Reference number: MS 7378

Guide to the Papers of David Williamson

National Library of Australia

Canberra
2000

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Summary

Creator: Williamson, David, 1942-
Title: Papers of David Williamson
Date range: 1956-1995
Reference number: MS 7378
Extent: 7.8m. (60 boxes)
Repository: National Library of Australia Canberra
Location: Manuscript Reading Room

Scope and Content

This is a comprehensive collection which comprises papers relating to Williamson's professional and personal life. The kernel of the collection consists of drafts of plays such as The coming of the stork, The removalists, Don's party, Juggler's three, What if you died tomorrow, The department, A handful of friends, The club, Travelling north, The perfectionist, Sons of Cain, Celluloid heroes, Emerald city, Siren and Top silk. Scripts for film and television work such as 'Peterson', 'Certain women', 'Gallipoli' and 'The last bastion' are also included along with correspondence, photographs, diaries, fan mail, receipt books, juvenilia and memorabilia.

Williamson retained all his correspondence, both letters to him and drafts of his own letters. Correspondents include his publishers, producers, agents, other writers and actors. They include: Kristin Williamson, Carol Oliver, Tim Curnow, Bob Ellis, Christopher Koch, Michael Blakemore, Australia Council, Writers' Guild, and the Commonwealth Literary Fund. There are also theatre programs, talks, articles by and about Williamson, theses on Williamson and unsolicited scripts by others.

This guide to the Williamson Papers is a revised version of one provided with the collection when it was received in 1987. Some of the items originally listed were not received and, conversely, the collection was found to contain items not mentioned on the original list.
Biographical Note

David Keith Williamson was born in Melbourne on 24 February 1942 and educated at Bairnsdale and University High Schools, Melbourne University and Monash University (where he graduated in mechanical engineering in 1964). Williamson worked as a Design Engineer for General Motors Holden in 1965 and as a lecturer in engineering and psychology at Swinburne Technical College in 1966-72, before becoming a fulltime writer.

Williamson was a writer and actor with La Mama Company and Australian Performing Group in 1970-72, a member of the Australia Council for the Arts, 1972-75, Commissioner of the Australian Broadcasting Commission in 1978-79 and President of the Australian Writers' Guild in 1979-93.

Williamson was awarded an Order of Australia in 1983 and has received Honorary Doctors of Literature from the University of Sydney and Monash University. He won the George Devine award for *The removalists* in 1972. He won the AFI award for best screenplay four times and the Australian Writers' Guild award for best script in any media 11 times between 1968 and 1994.

Williamson married Carol Cranby in 1965 and Kristin Lofven in 1974. He has two sons and a daughter.

<table>
<thead>
<tr>
<th>Date</th>
<th>Play</th>
</tr>
</thead>
<tbody>
<tr>
<td>1968</td>
<td><em>Indecent exposure of Anthony East</em></td>
</tr>
<tr>
<td>1970</td>
<td><em>The coming of stork</em></td>
</tr>
<tr>
<td>1971</td>
<td><em>The removalists</em></td>
</tr>
<tr>
<td>1971</td>
<td><em>Don's party</em></td>
</tr>
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<td>1972</td>
<td><em>Juggler's three</em></td>
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<tr>
<td>1973</td>
<td><em>What if you died tomorrow</em></td>
</tr>
<tr>
<td>1974</td>
<td><em>The department</em></td>
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<tr>
<td>1976</td>
<td><em>A handful of friends</em></td>
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<tr>
<td>1977</td>
<td><em>The Club</em></td>
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<td>1979</td>
<td><em>Travelling north</em></td>
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<td>1980</td>
<td><em>Celluloid heroes</em></td>
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<tr>
<td>1983</td>
<td><em>The perfectionist</em></td>
</tr>
<tr>
<td>1985</td>
<td><em>Sons of Cain</em></td>
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<tr>
<td>Date</td>
<td>Screenplay</td>
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<td>--------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>1987</td>
<td><em>Emerald city</em></td>
</tr>
<tr>
<td>1988</td>
<td><em>Top silk</em></td>
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<tr>
<td>1990</td>
<td><em>Siren</em></td>
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<tr>
<td>1992</td>
<td><em>Money &amp; friends</em></td>
</tr>
<tr>
<td>1993</td>
<td><em>Brilliant lies</em></td>
</tr>
<tr>
<td>1994</td>
<td><em>Sanctuary</em></td>
</tr>
<tr>
<td>1995</td>
<td><em>Dead white males</em></td>
</tr>
<tr>
<td>1996</td>
<td><em>Heretic</em></td>
</tr>
<tr>
<td>1997</td>
<td><em>Third World blues</em></td>
</tr>
<tr>
<td>1997</td>
<td><em>After the ball</em></td>
</tr>
</tbody>
</table>

**Date** | **Television work**
---|---
| 1985   | *The last bastion* (6 part mini-series: co-producer and principal screenwriter) |
| 1987   | *Four minute mile* (series) |
| 1988   | *A dangerous life* (3 part mini-series) |
Administrative Information

Access
Partly restricted: notebooks and letters (boxes 1-7 and 48-49) and China diaries in box 18 are restricted until Williamson's death.

