

References

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- ⁶ Peter Marsh, *The Horse-head Fiddle and the Cosmopolitan Reimagination of Tradition in Mongolia*. New York: Routledge, 2009. 54-67.
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- ⁸ Andrew Colwell, email correspondence, November 23, 2011.

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- ⁹ Sue Tuohy qtd. in Marsh, *The Horse-head Fiddle*, 13.
¹⁰ March, *The Horse-headed Fiddle*, 79.
¹¹ Erdenebat, Burnee, and Tungaa, personal interview.
¹² Ts. Enkhchimeg, personal interview, October 18, 2011.
¹³ Erdenebat, Burnee, and Tungaa, personal interview.
¹⁴ Erdenebat, Burnee, Tungaa, personal interview.
¹⁵ Pegg, *Mongolian Music*, 45.
¹⁶ Ibid, 47.
¹⁷ Ibid., 44.
¹⁸ B. Tsetsentsolmon, “On How the Horse-headed Fiddle (Morin Khuur) Became Monster-headed and Electric in the Age of Globalization,” Department of Social and Cultural Anthropology, National University of Mongolia, 2009.
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A Brief Explanation of Bonding Patterns in Carbon (Rice / Very)

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<Traversing_the_Tree/> (Kirilloff)

- ¹ “A Companion to Digital Humanities,” ed. Susan Schreibman, Ray Siemens, John Unsworth. Oxford: Blackwell, 2004. <http://www.digitalhumanities.org/companion/>
² To view multiple versions of *Songs of Innocence and Experience* go to “The William Blake Archive”: <http://www.blakearchive.org/blake/>

Also, to compare the different punctuation used in versions of *The Night* see: <http://www.gk.obdurodon.org/Blake.html>

³ XML was intended as a type of descriptive markup. For more information on the different types of markup, see: Coombs, James H., Allen H. Renear, and Steven J. DeRose. "Markup Systems and the Future of Scholarly Text Processing." Association for Computing Machinery. 30. November 1987.

⁴ This example is from my own research, "Exploring Speech in Russian Fairy Tales," which is documented at: <http://gk.obdurodon.org/projectLog.xhtml>

⁵ This idea can be tied into practice theory. For more information see: Scifleet, Paul and Susan P. Williams "Practice Theory and the Foundations of Digital Document Encoding." Association for Computing Machinery.

⁶ Often in XML tag names camel case is used. In creating tag names spaces cannot be used, so words are often joined.

⁷ See: <http://donne.obdurodon.org/poetry.html> This site contains a project under development by a student in the course, "Computation Methods in the Humanities" (ENGLIT 1610) at the University of Pittsburgh.

⁸ "SGML: The Reason Why and the First Published Hint." <http://www.sgmlsource.com/history/jasis.htm>. *Journal of the American Society for Information Science*. 48.7 (July 1997).

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¹⁰ Danielewski, Mark Z. *House of Leaves*. New York: Pantheon, 2000. 98-99, Print.

¹¹ For the source of this image see: <http://onjava.com/onjava/2001/02/08/dom.html>

¹² For more information see: <http://www.tei-c.org/release/doc/tei-p4-doc/html/SG.html>

¹³ Renear, Allen, Elli Mylonas, and David Durand, "Refining our Notion of What Text Is." Research in Humanities Computer, N. Ide and S. Hockey (eds.), 1996.

¹⁴ Lederer, Richard. *A Man of My Words: Reflections on the English Language*. New York: St. Martin's, 2003. 108. Print.

¹⁵ Ibid.

¹⁶ Derose, J. Stephen, David G. Durand, Elli Mylonas, and Allen H.

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Renear “What is Text, Really?” *Journal of Computing in Higher Education*. 1.2 (1990): 3-26.

¹⁷ Renear, Allen, Elli Mylonas, and David Durand, “Refining our Notion of What Text Is.”

¹⁸ Ibid.

¹⁹ Danielewski, *House of Leaves*.

²⁰ A few particularly strong examples of this are: *The Life and Opinions of Tristram Shandy* by Laurence Sterne, *The Prague Cemetery* by Umberto Eco, and *Spring and All* by William Carlos Williams.

