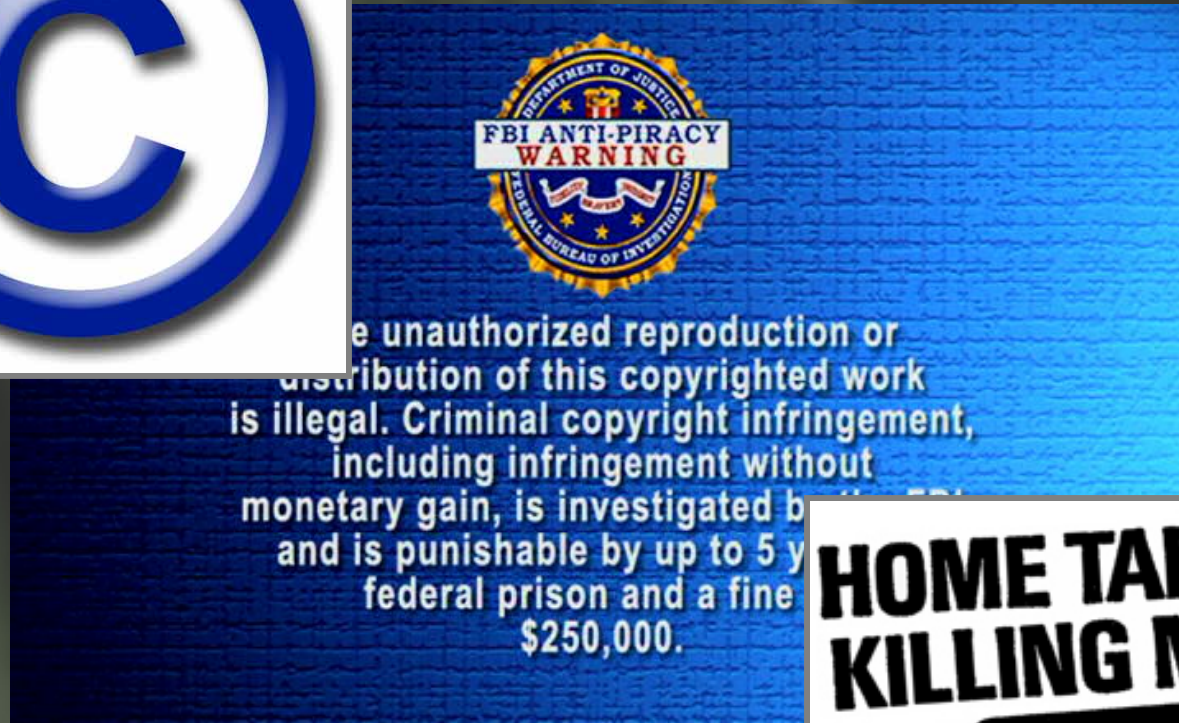
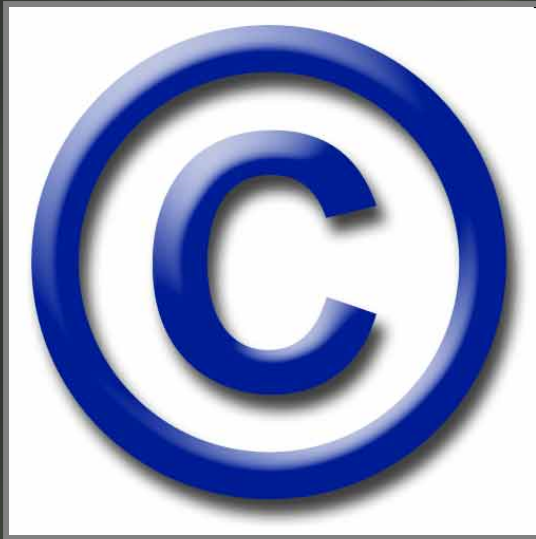
Go to an Edison dealer and hear and see me—be sure to have me in your home on Christmas Day.

There is an Edison Phonograph at a price to suit everybody's means, from \$15.00 to \$200.00; sold at the same prices everywhere in the United States. Edison Standard Records, 25c; Edison Amberol Records (45c twice as long), 50c; Edison Grand Opera Records, 75c to \$2.50.

