

Dr Guy Morrow

Research Areas:

Music Business; Arts management; Artist management.

Current Position: Lecturer (Level B) Department of Contemporary Music Studies, Macquarie University, Sydney [joined University in 2002 as a part-time level A].

+ Managing director of Coral Music, DCMS Records, DCMS Productions and Guy Morrow Management.

Qualifications:

2000 - BCA (Arts Management degree), Macquarie University, Sydney (Australia)

2001 - BA (Hons) (Music), Macquarie University, Sydney (Australia)

2006 - PhD (Artist Management), Macquarie University, Sydney (Australia)

Grants/Awards

2001: Arts Queensland cultural development grant awarded for the production of *Tidelines: Music of the Whitsundays* - \$2250

2001: Shire of Whitsundays cultural development grant awarded for the production of *Tidelines: Music of the Whitsundays* - \$1450

2004: Macquarie University Vice Chancellor's Award granted by Professor Di Yerbray for 'Colouring with Sound' workshop.

2005: Macquarie University teaching and development grant awarded for the development of an online and external music business subject that will facilitate the outreach activities initiated by DCMS Records and DCMS Productions - \$1575

2005: Macquarie University HDR postgraduate travel granted by the Division of Humanities - \$2500

Publications:

a. Articles in Refereed Academic Journals:

Morrow, G 'Manager's Voice: Creative Process as Strategic Alliance', *International Journal of Arts Management*, Volume 11 - - N° 1 Fall 2008.

Morrow, G 'Radiohead's Managerial Creativity', *Convergence: The International Journal of Research into New Media Technologies* (accepted for publication 2008, currently in press and due out imminently).

Morrow, G 'Testing 'Music 2.0': Building an International Network of Student-Run Music Companies to Assess New Music Business Models', *Media and Entertainment*

Industry Educators' Association Journal (accepted for publication 2008, currently in press and due out imminently).

Morrow, G Calling Australia Home: The 'Arrivals' segment of the Opening Ceremony of the Sydney 2000 Olympic Games. *Perfect Beat* v6n1 July 2002, pp 68-79.

Morrow, G and Lee, A 'Disabling Web-designers: Issues surrounding disabled people's use of web related technology', *Convergence* Spring 2005 v11n1, pp 19-24.

c. Chapters in Anthologies

Morrow, G 'The Macro/International Music Business: Australian Trajectories and Perspectives' in Sickels, R (ed.) *The Business of Entertainment Volume 2: Popular Music*. Abingdon UK: Praeger Publishers International (2008).

Morrow, G 'Selling Out or Buying In?' in Homan, S (ed.) *Access All Eras: Tribute Bands and Global Pop Culture*. Maidenhead: Open University Press (2006) pp. 182-197.

Morrow, G 'Catherine Britt: Launching the 'Hillbilly Pickin' Rambiln' Girl'' in P. Hayward (ed) *Outback and Urban: Australian Country Music Vol. 1*, Gympie Qld: AICM Press (2003) pp. 159-170.

Morrow, G 'Audrey Sufficiency and Sustainability' in P. Hayward and G. Walden (eds) *Roots and Crossovers: Australian Country Music Vol. 2*, Gympie Qld: AICM Press (2004) pp. 179-191.

Morrow, G 'Lee Kernaghan: Marketing the Boy from the Bush' in M. Evans and G. Walden (eds) *Markets and Margins: Australian Country Music Vol. 3*, Gympie Qld: AICM Press (2005) pp. 54-90.

Conference and symposium papers delivered

2001: 'Calling Australia Home: The 'Arrivals' segment of the Opening Ceremony of the Sydney 2000 Olympic Games', International Association of the Study of Popular Music (IASPM) Aus/NZ conference, University of Technology, Sydney (Australia), July.

2002: 'Catherine Britt: Launching the Hill Billy Pickin' Rambling Girl', Australian Country Music Conference, Australian Institute of Country Music, Gympie, August.

2003: 'The Impact of New Technologies on Contemporary Music Management Practices. A conference paper accepted for an international conference: International Association for the Study of Popular Music, McGill University, Montreal, Canada, July.

2003: 'Audry Auld: Sufficiency and Sustainability', Australian Country Music Conference, Australian Institute of Country Music, Gympie, August.