²¹ For a discussion of previous text encoding approaches, see: Derose, J. Stephen, David G. Durand, Elli Mylonas, and Allen H. Renear “What is Text, Really?”

²² Renear, Allen, Elli Mylonas, and David Durand, “Refining our Notion of What Text Is.”

²³ Ramsay, Stephen. “On Building”: <http://lenz.unl.edu/papers/2011/01/11/on-building.html>

²⁴ For more information on CONCUR, see: <http://conferences.idealiance.org/extreme/html/2005/Witt01/EML2005Witt01.xml> and Renear, Allen, Elli Mylonas, and David Durand, “Refining our Notion of What Text Is.”

Rest Assured, We Can Save It All (Hanson)

¹ I would like to extend my sincerest thanks to Dr. Richard Oestreicher of the University of Pittsburgh History Department for providing me with the necessary guidance and criticism during the planning and writing of this paper, as well as Dr. Carleton Gholz of Northeastern University for his help in discussing all things related to Detroit’s music, history, and culture.

² Bangs, Lester. “James Taylor Marked for Death” in *Bangs, Psychotic Reactions and Carburetor Dung*, ed. Greil Marcus. New York: Alfred A. Knopf, 1987.

³ Anderson, Terry. *The Sixties* (New York: Pearson, 2012), 50.

⁴ *Creem*’s slogan

⁵ Marsh, Dave. “Will Success Spoil the Fruit?” *Creem*. 3 (May 1971), 33.

⁶ This is a reference to the song of the same name by The Mamas & The Pappas, a band who, though originally from New York, became closely identified with California’s Bay Area counter-culture in the

mid-to-late 1960s.

⁷ Marsh' term for the psychedelic counter-culture. See Marsh, "Will Success Spoil the Fruit?"

⁸ For a particularly relevant example of California idealism and counter-cultural values, see these values listed in SDS' Port Huron Statement. It should be noted that while there was a significant Michigan influence in Students for a Democratic Society, I am treating these students as part of the "intellectual town" demographic in the middle class counter-culture movement.

⁹ See Marsh, "Will Success Spoil the Fruit?"

¹⁰ Jefferson Airplane was known for inserting radical liner notes in albums. Also, see the lyrics to the song "Volunteers."

¹¹ Reference the U.C. Berkeley protests and Mario Savio's "Place your selves upon the gears" speech. See Anderson.

¹² See *Time* magazine. July 7, 1967.

¹³ Dave Marsh, Deday Larene, and Barry Kramer. "The Michigan Scene Today!" *Creem*. April 1970.

¹⁴ See footnote 1.

¹⁵ Here I am referring to the music of the MC5, who I discuss later in the paper.

¹⁶ To illustrate aesthetic and counter-cultural differences, contrast the following songs, all of which were released around roughly the same time: Mitchell's rendition of "Woodstock" and CSNY's "Almost Cut My Hair" with The MC5's "Kick Out the Jams" and The Stooges' "Raw Power."

¹⁷ This is perhaps one of the reasons that Bangs panned the MC5 in his audition letter for *Creem*. *Creem* entertained writings from its readers, and, particularly in the case of Bangs and writer/director Cameron Crowe, hired fans for writing positions.

¹⁸ From "The John Sinclair Papers" accessed online via the Bentley Historical Library, University of Michigan-Ann Arbor.

¹⁹ The Detroit Riots, as well as the events leading up to them, served as a shock to Detroit, as well as the U.S. as a whole. After the riots, Motown stars begin to inject a new-found sense of political and cultural critique and awareness into their music. Marvin Gaye's album *What's Going On* and The Supremes song "Love Child" serve as effective examples of this change. See the BBC 4 Documentary, "Motor City's Burning: Detroit from Motown to The Stooges." BBC 4, March 2010.

²⁰ "Tina Turner: Star's Cars" *Creem*. March, 1975.

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²¹ George Clinton is mentioned in the Star's Cars section of the October 1978 issue of *Creem*.

²² "Motor City's Burning: Detroit From Motown to The Stooges." BBC 4, March 2010.

²³ Kramer, 63.

²⁴ See "Motor City's Burning: Detroit From Motown to The Stooges."

²⁵ See artists like The Clash, Minor Threat, and The Dead Kennedys.