

Manuscript Collection

The Center for Ray Bradbury Studies

Indiana University School of Liberal Arts

The Bradbury Center is a repository for unique photocopies of a number of Bradbury manuscript materials. These pre-publication archives (almost always typescripts prepared by Bradbury) mirror the original documents held in the Albright Collection. These photocopies are on deposit courtesy of Professor Albright (Pratt Institute), and are maintained at the Bradbury Center for scholars and general readers who wish to examine them. The finding lists that follow are sorted by genre category, and include typescripts of unpublished stories, typescripts of published stories, magazine first printings and re-printings of published stories, typescripts of Bradbury novels in various stages of completion, and adaptations by Bradbury of his stories and novels for radio, television, stage, and motion picture screenplays. These listings (as well as the accessions themselves) represent an ongoing project, and will be updated frequently as the duplication project continues.

Researchers and other interested readers may arrange to study the photocopies deposited at the Bradbury Center by contacting the Center director in the Institute for American Thought. Photocopies of typescripts in the deposit are not permitted. Permission to quote from these typescripts in a published work must be secured in writing from Professor Albright and from Mr. Bradbury. Acknowledgments must cite these permissions and credit the Bradbury Center for access to the photocopy archive.

Published Stories

Ray Bradbury has published nearly 450 distinct stories and many subsequent variations as these stories were revised for his many story collections and, in some cases, re-written for such novelized story cycles as *The Martian Chronicles* (1950), *Dandelion Wine* (1957), and *From the Dust Returned* (2000). Most of his stories were first published in a wide range of niche market and major market periodicals, and the early history of these stories represents one of the most important areas for Bradbury researchers to explore.

A number of early typescripts prepared by Bradbury have been preserved in the Albright Collection, and a unique photocopy set of these typescripts is on deposit for researchers to study at the Bradbury Center. The typescripts represent a number of stages in the composition and publication process—these stages include Bradbury’s pre-submission story drafts, carbons of his fair-copy magazine submissions, and typescripts made as Bradbury prepared his stories for subsequent publication in his various collections.

The deposit of first-generation photocopies with the Bradbury Center is still in progress. The story typescripts that are already archived at the Bradbury center in this format are listed below. The photocopy typescripts are listed in alphabetical order under the title of first publication. Many of these typescripts have variant titles; cross-referenced for these variant titles refer the reader to the first published title, where the typescript description and relevant annotations appear.

Each entry in the finding list carries a bibliographical prefix keyed to Professor Eller's reference bibliography in Eller and Touponce, *Ray Bradbury: The Life of Fiction* (Kent State UP, 2004, 439-503). This number identifies the year of publication and sequence of publication within a given year; under this system, 53-12 identifies "And So Died Riabouchinska" as the twelfth Bradbury story published during 1953 (a full citation for first publication of all Bradbury stories appears in the "first publication" archive finding list for the Bradbury Center).

Typescripts of Published Stories:

- "All on a Summer's Night." (50-2) 12 pp.
- "Almost the End of the World." (57-10) [1948] 6 pp. plus title page
- "And So Died Riabouchinska." (53-12) (TS title: "Riabouchinska.") 23 pp. carbon copy with title page; 23 pp. ribbon copy, partially retyped and lacking p. 2 (new title page noting 5,500 word count); early fragmented runs of draft discards with title page noting 4,000 word count, 20 pp. (1, 3; 1-2, 5-8, 12-16; retyped 2, 5-8, 12-15); 17 pp. (play version, carbon); 23 pp. (with Edgar Bergen, 1949); 15 pp. (with AMS corrections); 2 pp. (additional). 16 pp. (carbon); 9 pp. (additional); 23 pp.; 23 pp.; 1 p. (additional).
- "And the Rock Cried Out." (53-14) (3 versions: First, Second, and Third Drafts) first draft: 49 pp.; second draft: 47 pp.; third draft: 36 pp.
- "Arrivals and Departures." (07-05) 16 pp.
- "Asleep in Armageddon." (48-20) 22 pp.
- "August 2002: Night Meeting." (50-11) **See** "Night Meeting."
- "Autumn Afternoon." (02-2) 4 pp. carbon; 3 pp. fragments
- "Beast from 20,000 Fathoms, The." (51-12) (TS title: "Fog Horn, The") 4 pp. (incomplete) 4 pp. revisions. Best known under the TS and reprint title as "The Fog Horn"; radio script 14 pp.
- "Black Ferris, The." (48-6) (TS title: "Ferris Wheel, The"). 11 pp. (carbon).
- "Blade of Grass, A." (49-16) 12 pp. (TS title: "The Parallel" 12 pp. Feb 1949)
- "Bonfire." (50-23) 6 pp.; 1950.
- "Bug." (96-4) 11 pp.
- "Burning Bright." (63-2) ("Bright Phoenix.") 14 pp./11 pp.
- "Burning Man, The." (75-3) 13 pp. (carbon).
- "Candle, The." (42-2) 16 pp. (carbon)
- "Candy Skull, The." (48-1) 11 pp.
- "Castle, The." (07-01) 20 pp.
- "Chrysalis." (46-11) 1 pp.; 13 pp. (carbon); 1946-1964;
- "Chrysalis." (04-7) 9 pp. (film outline, carbon).
- "Circus, The." (07-05) 4 pp. ca. 1948
- "Clash by Night." ("Where Ignorant Armies Clash by Night") 52 pp. 1947.
- "Concrete Mixer, The." (49-6) 29 pp. (carbon).
- "Creatures That Time Forgot, The." (46-14) 85 pp. [ca. 1962] with early RR materials
- "Cricket on the Hearth." (02-4) 17 pp. (with AMS corrections); 1951.