2003: 'Disabling Web-designers: Issues surrounding disabled people's use of web related technology', Sonic Synergies, Creative Cultures conference, University of South Australia (Australia), July.

2004: 'Lee Kernaghan: Marketing the Boy from the Bush', Australian Country Music Conference, Australian Institute of Country Music, Gympie, August.

2004: 'Towards a Film Industry Model: A Case Study of Engine Room's Business Structure', SIMS/IASPM AUS/NZ conference, Victorian College of the Arts, July.

2005: 'The Music Industry in Australia and Canada: Global and Local Perspectives' at the 'Postcolonial Distances' conference at Memorial University, Newfoundland, Canada, June.

2005: 'Selling Out or Buying In: Music Careers in the Sydney Tribute Scene' at the International Association of the Study of Popular Music International Conference, La Sapienza University, Rome (Italy), July.

2005: 'Branding, Semiotics and Conflicting Art Worlds', Cultural Studies Association of Australia conference, University of Technology, Sydney (Australia), December.

2006: 'Australian Artist Management Practices', International Association of the Study of Popular Music, Australia-New Zealand branch conference, JMC Academy, Sydney (Australia), July.

2007: 'Managerial Creativity', International Association of the Study of Popular Music International, 14th Biennial Conference, Universidad Iberoamericana, Mexico City (Mexico), June.

2007: 'Managing Musical Success in a Small Island environment: Vanessa Quai and the Vanuatu music scene', 3rd International Conference on Small Island Cultures *hosted by the* Institute of Island Studies - University of Prince Edward Island, Charlottetown - Canada - June 29 to July 2.

Undergraduate teaching activities:

Present: convener and contributing lecturer to:

Arts100 'Contemporary Australian Arts'

Arts210 'Arts Practicum I'

Arts310/311 'Arts Practicum II'

Mus209 'Music Business'

Currently tutoring on Mus100 'Reading Contemporary Music' and Mus102 'Passion Rebellion and Identity in Popular Music'.

Previous: Convenor, lecturer and tutor on the aforementioned units (2001 – present) as well as on:

Mus202 'Music Technology' and Arts300 'Arts Regulation Management and Policy'.

Honours supervision duties completed in 2005.

Professionally employed tutor for a blind music student on an attention deficit disorder scholarship (2001 – 2003).

Other professional research activities:

2005 (continuing): Working in conjunction with the executive director of the International Music Manager's Forum, Michael McMartin, to develop an international code of conduct for Artist managers around the world.

Principle Creative Works

Executive producer of, and/or performer on, the following:

2000: Assisted the production of the Music of The Opening Ceremony for the Sydney 2000 Olympic Games CD – Sony/BMG.

2001: Tide Lines: Music of the Whitsundays. This project was funded by Macquarie University in conjunction with Arts Queensland and the Shire of The Whitsundays.

2001: (continuing): Studio interviewee on the following Australian radio stations: 2SER (Sydney), FBI (Sydney), 3PBS (Melbourne) and RRR (Sydney).

2004: 2008: DCMS Records student compilation CD's released each year since 2004.

2005: Dion Jones & the Filth debut album Velvet Fever released on Filth Productions (distributed nationally by MGM).

2007: Cuthbert & the Night Walkers debut album on ABC Music/Warner Music.

2001 (continuing): Approximately 60 live performances produced each year for DCMS Productions and Guy Morrow Management.

Selected Reviews:

Dion Jones & the Filth

"An album like Velvet Fever is like seeing the sun for the first time after years of grey skies. Dion Jones & the Filth are acting as a living reminder of what music can be...if you're a fan of good music then the filth is your new 'must listen' band."

Lesley Rickman, Neucleus UNE

"...a voice that is arresting, thick, clear and robust. The setup is that of a 70's jam session..."

The Brag Live Review Jager Uprising 22/3/5

"This CD shows Dion to be one of the best local discoveries of 2005...It's the voice that is so noticeable and striking. The range is breathtaking and amongst very few I've heard in Australia in recent times. As long as Dion can write prolifically and sing with such skill, there is much to be optimistic about."

Carmine Pascuzzi, Mediasearch: Music, Film and Fashion in Australia

"I've just been listening to the new Antony and the Johnson's album and as I put yours on I thought 'Well, nothing will stand out for the rest of the day'. Not so! This is an awesome effort! Congratulations!"

