

# NOTES

## INTRODUCTION

1. Bill Gleeson, "How much is the Beatles legacy worth?" *Liverpool Daily Post*, June 27, 2007.
2. The chronicles are Barry Miles' *The Beatles Diary* (London: Omnibus, 2001) and Mark Lewisohn's *The Beatles Day by Day*; Lewisohn's *The Beatles: 25 Years in the Life* (London: Sidgwick and Jackson, 1987) covers the band from 1962 to 1987. The encyclopedias are Bill Harry's *The Ultimate Beatles Encyclopedia* and multivolume treatments of their performing and recording careers edited by Neville Stannard and John C. Winn. Ray Coleman's two-volume biography of John Lennon from 1984 is the most exhaustive; for a less flattering view of Lennon see Albert Goldman's *The Lives of John Lennon*. Barry Miles' *Paul McCartney: Many Years from Now* was written with its subject's cooperation; see also Coleman's *McCartney: Yesterday and Today* (London: Boxtree, 1996). Alan Clayson's *George Harrison: The Quiet One* (London: Sanctuary, 1989) is the standard biography; more recently Marc Shapiro in *Behind Sad Eyes* (London: St. Martin's Griffin, 2003) and Joshua Greene in *Here Comes the Sun: The Mystical Journey of George Harrison* (Hoboken, New Jersey: Wiley, 2006) have chronicled the Beatles' final years. Alan Clayson is also the author of *Ringo Starr: A Life* (London: Sanctuary, 2005).
3. Churchill's first use of the phrase was in his "Sinews of Peace" address at Westminster College in Fulton, Missouri, March 5, 1946. That speech, in which Churchill popularized the phrase "iron curtain" to describe post-World War II division of Europe between Eastern and Western spheres of influence, also called on English-speaking peoples to maintain "fraternal ties." "Neither the sure prevention of war, nor the continuous rise of world organization will be gained without what I have called the fraternal association of the English-speaking peoples... a special relationship between the British Commonwealth and Empire and the United States." See Churchill, *Never Give In*, 417-418.
4. *Newsweek*, February 24, 1964, 55.
5. Braun, 137.
6. *The Beatles Anthology I*, Apple, CDP 7243 8 34445 2 6, 1995.

7. "The Beatles Anthology 3," ABC television, November 23, 1995.
8. Wilde, "The Decay of Lying," in Adams and Searle, 715.
9. For an overview of the ways in which the "cognitive revolution" in neuroscience impacts prevailing paradigms of cultural and linguistic activity, see Mary Thomas Crane and Alan Richardson, "Literary Studies and Cognitive Science: Toward a New Interdisciplinarity," *Mosaic* 32:2 (1999), 123–140. Patrick Colm Hogan's *Cognitive Science, Literature, and the Arts* (London: Routledge, 2003) introduces (in layman's terms) the research technology, and provides an excellent overview of how cognitive science affords new opportunities for understanding the physical bases of artistic experience. See also Hogan's articles "Literary Universals," *Poetics Today* 18:2 (1997), 223–249 and "The Possibility of Aesthetics," *British Journal of Aesthetics* 34:4 (1994), 337–349. For Internet resources and bibliographies, see Alan Richardson's Web site Literature, Cognition, and the Arts ([www2.bc.edu/~richarad/lcb](http://www2.bc.edu/~richarad/lcb)) and The Literary Universals Project (<http://litup.unipa.it/docs/index.htm>).
10. Norman, 35.
11. *Beatles Anthology*, 14.
12. Spitz, 48.
13. Abrams, 14.
14. Mellers, 23.
15. Mellers, 23.
16. Hobbes, 221.
17. Rousseau, 146–155.
18. Orwell, *Inside the Whale*, 2707.

