

# Iris Milutinovic:

## An Inventory of Her Papers at the Harry Ransom Center

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### Descriptive Summary

<b>Creator</b>	Milutinovic, Iris, 1910-
<b>Title:</b>	Iris Milutinovic Papers
<b>Dates:</b>	1946-1984
<b>Extent:</b>	9 boxes (4 linear feet), 3 galley files
<b>Abstract:</b>	These papers consist chiefly of correspondence and literary manuscripts but also contain published materials, clippings, diaries, scrapbook material, financial information and audio recordings.
<b>Call Number:</b>	Manuscript Collection MS-02847
<b>Language:</b>	English
<b>Access</b>	Open for research

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### Administrative Information

<b>Acquisition</b>	Purchase and Gift, 1975-1985
<b>Processed by</b>	Christine R. Mannix, Lisa M. Hendricks, Joan Sibley, 1990-1991
<b>Repository:</b>	<a href="#">Harry Ransom Center, The University of Texas at Austin</a>

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## Biographical Sketch

Iris Milutinovic, born in 1908 or 1910 to a Welsh mother (Florence Medford Burnell) and an English-born father (Frederick Ebenezer Osborne), was brought up in Cooe, Tasmania, where her father managed the Van Dieman Land Company brickworks. She lived in Cooe until her first marriage to Irishman Stanismore Ryan, a marriage Milutinovic describes as a "too-young, very unhappy" one. She then endured a long lonely period before meeting her second husband, a Yugoslavian immigrant named Milor Milutinovic, whom she married in 1951.

Milor, having survived years of fighting and then internment in a German prisoner of war camp during World War II, moved to Australia in 1949 for a fresh start. He later became a naturalized citizen of Australia, but struggled ever after with the language and culture of his adopted country. A substantial portion of Mrs. Milutinovic's literary work is given over to discussion of the language difficulties and cultural clashes experienced by immigrants to Australia.

Mrs. Milutinovic describes herself as "one over-sized, elderly somewhat finicky Tasmanian married to one long, lean infinitely kind but also very alien Serb migrant." She lived with her second husband outside Albany in Western Australia for almost 30 years before retiring in 1977 to a cottage by the Mersey River in East Devenport, Tasmania. Her interests include people, literature, fishing, gardening and writing.

Prior to beginning her career as a writer, Milutinovic worked in Public Service during World War II, was a bookkeeper/receptionist for Ansetts, and a timekeeper/clerk at Cheynes Beach Whaling Station. She was working for the Post Office when she met her husband Milor.

Except for the usual adolescent verse, Milutinovic didn't begin to write seriously until the 1950s when she began writing scripts and recording radio talks for the Australian Broadcasting Commission (A.B.C.). She later sold short stories to various magazines including the *Bulletin*, *Woman's Day*, *The Epicurean*, *The Texas Quarterly* and *Overland*. She has work published in three anthologies and has had two books published, *Talk English Carn't Ya* (a novel, 1978) and *I'm Still Here, Aren't I?* (a short story collection, 1985). The novel, based on her husband Milor's experiences and written from his point of view, is about the hardships and difficulties of being an immigrant without fluency in the language of one's adopted country.

Her literary awards include the 1975 State of Victoria Short Story Award (for "The Guppy") and the Jessie Litchfield Award for Literature for 1978 from the Bread and Cheese Club, a Melbourne literary society. Mrs. Milutinovic was a founding member of the West Australian Writers Fellowship (a branch of the Fellowship of Australian Writers), as well a member of the Australian Society of Authors, and the Business and Professional Women's Club of Albany.

Milutinovic suffers from auricular fibrillation, a heart condition that at times made writing, and especially typing, very difficult.

Iris Milutinovic used various pen names during her writing career. Those represented in this collection are Emma Atkins, Bessie Bunter, Janet Burton, Ian Fidler, Jevelyn, Jane Kay, Jay Kay, Janet King, I. Miller, M. Miller, Ivan Millet, Iris Osborne (her maiden name), I. Maggie Ostin and Joan Todd.