Thomas A. Edison  
INCORPORATED  
31 Lakeside Ave., Orange, N. J.

3. Recordings are promiscuous bastards





**HOME TAPING IS  
KILLING MUSIC**

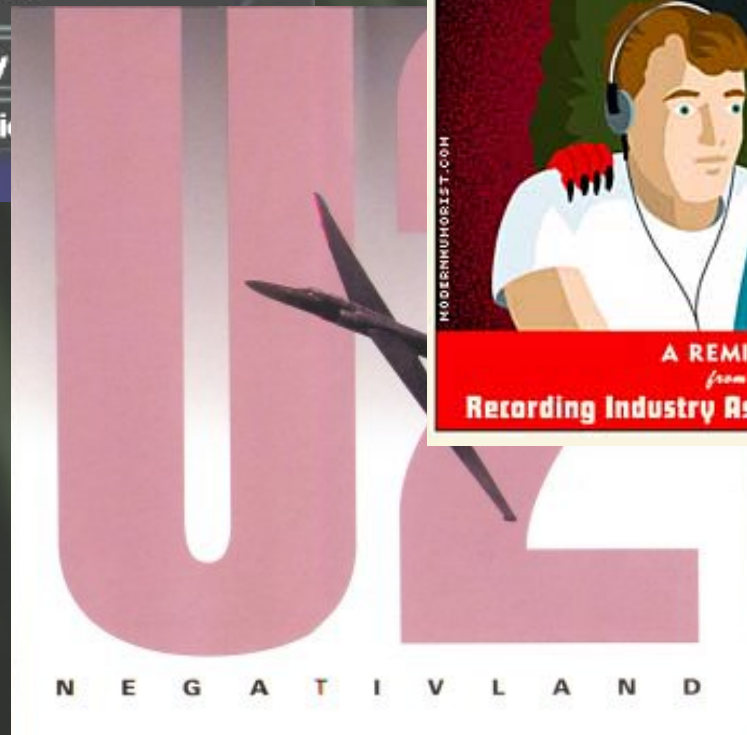


3. Recordings are  
promiscuous bastards





3. Recordings are promiscuous bastards



## 2) Mash-up & Remix:

The Art of Recombinant Rock and Roll



# MASH UP Your Bootz

www.mashupyourbootz.com



Mash-Ups  
Bootlegs  
Bastard Pop  
Remixes

## U5-Club

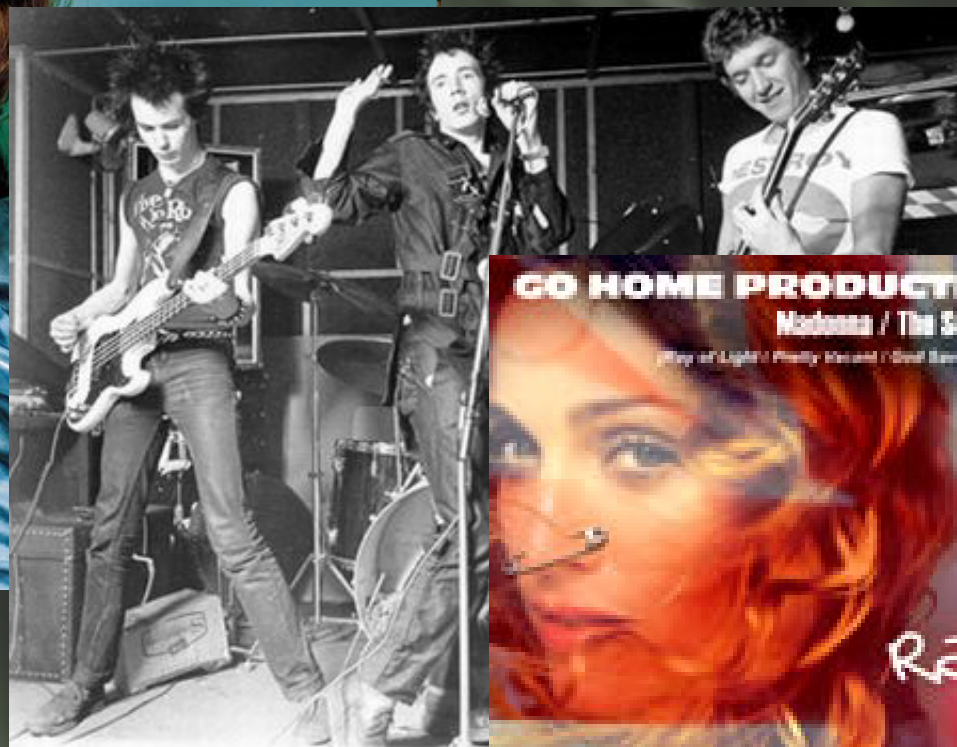
Frankfurter Tor 9 (U5, M10)  
U-Bhf Frankfurter Tor

