



**JACKEROO** and **JILLEROO** Jackeroo is a word denoting a young man working on a pastoral property, gaining experience so as to become a station manager. It was originally applied to those of genteel background who were acquiring knowledge of the pastoral industry before taking on their own stations. There are several possible derivations, including *tchaceroo* (Aboriginal, meaning a chattering bird), 'Jacky Raw' (a term, like 'new chum', applied to English emigrants), and 'Jack Carew' (a particular English station hand). Jilleroo, the feminine form of the word, arose during World War II, as women replaced the male station hands who joined the armed services. Jackeroos have been stock characters in much Australian literature, including the works of Rolf Boldrewood, 'Banjo' Paterson, Henry Lawson and Patrick White.

**JACKSON, Marjorie** (1931–), sprinter, was the first Australian woman to win an Olympic gold medal, winning two at Helsinki in 1952. Known as 'the Lithgow flash' after her NSW birthplace, she was also successful in two Empire games.

**JACKSON, Samuel** (1807–76), architect, set up in business as a builder after arriving in Hobart in 1829. He moved to Port Phillip in 1835 attracted by its pastoral opportunities and remained in Williamstown for the next four years. In 1839 Jackson set up practice as an architect in Melbourne. He was responsible for a wide range of buildings including Scots Church (1841), Melbourne Hospital (1846), St Patrick's Hall (1847) and St Patrick's Church (1850).

**JAVA LA GRANDE** Though apparently meaning the Java region itself, Marco Polo wrote in the record of his travels of a land of great riches 'south of Java'. The confusion was sustained by French cartographers in the series of eleven maps known as the Dieppe Maps (1536–1566). From the first of these, the Dauphin Map, the cartographers applied Marco Polo's term, Java (or Jave) La Grande, to a vaguely delineated land-mass. Subsequent research has indicated that the

maps, based on the charts of Portuguese sailors, suggest that the earliest European discovery of the Australian continent was the voyage of Cristovao de Mendonça in 1522.

**JAZZ** was first played in Australia early this century. The first professional jazz record, featuring Frank Coughlan and the Californians, was released in 1925. Graeme Bell and his Dixieland Band were the first Australian jazz group to be recognised overseas, successfully touring Europe and southeast Asia in the late 1940s. Don Burrows has been of particular importance in Australian jazz as a performer, composer and teacher. His quartet appeared at Expo '67 in Montreal, and at the prestigious Montreux and Newport jazz festivals in 1972, the same year that they achieved Australia's first jazz 'gold' record. Burrows later introduced jazz as a serious study at the NSW Conservatorium. Other notable groups include the Australian Jazz Quartet (1955), the Ray Price Trio (1957), the Bob Barnard Band (1974), and more recently the Daly-Wilson Big Band, Galapagos Duck and the Morrison Brothers Big Band.

**JEWELL, Richard Roach** (1810–91), architect, emigrated to WA in 1852 and worked in the building section of the convict establishment. He soon transferred to public works and was appointed superintendent and surveyor of Perth and Fremantle. Surviving examples of his work include the Perth courthouse and gaol (1854), the Cloisters, St George's Terrace (1858) and the town hall (1867–70). His work is characterised by creative use of brickwork.

**JINDYWOROBAK** The Jindyworobak movement emerged in the 1930s as part of a nationalist concern to found an Australian culture free from colonialism. The Jindyworobak club, founded by Rex Ingamells in 1938, produced a number of fine poets including Ian Mudie, Roland Robinson and William Hart-Smith.

The Jindyworobaks were influenced by D.H. Lawrence and P.R. Stephensen's ideas of the 'spirit of place', and tried to relate Australian culture to the

Australian environment. They often found inspiration in Aboriginal philosophy and legend. Despite the success of much of the poetry, the movement belonged essentially to the isolationism of the prewar years.

SUSAN MCKERNAN

**JOHNSON, Amy** (1903–41), aviator, was born in Hull, England, and took up flying in the late 1920s. She was the first woman to fly solo from England to Australia, arriving to a tumultuous welcome in 1930, though she had not bettered Hinkler's record time. Later she flew from London to Capetown in record time, and across Europe and Asia. She was killed ferrying RAF planes for the British Air Transport Auxiliary.



'Amy Johnson – Heroine of the Air' waves from the cockpit of the Gypsy Moth biplane that brought her from England to Australia in 1930. Leaflet reprinted from the Sydney Mail, 21 May 1930.

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**JOHNSON, Richard** (1753?–1827), clergyman, was born in Yorkshire and ordained in 1784 after graduating at Cambridge University. A staunch evangelical, he was appointed chaplain to the new penal colony in NSW, where he laboured hard in unsympathetic surroundings. He built the first church at his own expense in 1793, supervised the schools, acted as a magistrate and proved himself a successful farmer. He returned to England in 1800.