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## Scope and Contents

The papers of Australian writer Iris Milutinovic (1910-) consist chiefly of correspondence and literary manuscripts documenting her career 1946-1984 (bulk 1955-1978). Also included are published materials, clippings, diaries, scrapbook material, financial information and audio recordings.

The papers are arranged in three series: Correspondence, 1946-1984, Literary Works, 1955-1978, and Miscellaneous, 1963-1980.

Correspondence is subdivided into personal and literary correspondence. Arrangement within these subseries is alphabetical by author with relevant copies of outgoing correspondence filed with the appropriate incoming correspondence. Correspondence specifically related to a manuscript is generally filed outside this subseries with the literary work concerned. All correspondence (888 items) is indexed in the incoming (777 items) or outgoing (111 items) correspondence indexes which form a part of this finding aid.

The personal subseries consists of correspondence from family and friends, as well as letters concerning personal business matters. Mrs. Milutinovic's concerns and opinions are expressed in letters to various newspaper editors, broadcasters and government officials. The correspondence of literary organizations, other Australian and Tasmanian writers, editors, publishers, broadcasters and fans comprise the literary subseries and serves to document Milutinovic's struggle to write and publish despite poor health and economic difficulties. The bulk of the literary correspondence involves Milutinovic's extensive radio scripts aired by the Australian Broadcasting Commission.

Correspondents include a number of persons at the Australian Broadcasting Commission (A.B.C.), Richard Beilby (author), Muriel Binding (step- niece), Irene Burgess (local writer), Mary Durack (author), Phyll Evan (writer and teacher), Zoe Evans (music teacher), Norma Ferris (A.B.C.), Jane M. Fleming (A.B.C.), Irene Gibson (teacher and radio broadcaster), Margaret Giordano (Tasmanian writer), Anne Godden (of Thomas Nelson Australia Ltd.), Cherry Grimm (writer), Dorothy Hewett (poet, playwright), A.J. Holdsworth (editor), Dorrit Hunt (local writer), Nancy Keesing (author), Catherine King (A.B.C.), Dame Enid Muriel Lyons (cousin, writer, politician), Amy Macaulay (artist), John D. McLaren (editor), Oscar Adolf Mendelsohn (writer), Ian Morgan (A.B.C.), Phyllis Moss (artist), Stephen Murray-Smith (editor), Pat Osborne (sister-in-law), Hal Porter (writer), Pamela Relton (columnist), Vincent Serventy (naturalist, writer), Valerie Sisson (writer), Robert Stephens (local historian), Katherine Strehlow, T.G.H. Strehlow (educator), Erica Underwood (A.B.C.), Freda Vines (writer), Beverly Wardle (writer, broadcaster), and Helen Helga Mayne Wilson (writer).

Literary Works are filed alphabetically by title irrespective of genre or whether published or not. Cross references are included for identified variant titles, though the researcher should be aware that much of Milutinovic's writing was autobiographical in nature and many of her works are closely associated or somewhat related to one another. Stories were also sometimes rewritten from one genre to another, so that a radio talk might also appear as a short story, or vice-versa. As is the case with correspondence, any contracts or financial documents relating to a particular work have also been filed with the literary work.

Occupying 7 boxes, this subseries comprises the heart of the collection and consists of articles, short stories, a large number of radio talk manuscripts, a radio play ("Grandmother Pritchard's Victory"), and two novels ("The Street of Seven Tongues" and *Talk English Carn't Ya*) in various stages of production (notes, holograph drafts, typescripts, setting copy, galleys, proofs). There are a small group of unidentified writings and some lists of writings compiled by Milutinovic.

The subject matter of the writings ranges widely among Milutinovic's own experiences in western Australia and Tasmania, local history, family lore, contemporary mores, social issues, current events and such diverse topics as cats, cookery, fishing, gardening, language, immigrants and cultural assimilation, and whaling. Milutinovic believed her *Scope* radio broadcasts in particular would interest Americans because it is virtually "a small, clear window on Australian ideas and beliefs."