Restrictions on Use
See http://www.nla.gov.au/ms/howtoms.html#access

Preferred Citation

Provenance
The papers were donated to the Library by Williamson in 1987 under the Tax Incentives for the Arts Scheme. Additions to the collection were made by Williamson in 1989, 1990 and 1995.

Access Terms

Personal Names
• Williamson, Kristin, 1940-
• Oliver, Carol
• Curnow, Tim
• Ellis, Bob
• Koch, C.J. (Christopher John), 1932-
• Blakemore, Michael

Corporate Names
• Australia Council
• Australian Writers' Guild
• Commonwealth Literary Fund

Container List

October 1989 consignment
Correspondence (i) (RESTRICTED)
Box 1
  (Folder 1-2)
  General correspondence, 1967-85, and undated

Box 1
  (Folder 3-4)
  Letters 1965, 1972-80, 1983 and undated

Box 1
  (Folder 5-7)
  Letters from actors, writers etc, 1972-86, and undated

Box 1
  (Folder 8)
  Letters from Michael Blakemore, 1975-82

Box 1
  (Folder 9)
  Letters from Bob Ellis, 1975, 1977 and undated

Box 2
  (Folder 10-12)
  Personal letters, 1974-85 and undated

Box 2
  (Folder 13-14)
  Family letters, mostly undated

Box 2
  (Folder 15)
  Letters from Carol Oliver, (Williamson) 1980-86 and undated

Box 2
  (Folder 16)
  Letters from Kristin Williamson, undated

Box 3
  (Folder 17-19)
  Fan letters, arranged by production, and miscellaneous

Box 3
  (Folder 20)
  Telegrams, 1971-85 and undated
Box 3
(Folder 21-22)
Congratulations on Order of Australia, 1983

Box 3
(Folder 23)
Schoolwork and paintings

Box 3
(Folder 24)
Juvenilia. Includes Lett's *Schoolboy’s diary*, 1958

Box 4
(Folder 25)
Correspondence, literary agents: Curtis Brown, 1971-73

Box 4
(Folder 26)
Correspondence, literary agents: Curtis Brown, 1974-79

Box 4
(Folder 27)
Correspondence, literary agents: Curtis Brown 1980-82

Box 4
(Folder 28)
Correspondence with Curtis Brown and other literary agents, 1983

Box 4
(Folder 29)
Correspondence with Curtis Brown and other literary agents, 1984-86

Box 4
(Folder 30)
Correspondence, publishers: Currency Press, 1971-83

Box 5
(Folder 31-34)
Theatre company correspondence, 1970-86 and undated

Box 5
(Folder 35-39)
Film, radio, television correspondence, 1972-86 and undated
Box 6
(Folder 40-43)
Official letterhead correspondence 1970-86 and undated

Correspondents include ABC, Australia Council, Writers' Guild, Commonwealth Literary Fund, politicians.

School and university

Box 7
(Folder 44)
Correspondence 1968, 1971-74 and undated

Box 7
(Folder 45)
Correspondence, 1975-80

Box 7
(Folder 46)
Correspondence, 1981-83

Box 7
(Folder 47)
Correspondence, 1984-86

Box 7
(Volume )
Album containing early snapshots and cuttings, also many loose, undated photos ca., 1955-61, also one of second wedding, 1974.

Box 7
(Large bag )
Large size photographs of Williamson and family.

Box 8
(Folder 48)
Academic records, 1960-69

Box 8
(Folder 49)
Engineering societies, Melbourne and Monash Universities. Various journals (periodicals) and notes.

Box 8
(Folder 50)
Press cuttings, mainly political.
Box 8
(Folder 51-53)
Early writings and address book.

Box 8
(Folder 54-55)

Early revue scripts

Box 9
(Folder 56)
*You’ve got to get on Jack*, APG Revue and early drafts *Libido* film episode.

**Stork**

Box 9
(Folder 57-60)
(i) La Mama version, heavily revised carbon. (ii) Australian Theatre version, original typescript. (iii) Carbon of same with revisions. (iv) Cyclostyled version, with two copies of film agreement.

**The removalists**

Box 9
(Folder 61-63)
(i) Manuscript entitled 'Play'. (ii) Original typescript (slight fire damage). (iii) Photocopy with revisions, prompt copy. (iv) 2 pp. (pink) of manuscript notes for changes. (v) Revised version, original typescript. (vi) Carbon of same, marked 'Second draft, November 1971' (for Currency Press?). (vii) Incomplete photocopy of same.