John Carver, 3PBS FM

"Delicious Music"

The Brag

"Dion Jones is a white man with the voice of Nina Simone and the passion of Roberta Flack. He sings with an effeminate grace that channels the energy of 70s soul, creating epic pop that brushes past lounge jazz, big band funk, and subtle rock as it rattles and soars towards a lithospheric level of distinction". **Erik Jenson, The Drum Media 17/5/05**

Dion Jones and the Filth "conjure up similarly delicious music to Antony and the Johnsons." **Andrew Weaver, The Brag 9/5/05**

"Perhaps this album is what critics were expecting Jeff Buckley's album to sound more like: a songbird with a rock and roll attitude...4/5"

Mark Mitchell, The Brag

"From the get-go, these guys are nailing it; their road tested blend of soulful rock is polished, professional and totally infectious." - **Drew Boy, Faster Louder**

"A confident debut from this Sydney four piece...Velvet Fever is a strong excursion...4/5"

Evan Alexander, Tsunami Magazine

"A shimmering, well-crafted and touching collection"

Ed Montano, SX Magazine

Cuthbert & the Night Walkers

"Sadly beautiful. I was enamoured."

Ross Clelland, Drum 26/9/06

"The sweetest band in town."

Dan Zilber FBi/Sydney Morning Herald 10/11/06

"Sydney's Richie Cuthbert sings catchy nu-country/folk songs about all things cutesy and embellishes them with a chorus of nasally, melodramatic choir girls called the Night Walkers. But Cuthbert's melodies endure well beyond the gimmick."

Brett Winterford, Sydney Morning Herald (Metro section) 5/1/07

"Hot new Sydney talent with a bag full good music and charm to spare."

www.rightround.com

"If you like Mates of State, The Polyphonic Spree & nursery rhymes, you will love

Cuthbert and the Night Walkers..."

www.songpod.com.au

"indie-rock-god waiting to happen."

www.songpod.com.au

Cuthbert & The Night Walkers open tonight's show and play a simple, completely enchanting set. The look and theatrical feel of the group falls somewhere between The Dresden Dolls and The Flaming Lips, while the simple, quiet and off-kilter songs (tonight performed in acoustic mode) are instantly lovable. A charming and top-hatted Cuthbert fronts the band, while a sad clown/happy clown duo line the songs with intricate xylophone and percussion parts. The four girls who comprise The Night Walkers Choir are the most adorable thing about the set, and their backing vocals are piped in from the heavens themselves.

By Ben Preece.

www.myspace.com/cuthbertandthenightwalkers

KATE MILLER-HEIDKE, CUTHBERT & THE NIGHT WALKERS

Tivoli: 30.06.07

It's always bizarre to walk into the Tivoli and see a seating arrangement, but when you think about it, it is a theatre and this both looks stunning and suits tonight's performances perfectly.

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Tonight is the launch of Kate Miller-Heidke's superb debut long-player Little Eve, and she's clearly making most of the event with a distinct step up in stage production and surprises. As the lights dim a big apple is revealed, and violin plucks and finger clicks can be heard from the darkness signifying an entrance from the divine vocalist. And divine she is - sporting a sparkly new image, she instantly has the crowd eating out of her hand as she and the band slip effortlessly into 'Little Adam', a jaw-dropping piece of off-kilter rock goodness that displays the outright diversity of this performer.

'Apartment' and the beautiful 'Make It Last' quickly follow, song by song revealing a set-list that is both a reviewer's and a KM-H fan's wet dream. The haunting 'Bored With Me' is simply stunning, as is the now-classic 'Space They Cannot Touch' and the ought-to-be-a-single 'I Got The Way'. An ode to her folks ('Mama') and the laughable but scarily excellent tribute to Britney's current woes ('Toxic') both generate massive cheers, as does the exceptional guitar-versus-violin face-off between Keir Nuttall and Sallie Campbell. A solo from drummer Steve Pope also goes down a treat, as does 'Australian Idol' and the quirky 'Dreams/I Love You'. Tonight's set is simply brilliant and is arguably the best KM-H set this reviewer has witnessed. Kate's level of performance is really going from strength-to-strength, and makes one think that if this is an example of what this young performer can do at the launch of her debut

album, then the future looks positively amazing.