## CHAPTER 1 THE TRANSATLANTIC ROOTS OF ROCK ROMANTICISM

1. *Beatles Anthology*, 12.
2. *Beatles Anthology*, 11.
3. *Beatles Anthology*, 11–12.
4. *Beatles Anthology*, 11.
5. Quoted in Kevin Howlett's liner notes to *The Beatles Live at the BBC*, Capitol B000007MVD.
6. *Beatles Anthology*, 12.
7. Wordsworth, *Poetical Works*, 791.
8. Wordsworth, *Poetical Works*, 791.
9. For *Yarrow Revisited, and Other Poems* in 1835, Wordsworth wrote a postscript in which he laid out his views on poverty relief, trade unionism, and the state of English religion. See *Poetical Works*, 817–825.
10. Wordsworth, *Poetical Works*, 791.
11. Wordsworth, ed. Gill, 656.
12. Wordsworth, ed. Gill, 654.
13. Wordsworth, ed. Gill, 656.

14. Between 1768 and 1769, Thomas Chatterton (1752–1770) published a series of purportedly antique manuscripts written by a fifteenth-century English monk named Thomas Rowley. The Rowley materials, which included contrived historical chronicles, lyric poems, and dramas, earned Chatterton a brief renown, and he resolved to make a living as a professional writer. But his plans for a literary career foundered on the realities of the London publishing world of the late 1760s, and on August 25, 1770, Chatterton was found dead in a garret, surrounded by scraps of paper and an empty arsenic bottle. Though his death may have been accidental (arsenic was sometimes used to cure gonorrhoea), Chatterton served as a powerful symbol of the self-sacrificing artist for later English romantic poets. Coleridge wrote a “Monody on the Death of Chatterton”; Wordsworth called him “the marvellous boy” in “Resolution and Independence”; and Chatterton appears in “Adonais,” Shelley’s elegy for Keats. It was Keats himself, though, who fell most under the spell of Chatterton’s image as an untutored genius: Keats dedicated *Endymion*, the long narrative poem he wrote in 1815–1816 as a “trial of my powers,” to Chatterton. See Keats, *Letters*, 27.
15. Macpherson, *Ossian*, 1:89.
16. Wordsworth, *Poetical Works*, 798.
17. See Robert Mayo, “The Contemporaneity of *Lyrical Ballads*,” *PMLA* 69:3 (June, 1954), 486–522; Mary Jacobus, *Tradition and Experiment in Lyrical Ballads* (New York: Oxford University Press, 1976); Nicholas Roe, *Wordsworth and Coleridge: The Radical Years* (New York: Oxford University Press, 1988). For a more focused discussion of the stylistic similarities between Wordsworth’s poetry and traditional ballads, see Stephen Parrish, *The Art of the Lyrical Ballads*, especially 121–125 and 173–177; and Paul Sheats, *The Making of Wordsworth’s Poetry* (Cambridge, Mass: Harvard, 1973), 184–187. For the history and evolution of high-cultural ballad imitations by canonical poets, see Malcolm G. Laws, Jr., *The English Literary Ballad* (Carbondale, Ill: Southern Illinois University Press, 1971).
18. Quoted in Child, 1:xi.
19. Quoted in Wordsworth and Coleridge, 246.
20. Wilentz and Marcus (p. 7) reproduce an early nineteenth-century broadside of “Barbara Allen’s Cruelty.” For the history of broadside ballad publication in England, see Hyder Rollins, “The Black-Letter Broadside Ballad,” *PMLA* 34:2 (1919), 258–339.
21. Ambrose Philips’ *A Collection of Old Ballads* came out between 1723 and 1725 and Allen Ramsay’s *The Ever Green* and *The Tea-Table Miscellany* both appeared in 1724.
22. Quoted in Wilentz and Marcus, 9.
23. Addison, 4:237.
24. Quoted in Stewart, 140.