Box 10
(Folder 64-68)
(viii) Original typescript for screenplay, marked 'commenced 1 November 1973', also 3 pp. typed letter (thoughts on first draft) and 1 p. carbon of version of opening sequence. (ix) Four copies of screen version representing three stages of revision (one duplicated). (x) Copies of agreement for film and cast list.

**Don’s Party**

Box 11
(Folder 69-76)
(i) 1 p. manuscript of opening (original beginning?). (ii) Manuscript of play on clipboard (clipboard not retained). (iii) Photocopy of original typescript as submitted to APG. (iv) Same, dated 3 February 1971 and marked as first draft. (v) Carbon with handwritten revisions with 3 p. typed alterations and odd sheets of typescript. (vi) Complete photocopy with MS revisions of revised typed draft, another prompt copy of same. (vii) Photocopy of typed NIDA version. (viii) Royal Court (February 1975) version and copy of agreement.

**Box 12**

(Folder 77)

(ix) Screenplay, typed copy of second version with typed pages of alterations. (x) Bound screenplay with handwritten annotations.

**Jugglers three**

Box 12

(Folder 78)

(i) Carbon typescript of first version entitled 'Third world blues'.

Box 12

(Folder 79-82)

(ii) Three typed cast copies and a fourth (no.22) heavily revised in handwriting.

Box 12

(Folder 83)

(iii) Paste-up of this typescript in Swinburne exam booklet, described as 'first draft of rewrite'.

**Certain women** (TV episode)

Box 13

(Folder 84-87)

(i) Storyline (loose pages), typed first draft marked June 30, later typed version (loose pages). (ii) Typed version marked 'first draft' (like the one above).

Box 13

(Folder 88-89)

(iii) Two letters from Tony Morphett, one enclosing a sample storyline, the other containing criticism of Williamson's storyline. (iv) Other material from Morphett, including sample script for *The Sullivans*. Also sample script for an English TV series.
Eliza Fraser (film)

Box 13
(Folder 90-91)
(i) Typescript marked 'rough first draft' and dated January 1972. (ii) Photocopy of same with heavy MS revisions.

Box 14
(Folder 92)
(iii) First draft, original typescript (revision of above?), 1974 (iv) Photocopy of another typescript draft, unspecified, with 2 p. of handwriting. (v) Storyline and assorted broken sequences, June 1975

Box 14
(Folder 94-95)
(vi) Fourth revised draft August 1975, two copies professionally typed.

Box 14
(Folder 96-97)
(vii) Photocopy of shooting script with location sheets.

Box 14
(Folder 98)
Typescript for play for BBC., 1975

The family man (segment of film Libido)

Box 14
(Folder 99)
(i) Typescript with MS revisions, titled 'The Boys'. (ii) Manuscript notebook for stage version 'The Family Man'. (iii) Same, rough revised typescript.

What if you died tomorrow (1973)

Box 15
(Folder 100-101)
(i) Rough author's typescript. (ii) Final typescript with copy of agreement with Old Tote Co. (iii) Same, includes draft of unfinished letter to Gough Whitlam re new national anthem (17 April 1973)

Peterson (film)

Box 15
(Folder 102-105)
(i) Swinburne exam booklet with storyline. ii) Manilla folder entitled 'Film', containing early typescript and carbon. (iii) Final (professional?) typescript.
The Department

Box 16
(Folder 106)
(i) Manuscript of first draft of play with handwritten notes, dated December 1973

Box 16
(Folder 107)
(ii) Same, carbon, revised in handwriting. (iii) Odd typescript pages (first and second typing?) with some revisions. (iv) Handwritten pages of notes on structure of first draft.

Box 16
(Folder 108)
(v) Folder containing revised first draft dated 6 March 1974, typescript with heavy handwritten revisions, carbon of same with some handwritten revisions. Also handwritten notes.

Box 16
(Folder 109)
(vi) Typescript 'second draft' (i.e. fourth version from original manuscript) complete 24 March 1974, top copy.

Box 16
(Folder 110)
(vii) Playtext typed for SATC.

Box 16
(Folder 111-113)
(viii) Second draft of T.V. version (author's copy).

Box 17
(Folder 114)
(ix) Same, loose pages, two copies.

Box 17
(Folder 115-116)
(x) Recording schedule for TV version.

Box 17
(Folder 117-118)
(xi) Final TV script, two copies, one with handwritten revisions.

The Toy Man
Box 18  
(Folder 119)  
(i) Typescript carbon of original screenplay with handwritten revision, July/August 1974

Box 18  
(Folder 120)  
(ii) Revised first draft (photocopy), September 1975

Box 18  
(Folder 121)  
(iii) Typescript of second draft (photocopy). (iv) Typescript of second draft outline, with handwritten revisions.

