

UQFL310

Tania Peitzker Collection

Size	3 boxes
Contents	Reports, articles, notes, correspondence, publications, dissertation on Dymphna Cusack, draft scripts and poetry.
Biography	Dr Tania Peitzker is a journalist, researcher, writer, and business woman with a PhD in English Literature. Dr Peitzker received a Bachelor of Arts and honours degrees from the University of Queensland.
Notes	Open access, except Box 2 Folders 1 and 2, and Box 3 Folder 4.

Box 1

2 typescripts (original version and amended version) of "*Towards the construction of a lesbian history in Australia : dyke intellectuals of the liberation movements and their influence on sexual politics today*" by Tania Peitzker

Typescript material promoting and explaining "Towards the construction of a lesbian history in Australia (...)"

Typescript "Queer Collaborations lecture"

Article on lesbian archives

5 cardboard wallet folders :

- "Journal articles" (2 folders)
- "Unpublished documents" (2 folders)
- "Notes : Bibliographies" (1 folder)

Box 2

Folder containing 3 pages Examiners Report on thesis: *Questions of politics in the "moment" of the Australian Journal of Cultural Studies (...)*

Poster for Queer Collaborations conference

Plastic binder containing correspondence of Meaghan Morris and McKenzie Wark

Clipped-together material on Australian novelist I. A. R. Wylie

Title page of English honours thesis, "Questions of politics in the 'moment' of the *Australian Journal of Cultural Studies (...)*" by Tania Peitzker

Publications in German:

Lesbische Madchen - (K)ein Thema fur die Jugendarbeit

Kommunale Lesben - und Schwulenpolitik

Tatigkeitsbericht 1992-1993

Published journals:

Her-etical, 1994

Journal of Australian Lesbian Feminist Studies

- 1991 vol.1 (1)-(2)
- 1992 vol.2 (1)

Burn

- 1993 Feb, Sep, Nov
- 1994 Jan, Feb

Fruit, 1993

Dyke wise, 1994 2(3)

Published monographs:

Amazon Expedition

Gay Interlude

Political acts : lesbian theatre in Sydney

Envelope 1

Material relating to Tania Peitzker's nomination for Australian Historical Association Prize for Australian History

Envelope 2

Material relating to Queer Collaborations conference, Brisbane, 2-9 July 1994

Envelope 3

Correspondence

Folder 1

[Access to this folder is restricted]

Correspondence, 3 letters, Sep to Oct 1994

Folder 2

[Access to this folder is restricted]

Correspondence and notes relating to TV show, 2011

Box 3

[Listing for this box provided by donor]

Loose Items:

1. **New York-based International League of Women Composers**, my radio scripts for the first program on women composers of classical music, **Why Not Women?** Includes the scripts, notes, drafts and letters from the famous Australian composers Mary Mageau and Betty Beath, both were living in Brisbane. Broadcast on Brisbane's 4MBS monthly. (See composers' letters in Folder 1)
2. **Southerly** journal – published my article on Dymphna Cusack prior to my completion of the Dissertation. I had to get written permission from the Chancellor of the University of Potsdam in order to “release” the original research, due to a rule forbidding publications until the Oral Defence is over and the University has formally confirmed the conclusion of the doctoral research, funded by their Brandenburg section of PhD funds.
3. **Dissertation** – original on Dymphna Cusack. Completed 2000, the first ever doctoral research on Australia's famous Cold War author. Using original archival materials from the libraries of Berlin where Cusack lived for 8 years (in the Communist East mainly whilst also travelling through/living in the Soviet Union, France and Great Britain).

The National Libraries of Australia, France, Germany and Luxembourg ordered copies from the University of Potsdam soon after my graduation. The University of Oxford's annual review of “Literatures in English” cited my dissertation as a reference work less than a year after the PhD was awarded in June 2000.

4. **BBC 3 – innovative reality TV game show, The Last Millionaire**, that travelled to Istanbul, Berlin, Naples, Bangkok and several other cities.

I was recruited by the BBC producers and two of the contestants for my PR services that supported them in the background whilst filming in Berlin. I appear with another Australian businesswoman, who I solicited to participate, in the actual “live” recording of the show – the Art

Exhibition segments, 2008. I organized some of the guests to the show and wrote a **report on the 24 preparation – see Folder One**, Fryer.

