

# Andre Dubus:

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

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### Descriptive Summary

<b>Creator:</b>	Dubus, Andre, 1936-1999
<b>Title:</b>	Andre Dubus Papers
<b>Dates:</b>	1925-2001
<b>Extent:</b>	23 document boxes, 2 oversize folders (osf) (9.66 linear feet), and 15 electronic files (71.3 MB)
<b>Abstract:</b>	The papers of American author Andre Dubus span the years 1925 to 2001 and comprise notebooks containing drafts of short stories and non-fiction, story ideas and character notes, along with family correspondence and a series of journals in which are recorded thoughts, personal and religious exercises performed, and housekeeping notes.
<b>Call Number:</b>	Manuscript Collection MS-5152
<b>Language:</b>	English
<b>Access:</b>	Open for research. To request access to electronic files, please email <a href="#">Reference</a> .
<b>Restrictions on Use:</b>	Certain restrictions apply to the use of electronic files. Researchers must agree to the Materials Use Policy for Electronic Files before accessing them. Original computer disks and forensic disk images are restricted. Copying electronic files, including screenshots and printouts, is not permitted.

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### Administrative Information

<b>Acquisition:</b>	Purchases (09-09-002-P, 10-03-006-P, 10-06-006-P), 2009-2010
<b>Processed by:</b>	Bob Taylor, 2012 Born digital materials processed, arranged, and described by Chance Adams and Brenna Edwards, 2015-2022.
<b>Repository:</b>	<a href="#">Harry Ransom Center, The University of Texas at Austin</a>

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## Biographical Sketch

Andre Dubus was born in Lake Charles, Louisiana, on 11 August 1936 as the third child and only son of Andre J. Dubus and his wife Katherine Burke Dubus. From his civil engineer father, Dubus inherited an interest in the outdoors and in sports--particularly baseball--and from his mother, Catholic faith and a cultural bent. By the time of his graduation from Cathedral High School in Lafayette, Louisiana, the young Dubus had become keenly interested in pursuing a writing career, so upon entering McNeese State College at Lake Charles in 1954 he chose journalism as his major subject.

Upon graduation from McNeese in 1958 with a BA degree in journalism and literature Andre Dubus received a commission as a second lieutenant in the U.S. Marine Corps. He had in early 1958 married Patricia Lowe, a fellow McNeese student; in the next five years they became the parents of four children. While a serving Marine officer Dubus worked as time permitted at his chosen craft, and in 1963 had a short story, "The Intruder," published in *The Sewanee Review*. Also in 1963, Andre Dubus Sr. died, an event followed by the son resigning his Marine commission and entering the Iowa Writers' Workshop at the University of Iowa.

Having received the MFA degree from the Iowa workshop Dubus moved east to Massachusetts, where from 1966 he taught modern literature and creative writing at Bradford College. In 1970, he and Pat Dubus were divorced; in 1975, he married Tommie Gale Cotter, from whom he was divorced in 1977. Dubus's third and final marriage was to Peggy Rambach. They had two daughters and were divorced in 1989.

With his dedicated literary career underway in the mid-1960s Dubus found increased time for writing. In 1967, Dial Press published *The Lieutenant*, his only novel, a work based on his experience as a Marine officer on shipboard. From the outset the short story attracted Andre Dubus, and with "If They Knew Yvonne" (1970) he first gained critical attention with his short fiction. "Yvonne" marked the first of his four appearances in *Best American Short Stories*; in 1980, his short story "The Pitcher" was selected for the *O. Henry Prize Stories* of that year.

*Separate Flights*, Dubus's first collection of short stories, was published by David R. Godine in 1975, and in the next eleven years six more collections of Dubus's short fiction followed. In this period he was also awarded Guggenheim fellowships and National Endowment for the Arts grants, each on two occasions.

Strong critical pieces by, among others, Joyce Carol Oates and John Updike during the 1980s increased Dubus's readership, but it was, in a sense, a tragedy that strongly affected his later work and its broader acceptance. While returning to his home in Haverill, Massachusetts in the early morning hours of July 23, 1986 Andre Dubus came upon a highway mishap. Stopping, he began to render assistance but was struck and grievously injured by a passing car. The loss of one leg at the knee and of effective use of the other leg placed Dubus in a wheelchair for the remainder of his life.

