

Authors

Alan Atkinson is ARC Professorial Fellow at the University of New England in New South Wales. He is the author of *The Europeans in Australia, Volume 1* (Oxford, 1997) and *The Europeans in Australia, Volume 2* (Oxford 2004); *The Commonwealth of Speech* (Australian Scholarly Publishing, 2002), *The Muddleheaded Republic* (1993) and *Camden: Farm and Village Life in Early New South Wales* (Oxford, 1988). He is currently working on volume three of *The Europeans in Australia*.

Diane Collins is Associate Dean (Teaching and Learning) at the Sydney Conservatorium of Music, where she has been course director and lecturer in the Historical and Cultural Studies programs since 1995. She has published *Sounds from the Stables: The Story of Sydney's Conservatorium of Music* (Allen and Unwin, 2001), *Hollywood Down Under: Australians at the Movies 1896 to the Present Day* (Angus & Robertson, 1988) and, with Ina Bertrand, *Government and Film in Australia* (Australian Film Commission and Currency Press, 1981). She is currently working on a book entitled *Acoustic Journeys: Explorations in the Aural History of Australia*, which deals with aspects of Australian auditory history in the colonial period and early twentieth century.

Joy Damousi is Professor of History and Head of the School of Historical Studies at the University of Melbourne. Her recent areas of publication include memory and the history of emotions—themes she explored in two previous publications, *The Labour of Loss: Mourning, Memory and Wartime Bereavement in Australia* (Cambridge, 1999) and *Living with the Aftermath: Trauma, Nostalgia and Grief in Post-War Australia* (Cambridge, 2001), and in the collection of essays edited with Robert Reynolds, *History on the Couch: Essays in History and Psychoanalysis* (Melbourne University Press, 2003). Her latest publication is *Freud in the Antipodes: A Cultural History of Psychoanalysis in Australia* (University of NSW Press, 2005). One of her current research projects is 'Elocution Lessons: A history of elocution and the auditory self in Australian cultural life'.

Desley Deacon is Professor of Gender History and Head of the History Program of the Research School of Social Sciences at The Australian National University and president of the Australian Historical Association. She is the author of *Elsie Clews Parsons: Inventing Modern Life* (University of Chicago Press, 1997) and the forthcoming *Mary McCarthy: Four Husbands and a Friend* (University of Chicago Press, 2008) (the friend is Hannah Arendt). The lives of these women—and her own experiences teaching for 16 years in the American Studies Department at the University of Texas at Austin—stimulated her long-standing interest in internationalism. Her interest in the history of the voice was provoked

by initial work on her new project 'Judith Anderson 1897–1992: voice and emotion in the making of an international star'.

James Donald is Dean of the Faculty of Arts and Social Sciences and Professor of Film Studies at the University of New South Wales, having taught previously at the Open University and Sussex University in England, and at Curtin University of Technology in Western Australia. He is author of *Sentimental Education: Schooling, Popular Culture and the Regulation of Liberty* (Verso, 1992) and *Imagining the Modern City* (Athlone Press/University of Minnesota Press, 1999), co-author of the *Penguin Atlas of Media and Information* (Penguin, 2001) and editor of a dozen books on the cinema, media, education and social theory.

Bridget Griffen-Foley is an ARC Queen Elizabeth II Fellow and the Director of the Centre for Media History at Macquarie University. Her publications include *Party Games: Australian Politicians and the Media from War to Dismissal* (Text, 2003) and she is now writing a history of commercial radio in Australia.

Bruce Johnson, former Professor in English, University of New South Wales, is now Adjunct Professor of Contemporary Music Studies, Macquarie University; Honorary Professor of Music, University of Glasgow; and Visiting Professor in Cultural History, University of Turku, Finland, where he is also on the committee steering the International Institute for Popular Culture. He has published on popular music, acoustic ecology and Australian studies, including *The Oxford Companion to Australian Jazz* (Oxford University Press, 1987) and *The Inaudible Music: Jazz, Gender and Australian Modernity* (Currency Press, 2000). He is currently co-authoring a book on music and violence for Ashgate Press and editing a collection on sound and pornography for Equinox. He has also been active in radio broadcasting, arts administration—including in the establishment of the government-funded Australian Jazz Archives—and is a jazz musician with international experience in recording, touring and festival work.

Associate Professor **Peter Kirkpatrick** teaches in the English, Text and Writing Program at the Penrith campus of the University of Western Sydney. He writes cultural history and literary criticism, and his publications include, with Jill Dimond, *Literary Sydney: A Walking Guide* (University of Queensland Press, 2000) and *The Sea Coast of Bohemia: Literary Life in Sydney's Roaring Twenties* (University of Queensland Press, 1992; rev. edn API Network, 2007). He also edited *The Queen of Bohemia: The Autobiography of Dulcie Deamer* (University of Queensland Press, 1998) and *Ronald McCuaig: Selected Poems* (Angus & Robertson, 1992).

Marilyn Lake holds an Australian Professorial Fellowship and Personal Chair in History at La Trobe University. From 2001 to 2002, she was Chair of Australian Studies at Harvard University and she has also held Visiting Professorships at the University of Western Australia, Stockholm University, the University of Sydney and The Australian National University. She has published widely on

questions of gender, citizenship, sexuality, race and nationalism. Her biography *Faith: Faith Bandler, Gentle Activist* (Allen and Unwin, 2002) won the HREOC award for non-fiction in 2002; her most recent books are *Memory, Monuments and Museums* (Melbourne University Press, 2006) and, co-edited with Ann Curthoys, *Connected Worlds: History in Transnational Perspective* (ANU Press, 2006). Her next book, co-authored with Henry Reynolds, *Drawing the Global Colour Line: White Men's Countries and International Campaigns for Racial Equality*, will be published jointly by Cambridge University Press in the United Kingdom and Melbourne University Press in Australia.

Bruce Moore is Director of the Australian National Dictionary Centre at The Australian National University. His recent publications include *Gold! Gold! Gold! The Language of the Nineteenth-Century Australian Goldfields* (Oxford University Press, 2000), *The Australian Concise Oxford Dictionary*, 4th edn (Oxford University Press, 2003), *The Australian Oxford Dictionary*, 2nd edn (Oxford University Press, 2004), *Australian Aboriginal Words in English*, 2nd edn, with R. M. W. Dixon, W. S. Ramson and Mandy Thomas (Oxford University Press, 2006) and *The Australian Oxford Paperback Dictionary*, 4th edn, with Frederick Ludowyk (Oxford University Press, 2006). He is currently writing a book on the history of Australian English and editing the second edition of *The Australian National Dictionary*.

Brian Yecies is Lecturer in Media and Cultural Studies at the University of Wollongong, Australia. His research on film policy and industry in colonial Korea and post-colonial South Korea and the coming of sound to the Australian cinema (1924–39) has appeared in the *Journal of Korean Studies*, *Korea Observer*, *Asian Cinema*, *Yonsei Institute of Media Arts New Korean Cinema Series*, *Scope: An Online Journal of Film Studies*, *Screening the Past* and *First Monday: Peer-Reviewed Journal* on the Internet. In 2003, he received an invaluable research grant from the Asia Research Fund and, in 2005, he was a Korea Foundation Research Fellow at the Korean National University of the Arts.