5. Original editions of my newspaper prototype: **EUROPA FORTNIGHTLY**, financed in Switzerland and launched 2004. Responses received from the Executives of **The Washington Post, Die Zeit, Handelsblatt, THE AGE, Sydney Morning Herald, The Boston Globe, The LA and Chicago Times**. Negotiations conducted to the final round with several of the above.
6. Draft and final copy of my poem, ZUM WELTSCHMERZ.
7. Draft and final handwritten copy of my poems BOW TO THE RAIN (Nuremberg 1995) and SEX IN A SULPHUROUS STREAM (Tuscany 1997), sent to the Australian **Martin Bequest Travelling Scholarship** jury for a proposed Queensland-based writing project 1998-1999. Application synopsis & time plan attached to poems.
8. **Faxes and letters from Australia's famous intellectual in Cultural Studies, Professor Meaghan Morris**. Sent to me in Berlin regarding the editing and publication of my thesis on the Genealogy of Australian Cultural Studies and the Journal – held in the Fryer Library.
9. Letter from the **American FEMINIST STUDIES** re: publishing an article based on my other Honours thesis on Australian Lesbian History, also acquired by the Fryer's special collections. A copy of the thesis is also held in at the national Gay and Lesbian Archives, in Melbourne.
10. Street Theatre – **play manuscript, "Look in, Australia!"** which was performed at a large demonstration in the amphitheatre across from the Brisbane Town Hall. Protest action against the first Gulf War in the early 1990s.

The play had professional actors and we rehearsed it 3 or 4 times with me directing and doing the choreography. In 2009, a Brisbane intellectual discusses it in his blog about the past 20 years in Queensland.

11. Radio play, "**Marlene in the Backroom**", written for a competition about promoting AIDS prevention awareness for the alternative student radio station, **4ZZZ**, which used to be on campus and part of the University of Queensland Student Union. I did not win because they wanted short 30 minute, easy to produce plays or humorous sketches. The prize money was from the Queensland Department of Health, I believe.
12. **Manuscript of poems and prose, Tuscany, Italy**. Late 1990s.
13. **Manuscript of poems, prose and short stories, The Blue Mountains**, Katoomba, 1990. Includes original paintings by Tania Peitzker.
14. Green folder - draft of my original idea and topic for an Honours thesis with John Frow, English Department, University of Queensland. It was about post-colonial theory, postmodernism and post-structuralism.

John ended up persuading me to do the topic on the first history of the founding and early years of The Australian Journal of Cultural Studies instead.

As he pointed out back then, he could introduce me to his friends and colleagues Meaghan Morris, Graeme Turner and other notable Australian intellectuals from this important period of our history.

15. Green folder - double-sided printing of short stories and poems from Melbourne and Tasmania. Including a published **Letter to the Editor in The Mercury**, the largest circulating Tasmanian daily newspaper (re. a SICH action), and my favourite piece at the time, "**Misfits and Mendicants**" on alternative life in the inner city suburbs of Melbourne.

Folder 1

1. **University of Potsdam, Alumni magazine feature article.** The journal also contains interviews with famous alumni such as the German Chancellor's key advisor and a number of top writers, musicians and athletes.
2. Original pages from the provisional website of the **Australian New Zealand Chamber of Commerce & Culture** for the German-speaking Countries (Germany, Austria, Switzerland, Liechtenstein & Luxembourg) ANZChamDeutsch with Dr. Tania Peitzker as the founder & initiator. It will be incorporated into **ANZChamEurope in 2010**, also founded by Dr Peitzker.
3. Original business cards and website pages of the global **EU public relations**, founded by Dr. Peitzker in Sydney and Berlin in June 2006. Google has since ranked the Sole Trader company at the top of its search results world-wide under the generic search terms "eu pr" & "eu public relations", beating a number of established firms in Brussels and Europe.
4. Report on my contacts & PR - I wrote it in less than 24 hours after receiving the commission from the **BBC producers of the reality TV game show "The Last Millionaire"** filmed in Berlin in June 2008. A video of the episode with EU PR's contribution has been sent with Folder One.
5. Article about EU PR in its second year of operation, published by the alumni journal of **Cromwell College at the University of Queensland**.
6. **Curriculum Vitae in English** for the period from 1989 to 2006, covering my work and writing Australia, Germany & Switzerland.
7. List of **Publications, Awards and Scholarships**. 1991 – 2001.
8. DISSERTATION completed 2000, in English & in bound form, from the original edition of six printed hardcover copies, sent separately to these 2 folders: **Dymphna Cusack (1902-1981): A Feminist Analysis of Gender in her Romantic Realistic Texts**, the first ever doctoral research on Australia's famous Cold War author.

