

# Don DeLillo:

## A Preliminary Inventory of His Papers at the Harry Ransom Center

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### Descriptive Summary

<b>Creator:</b>	DeLillo, Don, 1936-
<b>Title:</b>	Don DeLillo Papers
<b>Dates:</b>	Circa 1959-2013
<b>Extent:</b>	151 document boxes, 1 half-document box, 4 periodical boxes, 1 oversize box (osb) (63.21 linear feet), 1 oversize folder (osf), 8 galley folders (gf)
<b>Abstract:</b>	This collection contains notes, research materials, typescript drafts, editorial correspondence, reviews, and production materials for DeLillo's novels, plays, screenplays, and short works of fiction and non-fiction; career-related papers and ephemera; personal, professional, and fan correspondence; and periodicals containing the published texts of his shorter works. The DeLillo collection is not fully cataloged; this preliminary inventory contains only a description of scope and contents, a container list, and an index of correspondents.
<b>Call Number:</b>	Manuscript Collection MS-04924
<b>Language:</b>	Most material in English with some material in German and Norwegian.
<b>Access:</b>	Open for research

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### Administrative Information

<b>Acquisition:</b>	Purchases and gift, 2004-2013 (R15237, R15239, R16538, 10-02-006-P, 11-02-003-P, 13-06-016-P)
<b>Processed by:</b>	Katherine Haack and Liz Murray, 2004; Amy E. Armstrong, 2013; Sally DeBauche, 2013
<b>Repository:</b>	<a href="#">Harry Ransom Center, The University of Texas at Austin</a>

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## Scope and Contents

The papers of American novelist Don DeLillo consist of manuscripts and related materials for most of his novels, plays, short fiction and non-fiction works, his professional and personal correspondence files, as well as a collection of published versions of his short works. The collection is arranged in four series: I. Works, 1968-2011; II. Correspondence, 1959-2008; III. Publications, 1960-2003; and IV. Career-Related, circa 1978-2008.

Series I. Works makes up the bulk of the collection and is divided into two subseries: A. Full-Length Novels and Plays, 1968-2011 and B. Short Works, 1975-2009. The works are arranged alphabetically by title within each subseries; materials for individual works, in turn, are generally arranged in creation order. The research clippings, note fragments, and multiple edited drafts contained in this series provide insight into DeLillo's creative process. DeLillo often typed drafts one paragraph per page and edited continuously until he achieved his desired results. The series contains hundreds of pages with reworked individual paragraphs.

Subseries A. includes notes, research materials, multiple typescript drafts, and proofs, along with associated editorial correspondence and reviews for DeLillo's novels and magazine excerpts. Research materials for the novels range from dozens of news clippings to pamphlets on nuclear fallout to airline emergency procedure booklets. This subseries also includes manuscripts and related production and performance materials for DeLillo's plays *The Day Room* (1986), *The Engineer of Moonlight* (1979), *Valparaiso* (1999), and *Love-Lies-Bleeding* (2006), as well as a screenplay, *Game 6*.

Material associated with the novels *Falling Man* (2007) and *Point Omega* (2011), the short story "Hammer and Sickle," and the play *Love-Lies-Bleeding* (2006), as well as other works, includes folders of note fragments. These are handwritten notes on small pieces of paper that DeLillo grouped and paper-clipped together. In some instances, these smaller groupings were clipped together into larger groupings. For preservation purposes, the paper clips were removed and each grouping placed into a white paper sleeve.

The Short Works in Subseries B. are both fiction and non-fiction, and include short stories, a novella, playlets, articles, and essays, as documented through notes, drafts, proofs, and correspondence.

While some editorial correspondence is located in the Works series, a substantial amount of DeLillo's correspondence with his editors is found in Series II. Correspondence. The sizeable correspondence files that make up this series are arranged in three subseries, matching DeLillo's original filing system: A. Alphabetical Files, B. Professional Correspondence, and C. Chronological Personal and Fan Files. The Alphabetical Files contain large runs of correspondence from individuals such as Tom Grimes, Tom LeClair, Frank Lentricchia, and Gordon Lish. There are few examples of outgoing correspondence from DeLillo in the collection, but among the notable exceptions are exchanges between DeLillo and fellow authors Jonathan Franzen and David Foster Wallace concerning *Underworld* and the art of writing. Other prominent correspondents

include Nelson Algren, Paul Auster, Russell Banks, Ann Beattie, Harold Brodkey, Robert Coover, Frederick Exley, Jonathan Safran Foer, Mary Karr, Norman Mailer, Rick Moody, and Philip Roth.