As Dubus struggled to cope with the physical pain and psychological dislocation brought about by the accident, his wife left him in late 1987. Later he wrote, she "came with a court order and a kind young Haverhill police officer and took Cadence and Madeleine away."

With his personal and creative life seemingly in free fall Dubus was before long heartened and surprised by unexpected support. Probably best-known of these efforts on behalf of Dubus was that initiated by John Irving and Kurt Vonnegut. They were able to assemble a group of American writers to participate in a series of benefit readings for Andre Dubus and his family.

On five Sundays in February and March of 1987 at the Charles Hotel in Cambridge, Massachusetts, the authors (including--in addition to Irving and Vonnegut--Ann Beattie, E. L. Doctorow, Gail Godwin, Stephen King, Tim O'Brien, Jayne Anne Phillips, John Updike, and Richard Yates) read from their works in a public benefit for Dubus. For this he expressed himself as "abidingly grateful." Additional support, financial and otherwise, was received, including, in the summer of 1988, a MacArthur fellowship.

Dubus began to rebound from the traumas to his well being: Thursday night workshops held in his home allowed him to meet with and encourage young writers and even to allow them the opportunity to critique his work in progress. Dubus's first story collection appearing after his accident, *Selected Stories* (1988), was well-received critically and by readers. It was followed up three years later by *Broken Vessels*, Dubus's first collection of essays. *Broken Vessels* contained pieces related to his accident and its aftermath, as well as to other personal and social questions.

The last two major collections from Dubus were both published by Knopf: *Dancing after Hours* (1996) and *Meditations from a Movable Chair* (1998). The former was his first short fiction collection in eight years and brought him the Rea Award for the Short Story as well as a broader readership. In a 1996 interview Dubus reflected on his life-altering experiences of the preceding decade and observed "my condition increased my empathy and rid me of my fear of disability and misfortune." *Meditations* was Dubus's second and final collection of essays, one that dealt thoughtfully with a wide range of topics.

Andre Dubus died unexpectedly at his Haverill home on 24 February 1999, and was laid to rest in Haverhill's Greenwood Cemetery.

In the years following his death two films have been made from Dubus's fiction. The 2001 feature *In the Bedroom* was based on his 1979 short story "Killings," and *We Don't Live Here Anymore* (2004) used two Dubus novellas, "We Don't Live Here Anymore" (1975) and "Adultery" (1977), as its literary sources.

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## Sources:

In addition to material found within the Andre Dubus Papers, the following sources were used:

"Andre Dubus" *Contemporary Authors Online*, <http://galenet.galegroup.com> (accessed 3 January 2012)

"Andre Dubus" *Dictionary of Literary Biography*, <http://galenet.galegroup.com> (accessed 20 December 2011)

Gussow, Mel. "Andre Dubus, 62, Celebrated for Short Stories" *The New York Times*, <http://nytimes.com> (accessed 20 January 2012)

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## Scope and Contents

The papers of Andre Dubus span the years 1925 to 2001 and comprise notebooks containing drafts of short stories and non-fiction, story ideas and character notes, along with family correspondence and a series of journals in which are recorded thoughts, personal and religious exercises performed, and housekeeping notes. Some biographical and critical material in the form of clippings and periodical issues is present.

The arrangement of these papers is one formulated at the Ransom Center and is presented in four series. Series I. Works, 1955-1998, comprises three subseries: Subseries A. Notebooks, 1975-1998 (6 boxes), Subseries B. Typescripts, 1963-1998 (1.5 boxes), and Subseries C. Short Works Published in Periodicals, 1955-1998 (1.5 boxes). Following are Series II. Family Correspondence and Papers, 1932-1999 (5 boxes), Series III. Personal, 1955-1999 (7 boxes), and Series IV. Works by Others, 1986-1997 (2 boxes).

The notebooks kept by Andre Dubus comprising Subseries A of the Works Series I contain drafts of fiction and prose works, along with occasional character notes, plot ideas, and poems. Multiple drafts are present in many cases, and occasionally portions of a single draft will be found in two or more different notebooks. Drafts begun and never finished, some of substantial length, are also found here.

Early work is less fully represented in the notebooks than Dubus's later writing, especially after about 1988. For *Selected Stories* (1988) only three of the twenty-three stories in that collection can be identified in the notebooks. For *Broken Vessels* (1991) seven of the twenty-two stories appear as complete or partial manuscripts in the notebooks, along with six more as typescripts. For *Dancing after Hours* (1996), however, nine of the fourteen stories are in the notebooks as manuscripts.