## PARTYDATES

January  
February  
March  
April  
May

1) Mash-ups complicate and suspend common assumptions about origin and originality.







2) Mash-ups are exceedingly and unapologetically redundant



A black and white photograph of John Coltrane playing the saxophone. He is looking down at his instrument with a focused expression. The lighting is dramatic, highlighting his face and the keys of the saxophone. The background is dark and out of focus.

**BLUE TRAIN**

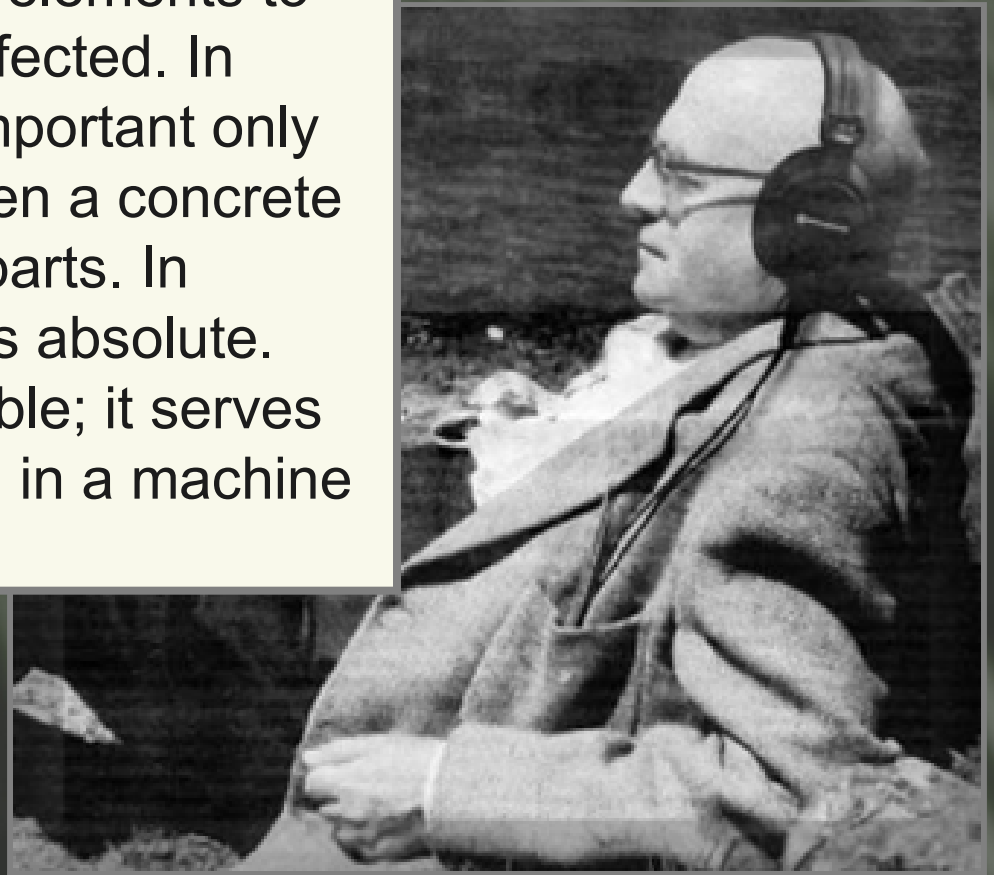
**john coltrane**

blue note 953261

The detail made available by recordings can increase our understanding and appreciation of the living thing (Brown, 2000).