Box 18  
(Folder 122)  
(v) Duplicate of above marked October 1974 (Curtis Brown copy), 1974

Box 18  
(Folder 123)  
(vi) Revised fifth draft, January 1981 (Originally titled 'Partners'), 1981

Box 18  
(Folder 123(a))  
Two spiral notebooks recording impressions of China. (RESTRICTED)

*The Race*

Box 18  
(Folder 124)  
(i) Typescript carbon outline for film (1976). Includes manuscript page of notes for film, with dialogue for *A handful of friends* on other side.

*Burke and Wills*

Box 18  
(Folder 125)  
(i) Manuscript (handwritten).

Box 18  
(Folder 126)  
(ii) Typescript top copy of first draft of screenplay with handwritten notes for second draft, 1976. (iii) Carbon of same.

*A handful of friends*
Box 19
(Folder 127)
(i) Blue notebook containing notes for new play commenced 2 September, 1975
(ii) Exercise book, first manuscript draft in biro.

Box 19
(Folder 128)
(iii) Typescript carbon first draft, finished 15 October, 1975

Box 19
(Folder 129)
(iv) Two lecture pads containing rough handwritten second draft with sheets from (iii), revised in handwriting, included.

Box 19
(Folder 130)
(v) Second draft typed carbon copy completed 12 November 1975 with some handwritten revisions, 1975

Box 19
(Folder 131-132)
(vi) Photocopy of South Australian Theatre Company playscript. Five copies with handwritten variants and a sheet of final Emendations dated 17 June, 1976

Box 20
(Folder 133-135)
Five copies... (continued).

The Club

Box 20
(Folder 136)
(i) Lecture pad headed 'new play' started 25 May 1976, rough draft completed 5 June 1976, manuscript first draft, 1976

Box 20
(Folder 137)
(ii) Typed carbon of first draft with revisions and letters to Curnow dated 22 and 23 June 1976 discussing these.

Box 20
(Folder 138)
(iii) Second amended draft with some handwritten pages. Note on cover refers to a third draft (?).
Box 20
(Folder 139)
(iv) Red folder marked 'Second last draft corrected and used as a basis for typing up final draft'. (Typescript).

Box 20
(Folder 140-141)
(v) Six copies as distributed to theatre companies in 1976.

Box 21
(Folder 142-145)
(v) Six copies ... (continued).

Box 21
(Folder 146)
(vi) Final typescript as distributed by Curtis Brown marked by Williamson as 'not final draft'.

Box 21
(Folder 147)
(vii) Top copy of typescript with handwritten revisions marked 'last draft finished 1 April 1977'.

Box 21
(Folder 148)
(viii) Copy of 'Players', i.e. script as it was retyped for U.S. production.

Box 21
(Folder 149)
(ix) Photocopy of ABC radio version adapted by Frank Zeppel.

Box 21
(Folder 150)
(x) The shooting script, February, 1980

Box 22
(Folder 151)
(xi) First draft screenplay.

Box 22
(Folder 152)
(xii) Second draft screenplay.
Box 22
(Folder 153)
(xiii) Third draft screenplay, 13 December, 1979

*Travelling north*

Box 22
(Folder 154)
(i) Typed draft of untitled play started October 1978 with Williamson's handwritten note 'No biro draft' as with preceding plays. Also handwritten notes at end.

Box 22
(Folder 155)
(ii) Second typed draft entitled 'Travelling north', with heavy handwritten revisions.

Box 22
(Folder 156)
(iii) Typescript dated 22 December, 1978 with note that approximately 10 pages corrected and replaced in next typed copy.

Box 22
(Folder 157)
(iv) Ditto, with corrections inserted.

Box 22
(Folder 158)
(v) Ditto, carbon, complete, clean loose sheets.

Box 23
(Folder 159)
(vi) Typescript, marked-up producer's copy.

Box 23
(Folder 160)
(vii) Ditto, clean.

Box 23
(Folder 161)
(viii) Freshly typed version (carbon), with some handwritten revisions; for Currency Press edition (NOT HELD) (ix) Broken run of typescript (top and carbon), heavily revised in handwriting, with 2 handwritten pages of dialogue at start, 1978 (NOT HELD) (x) Director's (unidentified) notes on play.
King Lear

Box 23
   (Folder 162)
      (i) Photocopy, typescript 1978

Box 23
   (Folder 163-164)
      (ii) Different version, later (?) typed, two copies.

Break Point

Box 23
   (Folder 165)
      (i) Typed copy marked 'Original screenplay', with Australian Film
         Commission letter of rejection and criticism attached, 1977

Box 23
   (Folder 166)
      (ii) Ditto in blue folder (carbon) with letter from Keith Salvat.

Celluloid Heroes

Box 24
   (Folder 167)
      (i) First handwritten draft in lecture pad.