Using original archival materials from the libraries of Berlin where Cusack lived for 8 years (in the Communist East mainly whilst also travelling through/living in the Soviet Union, France and Great Britain). This dissertation is held in the National Libraries of Germany, France, Luxembourg (they ordered it) and Australia.

9. **International Federation of University Women Geneva (IFUW)** Award for the doctoral research on Dymphna Cusack who is still known as a high profile humanitarian in Europe – and as a writer amongst East Germans:
 - a) Original application for an IFUW award – sent to the Board in Geneva - stating my PhD research purpose and further information about my life and activities in Australia before I began work at the University of Potsdam
 - b) Letter confirming that an inaugural Australia QLD Fellowship Fund Grant had been created in Geneva to fund the last phases of my doctoral research on Dymphna Cusack - \$2500 AUD
 - c) Letter from the IFUW Board in Geneva asking me to send exhibition material and a presentation for the well-attended, international 26th IFUW Conference in Graz, August 1998.

- d) Letter acknowledging receipt of my final research report for the IFUW
 - e) Travel Bursary / research grant from the **Australian Federation of University Women ACT** - AFUW Canberra - to enable me to use the National Library of Australia archives for my work on Dymphna Cusack for 3 months, with accommodation in a college + expenses for the trip.
10. University of Potsdam, my supervisor Professor Beate Neumeier-Hornung, since 1999 Head of the English Department at the University of Cologne, wrote this recommendation to the **Scholarships unit of the Brandenburg university**, advising them to award me one of the few, highly competitive PhD scholarships. I won one for 3 years – note the working title in August 1997 was **“Feminist Agency in the Texts of Ellen Dymphna Cusack: A Deconstructive Analysis of Cusack as Cultural Critic in Australian and Eastern European Literary Histories and the Political Discourses Implicit in Her Popularity 1955-1975”**.
11. Supervisor’s Report by Professor Beate Neumeier, **University of Cologne, recommending the “very high” grade of magna cum laude**
12. Supervisor’s report Professor Peter Drexler, **University of Potsdam, recommending the “very high” grade of magna cum laude**
13. My annotated copies of these reports as my supervisors wished for some structural and content changes – my notes on the pertinent areas & points.
14. For the **“Oral Defence”** of the dissertation – in Germany you cannot be awarded the title of Dr / PhD unless you are examined for at least 2 hours by any number of professors from any field. I was examined on the Dissertation plus historical and theoretical subjects by 4 professors from Ancient History, Sociology, Literature and Politics. These “Drei Thesen”, the three theses, were a guide for my 15 minute presentation prior to the oral “defence”.
15. **University of Lodz** offered me a professorship immediately after graduation in June 2000. The pay was to be supplemented by corporate sponsorships to create Europe’s first Chair in Australian Studies – I had written the **curriculum for the first MA in Australian Cultural Studies** for the English Department in Lodz where the postgrads were all fluent in English. My course used a large number of Polish translations of Australian novelists, including all the works of Nick Cave who is very popular as a writer there, as well as Thomas Keneally.
16. The employment contract as Visiting Professor at the University of Lodz
17. Correspondence with Professor K. Courtney where she sent me a letter whilst in Australia so I could approach Polish community organizations for donations of books and resources for Lodz Uni
18. Initial funding by Amcor in Melbourne as the founder was a Polish migrant (see also the EU textbook as part of the TEMPUS project at Lodz and Swedish and Welsh universities. My chapter on Gender & Sexuality is Item 35 in this folder)
19. The Polish university administrators at the University of Lodz made some mistakes and were not able to process the contract in time. In the meantime, I went to Switzerland where I was meant to be a Visiting Scholar in the English Department at the University of Berne – see the letter from Professor Senn
20. Reference from Professor Peter Drexler after the conclusion of my PhD recommending me for work in the media industry, a research project in the field for a university in Switzerland

