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## Editorial Introduction

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This issue features four articles that explore novel and highly original topics that make unique contributions to popular music studies in our region. In our first article, Monika Schoop contributes to an emerging discourse on the revival of vinyl culture in 'Putting a premium on music: Exploring the vinyl revival in the Philippines'. While the topic has garnered significant interest in western contexts, this article represents the only study to date on this global phenomenon in the Philippines. Her research challenges Anglocentric assumptions about vinyl culture which are also enmeshed in assumptions about race, class and gender. Schoop's critical intervention explores vinyl as a 'premium product' but through an ethnographically informed lens which considers local perspectives about popular music, material culture and prestige. Schoop offers a concise yet thorough summary of key issues, initially by considering the local-industry context and socio-economic factors that contribute to the local status of vinyl records. Following this, she interrogates vinyl's relationship with class in relation to 'urban lifestyle', and its connotations with western culture, and via case study analysis of two Manila-based lifestyle stores which sell records and other status items. These stores, and their broader social significances, are understood as 'technostalgic', in the sense that they materialize modern desires through the fetishization of scarce vintage technologies. The article concludes by considering the implications that vinyl revival has on local independent music, through its potential to add value to local music and provide counter-narrative to local assumptions—referred to as a 'colonial mentality'—about local popular music's inferiority to western mainstream music.

The second article explores the Australian television programme *Rage*, its evolution and later expansion into digital formats. 'Still *Rage*-ing: Australia's music video programme at 30' reflects on *Rage*'s 30-year existence, and points to its various points of local distinction, namely, its structure and music industry-related imperatives, its host-less format, the unique approaches to programming, and the promotion of local emerging artists. Author Liz Giuffre has previously written on this topic and this new research provides a contemporary perspective to what is an extremely well-known programme. In doing so, she evaluates the cultural impor-

tance *Rage* has in Australia more broadly, and positions it as an integral part of the Australian popular music ecology due to its unwavering support for new and emerging artists, as well as artists not catered for via commercial and mainstream media. *Rage's* ongoing relevance is seen through both its transition onto online and social media, but also its continuing televised broadcasts: these cater for audiences who lack readily available access to the internet and streaming platforms. The article concludes with a reflection on *Rage's* own representation of legacy artists and scenes, as well as considering the ongoing importance of music-curation in today's shifting media landscape.

The third article 'Super Smash Covers! Performance and audience engagement in Australian videogame music cover bands' contributes to the growing field of ludomusicology by exploring the novel and rarely-researched phenomenon of artists who cover videogame music in online and live contexts. Staying within the Australian context, author Sebastian Diaz-Gasca focuses on two Melbourne-based Live Videogame (LVM) groups—Boss Fight and The Consouls—and looks at the spaces in which they perform, and how the performances of otherwise programmed and generative videogame music inform experiences of community among local gamers 'in real life'. Diaz-Gasca describes scenarios in which programmed music transcends the digital space for which it was created, and takes on new meaning in a live club-type setting. In doing so, he also questions the referential and evocative nature of performed videogame music, in particular in terms of its nostalgic capacities outside of gameplay. The phenomenon of LVM groups is theorized as nuancing existing ideas about cover bands which exist within complex systems pertaining to genre, places, venues, and popular music myths and histories. LVM, however, is better understood within the context of an artist's intentions, not on faithful renditions of the original material. Diaz-Gasca argues that a cover does not need to resemble the original audio or arrangement of their source material to be effective, because audience relationships are formed via the performance itself, which merely references source material, rather than reproducing it.

The final article is evocatively titled 'Star-spangled *Shamisen*: In search of the Jimi Hendrix of the... [insert instrument here]', by Brent Keogh. He critiques the assumptions surrounding the cultural memory of iconic guitarist Jimi Hendrix, and what this has come to represent in popular culture. Central to this critique is the notion of virtuosity, but, as Keogh posits, this also intersects values concerning rock authenticity, and becomes problematic when applied to musicians of 'novel instruments' (such as the washboard, or the jug) or applied to a performer's ethnicity (such as 'the Jewish Jimi Hendrix') or even to non-music related activities and occupations. The focus of the article, however, is the terms used in relation to

musicians, and Keogh unpacks the various factors that contribute to the valorization of Jimi Hendrix as an epitome of musical artistry. These factors include innovation and virtuosity, such as an artist's original approach to their instrumental performance and musical fusions, as well as their ability to popularize their otherwise peripheral and novel practice. Keogh draws on Greenblatt's theory of social energy in order to further understand the discursive currency that the notion of the 'Jimi Hendrix of the... [insert instrument here]' continues to have in the popular imagination.

At this juncture, we would like to extend a heartfelt 'thank you and farewell' to our departing Reviews Editor, Catherine Strong, who has made a considerable contribution to *Perfect Beat* and is moving on to co-edit another Equinox journal, *Popular Music History*. We welcome our new Reviews Editor, Ian Rogers, who comes to us with a wealth of experience in popular music research in the Asia-Pacific region, and is also the current Web/Publications Officer for IASPM-ANZ (the International Association for the Study of Popular Music, Australia/New Zealand branch).