Box 24
   (Folder 168)
      (ii) First (?) typed draft.

Box 24
   (Folder 169-170)
      (iii) Two typed copies with handwritten revisions.

Box 24
   (Folder 171)
      (iv) Revised typed draft, September 1980

Box 24
   (Folder 172)
      (v) Further typed draft, September 1980 'as first performance'.

Box 24
   (Folder 173)
      (vi) Ditto (Nimrod copy). Handwritten note on cover.
Box 24
(Folder 174)
(vii) Ditto, loose sheets.

Box 24
(Folder 175)
(viii) Ditto, bound with note on cover.

*Gallipoli*

Box 25
(Folder 176)
(i) Handwritten notes in (fat) lecture pad, thoughts on title.

Box 25
(Folder 177)
(ii) Handwritten notes in (thin) lecture pad, some early dialogue and notes at back.

Box 25
(Folder 178-180)
(iii) Research notes, mainly Williamson's, but also copies of articles on Gallipoli by Gammage et al and letter identifying Kristin as Williamson's researcher.

Box 25
(Folder 181)
(iv) Typescript first draft screenplay for SAFC, 1977

Box 25
(Folder 182-183)
(v) Ditto, one typescript, one carbon copy.

Box 26
(Folder 184)
(vi) Third typed draft, 1979

Box 26
(Folder 185)
(vii) Typescript on yellow paper (revisions to (vi) for (viii)?).

Box 26
(Folder 186-187)
(viii) Photocopy of typescript marked 'Final draft, May 1979'.
Box 26
(Folder 188)
(ix) Ditto photocopy, 1980

Box 26
(Folder 189)
(x) Typescript marked 'Fourth draft, April 1979'.

Box 26
(Folder 190)
(xi) Ditto, 'with alterations', May, 1979

Box 27
(Folder 191-192)
(xii) 'Final draft', May 1979 and two copies.

Box 27
(Folder 193)
(xiii) Typescript (and version?) for R and R Films, 1980

Box 27
(Folder 194)
(xiv) Typescript marked 'first draft January 1980', with handwritten revisions.

Box 27
(Folder 195)
(xv) Typed draft with handwritten note 'completed 19 June 1980'.

Box 27
(Folder 196)
(xvi) Two copies of original Peter Weir outline, July 1977 (xvii) Stigwood - Murdoch press kit for film.

The Perfectionist

Box 28
(Folder 197)
(i) Manuscript in exercise book marked 'Rough draft'.

Box 28
(Folder 198)
(ii) Fuller handwritten draft in lecture pad.
Box 28  
(Folder 199)  
(iii) Third rough handwritten draft.

Box 28  
(Folder 200-201)  
(iv) Two typed carbons titled 'first draft', with handwritten notes and revisions, 1981

Box 28  
(Folder 202)  
(v) Original typescript of second draft with title page and carbon, November/December 1981

Box 29  
(Folder 203-205)  
(vi) Heavily revised carbons (3 sets). Revisions change focus of play from Stuart and Jack to Barbara.

Box 29  
(Folder 206)  
(vii) First draft screenplay, bound typescript, plus pages 25-116 loose [LOOSE PAGES NOT HELD], 1983

Box 29  
(Folder 207)  
(viii) Revised first draft screenplay, 1983

Box 29  
(Folder 208)  
(ix) Second draft screenplay, copy for Pavilion Films, 1983

Box 29  
(Folder 209)  
(x) Third draft screenplay, n.d.

The Year of Living Dangerously

Box 29  
(Folder 210-211)  
(i) Two copies of screenplay by Alan Sharpe (U.S.).

Box 30  
(Folder 212)  
(ii) One copy of Weir/Koch screenplay (bound).
Box 30  
(Folder 213-215)  
(iii) Three copies of Sharpe/Weir/Koch screenplay, January 1981

Box 30  
(Folder 217-219)  
(iv) Folder (pink) with Williamson's draft (top copy and carbon) and August 1981 rewrite. Similar beginning to Sharpe script.

Box 31  
(Folder 220)  
(v) Folder (brown) with typed draft, heavily revised in handwriting.

Box 31  
(Folder 221)  
(vi) Bound copy of Williamson's second draft, August 1981

Box 31  
(Folder 222)  
(vii) Copy of fifth draft with handwritten revisions, January 1982 [NOT HELD] (viii) Photocopy of Koch's comments on Williamson's (presumably) first rewrite of Sharpe/Weir/Koch scripts.

Phar Lap

Box 32  
(Folder 223)  
(i) Preliminary research material compiled by Helen Townsend on 6, 16 and 30 July and 10 August, 1982

Box 32  
(Folder 224)  
(ii) Notebook with storyline drafted in handwriting. (iii) Exercise book with handwritten notes for researcher, from back outline of 'structure'.