21. Reference from my former **Honours supervisor at the University of Queensland, Professor John Frow, now Head of the English department at the University of Melbourne.** He was Director of the Institute for Advanced Studies in the Humanities at the University of Edinburgh when he wrote this letter re. my planned research on “decision-making and management in the media world” which I wanted to do as a postdoctoral project at the University of Lugano, Switzerland.

22. Professor Frow’s academic and personal reference in German for me when I left Australia for Germany in 1994. English Department, University of Queensland.

He wrote, “**in short, Tania is a “genuine intellectual” whose commitment to the field of social concepts has informed and directed her work.**” Translated by Professor Alan Corkhill, German Department at the University of Queensland.

23. Professor Frow’s supervisor’s report on “Questions of Politics in the Moment of the Australian Journal of Cultural Studies”, held in the **Fryer Library special collections, acquired from Tania Peitzker, 1994.**

24. **University of Queensland Press** – reference from a Senior Editor on my work assessing unsolicited manuscripts and writing reports on Black Australian writing and poetry.

25. **4MBS Classic FM in Brisbane** – reference about my radio program, **Why Not Women?** and setting up the archive for the International League of Women Composers (ILWC in New York) at the Kelvin Grove studio. I also organized – voluntarily as was my whole work at 4MBS – a live concert for the composers Betty Beath and Mary Mageau of Brisbane.

26. Schering reference, the **German multinational pharmaceutical corporation**, now known as Bayer Schering. The head of Further Education and IT wrote the reference about my role as Project Manager of their first e-learning pilot for executives at the headquarters in Berlin.

a) The concept I developed incorporating theory and practice for cross-cultural e- learning modules on the intranet, “Blended Learning Other Worlds”.

b) The actual course material and outline for the 6 month Schering pilot.

27. Reference from the Managing Director of the **Swiss multinational language institute inlingua. I was Director of Resources and Head Trainer.**

28. To supplement my PhD scholarship from the Brandenburg government and the University of Potsdam, I also worked freelance in educational textbook editing at the **Cornelsen & Oxford University Press** in Berlin. This is a reference from the Managing Director about my work there.

29. Reference from **THE TIMES Higher Education Supplement** about my years as their Special Correspondent in Berlin and Zurich.

30. Articles from my time as a **freelance journalist** in Germany and Switzerland for *THE TIMES Higher Education* and *The Wall Street Journal Europe*, including a stint at the government radio station and online news source swissinfo.

I made my debut at **The Wall Street Journal as a special correspondent on Business Education**, interviewing the Dean of Harvard Business School among other notable players.

31. A Swiss article in German that inspired me in 2009 re: personal happiness comes from realizing your talents in your lifetime and aspiring to a higher ideal as well as working towards socially-oriented goals for the common good.

Contentment with your life is a matter of combining the virtues of “curiosity, optimism, ability to commit, enthusiasm, gratitude, fortitude and humour,” according to this Swiss professor in the field of psychology and personal development.

32. A letter from the head of the business party, the **FDP Free Democrats Party, in Berlin**. The FDP is now in power as of October 2009, with the party leader, Guido Westerwelle, the current German Foreign Minister.

I had written to the FDP’s Senator at the European Parliament in Brussels, Dr. Silvana Koch-Mehrin. It was to congratulate her on her initiative to invite a number of young female journalists to Brussels, at Dr. Koch-Mehrin’s expense.

The purpose was to encourage women to become political correspondents at the heart of the EU where Koch-Mehrin had pointed out that nearly all journalists reporting from Brussels are men.

I also enquired as to whether the FDP in Berlin had a post for an Integration Officer, or at least some sort of committee on the ongoing migrant problems due to Germany’s difficulty in integrating foreigners.

In response, Dr Koch-Mehrin asked the Chairman of the Berlin-based Party of liberals/Free Democrats to write to me, inviting me to become a member of the FDP.