The Professional Correspondence in Subseries B. includes letters concerning DeLillo's published works, mainly from his editors and translators, but also from those interested in film and theatrical adaptations of his works. There are many pieces of correspondence between DeLillo and his longtime editor Nan Graham, as well as his agent, Lois Wallace. There is an interesting selection of correspondence concerning the translation of DeLillo's works, including jocular notes between DeLillo and the translators, as well as many lists of the precise meaning of the vernacular of his characters and prose. These lists were generally written as responses to a translator's specific questions from the text.

The Chronological Files in Subseries C., beginning in 1971 and continuing through 2003, consist primarily of fan mail. However, there are also many letters from friends of DeLillo and his wife, Barbara, as well as copies of responses written by DeLillo.

A name index of all incoming correspondence is provided with this finding aid.

Series III. Publications includes four boxes of periodicals which contain the published texts of DeLillo's shorter works. These publications range from the *New Yorker* to *Sports Illustrated* and contain articles, essays, short stories, and playlets by DeLillo.

Series IV. Career-Related contains a variety of material documenting DeLillo's career and interests. Contents include papers from a conference held for translators who worked on *Underworld*; materials demonstrating DeLillo's support for Salman Rushdie; and ephemera connected to the Jerusalem Prize that was awarded to DeLillo in 1999. This series also includes works by others such as material associated with dance and stage adaptations of DeLillo's novel *The Body Artist*, as well as copies of theses, essays, and dissertations written by scholars and students about DeLillo's works. Also in this series are materials from the Telluride and European film festivals at which DeLillo participated. He served on the official Selection Jury at the 2007 European Film Festival and was Guest Director at the 2005 Telluride Film Festival. Publicity material such as interviews, profiles, conference proceedings, posters, and other printed material are also contained in this series.

Audio and video recordings, as well as books received with the papers were transferred to appropriate departments within the Ransom Center.

DeLillo's own identifications of manuscripts and drafts, when available, are used in the container list descriptions and appear in single quotation marks.

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**Series I. Works, 1968-2012**

## Subseries A. Full-Length Novels and Plays, 1968-2012

## Amazons (novel, 1980)

Setting copy	<b>Container 1.1-4</b>
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Galleys, author's set, lightly corrected, photocopy	<b>Container 1.5-6</b>
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## Correspondence

Buck, Sue (collaborator), including typescripts	<b>Container 2.1</b>
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Wallace, Lois and Tom	<b>Container 2.2</b>
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Lawsuit	<b>Container 2.3</b>
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Dust jackets and publicity	<b>Container 2.4</b>
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Reviews	<b>Container 2.5</b>
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## Americana (novel, 1971)

## Corrected typescripts

'Americana 1'	<b>Container 2.6</b>
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Part 3, Chapters 7-12	<b>Container 2.7</b>
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Part 3, Chapters 8-11	<b>Container 2.8</b>
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'1st version'	<b>Container 3.1</b>
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'Revisions'	<b>Container 3.2</b>
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'Revisions I and II'	<b>Container 3.3</b>
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'Revisions 3 and 4'	<b>Container 4.1</b>
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'1st Revision-carbon 1'	<b>Container 4.2</b>
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'1st Revision-carbon 2'	<b>Container 5.1</b>
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Typescript with edits, undated	<b>Container 126.1-4</b>
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Author's proofs (three sets), 15 December 1970; 26 January 1971; undated	<b>Container</b> gf
'Setting copy, Houghton Mifflin edition 1977'	<b>Container</b> 5.2-3
Penguin edition (1989)	
'Setting copy'	<b>Container</b> 5.4
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Reviews	<b>Container</b> 6.2
'Utah' censorship clippings, 1979	<b>Container</b> 126.5
The Angel Esmeralda: Nine Stories (short story collection, 2011)	
Advance uncorrected proof, 2011	<b>Container</b> 143.1
Typescript corrections, undated	<b>Container</b> 145.8-146.1
Tearsheets, published excerpts printouts, 1979-2011	<b>Container</b> 146.2
Correspondence, cover design, reviews, 2010-2011, undated	<b>Container</b> 146.3
Reviews, 2011-2012, undated	<b>Container</b> 146.4
Published version, Pen America, includes interview, 2010	<b>Container</b> 146.5
Correspondence, 2011, undated	<b>Container</b> 146.7
The Body Artist (novel, 2001)	
Research material	<b>Container</b> 6.3
'Time' notes and research materials	<b>Container</b> 6.4
Notes in notebook	<b>Container</b> 6.5
First draft, ribbon copy, heavily revised, 8 September 1998; 5 January 2000	<b>Container</b> 6.6-8, 7.1-2
Re-revisions, handwritten notes in notebook, circa 23 February-7 July 2000	<b>Container</b> 7.3