BEN PREECE, Timeoff (timeoff.com.au), Brisbane.

From Faster Louder...

After what seemed like almost an hour Sydney ten piece **Cuthbert & the Nightwalkers** took to the stage, though tonight we were entertained by just an acoustic quartet of the ten man band. When **Richie** sang, the crowds' murmurs became low as his catchy pop lyrics and charisma demanded attention. Singing songs such as *Backstage At A Play* and *Maggie's Health*, Cuthbert & the Nightwalkers seemed to have it all from plastic kazoos, red taffeta suits and even the humble recorder. The only thing that seemed to take the focus away from the songs were his three backing singers who swayed and bopped to every song making this seem more of a comedy act than a serious performance. From the round of applause they received after their final song, one would expect great things to come from this band, or was it just a sign of relief that it was over?

As I arrived late at the Troubadour the line seemed to start outside the door until I caught sight of the sign reading "Sold Out" – no wonder everyone outside had a cigarette and sour look.

Walking up the steps I could already hear the baby girl voice of Australian Idol top-tenner **Lisa Mitchell**, but could not see her for the ever growing mass of bodies who were packed right back to the bar. Playing songs from her debut LP *Said One To The Other*, Lisa almost seemed like she would rather be at home jamming in her bedroom to the cat. Singing to the walls, house lights and ceiling and explaining her song meanings to the floor in an inaudible squeak of a voice, the Troubadours sold out audience didn't seem to have much interest in her at all as the conversations grew louder over Lisa's much trialed efforts to strum harder and sing louder. This young girl has a lot to learn about making herself heard and packing some extra stage presence in beside the lip gloss.

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As the audience disbanded for cigarettes and cold bebies some took the early advantage of standing and moving closer to the front to gain a good viewing point, which proved a good idea. **Tanya Horo** kicked off the set with a short solo on the sitar, getting the attention of many and drawing everyone over from the bar. The rest of the band joined her on stage, closely followed by lead vocalist **Old Man River** aka **Ohad Rein**. Opening track *Sunshine* got the Troubadour floor moving up and down as Ohad motioned to the crowd to get up and dance. Performing on such a small stage, the band at times seemed to be quite crowded and needed more room

to breath, as did the shoulder to shoulder audience who worked up a sweat quite fast with the layers of clothing being peeled off three songs in. Singing a list of hits from *Sunshine*, his debut album, such as *Trousers*, *Believe It*, *Long Way From Home* and infectious sing-a-long *La*, Old Man River delivered another superb performance, and one of the years most memorable indie shows at the Troubadour.

Kyza, Faster Louder, Accessed 20.7.07

Taken From:

<http://oceansneverlisten.blogspot.com/2007/07/old-man-river-vanguard.html>

Old Man River @ The Vanguard

Posted by Wayne | Jul 21, 2007 0 Comments

Playing the second night in a row of sold out shows at The Vanguard in Newtown, Old Man River put on a thoroughly entertaining and rewarding show on Friday night. Finishing the show at midnight they delighted with their eclectic blend of rock, country, folk and sixties style pop. Ohad Rein has recently augmented the band with two more members which has fleshed out the sound out even more, especially with the magical addition of a Sitar, which opened the show. The band play an upbeat, happy type of music which is certain to always make you smile. Ohad's songs are fairly simple lyrically but are very personal and convey a good amount of emotion. Also he is a wonderful guitarist (his jams are great) and a powerful and soulful singer.

Highlight songs were "Wedding Song", "Sunshine" and the crowd pleaser "LA", where he had support acts Cuthbert & The Night Walkers and Lisa Mitchell join him on stage for a rousing send off.

Although the headline act was very entertaining and enjoyable, my greatest delight and joy of the night was seeing, for the first time, support act Cuthbert & The Night Walkers. They were a surprise and certainly a band I will follow with great interest. Colourful to the extreme, they were light on instrumentation but big on heart, soul and harmonies. Oh, the harmonies were amazing. Lead singer Richard, strumming an acoustic guitar, led the way with his personal tales of everyday life. Backing him up were four female singers who chimed in with beautiful vocals that made each song an extravaganza of melody and rhythm. To further augment the sound and colour there were two percussionists dressed in clown faces who were not only funny but chimed in with little touches that suited the sound perfectly. This is a band that is original and daring, making beautiful music that is very hard to resist.