The Miscellaneous series includes audio recordings, miscellaneous clippings, and financial information arranged chronologically insofar as possible. Of special interest are the audio recordings, which include a letter recorded by Milutinovic and a taped broadcast of her short story "The Blonde Cat," which is read by Alistair Duncan.

It should be noted that Mrs. Milutinovic selected what she felt were appropriate items to form this collection of papers. Frequently she annotated correspondence, manuscripts and other materials to identify persons, explain circumstances, importance, etc.

For a fuller description of this collection, the following is recommended:

McLaren, John D. "Iris Milutinovic--Between Two Worlds," in *The Library Chronicle of the University of Texas at Austin*, New Series, Nos. 42/43 (1988): 143-159. Also issued as *Perspectives on Australia: Essays on Australiana in the Collections of the Harry Ransom Center*, edited by Dave Oliphant.

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## Separated Material

Sound recordings were transferred to the Ransom Center's Sound Recording collection and are described individually in a list at the end of this finding aid and in a [searchable database](#).

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## Index Terms

### Correspondents

Australian Broadcasting Commission

Beilby, Richard

Binding, Muriel

Burgess, Irene

Durack, Mary

Evan, Phyll

Evans, Zoe

Ferris, Norma

Fleming, Jane M.

Gibson, Irene

Giordano, Margaret

Godden, Anne

Grimm, Cherry

Hewett, Dorothy

Holdsworth, A.J.

Hunt, Dorrit

Keesing, Nancy

King, Catherine

Lyons, Enid Muriel, Dame, 1897-

Macaulay, Amy

McLaren, John D.

Mendelsohn, Oscar Adolf, 1896-

Morgan, Ian

Moss, Phyllis

Murray-Smith, Stephen

Osborne, Pat

Porter, Hal

Relton, Pamela

Serventy, Vincent

Sisson, Valerie

Stephens, Robert

Strehlow, Katherine

Strehlow, T.G.H. (Theodor George Henry), 1908-1978

Underwood, Erica

**Subjects**

Australia--Emigration and immigration

Australian literature--Women authors

Australian literature--20th century

Authors, Australian

Broadcasting, Australia

Immigrants--Australia--Cultural assimilation

Radio--Australia

Radio broadcasting

Yugoslavia--Emigration and immigration

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**Series I. Correspondence, 1946-1984**

## Personal Correspondence, 1946-1984

A-B	<b>box 1 folder 1</b>
C-F	<b>folder 2</b>
G-H	<b>folder 3</b>
J-L	<b>folder 4</b>
M	<b>folder 5</b>
N-R	<b>folder 6</b>
S	<b>folder 7</b>
T-W	<b>folder 8</b>

## Literary Correspondence, 1956-1984

A (including Australian Broadcasting Commission, 1956-1966)	<b>box 1 folder 9</b>
A (including Australian Broadcasting Commission, 1967-1972)	<b>folder 10</b>
A (including Australian Broadcasting Commission, 1973-1976)	<b>folder 11</b>
A - C (including Australian Broadcasting Commission, nd)	<b>folder 12</b>
E	<b>box 2 folder 1</b>
F-J	<b>folder 2</b>
L	<b>folder 3</b>
M-R (including Rejections)	<b>folder 4</b>
S-W	<b>folder 5</b>

**Series II: Literary Works, 1955-1978**

"About Loch 10, near Wentworth, N.S.W." (1972)

**box 2**  
**folder 6**

"Alien at Home" (see 2.8)

"All Hail to Caesar" (1974)

**folder 7**

*All Ways on Sunday* Broadcasts--Rejections

**folder**  
**8**

"Alien at Home"

**folder**

"And I Do Love Billy Tea"

"Are Cats People?" (see also 2.12)

"English as She Is Spoke"

"Fifty Years Ago I Was a Biekie Bird" (see also 3.14)

"Fisherman's Luck"

"Hay Fever" (see also 4.3)

"Junior Council in Albany, West Australia"

"The Local March of Time"

"Mushrooming in May"

"A Nice Glass of Cold Beer"

"Please Don't Just Pop In"