Note that there is some crossover between these literary notebooks and Dubus's journals found in the Personal series. Some literary notes are to be found in the journals, just as phone numbers or shopping lists may well turn up in a notebook.

The typescripts in Subseries B date mainly from 1985 to 1998, and exist as photocopies in most cases. Some of these photocopies are of original typescripts bearing handwritten notes, while others have had such notes added to the photocopies, usually by Dubus. Some drafts found here represent variant texts.

Subseries C. Short Works Published in Periodicals, is arranged alphabetically by the title of the Dubus piece. These works range from 1968 to 1998, except for Dubus's "The Way I Feel" column in the McNeese State College student newspaper (circa 1955) and the short story "Vendetta," which appeared in 1958.

The letters Dubus wrote to his parents between 1954 and 1978 form the major portion of the Family Correspondence and Papers series. These represent about 60% of the five boxes forming the series and are both lengthy and revealing, often discussing his writing and family life, along with comments on books read, films seen, and contemporary American life generally.

Letters from Dubus to others are not numerous, though there is a group written to fellow Iowa Writers' Workshop graduate Roger Rath. Also present is a detailed account of his June 1974 visit to Lake Charles in the form of a sixty-seven page epistolary diary sent to one of his students at Bradford College.

The series otherwise contains a folder of documents and correspondence that give some view of Andre Dubus Sr.'s public and professional life, along with other family correspondence to Katherine Dubus and a group of school records for Dubus's youngest daughters Cadence and Madeleine.

The material present in the Personal series ranges in date from 1955 to 1999, but little predating 1985 is to be found. The most important category is Andre Dubus's fourteen journals for the years 1985 to 1999. These contain notes on daily activities (exercise routines, novenas said, words written), lists of expenditures, shopping lists, phone numbers, and the like.

The reviews and interviews found in the series are not numerous but do include a group of early newspaper biographical items on Dubus collected by his mother. The folders of honors and recognition include the diploma from Merrimack College received in conjunction with his honorary doctorate, as well as the certificate which accompanied his MacArthur fellowship. The remainder of the series is broad in range but generally thin in coverage: financial records present are mostly bank statements, a few documents on publishing contracts and royalties, and various periodical issues.

The final series in Andre Dubus's papers, Works by Others, contains works by Dubus's literary contemporaries, friends, students, and family. Most of these are short fiction or non-fiction works in typescript; two (James Lee Burke's *Lost Get-back Boogie* and John Smolens's *Amphisbaena*) are novels. Accompanying the printed works are four religious icons by Dubus's friend Geoffrey P. Moran.

Following the Index of Correspondents there is additionally an Index of Titles and First Lines. This latter index is not exhaustive, but it is hoped it will provide a useful means of access to works, story ideas, and characters created by Andre Dubus.

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## Separated Material

The Ransom Center's Sound Recordings Collection retains a number of noncommercial audio cassettes, including Dubus reading drafts of his stories, an interview and a review of *Broken Vessels* transcribed from radio broadcasts and others. Several printed books from his library and also present in the Center's collections.

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**Series I. Works, 1955-1998****Subseries A. Notebooks, 1975-1998**