'Original typescript, 3/12/2000'	<b>Container 7.4</b>
'Master copy, 3/12/2000,' uncorrected photocopy	<b>Container 7.5</b>
Revised typescript	
Ribbon copy	<b>Container 7.6, 8.1</b>
Photocopy	<b>Container 8.2-3</b>
Notes and correspondence regarding revisions; selected corrected typescript pages	<b>Container 8.4</b>
Handwritten and typescript notes, chapter outlines, draft fragments	<b>Container 8.5</b>
Galleys	
Large type version, 'Don's copy, hold for readings'	<b>Container 8.6</b>
Lightly corrected	<b>Container 8.7</b>
Dust jacket designs and correspondence	<b>Container 8.8</b>
Correspondence with translators	<b>Container 9.1</b>
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Reviews and articles, international	<b>Container 9.4-5</b>
Cosmopolis (novel, 2003)	
Notes in notebooks	<b>Container 9.6-9</b>
General loose notes and research material	<b>Container 10.1</b>
Research material	
Billionaires and globalism / time	<b>Container 10.2</b>
Icarus and protest	<b>Container 10.3</b>
Rap and setting / car	<b>Container 10.4</b>
Streets, etc. and technology	<b>Container 10.5</b>
General	<b>Container 10.6</b>
First draft 'work-in-progress'	

April 2000	<b>Container</b> 10.7-8, 11.1-4
September 2001	<b>Container</b> 11.5, 12.1-3
Corrected typescript	
Part one	<b>Container</b> 12.4
Part two	<b>Container</b> 12.5
'Fair copy-original'	
Part one	<b>Container</b> 13.1
Part two	<b>Container</b> 13.2
Photocopy, May 2002	
Part one	<b>Container</b> 13.3
Part two	<b>Container</b> 13.4
Correspondence	
Adamson, Carter, comments with typescript	<b>Container</b> 13.5-6
Translators, with replies from DeLillo	<b>Container</b> 13.7
Jacket designs and copy; text changes and book titles	<b>Container</b> 14.1
Publicity	<b>Container</b> 14.2
Reviews and interviews	
U.S.	<b>Container</b> 14.3
International	<b>Container</b> 14.4-6, osb 125
The Border of Fallen Bodies, (excerpt, Esquire April 2003), typescripts, proofs, publication	<b>Container</b> 14.7
Excerpts, various publications	<b>Container</b> 14.8
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Handwritten notes	<b>Container 15.1-3</b>
Typescripts	
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Drafts	<b>Container 15.6-7</b>
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Handwritten and typescript draft, 'Sundance July 1985'	<b>Container 16.6</b>
'Sundance July 1985,' second copy	<b>Container 17.1</b>
'Changes-Sundance and after July, August 1985'	<b>Container 17.2</b>
'Post Sundance August 1985, copy sent to Brustein, 9/18/1985,' ribbon copy	<b>Container 17.3</b>
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'Early version / Cambridge corrections'	<b>Container 17.4</b>
Cambridge version, 13 February 1986; corrections 10 March 1986; update 23 March 1986	<b>Container 17.5</b>
Rehearsal script, Cambridge, March-April 1986	<b>Container 17.6</b>
'Post-Cambridge, American Theater Magazine, April 21, 1986, and revisions for the Loeb, Dec. 1986'	<b>Container 18.1</b>
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Woolly Mammoth Theatre Company, Washington, D.C., December 2002	<b>Container 19.1</b>
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'First draft'	<b>Container 20.2</b>
'First draft-Modes #1,' 1968-1970	<b>Container 20.3</b>
'Carbon #1'	<b>Container 21.1</b>
Galleys, 1972	<b>Container gf</b>
'Game Plan,' excerpt working proof	<b>Container 21.2, osb 125</b>
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'Act 1' draft	<b>Container 22.2</b>
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Copy 3, photocopy of Copy 1, undated	<b>Container</b> 132.4-6
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