- “Dish of Lime Vanilla Ice, A.” (54-11) **see** “Swan, The”
- “Doodad.” (43-7) 20 pp.; two carbons
- “Dragon, The.” (55-4) 6 pp.
- “Dwarf, The.” (54-2) 26 pp. (with AMS corrections), 1949; 6 pp. (incomplete).
- “El Dia De Muerte.” (47-14) 11 pp. (carbon)
- “El Hombre Que Ardea.” (75-3) TS title: “The Burning Man.” 13 pp. (carbon).
- “Embroidery.” (51-16) 6 pp.; 6 pp.
- “En la Noche.” (52-13) 6 pp. Under “Perhaps We Are Going Away,” 6 pp.; 7 pp. variants
- “End of Summer.” (48-12) 5 pp.
- “End of the Beginning, The.” **See** “Next Stop, the Stars”
- “Enemy in the Wheat.” (94-3) 17 pp. (with AMS corrections); 15 pp. (with AMS corrections); retyped 17 pp.
- “Execution, The.” (77-1) 1 pp. opening and dates
- “Fahrenheit 92.” (54-8) **see** “Shopping for Death”
- “Ferris Wheel, The.” 11 pp.
- “Flight of Ravens, A.” (52-1) 18 pp. (carbon). Under “Visiting Hours,” 17 pp.
- “Flying Machine, The.” (53-4) 8 pp.; 5 pp.
- “Fog Horn, The.” (51-12) **see** “Beast from 20,000 Fathoms, The.”
- “Forever and the Earth.” (50-7) 23 pp. under Julius Schwartz agent letterhead cover
- “Garbage Collector, The.” (53-5) 9 pp.
- “Golden Apples of the Sun.” (53-6) 16 pp. (various stages).
- “Golden Kite, the Silver Wind, The.” (53-1) 9 pp.
- “Gotcha!” (78-1) 13 pp.; 13 pp.; 14 pp.; 14 pp.
- “Green Machine, The.” (51-7) 13 pp; word processed 12 pp.
- “Haunted House, The.” (00-3) 3 pp.; 1999.
- “Here There be Tygers.” (51-17) 18 pp. Carbon plus 4 pp; 29 pp. TS various stages; 30 pp Carbon; 23 pp. TS, possibly for DRF (1959), presented for RR (1962)
- “House Divided.” (97-5) 10 pp.
- “House, The.” (04-11) 17 pp.; 2 extra pp.; 1947; retyped 23 pp. (word processed).
- “I Got Something You Ain’t Got!” 13 pp.
- “I’ll Not Ask for Wine.” (50-1) TS Title: “Ylla.” 22 pp. June 1950
- “Illustrated Man, The.” (50-16) (prologue). 9 pp.; 8 pp.; 1950.
- “Illustrated Man, The.” (50-16) 16 pp.; 14 pp. (various stages).
- “Interval in Sunlight.” (54-5) 51 pp.; 1975
- “Invasion Eve.” (75-1) 1 pp; 1947
- “Is That You, Herb?” (04-1) 8 pp.; “Is That You Bert?” 11 pp.; 1 p. (additional).
- “Island, The.” Two versions, 17 pp. and 18 pp.
- “Jack-in-the-Box, The.” (47-9) 17 pp.; 26 pp. (carbon from 1955 re-write); carbon; 1 p. (additional).
- “The Kilimanjaro Machine.” (65-1) [TS title: “Hem”]. 16 pp. TS plus title page and blank page; 19 pp. carbon; 2 pp. front matter for *Life* magazine; 8 pp TS; 19 pp carbon; 1 pp notes and outline
- “King of the Gray Spaces.” (43-11) 22 pp.; 2 carbons.
- “Last, the Very Last, The.” 10 pp.; carbon; one carbon as “Everlasting Clock.”