25. Wordsworth, ed. Gill, 606.
26. Wordsworth, ed. Gill, 612.
27. Parrish, 85.
28. Wordsworth, ed. Gill, 650.
29. Wordsworth, ed. Gill, 653.
30. Wordsworth, ed. Gill, 654.
31. Wordsworth, ed. Gill, 655. Wordsworth was middle aged when he made this statement, but there is little reason to doubt that as an adolescent, he was as caught up in the Ossianic craze as any of his contemporaries. A volume of *Ossian* was in his library when he died, and one of a series of poems he wrote after a tour of the Scottish highlands in 1833 is titled "Written in a Blank Leaf of MacPherson's *Ossian*."
32. Lunsford (1882–1973), who called himself "The Minstrel of the Appalachians," was born in South Turkey Creek, near Leicester, North Carolina. The composer of the hillbilly standard "Old Mountain Dew," Lunsford also collected Anglo-American ballads, and claimed that he knew more than three thousand folk songs. In 1949, Lunsford spent a month in Washington D.C., recording some 325 songs for the Library of Congress. Lunsford sings "Bonny George Campbell" on *Ballads, Banjo Tunes, and Sacred Songs of Western North Carolina*, Smithsonian/Folkways SF 40082.
33. Wordsworth, *Poetical Works*, 112.
34. Fischer, 654.
35. Fischer, 652.
36. Child, 1:xxv.
37. Child, 1:xxvii–xxviii.
38. The Carters recorded "Single Girl, Married Girl" several times between 1928 and 1943. The original Victor recording can be heard on *The Anthology of American Folk Music*, ed. Harry Smith (Smithsonian Folkways 40090 / A 28750).
39. Zwonitzer and Hirschberg, 25. This was Maybelle Carter's signature style, and is still known in country music as the "Carter Scratch." The crisp electric-guitar bass notes on Johnny Cash's recordings of the 1960s—especially in "Folsom Prison Blues," "I Walk the Line," and "Orange Blossom Special"—were derived from the Carter Scratch. Cash met Maybelle Carter, then touring as the Carter Family with her daughters Anita, June, and Helen, shortly after breaking into the music business in the 1950s, and in 1968 became Maybelle's son-in-law when he married June.
40. Dylan, 165.
41. Carter, 32.
42. Wordsworth, *Poetical Works*, 79–80.
43. Quoted in David Perkins, 463, 467.
44. Bromwich, 7.

45. Wordsworth, *Poetical Works*, 791.
46. Wordsworth, *Poetical Works*, 791.
47. Wordsworth, *Poetical Works*, 791.
48. Letter to Charles James Fox, January 14, 1801, quoted in Christopher Wordsworth, *Memoirs of William Wordsworth*, 2:170.
49. Wordsworth, *Poetical Works*, 295.
50. For a history of the intersection between educated and uneducated poets in the Romantic era, see Annette Wheeler Cafarelli, "The Romantic 'Peasant' Poets and their Patrons," *The Wordsworth Circle* 26 (1995), 77–87. See also Scott McEathron, "Wordsworth, *Lyrical Ballads*, and the Problem of Peasant Poetry," *Nineteenth-Century Literature* 54:1 (June, 1999), 1–26.
51. Carlyle, 1:265.
52. Carlyle, 1:265.
53. Wordsworth, *Poetical Works*, 699.
54. Wordsworth, *Poetical Works*, 129.
55. Wordsworth, *Poetical Works*, 299.
56. Carlyle, 1:283.
57. See Russell Noyes, "Wordsworth and Burns," *PMLA* 59:3 (September 1944), 813–832 for a comprehensive survey of Wordsworth's borrowings from Burns.
58. Burns, *Life and Work*, 2:402.
59. Wordsworth, *Poetical Works*, 794.
60. Wordsworth, *Poetical Works*, 794.
61. Wordsworth, *Poetical Works*, 794.
62. Burns, *Letters*, 1:106.
63. Quoted in McIntyre, 230.
64. Quoted in McIntyre, 106.
65. Burns, *The Merry Muses of Caledonia*, 77. This book reprints more than a hundred of Burns's bawdy songs—most of which he wrote but some of which he collected—and was published privately within three or four years of his death; Burns's name, however, was not definitively associated with the collection until the 1890s.
66. Bold, 121–122.
67. Wilentz and Marcus, 296–297.
68. Koon, 56.
69. Koon, 79.
70. "Crime in the United States," FBI Uniform Crime Reports, [http://www.fbi.gov/ucr/05cius/data/table\\_04.html](http://www.fbi.gov/ucr/05cius/data/table_04.html) accessed on January 28, 2008.
71. Fischer, 681.
72. Dylan, 96.
73. Dylan, 96.
74. Tim de Lisle, "Who Held a Gun to Leonard Cohen's Head?" *The Guardian Unlimited*, September 17, 2004, <http://arts.guardian>.