"Prohibited Migrant"

"Royal Visit"

"So Long Ago"

"Sometimes on Sunday"

"Those Good Old Days"



"Uneasy Spirits Taped"	
"What's It to You"	
"And I Do Love Billy Tea" (see 2.8)	
"And It Comes out Here"	<b>folder 9</b>
"And So Enthusiastic" (1956) (see 2.10)	
"Another Spring" by Ivan Millet (1956)	<b>box 2 folder 10</b>
"The Anzac Light Horse Memorial at Albany" (1964)	<b>folder 11</b>
"Are Cats People?" by Janet King (see also 2.8)	<b>folder 12</b>
"As Far away as Forever"	<b>folder 13</b>
"The Blonde Cat" (1964-1973) (see also 9.27)	<b>folder 14</b>
"Boy with Talent" (1975)	<b>folder 15</b>
"The Brothers" Anthologized in <i>The Bad Deeds Gang and Other Stories</i> (see 5.11)	
"But Joe Was There Too" by Ian Fidler (1975)	<b>folder 16</b>
"But No Ikebana, Please"	<b>folder 17</b>
"Catalyst" or "CAT-aclyst"	<b>folder 18</b>
"Cats - Past and Present"	<b>folder 19</b>
"The Chinese Meal" (1970-1971)	<b>folder 20</b>
"Cinderella's Slipper"	<b>box 3 folder 1</b>
"Coming Our Way"	<b>folder 2</b>
"Conservation" (see 5.20)	
"Conversation Piece"	<b>folder 3</b>
"Cooking with My Friends" (1973-1974)	<b>folder 4</b>

"The Corner Shop" and "More about the Corner Shop"(1972)	<b>folder 5</b>
"Cottage Garden" by Iris Osborne (1970-1971)	<b>folder 6</b>
"Cousin Dessie and the Green Goose"	<b>folder 7</b>
"Cousin Dessie Gives a Party" by M. Miller (1960) (see also 5.14)	<b>folder 8</b>
"Cousin Dessie's Party" (see 5.14)	
"Crazy Over Horses" (1969)	<b>folder 9</b>
"The Day of The Shark"	<b>folder 10</b>
"Dear Cousin Dessie" (see 9.5)	
"Deep Freeze - and All That" (1969)	<b>folder 11</b>
"Dependence" (see 5.21)	
"Dessie's Country Cottage" (see 4.7, 9.5)	
Diaries (1960-1972) Loose sheets (16 p.) with short entries about daily life (health, garden, visitors, etc.) (see also 8.10)	<b>folder 12</b>
"A Different View"	<b>folder 13</b>
"Duplicity" (see 5.22)	
"Early Bikie Birds" (see also 2.8)	<b>folder 14</b>
"The Editor Regrets" (1974-1975) (see also Rejections, 2.4)	<b>folder 15</b>
"English as She Is Spoke" (see 2.8)	
"The End of Spring" by Joan Todd	<b>folder 16</b>
"Escape Route to Beauty" (1963)	<b>folder 17</b>
"Far away Places"	<b>folder 18</b>

"The Farm that Died" (1969-1972) (see also 4.28)	<b>folder 19</b>
"The Fat and Happy Past" by Bessie Bunter (1963-1972)	<b>folder 20</b>
"The Fattest Receptioniste, or They Can only Say No" (1964-1965)	<b>folder 21</b>
"Fear Is Not Funny" (see 4.21)	
"Feeding a Pig Strawberries" (1971)	<b>folder 22</b>
"Fifty Years Ago I Was a Bikie Bird" (see 2.8)	
"Fish Scales in My Hair" (1967)	<b>folder 23</b>
"Fisherman's Luck" (see 2.8)	
"Forever Authentic"	<b>folder 24</b>
"The Fortress of Art" (1964)	<b>folder 25</b>
"Foundation"	<b>folder 26</b>
"From Leo with Love" by Iris Osborne (1966-1975) Anthologized in <i>Australian New Writing</i>	<b>folder 27</b>
"Games People Play" (see 5.23)	
"The Gap"	<b>folder 28</b>
"The Generation Gap" (see 5.24)	
"George"	<b>folder 29</b>
"Girl in a White Dress" (1963)	<b>folder 30</b>
"Gone about Fishing"	<b>folder 31</b>
"A Good/Bad Night" (see 9.5)	
"Grandmother Osborne and the French Language" (1967)	<b>folder 32</b>
"Grandmother Pritchard" (1965)	<b>folder 33</b>