- 1975-1979, story and character ideas; bibliography of 62 stories published by Dubus, 1962-1995; quotation from F. M. Ford's *The Good Soldier*; addresses, phone numbers, income and expense notes **Container** 1.1
- 1977-1989, extensive log of time spent writing, words produced, pieces begun and completed, 1982-1989. Several short poems. Income tax deductions, other financial matters. 'Exercises to get out of a long slump' (10 pages, 23 June 1977) **Container** 1.2
- 1980, story notes (12 pages, 24 December 1980); fragments on baseball, campus affairs; rough sketches for swing set (5 pages) **Container** 1.3
- 1980-1983, 'Story ideas in closing pages of this notebook'; other story notes, plot fragments, characters; includes 10 pages of undated 'Crime story' notes **Container** 1.4
- 1981-1983, *The Pretty Girl* ('book five, 1st draft,' 3 pages, 21 November 1981); *Thanksgiving Prayer* (3 pages); *After the Game* ('2nd draft,' 23 pages, 12 December 1982); teaching notes (about 100 pages, 14 April-14 December 1983) **Container** 1.5
- 1982-1983, story notes and ideas (26 pages) **Container** 1.6
- 1982-1983, *After the Game* ('1st draft,' 40 pages, 17 October-3 December 1982). Eulogy for a student killed in a wreck, delivered at Bradford College (9 pages). Two attempts at essay about Sgt. Barber (4, 18 pages, 20 December 1982-3 January 1983) **Container** 1.7
- 1984-1986, 'Lately I have dreamed of my father ...' (11 pages, 23 April 1984). Story ideas regarding Fr. Oberti, Roger Sibley, and Deanna Brangwyn. 'Song written 17 Aug' begins 'They call me a lady ...' (3 pages) **Container** 1.8
- 1984-1986, longer version of 'Lately I have dreamed ...' dated 1 May 1984 (42 pages). Draft of song stolen from Corbini (6 pages, 11 April 1986) and poem beginning 'There's something out there in the night ...' (6 pages, 13 April 1986) follow **Container** 1.9
- 1985-1986, story draft beginning 'Her credos were on the rear bumper of her car ...' includes Roger Sibley (8 pages, 27 October 1985). Sketch beginning 'One writes of scars healed, a loose parallel to the pathology of the skin ...' (2 pages) and poem beginning 'In the sunset of a sad hot Sunday in July ...' [1986 or later] at end **Container** 2.1

- 1986, story draft featuring Laura Duplessie (31 pages, 4 February-31 May 1986). 'After the first trick it's easy, she said ...' begins a 4 page story fragment (2 December 1986). A circus-based story draft beginning 'I am a face man ...' (11 pages, 6 December 1986) at end **Container** 2.2
- 1986, 'Talking to Cheryl ...': opening of an 11 page essay on love and marriage dated at 'hospital, Montpelier' (5 July 1986). Poems Intensive Care and Graveyard Shift (each of 2 pages) follow in the yellow legal pad **Container** 2.3
- 1986-1987, '3-1/2 p. of a story I tried to write in the hospital' (8-15 September 1986). Notes for The Curse and The Curse (2, 30 pages, 21-31 January 1987) **Container** 2.4
- 1986-1987, an 18 page fragment beginning 'She's forty-nine years old and she can't sing ...' is described by Dubus's cover note as 'Continuation of Fr. Oberti story started in Feb 86' (15-17 February 1987). A 2 page fragment begins 'It was April and most people had paid for the tax work Paula and I had done ...' (24 December 1986). A few other brief jotted notes and names **Container** 2.5
- 1987, notes on Harry Duffy, Tom Wood, and other Marines in Vietnam and later (4 pages). 'Tom Wood and I bought the contour maps at a store for hikers ...' (51 pages, 16 May-26 August 1987). Lights of the Long Night (15 pages, 13 June 1987). A Gift from Magdalene (2 pages, 27 July 1987). 'In about an hour I was done ...' (continuing the 'Tom Wood' passage above, 108 pages, 27 August-9 September 1987) **Container** 2.6
- 1987-1988, story notes, including the Duffy character and personal notes **Container** 2.7
- 1987-1990, Broken Vessels ('early passages,' 62 pages, 31 December 1987). A Salute to Mister Yates (13 pages, 11 September 1988). Dubus's brief comments on work of members of the Thursday night group (22 September 1988-20 April 1990) **Container** 2.8
- 1987-1988, notes on Bradford College in years Dubus taught there (6 pages, 16 June 1988). Autobiographical essay on family, fatherhood, and crippling injury (77 pages, 25 June 1988), followed by another autobiographical piece (45 pages, 5 August 1988). Draft of Bastille Day (5 pages, undated) at end **Container** 3.1
- 1988, essay beginning 'I have four daughters and two sons ...' (26 pages, 7 May 1988). A Woman in April ('1st draft,' 25 pages, 7 June 1988). 'You're still the father, they say ...' Two draft essays on the Essex County Family Court (5 pages each, 14 June 1988) **Container** 3.2
- 1988, story fragment beginning 'I let eight hunting seasons go by after the war ...' (34 pages, 23 September-10 October 1988). Dubus's note preceding text reads 'Starting over après Broken Vessels.' 'Duffy' on cover; 'Book I' at front **Container** 3.3