He apologised that there was no such position within the party, but asked me to join a type of work group on the matter of integration. However I decided against becoming a member of the FDP in 2008/09.

33. Two earlier Australian CVs in English. Includes description of 1992 Queensland Women's History projects and a thesis held in the Latvian Society of Queensland's library, Brisbane. Also describes rationale for my Why Not Women radio show on Brisbane's 4MBS – it was the first of its kind in Australia radio history ie. a regular program devoted solely to women composers from here and around the world.

34. Letter from the Australian composer, Betty Beath, Brisbane, 1990.

35. Letter from the Australian composer, Mary Mageau, Brisbane, 1990.

36. Original program for the concert I organised in the Queensland State Library theatre, showcasing Mageau's and Beath's compositions, as well as other notable women composers.

The Premier's wife, Mrs Goss, was the Queensland patron of the National Arts Week and wrote the Welcome Note for the Program. “Women in the Arts” was part of the national festival.

The concert was well-attended and featured local musicians and singers. It was recorded live for the classical music station 4MBS where I worked broadcasting my show “Why Not Women?” on a monthly basis.

The artwork was done by the Cairns-based artist, Scherezade Mehonoshen.

37. Chapter on “European Concepts of Gender and Sexuality” which I researched and wrote “on sabbatical” at the University of Sydney and in Berlin, for the University of Lodz.

It was published in an EU university textbook, run over with European Union funding at the Universities of Lodz, Glamorgan (UK) and Viaxjo (Sweden).

Published Title: Civilisations of an Integrated Europe: Studies in Cultural Perspectives.
Strasbourg: European Union, 2001.

Folder 2

1. Wikipedia entry – independent editors have rated me as an “Australian woman writer” and **one of only four famous publicists from Australia**
2. Abstract of a proposed essay, sent to a colleague at Oxford University, who suggested I let it be published for a broader audience eg. in The Guardian newspaper. “**Australians Undermining Democracy**” (a response to Scott Millwood’s film “Whatever Happened to Brenda Dean?”, screened on World Environment Day by the Australian Embassy in Berlin, 2009) was intended for a department magazine or student newspaper to provoke debate amongst Europeans and Australians.
3. Letter to a London publisher, after leaving Brisbane for Nuremberg in December 1994. Sent poetry manuscript, the **Palinode collection** to Minerva Press in May 1995 + the reader’s recommendation to publish.
4. A letter to the Editor of Carcanet Press in Manchester, submitting the MS for Palinode.
5. **PALINODE** a collection of poems from Brisbane and Nuremberg, 1994 – 1995.
6. **Drafts of poems and lyrical prose** – some poems are also found in the bound collection with paintings from Katoomba and the Blue Mountains – see Loose Materials. Others are drafts of the Palinode poems. Contains background notes and research on inspiration for the works.
7. Letter to a London-based literary agent who asked to read my work in progress, the novella **SALAMANDRA**. I sent it in July 1995 but did not follow up the agent, Carol Heaton, for her response.
8. Manuscript of a short story, “**An Artist’s Melancholy**”, written for my former husband, Chen Jun, a famous Chinese-Australian painter based in Brisbane and Archibald Portrait Prize finalist for several years running. The story was inspired by the tragic, sudden death of the famous Sydney painter, Brett Whiteley.
9. Printed on the reverse side of the pages of “An Artist’s Melancholy”, is the script of a published article, “**When the Fairytale Fails**”. About women and finance, published in a Queensland financial magazine.
10. Reverse of page one of “An Artist’s Melancholy” is a **published interview with the Queensland Premier, Wayne Goss**, which I conducted and wrote for SEMPER FLOREAT (April 1988), the University of Queensland student newspaper. “**The Man Who Would Be Premier**”, which got a favourable response.