"Grandmother Pritchard's Victory" (1974)	<b>folder</b> 34
"The Greening"	<b>box 4 folder 1</b>
"The Guppys" (1970-1976)	<b>folder 2</b>
"Hay Fever" (see also 2.8)	<b>folder 3</b>
"The Heiress"	<b>folder 4</b>
"High Society Blues" (1970)	<b>folder 5</b>
"Home Sweet Home" (1971-1974)	<b>folder 6</b>
"Hotel Job" by Jane Kay	<b>folder 7</b>
"How Could You Mr. Joyce?" (1969)	<b>folder 8</b>
"Humour" (see 5.25)	
"The Hunting Trip" (1974)	<b>folder 9</b>
"I Like Home Brew" (1974-1976)	<b>folder 10</b>
"I'll Never Forget Pegleg" by Jevelyn (see also 9.5)	<b>folder 11</b>
"I'm Alright Jack" (see 5.26)	
"In Step with the Hops" (1969)	<b>folder 12</b>
"The Invaders" (see 4.25)	
"Island for Epicures" (see also 3.8, 9.5)	<b>folder</b> 13
"Island in the South"	<b>folder 14</b>
"Junior Council in Albany, West Australia" (see 2.8)	
"Just Like Paris" (1972)	<b>folder 15</b>
"Lares and Penates"	<b>folder 16</b>
"Let's Go by Train"	<b>folder 17</b>

Lists of Radio Talks, Articles, Plays	<b>folder</b> 18
"Living Intimately with Whales" (see 5.18)	
"The Local March of Time" (see 2.8)	
"Long Ago and Far Away" (1964)	<b>folder</b> 19
"The Lost Art of Protest" (1966)	<b>folder</b> 20
"Lost Generation" or "Fear Is Not Funny" or "No Fun In Fear"(1969)	<b>folder</b> 21
"Lost World" (1969)	<b>folder</b> 22
"Love" (see 5.27)	
"The Man Who Went Back" (1963)	<b>folder</b> 23
"Mary and Tom"	<b>folder</b> 24
"Matchless Future"	<b>folder</b> 25
"Meals My Mother Taught Me" (1958)	<b>folder</b> 26
"The Menace" or "The Invaders" or "My Aunt Olivia's Martians"	<b>folder</b> 27
"Misery Farm" (1974) (see also 3.19)	<b>folder</b> 28
"Modest Old Man"	<b>folder</b> 29
"A Moment in Time" (1964-1973)	<b>folder</b> 30
"More about the Corner Shop" (see 3.5)	
"Mote in My Eye"	<b>folder</b> 31
"Mrs. Mahrani's Christmas Strike"	<b>folder</b> 32
"Mrs. Penderbury's Guardian Angel"	<b>folder</b> 33

"Mum Says It's Murder" (1971-1975)	<b>folder</b> 34
"Mum's Army"	<b>folder 35</b>
"Murder by Massage"	<b>folder 36</b>
"Murder on the Top Deck" (see 5.18)	
"Mushrooming in May" (see 2.8)	
"Music Lesson" (1969-1976)	<b>folder 37</b>
"My Aunt Olivia's Martians" (see 4.25)	
"My Late Friend - Lucy"	<b>folder 38</b>
"My Late Wife Francisca"	<b>folder 39</b>
"A Nice Fur Coat from Mr. Gentry"	<b>folder</b> 40
"A Nice Glass of Cold Beer" (see 2.8)	
"A Nice Plate of Beef" (1967) (see also 9.5)	<b>folder</b> 41
"Night Light" (1969)	<b>box 5 folder 1</b>
"No Care for Miss Strangways"	<b>folder 2</b>
"No Christmas for Ben" (1972-1974)	<b>folder 3</b>
"Not Far from Nowhere" (see 6.5-7.2)	
"No Fun in Fear" (see 4.21)	<b>folder 3</b>
"Oh for a Handy Man" (1969)	<b>folder 4</b>
"Old Man Long Ago" (1973)	<b>folder 5</b>
"One Summer Sunday" (see 8.11) Anthologized in <i>Sandgropers: A Western Australian Anthology</i>	
"The Orchard"	<b>folder 6</b>
"Past and Present" (1970)	<b>folder 7</b>