- 1988, Notes to Myself in Hospital after a Heart Attack (3 pages, 4 November 1988). A Love Song ('maybe 1st draft,' 42 pages, 4 November 1988). Night Watch ('notes for M essay ...,' 13 pages, 30 November 1988). Notes on character Caitlin (1 page, 3 December 1988) **Container** 3.4
- 1988-1989, 'I let nine hunting seasons go by after the war ...' (note by Dubus reads 'Beginning of novella that did not work ... Book II,' 18 pages, 17 October 1988). 'Don Drysdale and I are the same age ...' ('Early beginning of essay Under the Lights,' 10 pages, 18 June 1989). 'All my life I had watched black people going to the back of the bus ...' (34 pages, 23 June 1989) **Container** 3.5
- 1988-1993, notes on characters and story ideas (26 pages, 1988-1989). After the War (continuation 'from brown book LuAnn (1990) and March 1993,' pages 19-25, 7 April 1993) [continues 5.2] **Container** 3.6
- 1989, draft beginning 'On the night of her mother's funeral Caitlin Devereaux got so drunk ...' (10 pages, 3 March 1989) **Container** 3.7
- 1989, 'In the war Harry Duffy killed ... two North Vietnamese soldiers who were already dying ...' (35 pages, 20 March 1989). 'Duffy' on inside cover. Note at front reads 'I cannot write because I am a shut-in and too sad; I have lost touch with the world ...' **Container** 3.8
- 1989, 'The woman standing in front of the barn is waiting ...' (4 pages, 31 March 1989). 'Jessica Devereaux bore three children in three years ...' (66 pages, 17 August 1989). 'On a warm sunlit afternoon in autumn I visited my paraplegic friend at his office ...' (2 pages, 6 December 1989). Note by Dubus preceding first draft above reads 'Story about crippled Caitlin Devereaux--same family is [sic] other story I started ...' **Container** 3.9
- 1989, story fragment beginning 'On an April afternoon with a low grey sky a woman whose face was lined by the sun and the seasons waited outside a barn ...' (3 pages, 5 April 1989). Draft of Under the Lights (46 pages, 11 July 1989) and two of the Letter to Amtrak follow **Container** 3.10
- 1989-1990, 'On the night of her mother's funeral Caitlin Devereaux drank white Russians ...' ('beginning of a story or novella that didn't work out,' 12 pages, 14 March 1989). The Lover ('1st draft,' 53 pages, 15 August 1990) **Container** 3.11
- 1989-1990, Autumn Legs ('two pages of essay which became Autumn Legs,' 28 September 1989). Sunday Morning ('1st draft,' 40 pages, 12 January 1990) **Container** 4.1
- 1989-1991, Under the Lights material (4 pages, 10-11 July 1989), along with other story ideas. The Goby & the Shrimp (second draft, 3 pages, 7 August 1991), together with various brief notes **Container** 4.2
- 1989, brief notes on and questions about characters Duffy, Caitlin Devereaux, Frances Kierney, and Andy Morlino (15 pages) **Container** 4.3

- 1989, draft beginning 'On this summer night Andy Morlino is fifteen years old ...' (26 pages, 14 July 1989). 'Frances Kierney was praying in the dark ...' (two similar drafts, 13 pages, 20-23 July 1989). At end is The Flowers That Granted Our Wishes 'by Cadence on 1 August 1989 at Sally's ...' **Container** 4.4
- 1989-1990, 'When the war started on a Sunday morning, Jessica O'Brien was sixteen years old ...' (42 pages, 2 November 1989). 'The retired colonel suspected his wife of adultery ...' (41 pages, 14 December 1989). 'You would see the retired colonel walking about town ...' (32 pages, 3 January 1990). 'On a sunlit December afternoon a UPS man ...' (34 pages, 19 February 1990). The Lover (64 pages, 5 April 1990). 'After another cup of coffee he was hungry; this was the time when, at home, he would have stopped writing to eat ...' (pages 14-22, 8 May-18 July 1990). The second and third drafts above appear related to The Colonel's Wife **Container** 4.5
- 1990-1998, brief comments on stories and characters. Entries dated 23 June 1990 through 21 October 1998 **Container** 4.6
- 1990-1991, Woman on a Plane (multiple extensively-revised drafts with working title Fear (54 pages, 17-26 May 1990). Bodily Mysteries (5 pages, 1 May 1991). Also present are numerous draft essays on Dubus's inner and family life; recurrent titles Possibles and Daughters are present, along with a section beginning 'My first wife and I struggled for a long time to stay together ...' **Container** 4.7
- 1990-1992, draft review of Melanie Rae Thon's Iona Moon (4 pages). Notes on characters Gobi and Prawn (3 pages). Brief notes on Marian Novak's Lonely Girls with Burning Eyes (1 page, circa 1992). Shopping lists, names, phone numbers **Container** 4.8
- 1990-1992, 'LuAnn Briggs is good at this ...' ('starting over from 7 Nov. beginning,' 3 pages, 8 November 1990). 'LuAnn Briggs is forty years old ...' ('starting over, 3rd time,' 1 page, 9 November 1990). Carrying ('2nd draft,' 17 pages, 22-23 October 1992). A Hemingway Story (pages 1-26, 29 October 1992) [continued at 5.11] **Container** 5.1
- 1990-1993, 'LuAnn Briggs is good at this ...' (40 pages, 7-29 November 1990). After the War ('starting over après Lafayette,' pages 1-18, 22 March 1993). [continued at 3.6] **Container** 5.2
- 1991-1996, Getting to Work ('draft of essay,' 42 pages, 26 January 1991). Ariadne in the Park ('final pages of children's story,' pages 21-26, 21 December 1995). A Hemingway Story ('2nd draft ... continuing ... from blue book,' pages 22-26, 6 May 1996) **Container** 5.3
- 1991, 'On a warm Sunday afternoon in March, two women in a red sports car drove to the lake ...' (story draft featuring Marsha and LuAnn, 8 pages, 13 March 1991). Night (Devereaux family story draft, 60 pages, 20 May 1991) **Container** 5.4