11. Reverse of page 4 of “An Artist’s Melancholy” is a **published review of my produced play “Life with Marion”, by Lynne Rodgers**, the well-known Women’s Rights Officer who took up an important post in the government after her University of Queensland Student Union days.
12. Original news clipping of the review about my play Life with Marion, reviewed by Lynne Rodgers.
13. Newspaper article, interview and photo of me and another writer in Brisbane's TIME OUT newspaper. About our selection for the Young Playwrights Conference at the University of Technology, Brisbane. Sponsored by La Byte, the youth theatre arm of La Boite theatre. Quotes me and my play, Life with Marion at Metro Arts.
14. Poem, “**Interiors – to Grace Cossington-Smith**”, the famous painter. Published in the **University of Queensland Women’s magazine**.
15. Poem, “**Who’s a Nice Bitch, Then?**”, published in the **Blue Stocking Week Minisemper, University of Queensland**.
16. Manuscript of the short story set in Cairns, “**routine escape**”, 1994. It was meant for publication, part of the No Motion collection of short stories.
17. Manuscript of the short story, “**The Easy Revolution**”, a satirical piece on the impending disasters caused by climate change which I had already predicted in 1989. The story was also intended for publication.

The artwork was commissioned especially for the story and is the beautiful work of my friend and former housemate, Scheherizade Mehonoshen, a well-known Queensland artist, working from our hometown Cairns. At the time she was in her first year at Seven Hills Art College in Brisbane. NB the original artwork & story are in the bound copy of the Katoomba paintings edition – bound and in Loose Materials.

18. Reverse side of the last page of “The Easy Revolution” – letter to my family in Cairns, “the Pudniks”. In 1991, for my 21st birthday, I changed my name to Peitzker by deed poll, done through the lawyer at the Student Union, University of Queensland at the State Court of Queensland.

Peitzker is my true name by virtue of my German-Australian father, whose Prussian father was called Karl Peitzker, landed gentry from Berlin who had estates in East Prussia and near the Polish border by Prague.

My father’s mother, Elisabeth Thein, was half-Jewish, half-Franconian (Bavarian). Her second husband, Vikentjjs Pudniks (Latvian) adopted my German father after World War Two. He had travelled to Würzburg with the American Army, wishing to flee the Soviet occupation of Latvia.

Thus Pudniks is the name of my father’s stepfather, though my genetic origin is German – ironically Prussian (an old Berlin family that partly emigrated to Texas and Ohio to buy estates there in the 18th century) and Jewish-German (Bavarian from the region of Franconia).

I was tired of explaining that Pudniks was Latvian, but no, I was not of Latvian descent, rather German and Anglo-Irish Australian on my mother’s side (the Patersons & Thorntons were from Bendigo and Newcastle). So I changed my name & “married myself” as I joked then.

Folder 3

1. **Original poster for LIFE WITH MARION** which became a collector’s item in Brisbane. The play was packed out with audiences, every night, and many people wanted a copy of the poster. It had been designed during a workshop run by the university, I believe, or perhaps

SICH, for people wanting to know more about mental illness. The workshop was run by a professional graphic designer, which explains its beautiful quality.

2. The original manuscript of **LIFE WITH MARION, performed at the Metro Arts Theatre in Brisbane**, in the dance studios on the top floor due to the need for “experimental space” and in the **Cement Box Theatre, University of Queensland**. First draft collated after the first production.

Financed by theatre grants from the former national government body for university students, Student Initiatives in Community Health (SICH) and the UQ Women’s Office for Bluestocking Week. The Guest Performance was a group set up for people with schizophrenia, The Warts & All Theatre Group based in Brisbane. They did a comedy act prior to my 3 act play – only for the Metro Arts production.

3. Revised manuscript of LIFE WITH MARION with the new title, **SILENTLY, INVISIBLY**.
4. Reference from the Administrative Director of Cement Box Theatre re. my work as a director and producer of Life with Marion at the University of Queensland theatre.

The reference was for the University of Tasmania in Launceston where I was accepted as the only playwright for their theatre program in 1991. I dropped out after 3 weeks as it was oriented mostly towards actors who had been recruited from around Australia. The theatre school of the University of Tasmania had the highest employment rate for theatre graduates at the time.