"A Pattern of Living" (see 5.37)	
"The Pearwood Vase" (1971-1974)	<b>folder 8</b>
"Pedantic Speech" (1969)	<b>folder 9</b>
"Perpetuating the Liberal Intellectual" (see 5.28)	
"A Pig under the Bed" (1972)	<b>folder 10</b>
"Please Don't Just Pop In" (see 2.8)	
"The Pool" or "The Brothers" by Jan King (1967-1976) Anthologized as "The Brothers" in <i>The Bad Deeds Gang and Other Stories</i>	<b>folder 11</b>
"The Power Game" (see 5.29)	
"Post-War Pioneers" (1969)	<b>folder 12</b>
"Presents for Particular People (But not for Me)" (1965)	<b>folder 13</b>
"Prohibited Migrant" (see 2.8)	
"Question of Value" by Emma Atkins (1959)	<b>folder 14</b>
"Red Currant Jelly"	<b>folder 15</b>
"Royal Visit" (see 2.8)	
"Sammy Doesn't Live There any More"	<b>folder 16</b>
"Salesman's Choice" by I. Miller	<b>folder 17</b>
"Sam's Song" or "Murder on the Top Deck" or "Living Intimately with Whales"(1972)	<b>folder 18</b>
<i>Scope Broadcasts</i>	
Correspondence (1969-1974)	<b>box 5 folder 19</b>
"Conservation" (1971)	<b>folder 20</b>
"Dependence" (1972)	<b>folder 21</b>

"Duplicity" (1969)	<b>folder 22</b>
"Games People Play" (1972)	<b>folder 23</b>
"The Generation Gap" (1971)	<b>folder 24</b>
"Humour" (1970)	<b>folder 25</b>
"I'm Alright Jack" (1971)	<b>folder 26</b>
"Love" (1974)	<b>folder 27</b>
"Perpetuating the Liberal Intellectual" (1975)	<b>folder 28</b>
"The Power Game" (1971)	<b>folder 29</b>
"Signs Omens Portents" (1970)	<b>folder 30</b>
"Violence" (1971)	<b>folder 31</b>
"The Seven Ages of One Woman"	<b>folder 32</b>
"Short Story"	<b>folder 33</b>
"Signs Omens Portents" (see 5.20)	
"Sins of Omission" (see 9.5)	
"So Long Ago" (see 2.8)	
"Sometimes on Sunday" (see 2.8)	
"Some Very Queer Fish" (1964)	<b>folder 34</b>
"Sporting Life" (1974)	<b>folder 35</b>
"Stella in Blue"	<b>folder 36</b>
"A Stranger in My Home" or "A Pattern of Living" by Jane Kay (1963)	<b>folder 37</b>
"The Street of Seven Tongues" or "Not Far from Nowhere"(1964-1975)	
Correspondence (1973-1975)	<b>box 5 folder 38</b>
Radio Talks (1964-1972)	<b>folder 39</b>