- “Library, The.” (07-02) 6 pp. TS; 4 pp. revised (word processor)
- “Lime-Vanilla Ice.” **See** “The Swan”
- “Magic White Suit, The.” (58-3) TS title: “Wonderful Ice Cream Suit.” 57 pp.
- “Man Upstairs, The.” (47-2) 20 pp.; 15 pp.
- “Matter of Taste, A.” (04-2) 16 pp. (with AMS corrections); 1952.
- “Medicine for Melancholy, A.” (59-1) 3rd draft 18 pp.; 4th draft 16 pp.; 16 pp.
- “Millionth Murder, The.” aka “And the Rock Cried Out.” (53-14) (3 versions: First, Second, and Third Drafts) first draft: 49 pp.; second draft: 47 pp.; third draft: 36 pp.
- “Miracles of Jamie, The.” (46-5) 12 pp. TS (carbon)
- “Mr. Pale.” (97-10) 8 pp.; 1951.
- “Murderer, The.” (53-8) 13 pp.
- “Naming of Names, The.” (49-11) 23 pp. plus title page; 2 pp fragment; 13 pp fragment
- “Next Stop, the Stars.” (56-4) TS title: “The End of the Beginning.” 8 pp.
- “Night Meeting.” (50-11) 12 pp; 1950 (carbon)
- “No Particular Night or Morning.” (51-5) 15 pp. (with AMS corrections); 15 pp.
- “O Time in Thy Flight.” (53-13) **see** “Time in Thy Flight.”
- “Of All Things—Never to Have Been Born is Best.” (07-03) 7 pp. Part of the unpublished novel fragments of *Where Ignorant Armies Clash by Night* (c. 1947)
- “Other Foot, The.” (51-6) 20 pp.
- “Payment in Full.” (50-3) 11 pp.
- “The Pedestrian” (51-15)
- “Perhaps We Are Going Away.” 14 pp. TS
- “Pillar of Fire.” (48-8) 50 pp. (carbon).
- “Playground, The.” (52-7) 20 pp.; 19 pp.; 15 pp. (carbon); 2 pp. (with AMS corrections); 26 pp. (carbon).
- “Poems, The.” (45-1) 18 pp. (carbon)
- “Referent, The.” (48-15) (photocopies)
- “Reincarnate, The.” [1942-1944]. 23 pp. under a Julius Schwartz agent cover page. Original lost; photocopy held by Donn Albright. Photocopy 23 pp.; c. 40 pp. (photocopy with AMS corrections).
- “Riabouchinska.” (53-12) **see** “And So Died Riabouchinska”
- “Search for a Stranger” (“In Search of a Stranger”), 1956. 8 pp. with holograph revisions and 8 pp. conflated from other versions.
- “Shopping for Death.” (54-8) (TS title: “Fahrenheit 92”). 18 pp. (corrections). Best known under the reprint title, “Touched with Fire.”
- “The Smile.” (52-9) 3 pp. of fragments
- “Some Time Before Dawn.” (04-16) 12 pp. (with AMS corrections); 13 pp. (with AMS corrections).
- “Subterfuge, The.” (43-4)
- “Swan, The.” (54-11) (TS title: “Dish of Lime Vanilla Ice, A.”) 30 pp. (with AMS corrections); 1950-51.
- “That Old Dog Lying in the Dust.” (97-16) Under “You Must Never Touch the Cage.” 15 pp. 13pp. 3 pp. variants. Includes letter to RB from Frances Ring
- “There Will Come Soft Rains.” (50-13) (TS MC & “freqs??”)