5. **Personal Statement to Film Queensland and the Australian Film, Television and Radio School** requesting financial assistance in Brisbane.
6. **The Meeting of Women** – one act radio play. “Dedicated to those battling the great Australian recession of the nineteen-nineties.” Written for the Young Playwrights Conference, QUT.
7. **University of Queensland Press** – my UQP reader’s report on **Thomas Shapcott’s Inside Itchy Park poetry manuscript**
8. Short story, “**Life Turns**”. Part of the NO MOTION collection.
9. Short story, “**crooked lines**”. Part of the NO MOTION collection.
10. Prose essay “**Eighteenth of the First**”
11. My review for the press, **Brisbane’s “Prime of Life Arts”** inaugural program for Queenslanders and their cultural commitment. Published in a local newspaper I believe.
12. Review of the **Queensland Performing Arts Trust’s dance company, D’Arts**, written for publication.
13. Jabiru Dance Company in Cairns, review of their performances at the Cairns Pier Complex, “**Rare Bird or Precious Dance?**”, for publication.
14. **Newspaper review of “The Kuranda Wildlife Noctarium”**, written in 1987 whilst I was still attending Smithfield State High School.

Original manuscript on the **Kuranda Butterfly Sanctuary** was published in a Queensland tabloid which paid me well for the article.

15. Original manuscript of a short story collection written when I was 13 years old, Grade 8 at St Monica’s high school, Cairns. It includes a poem “Of the Old” which I wrote aged 12, at St Joseph’s Primary School, Cairns.

The stories are quite lyrical, all concerned with death and dying, though *Pleading at the Gates* was my first attempt at satire.

Story 1: SONS OF TOIL; Story 2: GONE TO THE DOGS; Story 3: PLEADING AT THE GATES;
Poem: OF THE OLD.

SONS OF TOIL was published as an historical short story by a local museum.

“Sons of Toil” is a dramatic description of the dangerous building of the Kuranda Railway, for which I spent hours in Cairns archives. It was bought by the then director of the Cairns museum for railway history and put on display as part of the permanent exhibition for the public.

16. I also spent an entire school vacation researching local Aboriginal history in the completely uncatalogued archives of *THE CAIRNS POST*. I manually went through the piles of old newspapers, as there were no indexes nor were any of the papers from the 19th century on microfiche.

During this time at school I also wrote the **first history of the local tribes as reported in *THE CAIRNS POST* from 1850 to 1950, including the rapes, mass murders and retribution killings of blacks by whites**. This was of the Henry Reynold’s standard for a university textbook, because the State Inspector for Schools visited Smithfield High and decided to allow it to be used as a textbook.

A number of teachers began using my work as a reference and course material for teaching local history. Sadly the one and only copy disappeared during a lunch break, even though the classroom had been locked.

None of the teachers had thought to make a photocopy and as I was only 16 years old at the time, neither had I. A great loss for all – am getting statements from the teachers who used my bound work and will send these descriptions to Fryer at a later date.

17. Manuscript of the satirical essay, “**The Enigmatic Case of the Lost Spirit in Queensland**”, about the infamous “Joh years” of government and the aftermath of his extreme right wing legislation and the uncovering of the systematic corruption of his Ministers.

18. Letter from the **Theatre Board of the University of Melbourne, advising me I was one of two writers who had won the Writers Grant for 1992-1993**.

19. Final Manuscript of **CHINOISERIE: A. Smedley of Revolution**, which won a Writer’s Grant from the University of Melbourne Theatre Board in 1992.

It is set in China and I had organized a collaboration with the Chinese community & the Chinese International Arts Festival. This was going to be run by my former husband, the famous painter Chen Jun.

Jun had been the official photographer of the Guangzhou Ballet, a Cantonese state publisher and a university lecturer at the Cantonese Academy for Fine Arts.

So Chinese-Australians were duly impressed, even though he was not yet known in Australia. His artworks had already been collected by state galleries, museums and private collections in China, Hong Kong and elsewhere.

20. **Synopsis of Chinoiserie**, written for the University of Melbourne jury.

21. Announcement of the University of Melbourne Theatre Board’s Writers Grants: I was awarded one that year for a period of 3-6 months.

22. **Draft of CHINOISERIE: A. SMEDLEY OF REVOLUTION**. Based on the life of the American adventurer, Agnes Smedley in China.

I did an enormous amount of research on her and on this period of Chinese history, basing it on the Chu Chin Chow phenomenon in Australia, part of the era of Orientalism in our culture.

Includes a copy of the Chu Chin Chow play treatment from the 1950s, found in an archive in Melbourne.

Folder 4

[Access to this folder is restricted]