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PERFECT BEAT

The Pacific Journal of Research Into Contemporary

Music and Popular Culture

Volume Four Number One – July 1998

ISSN: 1038-2909



Perfect Beat is a peer refereed research journal published by The Pacific Society for Research Into Contemporary Music and Popular Culture and is financially supported by the Department of Media and Communication Studies of Macquarie University.

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Further information about the journal can be obtained by visiting the web site <http://www.mcs.mq.edu.au/content/pbeat/default.htm>

Subscriptions available – see form at end of journal

The journal welcomes submissions and/or proposals – see style guide at end of journal.

The opinions expressed in articles in this journal are those of the authors alone.

Design and layout by John Libbey & Company Pty Ltd, Level 10, 15-17 Young Street, Sydney NSW 2000, Australia.

Cover image: Front cover photo, Eastern Kunwinkju musicians (left-right) Jimmy Djarrbbarali, Owen Yalandja and Kevin Djimarr performing songs from the Mamurrng friendship ceremony, 1998 (photograph by Murray Garde).

Printed by Centatime, Roseberry, NSW 2018

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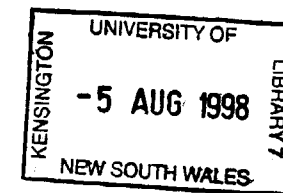
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INTRODUCTION

Since 1992, when *Perfect Beat* commenced publication, regional scholars have shown a continuing interest in a number of areas of research. One of these has been the history of Hawaiian music's diffusion and local adaptation in various Western Pacific locales. Previous articles have examined aspects of Hawaiian music in Australia (Maxwell and Bambrick, 1994; Coyle and Coyle, 1995; Whiteoak, 1995; Ryan, 1997) and Japan (Hosokawa, 1994). This issue adds to this strand of historical research with Sam Sampson's detailed study of the career of leading New Zealand-based steel guitarist Bill Sevesi (and his contemporaries Trevor Edmondson and Bill Wolfgramm). Along with its own internal analyses, the article is significant in detailing the manner in which the Hawaiian musical repertoire and style became popularised in New Zealand. A second, continuing strand of discussion has concerned the nature of syncretic musical production in the region and its relation to styles originated and popularised within the North Atlantic anglophone axis of the industry (eg Mitchell, 1992; Webb, 1993; Hayward, 1993). More recently, local attempts to 'self-exoticise' and create globally-influenced, locally-inflected musical hybrids have been analysed (Mitsui, 1998; Tan, 1998). Jonas and Amapola Baes' study in this issue extends these analyses by examining the development, and industrial and aesthetic implications, of this approach in the Philippines.

A more recent theme to emerge has been the use and significance of the Internet in creating communities of interest and/or expanded direct marketing opportunities for regional music forms (Hayward, 1995; Mitchell, 1997; Stahl, 1997; and Neuenfeldt 1998a, 1998b, 1998c). Murray Garde's article combines a study of the Aboriginal musical culture of the Maningrida area, in Arnhem Land (Northern Territory, Australia), with an analysis of the international responses to their world wide web site and a discussion of the manner in which (some) Internet communities can also use the medium in ways which serve to perpetuate – rather than dissipate – essentialism and myth making with regard to indigenous cultures.

The two other principal articles in this issue address areas of research which have not previously been subject to sustained examination in the journal. Shane Homan's detailed case study of the political witch-hunt conducted against the operators of Sydney's Phoenician Club, after the ecstasy-related death of a juvenile who had attended a dance party at the club earlier on the same night, illustrates how legislation concerning the regulation of public spaces can be deployed in a punitive manner in

response to particular 'moral panics' and/or political opportunism. Drawing broader implications, Homan also points to the manner in which such complex regulatory webs have succeeded in severely restricting the range of venues available for live music performance in Sydney, drastically altering the city's music culture over the last decade.

Jill Stubbington's article addresses the topic of Australian folk music, or rather 'folk club' music as she specifically identifies it; and the manner in which a recent CD compilation of ten years of South Australia's Port Fairy folk festival can be seen to promote the reconciliation of Aboriginal and Euro-Australian populations. Her study is particularly timely, in an Australian context, given the polarisation of political debate on Aboriginal issues, and, most particularly, the rise of Pauline Hanson's overtly-racist One Nation party.

The remaining contributions to this article comprise a feature review by Will Straw of two recent publications – Tony Mitchell's *Popular Music and Local Identity* (1996) and Tim Taylor's *Global Pop: World Music, World Markets* (1997) – which study a range of international musical styles and contexts, together with two 'riffs' (continuations of debates initiated in previous issues). Cole and Hannan reply to Chan's critique (1998) of their work on Goa Trance music (1997), while Joyce provides a critique and reinterpretation of arguments presented by Rickwood (1998) in her discussion of Australian acapella music.

The editors welcome responses to newly published articles and/or continuing debates, either in full article form or shorter riffs. (See 'Information for Authors' at the rear of this issue).

Mark Evans and Philip Hayward

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