- “Time in Thy Flight.” (53-13) (TS title: “O, Time in Thy Flight”). 10 pp. 1953
- “Torrid Sacrifice.” (52-13) TS title: “En La Noche” 19 pp. one-act play
- “Touched with Fire.” **See** “Shopping for Death.”
- “Transformation.” (04-17) (TS title: “White Man—Tattooed Black”). 9 pp.
- “Triangle.” (04-18) 11 pp.; 9 pp. (incomplete, with AMS corrections); 1951, 13 pp.
- “Veldt, The.” (50-20) 8 pp. (incomplete carbon, 1949-1950); 27 pp. (teleplay carbon).
- “Very LATE in the Evening.” (60-5) (TS title: “After Many a Summer” aka “Some Live Like Lazarus). 11 pp.; 3rd draft, July 20, 1950 8 pp.; 1st draft, April 1949 10 pp.; 2nd draft, July 1950 21 pp.; also includes 2 pp. mimeo status sheets for 1960’s “Alfred Hitchcock Presents,” unrelated.
- “Visit, The.” 7 pp October 1984
- “We’ll Just Act Natural.” (04-19) 9 pp.
- “White Man—Tattooed Black.” (04-17) **see** “Transformation.”
- “Wilderness, The.” (52-3) 14 pp. (carbon); 10 pp. 1952
- “Witch Door, The.” (95-7) 17 pp.; 16 pp. (with AMS corrections).
- “Wonderful Ice Cream Suit, The.” (58-3) 18 pp. teleplay for Playhouse 30, April 1957. 25 pp.
- “Year the Glop-Monster Won the Golden Lion at Cannes, The.” (66-3) Under “Avant le Derriere” 19 pp. 3 pp. variants
- “Ylla” **see** “I’ll Not Ask for Wine”
- “Zero Hour.” (47-16) 16 pp.

Published Book Manuscripts

Pre-publication materials for many of Bradbury’s books survive in various institutional and private collections. These materials include his pre-submission typescripts, fragments and discards; final typescripts, submitted to his publishers as setting copy; corrected and uncorrected galleys; and corrected and uncorrected page proofs. Many of these unique stages of composition and presswork are preserved in the Albright Collection, and Bradbury Center photocopies prepared from this collection are listed below.

The Bradbury Center photocopies of Albright Collection materials are listed in chronological order; each entry is prefaced by the provisional numbering sequence established by Eller to identify Bradbury’s fiction and drama volumes (Eller and Touponce, “Bradbury Year-by-Year,” Appendix A, in *Ray Bradbury: The Life of Fiction*). Thus *The Golden Apples of the Sun*, the first of two books published by Bradbury in 1953, is designated 53-A. True bibliographical designations, indicating a universal chronology and genealogy, are in development.

Pre-publication materials located in other collections are identified where this information is known.

- **51-A** *The Illustrated Man* (Garden City, NY: Doubleday, [Feb.] 1951)

- Reader’s first galleys with routing slip initiated October [1950]. Revised throughout by Bradbury. Sheets numbered consecutively 1-79. Photocopy courtesy of the Albright Collection.
- **53-A *The Golden Apples of the Sun* (Garden City, NY: Doubleday, [Mar.] 1953)**
 - Reader’s first galleys with routing slip initiated December [1952]. Revised by Bradbury throughout. Sheets numbered consecutively 1-74, with Mugnaini line-art headpieces already set in place. Light to moderate water damage to all sheets. Photocopy courtesy of the Albright Collection.
 - Submitted Typescript [1952]. Sheets number consecutively 1-301 plus frontmatter. Includes late submission of title story, numbered 1-11 with editor’s numbers added in pencil 302-312. Galley break and other copyediting marks added in pencil throughout entire MS. Photocopy courtesy of the Albright Collection.
 - So-called third carbon of submitted typescript. In addition to third carbons, many of the stories are also represented by early fair-copy typescript forms. Includes an early version of *Power House*, including pages from the original period of story submission (ca. 1948). Corrections made by Ray Bradbury. Photocopy courtesy of the Albright Collection.
- **53-B *Fahrenheit 451* (New York: Ballantine, [Oct.] 1953)**
 - “Long After Midnight.” TS ca summer 1950. 100 pp. of Continuous draft. 1 group of revisions, 43 pp. 4 pages of handwritten inserts or revisions. This is the earliest known stage of work, and was almost certainly prepared from his initial sustained draft prepared in the UCLA library during the early summer of 1950. It resided in the Ackerman collections for several decades, but portions of the typescript were eventually lost, recovered and sold at different times. It no longer exists in its entirety, except in the form of a photocopy made at Donn Albright’s request many years ago. The Bradbury Center photocopy was made from that sole surviving exemplar, and is available courtesy of the Albright Collection.
 - Fahrenheit 451, first carbon copy of the submitted typescript, 221 pages, with inserted pages (6-A, 136-A) and minimal revisions by the author. Photocopy courtesy of the Albright Collection. The ribbon copy, with revisions, served as printer’s copy for the Ballantine first edition in 1953 and was subsequently given to long-time Bradbury friend and fellow author, William F. Nolan. It now resides with Nolan’s Bradbury collection at Bowling Green State University in Ohio.
- **57-A *Dandelion Wine* (Garden City, NY: [Sept.] 1957)**
 - Submitted Manuscript, received back from Doubleday Feb. 10, 1958, pp. 1-354. Contains copy-edits by Doubleday in light pencil and a very few authorial corrections in ink. Photocopy courtesy of the Albright Collection.