**"The Street of Seven Tongues"**

## First Draft

Chapters 4-11

**box 6 folder 1**

Chapters 12-21

**folder 2**

First Completed Version, Chapters 1-20

**folder  
3**

Second Completed Version, Chapters 1-22

**folder 4****"Not Far from Nowhere"**

## Draft

Chapters 1-9

**box 6 folder 5**

Chapters 13-21

**folder 6**

## Final Version

Chapters 1-11

**box 7 folder 1**

Chapters 12-21

**folder 2****"String of Pearls"****folder 3****"Talisman from Space"****folder 4***Talk English Carn't Ya (1978)*

Correspondence and Reviews, 1976-1979

**box 7 folder  
5**

Radio Version

**folder 6**

## Draft

Chapters 1-8

**box 7 folder 7**

Chapters 9-15

**folder 8**

## Second Draft

Chapters 1-6

**box 7 folder 9**

Chapters 7-11, 14-15	<b>folder 10</b>
"Original Draft Copy," Chapters 1-16	<b>folder 11</b>
Final Draft	
Chapters 1-9	<b>box 8 folder 1</b>
Chapters 10-16	<b>folder 2</b>
Setting Copy	<b>folder 3</b>
Page Proofs, Apr. 8, 1978, two sets, one with corrections	<b>folder 4-5</b>
Galley Sets 1-3, Set 1 has corrections (filed in Galley Files)	
"Terrible Fashions - of 1922!" (see 9.2)	
"These Stories Made Headline News" (1969)	<b>folder 6</b>
"Things Can Get Very Tezak at Times!" (1971)	<b>folder 7</b>
"Those Good Old Days" (see 2.8)	
"Three Titles for Lunch" (1964)	<b>folder 8</b>
"Titles for Lunch" (see 9.5)	
"To Church Every Sunday"	<b>folder 9</b>
"To Church on Sunday" (1958)	<b>folder 10</b>
"To Somerset One Sunday" or "One Summer Sunday" by Janet King (1964-1973) Anthologized as "One Summer Sunday" in <i>Sandgroppers: A Western Australian Anthology</i>	<b>folder 11</b>
"Toad in a Hole" (1974)	<b>box 9 folder 1</b>
"Tough Tale for the Tax Man"	<b>folder 2</b>
"The Town that Died" (see 9.5)	
"The Trains Go By"	<b>folder 3</b>

"UCIM, I've Got to...Study I Mean" (1971)	<b>folder</b> 4
"Uneasy Spirits Taped" (see 2.8)	
Unidentified manuscripts, notebooks with various manuscripts included, notes, research, etc.	<b>folder</b> 5
Titles identified include:	<b>folder</b>
"Dear Cousin Dessie"	
"Dessie's Country Cottage"	
"A Good/Bad Night"	
"I'll Never Forget Pegleg"	
"Island for Epicures"	
"A Nice Plate of Cold Beef"	
"Sins of Omission"	
"Titles for Lunch"	
"The Town that Died"	
"Was Summer Yesterday?"	
"The Woman Who Saved Music"	
"The Vanishing Monsters" (1970)	<b>folder 6</b>
"A Very Fair Cow" (1973)	<b>folder 7</b>
"A Very Private Miracle" (1967)	<b>folder 8</b>
"Victory for Grandma Burnell" (1964)	<b>folder</b> 9
"Violence" (see 5.31)	
"The Walter Mitty in Me" (1964)	<b>folder 10</b>
"Was Summer Yesterday?" (see 9.5)	
"Watch It Girls" (1970)	<b>folder 11</b>

"West, Where There's No Need to Dig for Potential" (1969)	<b>folder 12</b>
"Whalers again Disturb the Peace of Frenchman's Bay" (1955)	<b>folder 13</b>
"Whales Are Wonderful" (1973)	<b>folder 14</b>
"What Life Has Taught Me" by Jay Kay (1966)	<b>folder 15</b>
"What's It to You" (see 2.8)	
"Wheels of Progress" (1963)	<b>folder 16</b>
"Where Do We Go from Here" (1973)	<b>folder 17</b>
"White Christmas" (1970)	<b>folder 18</b>
"Wholly City" by Janet Burton (1974)	<b>folder 19</b>
"The Wild Wild West"	<b>folder 20</b>
"Woman and Whales" (1965)	<b>folder 21</b>
"The Woman Who Saved Music" (see 9.5)	
"The Wonderful World of Whales"	<b>folder 22</b>
"Writers's Notebook" (1970)	<b>folder 23</b>
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