**JOHNSTON, George** (1912–70), writer, produced more than twenty books of fiction, travel and journalism, some with his wife Charmian Clift, and is best known for his autobiographical novel, *My brother Jack* (1964), and its two sequels, *Clean straw for nothing* and *A cartload of clay*.

**JONES, David** (1793–1873), merchant, worked for a retailer in Oxford Street, London, and others before sailing for Australia in 1834. In Sydney in 1836 he formed a partnership with Charles Appleton, which was dissolved two years later with Jones claiming that he was responsible for the business's £7000 per annum profit. He then established a retailing business on the corner of George Street and Barrack Lane which still trades today. When he retired from active management in 1856 he left the firm with a capital of £30 000. Jones was also a member of the first Sydney City Council in 1842, and of the NSW legislative council in 1856–60.

**JONES, Marilyn Fay** (1940–), dancer, studied ballet in Sydney and London, and joined the Australian Ballet on its foundation in 1962. After her distinguished dancing career she was artistic director of the company (1979–82), and of the Sydney City Ballet Company from 1984.

**JOURNALISM** in Australia is a craft dating from the early 1800s, when the first official newspapers, or government gazettes, appeared. The first of these was the *Sydney Gazette and New South Wales Advertiser* (founded 1803). Independent newspapers and periodicals emerged in the 1820s, W.C. Wentworth's and Robert Wardell's crusading *Australian* (1824–28) being the first non-official newspaper.

During the latter half of the nineteenth century the diversity among newspapers and periodicals increased, providing journalists with a lively market for their skills. In each capital city long-running daily newspapers became local institutions: papers like Sydney's *Sydney Morning Herald* (1831) and *Daily Telegraph* (1879), Adelaide's *Register* (1836) and *Advertiser* (1858), Melbourne's *Herald* (1840), *Argus* (1846) and *Age* (1854), Brisbane's *Courier* (1846) and *Telegraph* (1872), Hobart's *Mercury* (1854), and Perth's *West Australian* (1863) were influential in local affairs. Each developed a distinctive editorial style and built up its own following. A provincial press also flourished, including durable newspapers like the *Geelong Advertiser* (1840), the *Launceston Examiner* (1842), the *Maitland Mercury* (1843), the *Mount Gambier Border Watch* (1861), the *Toowoomba Chronicle* (1861) and the *Kalbarlie Miner* (1895).

Australian newspapers and periodicals of the late nineteenth and early twentieth centuries provided a training ground for many journalists who later became important figures in international journalism or Australian public life. Among them were G.E. Morrison (Far East correspondent of the *London Times*), William Lane (founder of the New Australia settlement in Paraguay), Alfred Deakin (second Australian prime minister), A.B. ('Banjo') Paterson (poet), C.E.W. Bean (war correspondent and military historian) and cartoonists Phil May, Will Dyson, Norman Lindsay and David Low.

Tabloid journalism, thriving on scandal and sensation, breezy in style, developed from the 1890s. In Sydney the *Truth* (1890) was among the first, later joined by the *Sun* (1910), though the most successful



*Australian war correspondent and cameraman Neil Davis relaxes with South Vietnamese troops. Davis, who filmed frontline action in Vietnam for eleven years, was killed while covering an abortive coup in Thailand on 9 September 1985.*

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was Melbourne's *Sun-News Pictorial* (1922), which by the 1970s had the largest circulation (over 500 000) of any Australian daily newspaper. Aimed at a mass market, the tabloids were unabashedly lowbrow: in striving for popularity they emphasised sport, devoted much space to photographs (thus pioneering Australian photographic journalism), stressed attractive layout and local 'human interest' stories, made a feature of comic strips, and sought to boost circulation by running competitions with cash prizes. Through them a new, popular, market-oriented journalism emerged, forcing change on the generally conservative broadsheet journals.

Other forms of journalism arose in Australia in the early twentieth century. As telecommunications improved, Australian newspapers made increasing use of Reuters and Associated Press of America, the overseas news services. In 1935 the formation of the Australian Associated Press increased the flow of news and broadened journalists' prospects. The increasing popularity of radio from the early 1920s

also opened up new opportunities: as well as writing the news bulletins, journalists produced commentaries on current affairs, interviews with public figures, talks, service programs for special audiences, such as farmers and school students, copy for radio advertising and, from the 1960s, presided over 'phone-in' sessions. Film and television, too, led to new, specialised journalistic skills. From the 1920s newsreel journalism for cinema fostered the specialised skills of documentary film journalism that television later utilised. Several Australian photographic journalists earned international reputations during World War II, among them George Silk, Damien Parer and Frank Hurley. In the same enterprising tradition was Neil Davis, whose photographic reporting of the Vietnam War in the 1960s and 1970s went to television screens around the world.