- co.uk/fridayreview/story/0,1305765,00.html accessed on January 28, 2008.
75. Cash and Carr, 123.
  76. Cash and Carr, 208–209.
  77. Norman, 175.
  78. *Beatles Anthology*, 176.
  79. *Beatles Anthology*, 158.
  80. FitzGibbon, 65.
  81. *Beatles Anthology*, 98.
  82. Spitz, 686.
  83. *Beatles Anthology*, 142–143.
  84. Dowson, 28.
  85. Dowson, 2.

## CHAPTER 2 THE NOWHERE MAN AND MOTHER NATURE'S SON: COLERIDGE/LENNON- WORDSWORTH/MCCARTNEY AND THE PRODUCTIVITY OF RESENTMENT

1. Norman, 45.
2. Pseudo-Longinus, *On the Sublime*, in Adams and Searle, 103.
3. Pope, *An Essay on Criticism*, in Adams and Searle, 556.
4. Bloom, *A Map of Misreading*, 23.
5. Milton, 210.
6. Shelley, *Preface to Prometheus Unbound*, in *Selected Poetry and Prose*, ed. Cameron, 300.
7. Milton, 344.
8. Wordsworth, *Poetical Works*, 5.
9. *Wordsworth*, ed. Gill, 591.
10. *Wordsworth*, ed. Gill, 790.
11. *Wordsworth*, ed. Gill, 792.
12. *Wordsworth*, ed. Gill, 790.
13. *Wordsworth*, ed. Gill, 793–794.
14. Mellers, 33–34.
15. *Wordsworth*, ed. Gill, 791.
16. *Wordsworth*, ed. Gill, 791.
17. Miles, 588.
18. Coleridge, *Letters*, 1:260.
19. *The Life of John Sterling*, in Carlyle, 13:54.
20. Thompson and Gutman, 74.
21. Quoted in Miles, 563.
22. Coleridge, “Dejection: An Ode,” in *Poetry and Prose*, ed. Baker, 107.
23. Coleridge, *Poetry and Prose*, 64.
24. Wordsworth, *Poetical Works*, 311.

25. Wordsworth, *Poetical Works*, 91.
26. Coleridge, *Poetry and Prose*, 75.
27. Wordsworth, *Poetical Works*, 92.
28. Coleridge, *Poetry and Prose*, 75.
29. Coleridge, *Biographia Literaria*, 168.
30. In Chapter 14 of *Biographia Literaria*, Coleridge claimed sole authorship of "The Ancient Mariner." *The Poems of Samuel Taylor Coleridge*, ed. D. and S. Coleridge (1852), tells a slightly different story, however. A reprinted letter from the Rev. Alexander Dyce to Hartley Coleridge tells of meeting Wordsworth, who stated that "The Ancient Mariner' was founded on a strange dream, which a friend of Coleridge had, who fancied he saw a skeleton ship, with figures in it. We had both determined to write some poetry for a monthly magazine, the profits of which were to defray the expenses of a little excursion we were to make together. 'The Ancient Mariner' was intended for this periodical, but was too long. I had very little share in the composition of it, for I soon found that the style of Coleridge and myself would not assimilate. Besides the lines (in the fourth part),
 

'And thou art long, and lank, and brown,  
As is the ribbed sea-sand,'

 I wrote the stanza (in the first part),
 

'He holds him with his glittering eye—  
The wedding guest stood still,  
And listens like a three-years' child:  
The Mariner hath his will,'

 and four or five lines more in different parts of the poem, which I could not now point out. The idea of 'shooting an albatross' was mine; for I had been reading Shelvlocke's *Voyages*, which probably Coleridge never saw. I also suggested the reanimation of the dead bodies, to work the ship."
31. Wordsworth and Coleridge, *Lyrical Ballads*, 39.
32. Wordsworth, *Early Letters*, 226–227.
33. Quoted in Gill, 187.
34. Wordsworth, *Poetical Works*, 82.
35. Gill, 143.
36. Coleridge, *Complete Letters*, 1:698.
37. Quoted in Fruman, 328–329.
38. Quoted in Fruman, 329.
39. Coleridge, *The Major Works*, 125–126.
40. De Quincey, 190.
41. Miles, 562–563.
42. Quoted in Doughty, 337.
43. Gill, 288.
44. Coleridge, *Notebooks*, 3:4006.