The beginning of the chorus is replaceable by the beginning of innumerable other choruses. The interrelationship among the elements or the relationship of the elements to the whole would be unaffected. In Beethoven, position is important only in a living relation between a concrete totality and its concrete parts. In popular music, position is absolute. Every detail is substitutable; it serves its function only as a cog in a machine (Adorno, 1941).





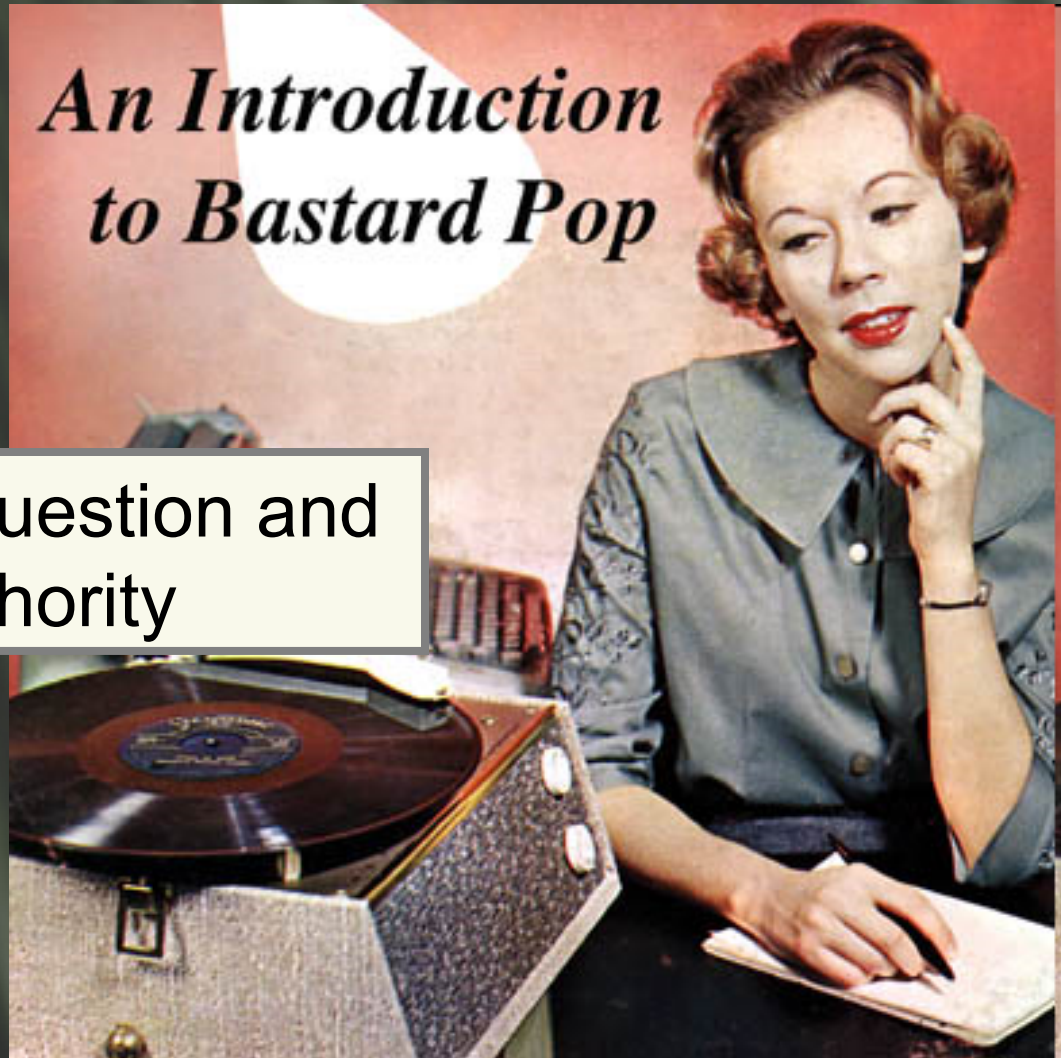
COHOMEPRODUCTIONS



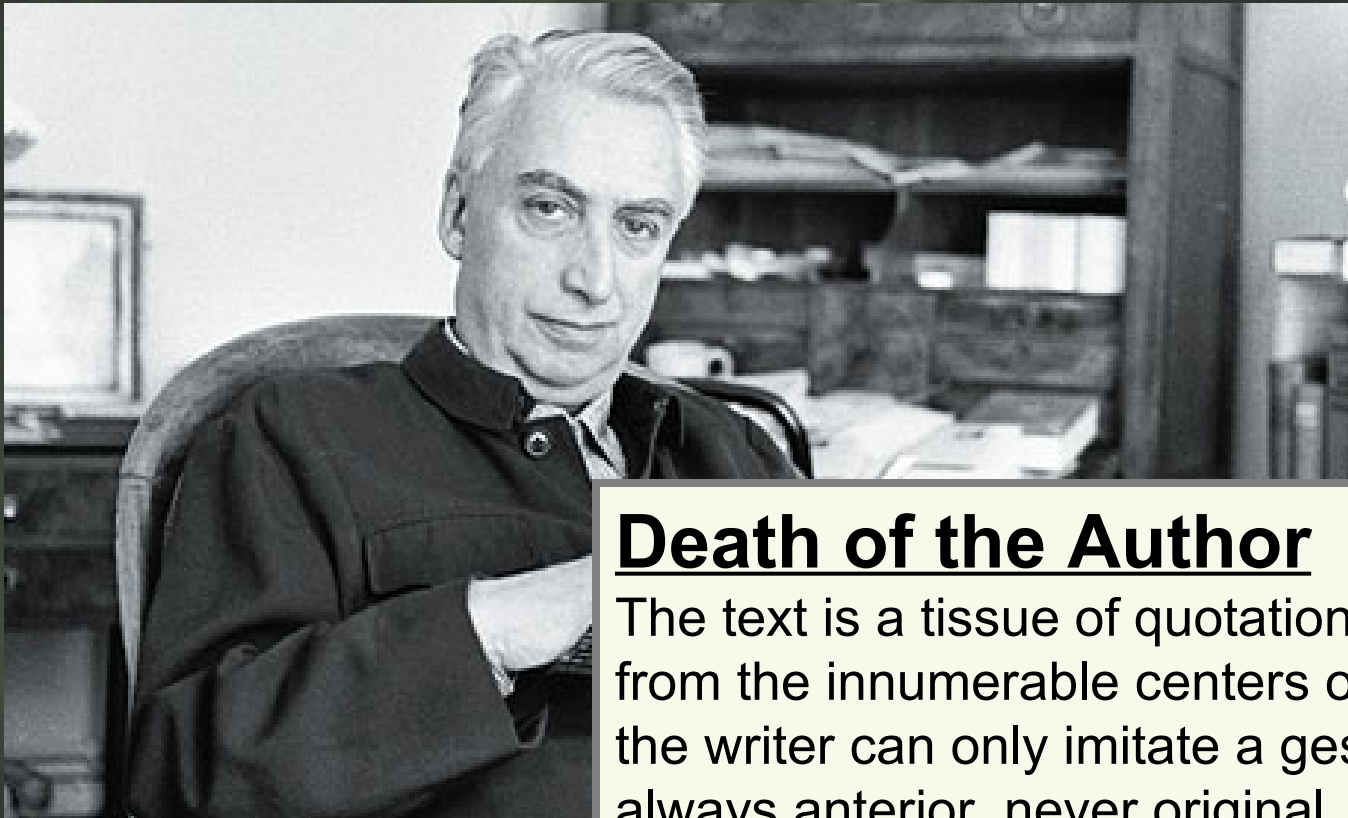
this was pop  
2002-2007

## *An Introduction to Bastard Pop*

3) Mash-ups question and  
undermine authority







## **Death of the Author**

The text is a tissue of quotations drawn from the innumerable centers of culture... the writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them" (Barthes, 1978).