- 1991, 'When LuAnn Briggs was in her thirty-first year she gave birth to a daughter ...' ('this is the one to get back to, to work from ... 27 Mar 93,' 39 pages, 7 September 1991) **Container** 5.5
- 1992, About Kathryn (18 pages, 28 January 1992). 'In my freshman year in college I majored in journalism ...' ('starting over, après le petite [sic] breakdown,' 57 pages, 11 March 1992). Letter to a Writers' Workshop (19 pages, '2nd draft,' 3 September 1992, with working title A Writers' Workshop Met in My Home from September 1987 till June 1992 ...). Sketch of family gathering for Cadence Dubus's tenth birthday (20 pages, 20 October 1992) **Container** 5.6
- 1992, About Kathryn (26 pages, 4 February 1992). 'On a Friday night in winter, in my sixth year of being a cripple, my ex-third wife brings our daughters to me for the weekend ...' (two drafts, 5 pages and 37 pages, 11 February and 25 February 1992). Mailer at the Algonquin (two drafts of 5 pages and 55 pages, 21 August and 31 August 1992) **Container** 5.7
- 1992, The Colonel's Wife ('1st draft ... stopped before end,' 38 pages, 24 March 1992). Mailer at the Algonquin (unfinished draft, 2 pages, 24 July 1992). Mailer at the Algonquin ('starting over,' 22 pages, 25 July 1992) **Container** 5.8
- 1992-1994, 'Drew Purdy' character notes (4 pages, 14 February 1994). Note from daughter Suzanne; other notes. Good-bye to Richard Yates (5 page undated draft with working title To Dick Yates for His Memorial Service in New York). 'For Jeb's batchelor [sic] dinner Andre cooked a lamb on a skewer over coals ...' (5 pages) **Container** 5.9
- 1993, 'When LuAnn Briggs was in her thirty-first year she gave birth to a daughter ...' ('starting over after Jessica read it to me on New Year's Day,' 18 pages, 10 January 1993) **Container** 5.10
- 1993, A Hemingway Story ('1st draft,' pages 27-32, 25 January 1993). [continues 5.1] Imperiled Men ('starting 2nd draft after reading it to Thursday nighters on 11 Feb 93,' 32 pages, 12 February 1993) **Container** 5.11
- 1993-1994, Imperiled Men ('1st draft,' 30 January-4 February 1993). Singing Hymns ('starting over, third time,' 13 pages, 15-18 June 1993). At Night ('après 1st draft of Emily Moore-Drew Purdy story,' 5 pages, 7 March 1994). Singing Hymns ('continued from other brown book' [i.e. 6.3], pages 17-21, 16 July 1994) **Container** 6.1
- 1993-1994, The Last Moon ('starting 2nd draft,' 18 pages, 19 December 1993). Voices Rising (59 pages, 8 January 1994) [precursor to Dancing after Hours] **Container** 6.2
- 1994, Dancing after Hours (last 32 pages of '2nd draft,' 9 May 1994). At Night ('2nd draft,' 7 pages, 21 May 1994). Singing Hymns ('1st beginning,' pages 1-16, 3 June 1994). [continued at 6.1] **Container** 6.3

