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Editor's Note

Normally, these letters from the editor try to succinctly summarize the issue before you but we hope you'll forgive us in switching things up for this one.

This has been a year of transitions for the journal, to say the least. We began the year changing publishers and we end it with a change of editors. Beginning with our 31st volume year in 2019, JPMS will be under the stewardship of Robin James and Eric Weisbard and we couldn't be more thrilled to have them leading the journal into its next proverbial chapter.

On a deeply personal note, we just wanted to express our appreciation to everyone who have been a part of the journal these past five years. I (Oliver) speak for both my first co-editor, Gayle Wald, and my current, Diane Pecknold, in wanting to thank all the hard work put in by our stalwart managing editor, Meghan Drury, who will also be moving on after this issue. We literally couldn't have done it without her perseverance and organizational skills.

Thank you to our team of associate editors who served as our circle of advisors these past years. Thank you to our editorial board who, when we wanted to move publishers, united in solidarity to support our decision 100%. Thank you to the IASPM-US officers, especially President Steve Waksman, who were fundamental in helping lead the transition and ensuring the future of the journal.

Most of all, we wanted to thank all the contributors and readers who are the lifeblood of the journal. Popular music studies is a field that, as we've all witnessed, has grown in remarkable ways over the years. It's been incredibly gratifying to see the diversity of authors and ideas that have crossed our threshold and it's been an honor and privilege to provide an outlet for them. We're so very thankful for this community of pop music scholars we've gotten to encounter over the years. Your research, passions, and personalities have been a constant source of inspiration and invigoration and we look forward to what you all will accomplish in the years to come.

Sincerely,

Oliver Wang and Diane Pecknold