You Don't Need a Sword  
to be a Pirate.

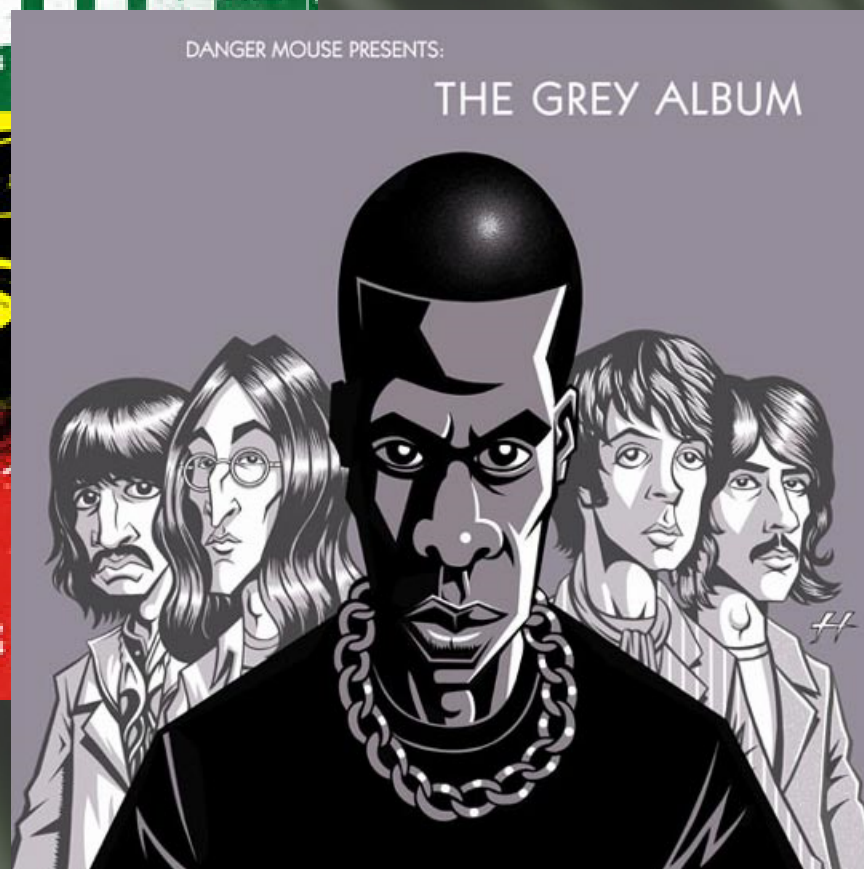


**Respect Copyright Laws.**

Visit [ww2.umflint.edu/piracy](http://ww2.umflint.edu/piracy) to learn how you can ensure that you're on the right side of the law.