### CHAPTER 3    GEORGE HARRISON AND BYRONIC IN-BETWEEN-NESS

1. Tolstoy, 2.
2. Hazlitt, 11:69.
3. Pattison, 30.
4. *Beatles Anthology*, 353.
5. In *Biographia Literaria*, Coleridge recounted how a government shadow commissioned to listen in on the conversations of the two poets reported to his superiors that he thought his quarry were on to him: they kept repeating, he said, the phrase “spy nosy.” The actual subject of discussion was the philosopher Spinoza. See p. 106.
6. See Douglas, especially 443–445 and 447–449.
7. Keats, *Letters*, 101.
8. Shelley, *Complete Works*, 1:206.
9. Byron, *Complete Poetical Works*, 1:236.
10. Byron, *Don Juan*, “Dedication,” stanza 4, lines 2–8.
11. Byron, *Don Juan*, “Dedication,” stanza 3, lines 5–8.
12. Berlin, 122.
13. Berlin, 131.
14. Wordsworth, *Poetical Works*, 203.
15. Wordsworth, *Poetical Works*, 191.
16. Johnson, *Rasselas*, in *Works*, 16:43–44.
17. Wordsworth, *Poetical Works*, 796.
18. Wordsworth, *Poetical Works*, 96.
19. Wordsworth, *Poetical Works*, 282.
20. Wordsworth, *Poetical Works*, 83.
21. Coleridge, *Complete Poetical Works*, 1:264–265.
22. Coleridge, *Complete Poetical Works*, 1:367.
23. Booth, 386.
24. Booth, 387.
25. Keats, *Poems*, 370–371.
26. Shelley, *Complete Works*, 3:207.
27. Byron, *Complete Poetical Works*, 2:88.
28. Shelley, *Complete Works*, 4:89.
29. Canto III, stanza 114.
30. Byron, *Complete Poetical Works*, 4:63–64.
31. Marchand, 193–194.
32. *Newsweek*, February 24, 1964, 54.
33. *Newsweek*, February 24, 1964, 54.
34. Babbitt, 307.
35. MacCarthy, xi.
36. Quoted in MacCarthy, x.
37. MacCarthy, 557.
38. MacCarthy, 565.
39. Quoted in Marchand, 118.



40. Harry, 91.
41. Harry, 91.
42. Harry, 396.
43. Spitz, 299.
44. See plate 23 of MacCarthy's *Byron: Life and Legend*.
45. *Beatles Anthology*, 27.
46. *Beatles Anthology*, 340.
47. Spitz, 640.
48. Marchand, 120.
49. In "To a Young Ass" (1794), Coleridge had used the sight of a tethered donkey as the impetus for a disquisition on unearned oppression.
50. Harrison, 94.
51. Harrison, 120.
52. David Perkins, 858.
53. *Beatles Anthology*, 263.
54. Elwin, 139.
55. Elwin, 270–271.
56. Marchand, 97.

#### CHAPTER 4 RINGO STARR AND THE ANXIETY OF ROMANTIC CHILDHOOD

1. Leach, 81.
2. Stark, 117.
3. Orwell, *Collected Essays, Journalism and Letters*, 4:45.
4. Obituary of Stanley Unwin, BBC News Online, January 14, 2002 [http://news.bbc.co.uk/1/hi/entertainment/tv\\_and\\_radio/1759706.stm](http://news.bbc.co.uk/1/hi/entertainment/tv_and_radio/1759706.stm) accessed on September 19, 2007.
5. Lennon, back cover.
6. John Lennon, Review of *The Goon Show Scripts*, *New York Times*, September 30, 1973.
7. *Beatles Anthology*, 176.
8. *Beatles Anthology*, 134.
9. Lamb, 368.
10. Bloom, Introduction to *Modern Critical Interpretations: Songs of Innocence and Experience*, 2–3.
11. Gleckner, 84.
12. McLane, 428–429.
13. Blake, 7.
14. Blake, 8.
15. Blake, 10.
16. Blake, 11, 14.
17. Wordsworth, *Poetical Works*, 355.
18. Wordsworth, *Poetical Works*, 128.