- 1994, A Country Road Song ('starting over,' 14 pages, 8-14 August 1994). 'On the thirtieth anniversary of John F. Kennedy's death ...' (7 pages, 21 August 1994). Love in the Morning (41 pages, 22 August-16 September 1994) **Container 6.4**
- 1995, character notes for Falling in Love (3 pages, 25 January 1995). Draft of Goodbye, and a Prayer (14 pages, 6 February 1995). Falling in Love ('possible first draft,' 78 pages, 2-18 March 1995) **Container 6.5**
- 1995-1996, Song of Pity ('3rd draft from 2 drafts written in 1992,' 41 pages, 8 April 1995). Girls (12 pages, 8 May 1995). Big Apple Circus (48 pages, 13 May 1995). Words for Jeb's Wedding (12 pages, 20 July 1995). A Hemingway Story ('2nd draft,' 42 pages, 6 January 1996) **Container 6.6**
- 1996-1997, 'Hot June. That summer in Lafayette, Louisiana I was sixteen ...' (61 pages, 16 July-11 September 1996). 'My first book was a novel, bought by Dial Press when I was twenty-nine ...' ('1st draft,' 15 pages, 18 January 1997) **Container 6.7**
- 1997-1998, 'I began seriously writing when I was seventeen, a few days after I graduated from high school ...' ('1st draft,' 21 pages, 28 November 1997). 'Their names are Derek and Briana. They are my dentist's children ...' (4 page fragment, 10 March 1998). 'I gestate: for months; often for years. An idea comes to me ...' (41 pages, 15 April 1998) **Container 6.8**
- 1998, brief notes and passages of dialogue (3 pages). Story draft: Sisters (95 pages, 16 May-4 November 1998). For Sister Diana Ortiz (unfinished story draft, 6 pages, 18 December 1998) **Container 7.1**

### Subseries B. Typescripts, 1963-1998

- About Kathryn, typescript photocopy, circa 1992 **Container 7.2**
- After Twenty Years, photocopy of typescript with handwritten revisions, 1986 **Container 7.3**
- Ariadne In the Park
- Typescript with handwritten revisions, circa 1998 **Container 7.4**
- Photocopy of typescript with handwritten revisions (two copies), circa 1998
- Photocopy of typescript with handwritten revisions and with additional handwritten revisions, 1998
- Bastille Day--see Broken Vessels
- The Blackberry Patch, photocopy of published text bearing handwritten note by Dubus, 1963 **Container 7.5**

- Bodily Mysteries, typescript photocopies of two different versions of text, the second bearing handwritten revisions, 1991 **Container** 7.6
- Breathing, typescript photocopy; five copies present, one with handwritten notes by Dubus, 1990 **Container** 7.7
- Broken Vessels
- 33 page version, typescript photocopy, circa 1988 **Container** 7.8
- 39 page version, typescript with handwritten revisions in text; accompanied by typescript photocopies of Bastille Day (two copies), and A Salute to Mister Yates, circa 1988 **Container** 7.9
- 39 page version, photocopy of typescript with handwritten revisions, circa 1988; with two pages of typescript notes to Cadence and Madeleine Dubus laid in **Container** 7.10
- Chairman Letter to Writers [on behalf of Share Our Strength], photocopy of typescript with handwritten revisions, undated **Container** 7.11
- The Child of God [poem], typescript, undated **Container** 7.12
- The Colonel's Wife
- Four 14 page printouts, two 21 page typescript photocopies, and one 18 page typescript photocopy, circa 1992 **Container** 19.7
- Galleys from Playboy with handwritten revisions, 1992 **Container** 7.13
- Corporal Lewis, photocopy of typescript with handwritten revisions, undated **Container** 7.14
- Draft pages of movie script; 90 page typescript with handwritten revisions, circa 1985; 1 page handwritten notes and letter from Dubus to Ulu Grosbard, 29 December 1985 laid in **Container** 7.15
- Fear (pages 1-5), Running (pages 6-8), and untitled piece beginning 'One afternoon after a day of writing and working out and teaching ...' (pages 9-28); typescript with handwritten revisions throughout, circa 1990 **Container** 7.16
- Good bye, and a Prayer, typescript photocopy (two copies), circa 1995 **Container** 7.17
- Husbands
- Photocopy of typescript with handwritten revisions and bearing additional handwritten revision on page 6, undated **Container** 7.18