**Muzik-Knightz.Co.Uk**  
The Anti-Piracy Division







- Originality
- Creativity
- Authenticity



- Derivation
- Plagiarism
- Inauthenticity
- Promiscuity
- Repetition







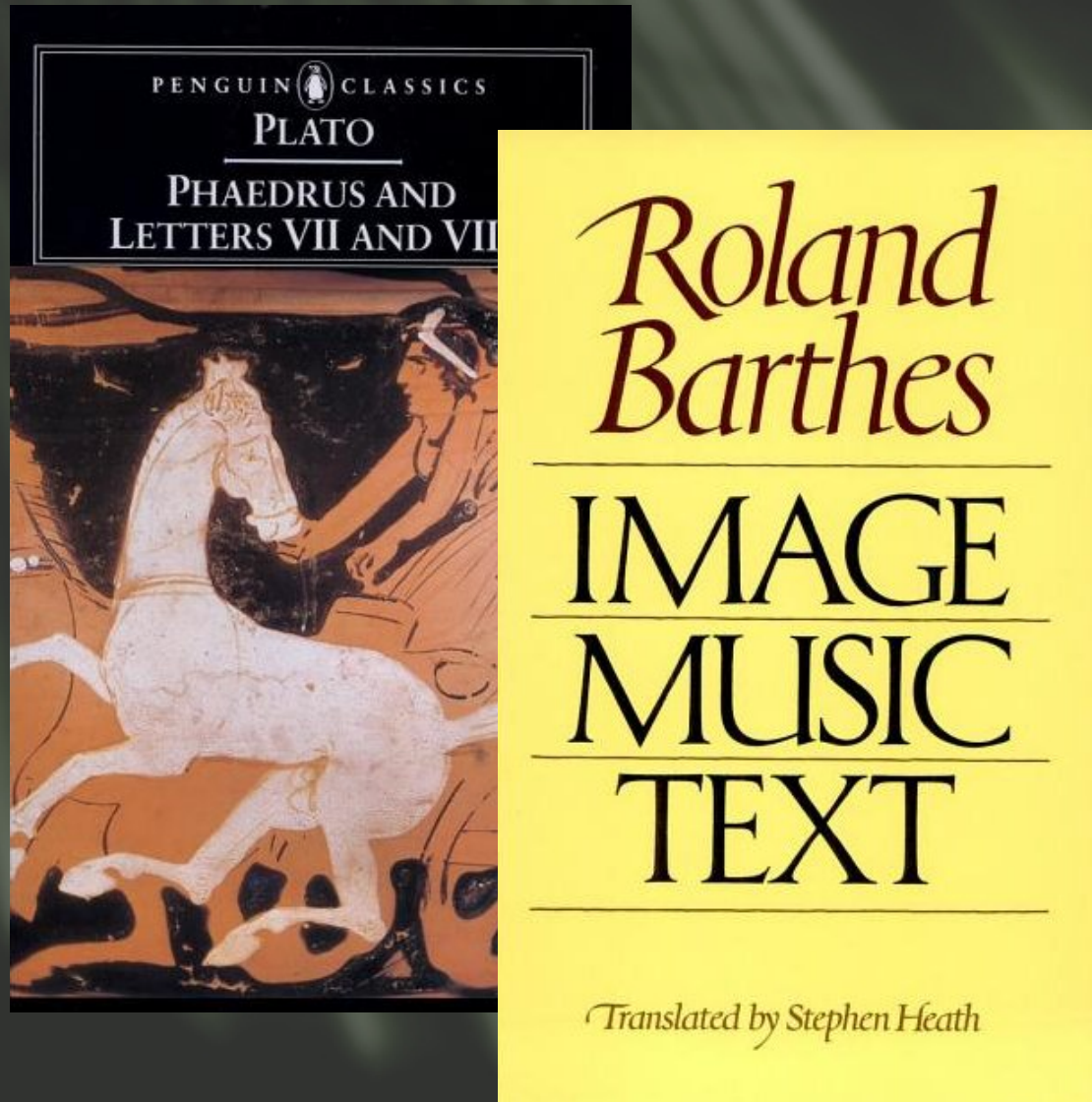
### 3) Applications

Incorporating Mashups in the Classroom

# 1. Teach the Debate



## 2. Give 'em Theory





### 3. Engage the Popular



# 4. Practice Makes Perfect



intro

back-  
ground

writing

courses

media

stuff

contact

Dr. David J. Gunkel (Ph.D.) is an award-winning educator and scholar, specializing in the study of information and communication technology (ICT). Formally educated in philosophy and media studies, his teaching and research synthesize the hype of high-technology with the rigor and insight of contemporary critical analysis. He is the author of over 35 scholarly articles, has published two influential books, lectured and delivered award winning papers throughout North and South America and Europe, is the managing editor of the *International Journal of Žižek Studies* and co-editor of the Indiana University Press series in Digital Game Studies. He currently holds the position of Professor in the Department of Communication at Northern Illinois University, and his teaching has been recognized with numerous awards, including NIU's Excellence in Undergraduate Teaching and the prestigious Presidential Teaching Professorship.



Site Information & System Requirements

SHARE



<http://gunkelweb.com>  
[dgunkel@niu.edu](mailto:dgunkel@niu.edu)