19. Wordsworth, *Poetical Works*, 92.
20. Wordsworth, *Poetical Works*, 129.
21. Wordsworth, *Poetical Works*, 210.
22. Wordsworth, *Poetical Works*, 211.
23. Vander Weele, 6.
24. Cohen, 106.
25. Cohen, 114.
26. Cohen, 108.
27. Cohen, 107.
28. Quoted in Cohen, 105.
29. Carroll, 331.
30. Carroll, 7.
31. Carroll, 7.
32. Carroll, 16.
33. Carroll, 140–144.
34. Carroll, 48–49.
35. See Ginsberg, *Spontaneous Mind*, 36–37.
36. With the accompaniment of a pianist and percussionist, Ginsberg sang versions of all of Blake's *Songs of Innocence and Experience* in December, 1969. They can be heard at <http://writing.upenn.edu/pennsound/x/Ginsberg-Blake.html>.
37. Blake, 188.
38. Ginsberg, *Howl*, 9.
39. Blake, 205.
40. Blake, 205.
41. Holquist, 146–147.
42. Miles, 312.
43. Spitz, 596.
44. Spitz, 596–597.
45. *Beatles Anthology*, 72.
46. *Beatles Anthology*, 71.
47. Miles, 287.
48. Miles, 287.
49. *Beatles Anthology*, 311.
50. *Beatles Anthology*, 312.
51. *Beatles Anthology*, 351.

## CHAPTER 5 “WHAT MATTERS IS THE SYSTEM!” THE DISAPPEARANCE OF GOD AND THE RISE OF CONSPIRACY THEORIZING

1. Goldman, 14.
2. This theory, which has been widely circulated on the Internet, was first propounded by “Ru Mills,” a pseudonym derived from “Rumor Mills,” in an article titled “Whoever Controls Princess

- Diana Controls the World.” See <http://www.freedomdomain.com/assassinations/diana01.html>.
3. See <http://www.paranoiomagazine.com>.
  4. See <http://www.lennonmurdertruth.com>.
  5. Transcript of interview with Anna Hipsley, May 1, 2005, ABC National Radio (Australia), <http://www.abc.net.au/rn/talks/bbing/stories/s135959701.htm>.
  6. Spark, “Conspiracy Thinking and Conspiracy Studying,” paragraph 1.
  7. See Spitz, 855–856 and 861. Chapter five of Devin McKinney’s *Magic Circles* examines the Paul-is-dead hoax in illustration of how the Beatles became the nexus of a widely shared cultural desire to explain death and the end of the universe through myth. See especially 260–261 and 277–279.
  8. Gans, 95.
  9. Hillis-Miller, 1–2.
  10. Hillis-Miller, 6.
  11. In Adams and Searle, *Critical Theory since Plato*, 692.
  12. “The Menace of Beatlism,” reprinted in Thompson and Gutman, 41.
  13. Reprinted in White, *Pop Culture in America*, 223–224. Dempsey’s article was one of many that appeared during the first flush of worldwide Beatlemania in the winter and spring of 1964. See also the London *Times*, May 28, 1964, and Dr. Joyce Brothers’ syndicated newspaper column, February 12, 1964, reprinted in Braun, 112–114. On the morning after the Beatles’ first appearance on the “Ed Sullivan Show,” the *New York Times* ran three front-page articles analyzing the Beatles from three points of view: “publicitywise,” “moneywise,” and “peoplewise.”
  14. Reprinted in Thompson and Gutman, 72.
  15. Lewisohn, 212.
  16. *Los Angeles Times*, August 27, 1966.
  17. *Beatles Anthology*, 226.
  18. Schonfield, 187. Further references to *The Passover Plot* will appear parenthetically in the text.
  19. John Lennon obituary, *Boston Globe*, December 12, 1980.
  20. “The Beatles Anthology 3,” ABC television, November 23, 1995.
  21. *Beatles Anthology*, 143.
  22. Spitz, 616.
  23. *Beatles Anthology*, 241.
  24. *Beatles Anthology*, 248.
  25. For the history of both the rumor and its pop culture afterlife, see Andru Reeve, *Turn Me On, Dead Man: The Beatles and the “Paul is Dead” Hoax*. R. Gary Patterson’s *The Walrus Was Paul: The Great Beatle Death Clues* presents the “evidence” for the death in greatest detail.
  26. Rogers, 15.