Box 32  
(Folder 225)  
(iv) First draft of screenplay, typed, with 'Phar Lap' as working title and handwritten revisions.

Box 32  
(Folder 226)  
(v) Retyped, revised 1981/82 version, bound, with loose handwritten notes inserted.
Box 32
(Folder 227-228)
(vi) Another copy, with long letter to Sexton inserted [LETTER NOT HELD]. Also loose carbon copy.

Box 32
(Folder 229)
(vii) Clipping from Daily Mirror on the horse Phar Lap, 2 April, 1982
(viii) Typed pages 'Williamson's notes on Second Draft', with typed 'Questions for Williamson' preceding.

Box 33
(Folder 230-231)
(ix) Fourth draft screenplay, two copies, both heavily edited.

Box 33
(Folder 232-233)
(x) Fifth draft with Williamson's changes, plus letter from John Sexton, 24 July 1980

Box 33
(Folder 234)
(xi) Draft (2) of (final?) script.

Box 33
(Folder 235)
(xii) Tony Morphett: copy of his Quadrant review of film.

Box 33
(Volume )

Sons of Cain

Box 34
(Folder 236)
(i) Notebook with first attempt at 'State of corruption' abandoned.

Box 34
(Folder 237)
(ii) Rough handwritten first draft of 'State of corruption'.
Box 34  
(Folder 238)  
(iii) Ditto, second rough draft.

Box 34  
(Folder 239)  
(iv) Typed, bound draft with handwritten notes, December 1984

Box 34  
(Folder 240)  
(v) Responses to typed draft circulated: (a) Long typed analysis (carbon) deliberately left unsigned by 'Kevin'; (b) Letter from John Sumner, 2 October 1984; (c) Letter from Wayne Harrison, 22 January 1985; Letter from Wayne Harrison, 14 January 1985

_The Last Bastion_

Box 34  
(Folder 241)  
(i) Three sets of handwritten notes, 2 p., 4 p., 8 p. respectively. (ii) Typed preliminary treatment for a six hour television mini-series written by Williamson and Enis Whitburn, 2 March 1983

Box 34  
(Folder 242)  
(iii) Outline of the above dated 1984 with Williamson's notes, 1984

Box 34  
(Folder 243-244)  
(iv) Two copies of second draft, each with corrections, Part 1, May 1983

Box 35  
(Folder 245-246)  
(v) Two copies, one with corrections, one without, of Part 2.

Box 35  
(Folder 247-248)  
(vi) Two copies, one with corrections, one without, of Part 3.

Box 35  
(Folder 249-251)  
(vii) One set of copies of Parts 1, 2 and 3. Two spiral bound and one loose, May 1983
Box 36
(Folder 252-253)
(viii) Working draft: (a) Part 1, 2 copies (one with handwritten notes), January 1984

Box 36
(Folder 254-255)
Working draft: (b) Part 2, 2 copies (one with handwritten notes).

Box 36
(Folder 256)
Working draft: (c) Part 3, one copy.

Box 36
(Folder 257)
(ix) Shooting script: (a) Part 1, scenes 1-107 with handwritten notes, February 1984

Box 36
(Folder 258)
(ix) Shooting script: (b) Part 3, January 1984

Box 36
(Folder 259)

Box 36
(Folder 260)

Box 37
(Folder )
[NOT HELD] (ix) Two typed pages related to financing. [NOT HELD] (x) Typed sheets of scene breakdowns, locations etc. [NOT HELD] (xi) Set of photocopies of press articles on film and television industry. [VOLUME] (xii) Copy of Reader's Digest Illustrated history of WWII.
Box 37
(Folder 261)
(xiii) Eight items of sheet music relating to WWII.

Box 37
(Folder 262-265)
(xiv) Additional set of May 1983 spiral bound Parts 1-3. Some used for cutting and pasting, some minor handwritten notes on a few pages.

Box 37
(Folder 266)
(xv) Unbound sheets of the above.

Box 38
(Folder 267-269)
(xv) Unbound sheets of the above (continued). (xvi) Posters advertising the mini-series [NOT HELD].

Box 38
(Folder 270)
(xvii) Advertising material for television series.

Box 38
(Folder 271-273)
(xviii) Further bound copies of Parts 1, 2, 3.

Box 39
(Folder 270)
(xviii) Further bound copies of Parts 1-3 (continued).

Box 40
(Folder 280-281)
(xviii) Further bound copies of Parts 1-3 (continued).

*Kings in Grass Castles*

Box 40
(Folder 282)
(i) Yellow folder containing Denis Whitburn's (?) outline with Williamson’s handwritten notes and carbons.

Box 40
(Folder 283)
(ii) First typed outline for television, Williamson and Whitburn, 1983: two copies, one bound.
Untitled

Box 40
(Folder 284-285)
(i) Two copies of untitled first draft screenplay typescript. Country town setting.

