
Shane Homan

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Editors' introduction

Welcome to this issue of *Popular Music History* that is emblematic of major changes at the journal through deeply sad circumstances due to the passing of long-time editor Dave Laing. Dave will be missed within popular music studies communities for many reasons, and has rightly been regarded as a mentor to many current academics within and beyond his homeland in the UK. His contributions to music policy, industry and history scholarship were consistent and outstanding, displaying an awareness of the importance of always placing academic debates within broader social contexts. Dave's formidable intellect in these areas was always driven by a passionate fandom. Of equal importance, Dave's legendary ability to share a pint and ideas is also a central reason why he will be missed, particularly within the International Association for the Study of Popular Music (IASPM) network and at related conferences. In this issue, Adam Behr and Martin Cloonan provide insight into Dave's broader legacy as a researcher, and as a person that encouraged many others. In our new roles as editors, we hope to do justice to Dave's stewardship and enthusiasm.

This issue also sees Andy Linehan step down in his role as Reviews Editor; many thanks to Andy for amazing work over a number of years, and for his assistance in this transition phase. His expertise and vast knowledge of pop history has been a significant asset to the journal. We welcome Dr Sarah Raine, from Birmingham City University, into this role, and encourage anyone who has a book they wish to see reviewed in the journal, or who would like to undertake reviewing, to contact her (sarah.raine@bcu.ac.uk).

This issue provides considerable focus upon histories of progressive rock, a genre that is undertaking something of a renaissance in scholarship in the past few years. Canadian band Rush (1968–2018) is explored in two articles. Andy Bennett offers a re-assessment of the *Signals* album, arguing that it provided the band with critical and creative renewal at a key point of their career, placing the album within wider industry currents, including, perversely, 1980s shifts to pop. In arguing for Rush to now be considered as a heritage act, Bennett points to the band's commemorative tours in the 2000s, where their 'classic' concept albums confirm

their Rock and Roll Hall of Fame status. In contrast, Lee Grant Barron examines the band's later works, particularly *Clockwork Angels* in 2012, for a consistent philosophical position within the band's lyrics and conceptual frames. Tracing the controversial influences of Ayn Rand and Martin Heidegger, Barron argues that drummer/lyricist Neil Peart's understandings of 'freedom' and individualism complemented the band's struggles against commercialism and pop/rock frameworks.

In the third article of this issue, Alistair Mutch deploys Jethro Tull as a case study to examine the educational backgrounds of Tull members (and other central figures in 1970s prog rock). Class is obviously important here, in the distinctions observed by musicians reflecting on both grammar and state school experiences. Perhaps in similar ways to earlier observations about the influence of art colleges upon a generation of 1960s rock musicians, Mutch argues that the forms and length of education in turn informed prog rock (and heavy rock) musicians' understandings of popular/classical music history, and technical virtuosity.

We look forward to extending the journal's reputation for examining popular music history from different perspectives. As Rob Strachan's Introduction in the first 2004 issue pointed out, the journal has rectified gaps in properly accounting for history within and among other major shifts and preoccupations, including globalization, music scenes, and different theorizations of the local. The journal has also aired important discussions about the different types of nationalisms (and, indeed, nationalist constructs) related to popular histories. We believe that the journal can continue to play an important role in the spaces between historiography and 'history', particularly in the intersections between the industrial and canonical. To that end, we welcome articles on any forms of popular music history, while seeking to extend the journal's interests in histories outside the western canon; fan voices and perspectives; institutional histories; genre histories; and archival processes and material cultures. We also welcome suggestions for special issues that will allow for the development of debates and scholarship in any area related to these issues.