

Box Office: The Portuguese Cousin

3. “Prior to...cultural appropriation.” Roger Karshner, *The Music Machine: What Really Goes on in the Record Industry* (Los Angeles: Nash Publishing, 1971), p. 98; John C. Hajduk, *Music Wars: Money, Politics and Race in the Construction of Rock and Roll Culture, 1940-1960* (Lanham, Md: Lexington Books, 2018), p. 9-10, 14.

3-4. “For a brief moment...I might have to choose Elvis.” Hajduk, *Music Wars*, pp. xix, 134; Young quoted in Andrew Grant Jackson, *1973: Rock at the Crossroads* (NY: Thomas Dunne Books, 2019), p. 6.

4-5. “While it lasted...structure and roots.” Karshner, *The Music Machine*, pp. 20-21; Steve Chapple and Reebee Garofalo, *Rock ‘n’ Roll is Here to Pay: The History and Politics of the Music Industry* (Chicago: Nelson-Hall, 1977), pp. 185, 246, 250-251, 258; Hajduk, *Music Wars*, p. xi; Jackson, *1973*, p. 101; Clay Risen, “Dino Danelli, Drummer Who Drove the Rascals, Is Dead at 78,” *The New York Times*, December 17, 2022.

5-6. “Rock and roll...appealed to the same electorate.” Chapple and Garofalo, *Rock ‘n’ Roll is Here to Pay*, p. 218; Jackson, *1973*, p. 331.

6-7. “Music and dance...Michael Bertrand puts it.” Simon Frith, *Performing Rites: On the Value of Popular Music* (Cambridge: Harvard University Press, 1996), pp. 126-127, 130-131, 141, 144; Michael T. Bertrand, *Race, Rock, and Elvis* (Urbana: University of Illinois Press, 2000), p. 196.

7. “Music shapes...can also alienate and divide us.” Dewar MacLeod, *Making the Scene in the Garden State: Popular Music in New Jersey from Edison to Springsteen and Beyond* (New Brunswick, NJ: Rutgers University Press, 2020), p. 9.