Waltzing Matilda

Box 40
(Folder 286)
(i) Screenplay by Williamson, 1985

Box 40
(Folder 287)
(ii) Professionally retyped version, November 1985

Emerald City

Box 41
(Folder 288)
(i) Exercise book. Toby Bennet play abandoned, the first rough draft of 'The Ingratiator', 13 June 1985

Box 41
(Folder 289)
(ii) Black and red notebook containing first rough draft of 'Ingratiator'. Has Elaine, Colin, Kate, Mike, November 1985

Box 41
(Folder 290)
(iii) Professionally typed and bound drafts: February 1986

Box 41
(Folder 291)
(iii) Professionally typed and bound drafts: October 1986

Box 41
(Folder 292)
(iii) Professionally typed and bound drafts: November 1986

Box 41
(Folder 293)
(iii) Professionally typed and bound drafts: December 1986
Box 41
  (Folder 294)
  Outlines of unfinished plays, 1975

Miscellaneous items

Box 42
  (Folder 295-297)
  Household papers, including mortgage papers, house plans, bills (see also folio shelves for more house plans)

Box 42
  (Folder 298)
  Early Williamson. [NOT HELD] Early filmwork (Philip Adams).

Box 42
  (Folder 300-301)
  Assorted articles and clippings not directly associated with Williamson.

Box 43
  (Folder 302-303)
  Assorted greeting cards, postcards and brief notes.

Box 43
  (Folder 304-305)
  Photographs.

Box 43
  (Folder 306)
  Miscellaneous items ('Rubbish').

Theatre programmes

Box 44
  (Folder 307-308)
  (i) Programmes of plays attended by Williamson, includes London.

Box 44
  (Folder 309)
  (ii) *The club*.

Box 44
  (Folder 310-311)
  (iii) *The removalists*. 
Box 44
   (Folder 312)
      (iv) *Stork.*

Box 44
   (Folder 313-314)
      (v) *The department.*

Box 44
   (Folder 315)
      (vi) What if you died tomorrow?

Box 44
   (Folder 316)
      (vii) *A handful of friends.*

Box 45
   (Folder 317-318)
      (viii) *Don's party.*

Box 45
   (Folder 319-320)
      (ix) *The perfectionist.*

Box 45
   (Folder 321)
      (x) *Travelling north.*

Box 45
   (Folder 322)
      (xi) *Sons of Cain.*

Box 45
   (Folder 323)
      (xii) *Emerald city.*

Box 45
   (Folder 324)
      (xiii) *Petersen.* (xiv) *Celluloid heroes.* (xv) *Phar Lap/Year of living dangerously.*

Box 45
   (Folder 325)
      (xvi) *La Mama/ M.U.S.T.*
Box 45
(Folder 326)
(xvii) *The last of the Knucklemen* (dir.).

Box 45
(Folder 327)
(xviii) *All my sons* (dir.). (xix) *Jugglers three*.

Miscellaneous material: talks, theses, unsolicited scripts

Box 46
(Folder 328-329)
(i) Talks and articles by Williamson.

Box 46
(Folder 330)
(ii) Talks and articles about Williamson.

Box 46
(Folder 331)
(iii) Background material for talks.

Box 46
(Folder 332-333)
(iv) Theses about Williamson.

Box 47
(Folder 334-342)
(v) Unsolicited scripts and screenplays, not by Williamson.

Rough draft notebooks of plays not completed or produced (RESTRICTED)

Box 48
(Folder 343)
Manila folder containing 8 examination booklets, Manuscript of untitled play identified as being written before *The coming of stork* (c. 1969).

Box 48
(Folder 344)
Hang Ten brand A4 lecture pad with motor bike on cover. Rough draft of 'Barnaby Scott'. Abandoned.

Box 48
(Folder 345)
Hang Ten lecture pad with surfboard illustration. Contains 'Tin Legs' treatment for a filmscript. Also has 3 p. typed synopsis loosely inserted.
Box 48
(Folder 346)
Stripe lecture pad with 'Play Outline' on p.2. According to Williamson this is c. 1981 and has no direct relationship to *The perfectionist*, c. 1981

Box 48
(Folder 347)
Stripe lecture pad with play involving Tony and Marion, precursor of *The perfectionist*, according to Williamson. Completed 1 March 1981

Box 48
(Folder 348)

Box 48
(Folder 349)

Box 48
(Folder 350)
Red Newscol exercise book with p.1 heading 'Possible Play'. Dated after, and relating to, Banff Conference according to Williamson, therefore ca.1984. Dialogue with draft of speech or article at back, c. 1984

Box 48
(Folder 351)

Box 49
(Folder 352)
Hang Ten lecture pad with surf boat illustration. Contains draft of 'Don's next party' ('Don's career' and other titles noted). Finished 15 July 1979 at Birchgrove.