27. *Beatles Anthology*, 226.
28. Abrams, 292–293.
29. Spitz, 763.

## EPILOGUE

1. McNay, 196.
2. “Acheson Draws Fleet Street Fire,” *Washington Post*, December 7, 1962.
3. Yergin, 495.
4. Barbara Ward, “A Briton Explains Insularity,” *New York Times*, February 15, 1953.
5. Tate Online, “Kitchen Sink Art,” <http://www.tate.org.uk/collections/glossary/definition.jsp?entryid=149> accessed on June 22, 2007.
6. Bosley Crowther, “‘Darling’ is Selfish, Fickle, Ambitious,” *New York Times*, August 4, 1965.
7. II, i, lines 40–50.
8. Lowell, 2:64–65.
9. Reynolds, 32.
10. Quoted in Reynolds, 38.
11. Reynolds, xxiii.
12. *Instructions for American Servicemen*, 6.
13. Reynolds, 326.
14. Townsend, 107.
15. “Twelve O’clock,” *New York Times*, July 24, 1940.
16. Reynolds, 438.
17. Jack Gould, “TV: Movie Invasion from Britain,” *New York Times*, November 2, 1955.
18. Gwen Morgan, “Kenneth More—Britain’s Best,” *Chicago Tribune*, July 14, 1957.
19. “British Invasion: Small Cars for the Auto-Rich U.S.,” *New York Times*, January 24, 1958.
20. Safonov, 46–47.
21. Safonov, 49.
22. Safonov, 50.
23. Safonov, 50.
24. “Arts Briefing,” *New York Times*, May 27, 2003.
25. “Beatles Brought Down Communists,” BBC News Online, March 21, 2003, <http://news.bbc.co.uk/2/hi/entertainment/1235862.stm> accessed on September 22, 2007.
26. Ryback, 233.
27. Havel, 154–155.
28. See the official Czech government tourism site, <http://www.prague.net/john-lennon-wall>, for the history, location, and photos of the John Lennon wall in Prague.
29. Harry, 372.

30. Giuliano and Devi, 307.
31. Quoted in Harry, 268. In October 1995, Ginsberg recited his poem "The Ballad of the American Skeletons" at the Albert Hall in London, accompanied by Paul McCartney on electric guitar.
32. [http://www.mirage.com/nightlife/entertainment\\_nightlife\\_revolution.aspx](http://www.mirage.com/nightlife/entertainment_nightlife_revolution.aspx) accessed on September 29, 2007.
33. Hazlitt, 12:128–129. See also Patrick Story, "Hazlitt's Definition of the Spirit of the Age," *The Wordsworth Circle* 6 (1975), 97–108.
34. Hazlitt, 11:87.
35. Hazlitt, 11:81.
36. Abrams, 68.
37. Applebaum, iii.
38. Lawall, 651.
39. *Beatles Anthology*, 356.
40. *Beatles Anthology*, 356.
41. *Beatles Anthology*, 356.
42. *Beatles Anthology*, 356.
43. Shelley, 6:201.
44. See Spitz, 3–12, for a vivid re-creation of the Litherland Town Hall concert, the performance in which, he writes, they became the Beatles.
45. Miles, 558.

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