Two typescript photocopies, one the same as preceding but with different revisions on page 6 and additional revisions on page 9, the other with no revisions on pages 6 or 9, undated	<b>Container</b> 7.19
'I was working for him when he was killed in Dallas ...,' typescript with handwritten revisions, circa 1985	<b>Container</b> 7.20
Imperiled Men, typescript photocopy with handwritten revisions, circa 1993	<b>Container</b> 7.21
Letter for Share Our Strength, typescript photocopy, (with Streit, John P.), circa 1998	<b>Container</b> 13.3
Letter to a Writers' Workshop, typescript with salutation 'hello everyone' and dated 'last day of August 1992,' another typescript with handwritten revisions and three photocopies of typescript with handwritten revisions	<b>Container</b> 7.22
Liv Ullmann in Spring, two typescript photocopies, circa 1993	<b>Container</b> 7.23
A love song	
Typescript photocopy, circa 1988	<b>Container</b> 7.24
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'John Yount is, I believe, one of our two best living novelists ...' (America, 1984), Legs (The Southern Review, 1992) **Container**  
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- Night Watch--3.4
- Notes to Myself in Hospital after a Heart Attack--3.4
- 'Old good friend ...' [poem]--1.2
- 'On a Friday night in winter, in my sixth year of being a cripple, my ex-third wife brings our daughters to me for the weekend ...'--5.7
- 'On a sunlit December afternoon a UPS man ...'--4.5
- 'On a warm Sunday afternoon in March, two women in a red sports car drove to the lake ...'--5.4
- 'On a warm sunlit afternoon in autumn I visited my paraplegic friend at his office ...'--3.9
- 'On an April afternoon with a low grey sky a woman whose face was lined by the sun ...'--3.10
- 'On the night of her mother's funeral Caitlin Devereaux drank white Russians ...'--3.11
- 'On the night of her mother's funeral, Caitlin Devereaux got so drunk ...'--3.7
- 'On the thirtieth anniversary of John F. Kennedy's death ...'--6.4
- 'On this summer night Andy Morlino is fifteen years old ...'--4.4
- 'One afternoon after a day of writing and working out and teaching ..'--7.16
- 'One writes of scars healed ...'--2.1
- Possibles--4.7
- The Pretty Girl--1.5
- Railroad Sketches--7.25
- 'The retired colonel suspected his wife of adultery ...'--4.5
- Running--7.16
- Sacraments--7.26
- A Salute to Mister Yates--2.8, 7.9
- Sgt. Barber, Two Attempts at Essay About--1.7
- 'She's forty-nine years old and she can't sing ...'--2.5

- Singing Hymns (Essays about the Sacraments)--6.1, 6.3
- Sisters--7.1
- 'The Sixties are gone ...' [poem]--7.27
- Sketches at Home--7.28
- Song of Pity--6.6
- 'Song written 17 Aug, Jack's van, en route to Bremen Long Island'--1.8
- 'Story about crippled Caitlin Devereaux'--3.9
- Sunday Morning--4.1
- 'Talking to Cheryl ...'--2.3
- Thanksgiving Prayer--1.5
- 'Their names are Derek and Briana. They are my dentist's children ...'--6.8
- 'There's something out there in the night ...' [poem]--1.9
- To Dick Yates for his Memorial Service in New York--see Good-bye to Richard Yates
- 'Tom Wood and I bought the contour maps at a store for hikers ...'--2.6
- Under the Lights--3.10, 4.2, 8.1-2; see also 'Don Drysdale and I are the same age ...'
- Voices Rising--6.2; see also Dancing after Hours
- 'When LuAnn Briggs was in her thirty-first year she gave birth to a daughter ...'--5.5, 5.10
- 'When the war started on Sunday morning, Jessica O'Brien was sixteen years old ...'--4.5
- A Woman in April--3.2, 8.3
- Woman on a Plane--4.7, 7.16
- 'The woman standing in front of the barn is waiting ...'--3.9
- Words for Jeb's Wedding--6.6
- 'A writers' workshop met in my home from September 1987 till June 1992 ...'--5.6
- 'You would see the retired colonel walking about town ...'--4.5
- 'You're still the father, they say ...'--3.2