Box 49
(Folder 353-355)
Receipts for performance and book royalties.

Box 50
Miscellaneous objects
Addition 11 October 1989

Box 51  
(Folder 356)  
Manuscript of *Siren* (1 volume), 1989

Box 51  
(Folder 357)  
Typescript of *Top silk* with extensive handwritten corrections, 1988

Addition 20 August 1990

General Correspondence

Letters and cards received by Williamson sorted into chronological order. Correspondents include Ray Barrett, Peter Collins, Hector Crawford, Don Dunstan, Israel Horovitz, Tom and Judy Keneally, Judy Lovell, Pat Lovell, Bruce Spence, Ross Terrill, Jackie Weaver, Peter Weir, Tina Williamson and Lord Willis. There are also copies of a few letters written by Williamson, 1979-90

Box 51  
(Folder 358)  
Correspondence, 1979, 1983-85

Box 51  
(Folder 359)  
Correspondence, 1986

Box 51  
(Folder 360)  
Correspondence, 1987

Box 51  
(Folder 361)  
Correspondence, 1987

Box 51  
(Folder 362)  
Correspondence 1988
Box 51
(Folder 363)
Correspondence, 1988

Box 52
(Folder 364)
Correspondence, 1989

Box 52
(Folder 365)
Correspondence, 1989

Box 52
(Folder 366)
Correspondence, 1990

Box 52
(Folder 367)
Correspondence, undated

Box 52
(Folder 368)
Family letters and cards and other personal documents

Box 52
(Folder 369)
Fan mail (some undated), 1986-1990

Box 53
(Folder 370)
Correspondence from various publishers, production, theatre and movie companies, publicists etc., 1983-90

Box 53
(Folder 371)
Anthony A. Williams Management Pty Ltd. Correspondence with or about Williamson, 1986-90

Box 53
(Folder 372)
Australian Writers Guild Ltd. Presidents reports, minutes, press releases, 1985-89

Box 53
(Folder 373)

Box 53  
(Folder 374)  
Playbox Theatre Company, 1988-90; and other theatre companies, 1986-90

Box 53  
(Folder 375)  
Charity organisations. Letters of thanks and receipts from charities, 1986-90

Box 54  
(Folder 376)  
Miscellaneous drafts of speeches, play draft (no name) and notes, 1989-90

Box 54  
(Folder 377)  
Speech drafts, notes, lectures and draft correction reports; transcript of interview between Williamson and Franz Stampfl; and a copy of 'Jak of the bloody hand'

Box 54  
(Folder 378)  
Printed material. Theatre programs and flyers of plays.

Box 54  
(Folder 379)  
Printed material. Theatre programs, reviews and pamphlets.

Box 54  
(Folder 380)  
Printed material. Theatre programs, articles, newspaper cuttings, pamphlets and conference agenda and a copy of Hansard.

Additions 1995

General Correspondence

These folders contain letters, post cards, fan mail, family correspondence, and photographs. Also included are rough drafts of four plays in David Williamson handwriting, 1990-95.
Box 55
(Folder 381)
Correspondence with Alison and Peter Carey.

Box 55
(Folder 382/1-2)
Family & social correspondence, speeches

Box 55
(Folder 384)
Family correspondence, fan mail and photographs.

Box 55
(Folder 385)
Correspondence

Box 56
(Folder 386/1-2)
Correspondence, 1990

Box 56
(Folder 387/1-3)
Correspondence, January - June 1991

Box 56
(Folder 388/1-4)
Correspondence, July - December 1991

Box 57
(Folder 389/1-2)
Correspondence, January - June 1992

Box 57
(Folder 390/1-3)
Correspondence, June - December 1992

Box 57
(Folder 391/1-3)
Correspondence, January - June 1993

Box 58
(Folder 392/1-3)
Correspondence, July - December 1993
Box 58
(Folder 393/1-4)
Correspondence, January - December 1994

Box 58
(Folder 394)
Correspondence December 1994 - January 1995

Box 59
(Folder 395/1-2)
Correspondence, February - March 1995

Box 59
(Folder 396)
Correspondence, April 1995 Four hand written plays: *Dead white males*, *Sanctuary*, *Brilliant lies*, and *Money & friends*.

Box 60
(Folder 397)
Social correspondence

Box 60
(Folder 398)
Social correspondence

Box 60
(Folder 399)
Memobook, ideas for play *The perfectionist*, social correspondence.

Box 60
(Folder 400/1-3)
Theatre programs
## Box List

<table>
<thead>
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<th>Title or type of material</th>
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<td><em>Certain women</em></td>
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<td><em>The family man</em></td>
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<td><em>What if you died tomorrow</em></td>
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<td><em>Peterson</em> (film)</td>
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<td><em>The department</em></td>
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<td><em>Break point</em></td>
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