This was my first night to The Vanguard and I had a wonderful time. Intimate and cosy, the decor is very European with candlelit tables, red decor and just an warm and luxurious feel. Dinner is served before the music starts and the food is quite good, providing excellent value once you take in the combination price of meal and show. My only complaint. If you attend this venue, or any other similar style dinner/show venues please try to be quiet for the duration of the performers' sets. I find it so disrespectful the fellow show goers and particularly to the performers themselves.

<http://www.wirelessbollinger.com/content/view/1512/84/>

Institut Polaire Live
by Steve Scully & Ed Butler
Thu: 12-Jun-08

Wireless Boilinger

ip_live_545

It's a strange time in Melbourne. Over the last year or so, the town has changed drastically, and it only feels like we're now paying the price: the weather is freezing, the pubs are smoke-free and threatening a close of doors at 2am and alco-pop tax is waiting in the wings. But no matter what restraints are placed on our gig and boozy weekend culture, good music and good venues still reign supreme. The Toff is a prime example, bringing more and more brilliant live bands to Melbourne, all housed in a warm interior. And with Perth's number one young band, Institut Polaire, co-headlining with Sydneysiders Cuthbert & the Nigh Walkers, there's still plenty to love about Melbourne in wintertime.

Cuthbert & the Nightwalkers, full of exuberant performance skills and painfully catchy pop harmonies, blew the seated audience out of their chairs with an energetic, precise set. With an album under their belt already, this eight-piece has developed their own style and they stick to it: "they're a twee Arcade Fire," WB's Ed Butler was heard to mutter, and he was bang on the money. With their penchant for harmonies, pounding rhythms and ear-shattering dynamics, they play with the gusto of the Montreal band, but littered throughout is a playfulness that gives them their own little touch of cheek. A great deal of the time, this is through the lyrics: lines about Vegemite and favourite colours offset the melodramatic instrumentation.

But Richie Cuthbert himself, lead singer and superb frontman, is for the most part drowned out by the almost unconscionable sass emanating from his female-vocalist counterparts; they stare down each and every member of the audience, pouting as they add their own vocal touches (whether audible or not...). It's not difficult, however, to fall by the wayside, or be swamped even, when you're on stage with such an enormous number of people (but vocalist and quasi-multi-instrumentalist Giulia Polito managed to draw a great deal of attention in her front-and-centre position). The crowded Toff stage was then stretched to breaking point when, in their finale, Cuthbert, with admirable chutzpah, invited members of Institut Polaire to join them to belt out a few lines. Cuthbert & the Night Walkers were, quite simply, extraordinary. Without doubt, they're the best band I've heard from north of the border for a long time.

Institut Polaire took the stage to rapturous applause. It was clear that, although co-headlining, they were the drawcard for the evening, having had a little more coverage in this town than their counterparts. Belting out a few numbers to which the crowd could sing along with thanks to an acclaimed, if strangely frustrating EP, Eric Hecht and his band looked as comfortable as can be in front of the packed house. Rather than their joyous, dramatic co-headliners, Institut Polaire have a seriousness to them that lies eerily beneath the joking remarks and seemingly at-ease demeanours. On the EP, you heard it through 'Lullaby for a Warmonger', but tonight the ten-minute epic 'To New Holland' was most definitely the centrepiece. The song comes in waves: gradually building, then being razed to the ground with superb craftsmanship. If, as Hecht uttered onstage, this track is to be the opening number on their forthcoming record, it will be both an incredibly beautiful way to

begin and the gutsiest choice as an opener since Augie March pointed at 'Hole in Your Roof' and said, "that one!"

Rightfully neglecting to do an encore, the band sauntered offstage, exhausted, leaving the crowd positively beaming. Whether it was the bouncy pop genius of 'City Walls and Empires' or the intensity of the newie that stuck with you, Institut Polaire again showed why they are such a tantalising prospect of a band.

There is one final thought for the night: if the aforementioned Augie March release another album of the lacklustre quality of Moo, You Bloody Choir, there will be numerous bands lining up to take the mantle of "Australia's best band". Tonight, we witnessed two truly great young bands, each deserving of a claim in that highly-talented pack.