

Pop Music, Culture and Identity

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Pop music lasts. A form all too often assumed to be transient, commercial and mass-cultural has proved itself durable, tenacious and continually evolving. As such, it has become a crucial component in defining various forms of identity (individual and collective) as influenced by nation, class, gender and historical period. *Pop Music, Culture and Identity* investigates how this enhanced status shapes the iconography of celebrity, provides an ever-expanding archive for generational memory and accelerates the impact of new technologies on performing, packaging and global marketing. The series gives particular emphasis to interdisciplinary approaches that go beyond musicology and seeks to validate the informed testimony of the fan alongside academic methodologies.

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Kenneth L. Shonk, Jr. · Daniel Robert McClure

Historical Theory
and Methods through
Popular Music,
1970–2000

“Those are the New Saints”

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For Lindsay
For Jennifer, Ani, and Everett

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Real Names Be Proof
—Minutemen

Historical Theory and Methods through Popular Music: 1970–2000 is the result of many years of friendship and professional partnership that began in 2003 as classmates in the graduate history program at the California State University, Fullerton. Over time our intellectual interests have intersected and departed, yet our mutual interest in the cultural importance of alternative music has remained steadfast. This book is evidence of that friendship, that convergence and divergence, and of our mutual passions for the history of popular culture. Essentially, this book is the codification—if not intellectualization—of a decade’s worth of casual conversations between two friends who happen to be historians. As such, the words and ideas contained within are our own, as are any mistakes, oversights, and unpopular opinions. Nonetheless, we have many to thank, as numerous friends, family members, and colleagues have devoted their time and intellectual energies towards refining our ideas and writing.

Kenneth

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Daniel

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