- Reader's first galleys with routing slip dated Feb. 8, 1957. Revised by Bradbury throughout, with directions for new chapter breaks and transpositions. Sheets numbered consecutively 1-80. Photocopy courtesy of the Albright Collection.
- **62-B** *Something Wicked This Way Comes* (New York: Simon & Schuster, 1962)
 - Final TS carbon, prepared late 1961, 340 pp. with no holograph markings.
- **72-B** *The Halloween Tree* (New York: Knopf, 1972)
 - First complete TS.draft, prepared fall 1971. 118 pp with RB revisions. 13 Chapters. 17 pp rewrites for pages 75-99
 - First Draft, Retyped, fall 1971. 119 pp. plus title page. No revisions
 - Novel discards (prior to first submission). 110 pp.
 - Original Submitted Manuscript, prepared January 1972 and returned to RB July 8, 1976. 19 Chapters, with copy-editor's marks. 152 pp. with 4 pp. frontmatter.
- **00-A** *From the Dust Returned* (New York: Morrow, [Oct.] 2000).
 - Word-processed typescript. Pre-submission partial draft, dated April 2000, 40 pp. (numbered 120-160), uncorrected.
 - Word-processed typescript, largely complete, dated June 2000, 144 pp. (missing pages 75–78, 85–89, 115; duplicate pages 112, 113, 114); faxed copy of Introduction (“How the Family Gathered”), sent Aug. 25, 2000. 4 pp.; Ray Bradbury's handwritten revisions. 15 pp., which include revisions for the missing pages of the typescript.

Plays/Teleplays/Screenplays

“The Beast from 20,000 Fathoms.” TV-Film Script fragments. 24 pp.

“Dark Carnival.” Original Screenplay 1959. 87 pp plus 2 title pages (pages not included in pagination: 53a, 53b, 53c, 53d and 58a, 58b, 58c)

“Electric Grandmother, The.” Revision January 11, 1981. “Written for television by Jeffrey Kindley based on “I Sing the Body Electric” by Ray Bradbury.” Highgate Pictures. Executive Producer: Linda Gottlieb. 56 pp

“The Great Shout of the Universe.” Ca. 1985 (three versions) 22 pp Teleplay; 33 pp. Illustrations/Blocking; 5 pp. Imax Theatre production

“The Martian Chronicles.” 1960. MGM. 8 pp. of outline for “And the Moon Be Still As Bright.” 16 pp plus title page of MGM script. 1 letter to Julian Blaustein. 11 pp revisions to screen treatment, dated July 18, 1960.

“The Martian Chronicles.” January 11, 1961. MGM. 158 pp.

“The Martian Chronicles.” May 1978. “additional materials/revision of six-hour script down to two hour version for theatrical release.” 153 pp.

“The Martian Chronicles.” Screenplay. October 1997. 145 pp (includes 135A).

Ray Bradbury Theater Teleplays:

“Banshee.” Season 2, 1987. 31 pp plus title page

“By the Numbers.” ORIGINAL. 1992, USA Network. 22 pp. 16 pp. rewrites

“The Coffin.” Season 3, 1988. 21 pp plus title page

“The Day it Rained Forever.” Season 5, 1990. Preliminary shooting script (29 pp) and final shooting script (26 pp.) with two letters.

“Gotcha!” Season 3, 1988. 22 pp plus title page.

“The Happiness Machine.” ORIGINAL. 1992, USA Network. 1st draft, 24 pp. 2nd draft, 24 pp.

“The Haunting of the New.” Season 4, 1989. 27 pp (pp 12 and 13 are on one page and pp 19 and 20 are on one page) plus title page.

“The Long Range.” ORIGINAL. 1992, USA Network. 33 pp.

“The Small Assassin.” Season 3, 1988. 32 pp including one page add-in (p 12A) plus title page and one blank page.

“Some Live Like Lazarus.” ORIGINAL. 1992, USA Network. 27 pp.

“The Town Where No One Got Off.” Season 2, 1987. 28 pp including 12A [**missing page 13**] plus title page.