'Banjo' Paterson's despatches from the Boer War were outstanding journalism; C. E. W. Bean and Keith Murdoch exercised considerable political and military influence through their reporting of World War I;

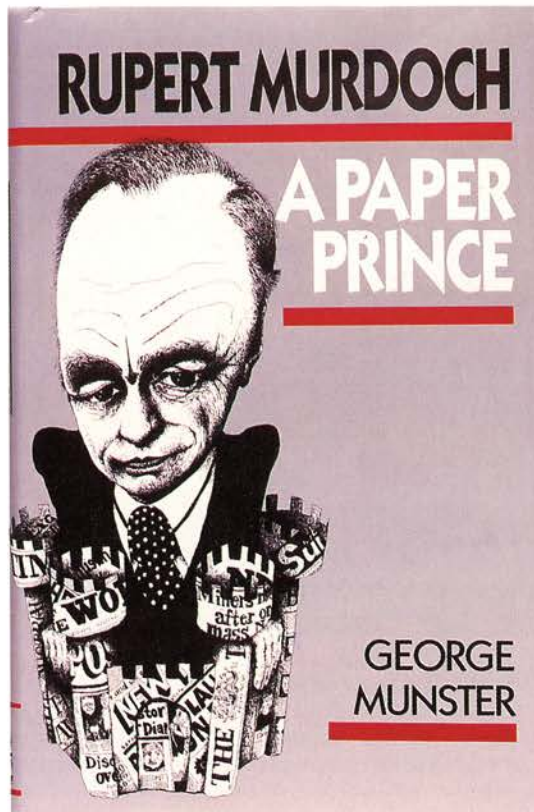
while Chester Wilmot, George Johnston, Wilfred Burchett, Kenneth Slessor, Alan Moorehead and Paul Brickhill were World War II correspondents who became acclaimed writers. Another Australian World War II correspondent to achieve international renown was Richard Hughes, who interviewed in Moscow in 1956 the British spies, Burgess and MacLean, who had defected to the Soviet Union. Among those killed while reporting armed conflict were Damien Parer (Peleliu, 1944), five journalists executed during the Indonesian invasion of East Timor (1975), Tony Joyce (Zambia, 1979) and Neil Davis (Thailand, 1985).

The journalists' trade union, the Australian Journalists' Association, founded in 1910, won the first of

a series of federal salaries awards for journalists in 1917, and in 1973 established a uniform system for grading journalists according to skill and experience. The association, with some 12 000 members by 1986, also played a prominent part in raising professional standards. It developed a code of ethics; from 1956 it organised the prestigious annual W.G. Walkley awards for journalistic excellence; and it campaigned for university-level education in journalism, as a result of which the number of journalists with academic as well as the customary in-service cadetship training increased appreciably.

Despite these advances Australian journalism has been subject to serious criticism. A major complaint is the effect on it of monopoly control: most of the daily newspapers, major periodicals, and leading radio and television stations are controlled by four corporations, John Fairfax & Sons, Melbourne *Herald*, News Ltd, and Australian Consolidated Press, all of which at various times have been the personal fiefdoms of individual magnates. Though the commonwealth-sponsored Australian Broadcasting Corporation and Special Broadcasting Service are among the few major media outlets unconnected to these private-enterprise groups, they, too, have been criticised for the 'corporate' constraints they impose on journalists. Chief among these is the journalist's need to conform to the known or suspected biases of those in control: to accommodate the employer's predilections the journalist exercises 'self-censorship', presenting only the material the employer is thought likely to accept. The result, critics maintain, is media bias, especially against causes deemed 'radical'. A perennial complaint among those of the political left is that Australian journalism, being part of the apparatus of capitalism, promotes a capitalist perspective while denigrating that of socialists. In addition, it is argued, because the Australian media are primarily concerned with remaining commercially competitive, they are preoccupied with achieving sensational 'scoops' at the expense of critically analysing substantial issues. Related faults are selective reporting, pandering to readers' prejudices and greed by unduly emphasising sex, crime and gambling; and trivialising significant issues such as feminism, which is often dismissed with the pejorative term, 'women's lib'. IAN HOWIE-WILLIS

**Further reading** C. Lloyd, *Profession journalist*, Sydney 1985; H. McQueen, *Australia's media monopolies*, Melbourne 1977; K. and E. Windschuttle, *Fixing the news: critical perspectives on the Australian media*, Sydney 1981.



Australian-born media entrepreneur Rupert Murdoch now has newspaper, television and film interests on three continents. Cover illustration by cartoonist Brett Colquhoun.