



The Wittliff Collections

Southwestern Writers Collection

Southwestern & Mexican Photography Collection

Alkek Library, Texas State University-San Marcos

Sam Shepard
Papers, 1972-1999
Bulk: 1980-1999

Collection 054

26 boxes (12.75 linear feet)

Acquisition: Gifts donated by Sam Shepard, 1992-2000. **Note:** Contact the SWWC for information about additional materials from this writer that have not yet been fully processed.

Access: Open for Research.

Processed by: Amanda York, 2000. Inventory revised by Amy Ruthrauff, 2005.

BIOGRAPHICAL NOTE

Widely considered one of America's greatest living playwrights, Sam Shepard is also an accomplished actor, director, screenwriter, and musician. Born Samuel Shepard Rogers IV on November 5, 1943 in Fort Sheridan, Illinois, Shepard is the oldest of three children. His family traveled extensively before settling in Duarte, California, outside of Pasadena, where his childhood experiences informed themes that mark much of his later playwriting. Shepard described Duarte as a "weird accumulation of things, a strange kind of melting pot – Spanish, Okie, Black, Midwestern elements all jumbled together. People on the move who couldn't move anymore, who wound up in trailer parks." (*Rolling Stone*, 1986). Shepard told biographer Don Shewey that his alcoholic father "had a real short fuse," and that he was often the target of his father's anger. In high school he began acting and writing poetry. He also worked as a stable hand at a horse ranch in Chino, California from 1958-1960. Thinking of becoming a veterinarian, Shepard studied agriculture at Mount Antonio Junior College for a year; but when a traveling theater group, The Bishop's Company Repertory Players, came through town, Shepard joined them and left home. After touring with them from 1962-1963, he moved to New York City and worked as a bus boy at the Village Gate in Greenwich Village.

In New York, Shepard spent much of his time reading the works of playwrights and writing short "rock and roll" plays which frequently focused "on a single event, the characters often talking past one another or breaking into long monologues. However puzzling the action, these plays already ring out with Shepard's deft rhythms," (*Contemporary Dramatists* 1999). Shepard disavowed the narrative convention that required consistent character motivations, preferring instead to see his characters as capable of a wide variety of roles and actions. Shepard once told an interviewer that, "I preferred a character that was constantly unidentifiable, shifting through the actor, so that the actor could play almost anything, and the audience was never expected to identify with the characters," (Shewey, *Sam Shepard*, 1997, p. 51). Shepard reconsidered this initial approach to his writing as a result of the influence of New York director and acting teacher Joseph Chaiken. As Shepard said, Chaiken helped him understand that there's, "...no room for self indulgence in theater; you have to be thinking about the audience." (Kevin Berger, *salon.com*, January 2, 2001) Chaiken also convinced Shepard to begin re-writing his plays in

order to discover the essence of the experience. Prior to that, Shepard said, his “tendency was to jam, like it was jazz or something.” (Berger, salon.com, January 2, 2001)

Shepard’s playwriting debut took place at Theater Genesis on October 16, 1964, with a double bill of *Cowboys* and *Rock Garden*. In 1966, he received a grant from the University of Minnesota, the first of several he would receive in the coming years. Also in 1966, he won an unprecedented trio of Obie awards for *Chicago*, *Icarus’ Mother*, and *Red Cross*. The awards, presented by off-off Broadway champion *The Village Voice*, helped Shepard’s career gain momentum at a time when critics remained wary of his works.

In 1967, Shepard wrote *La Turista*, his first full-length play, which won an Obie the same year. More Obies for his early works followed, including *Melodrama Play* and *Cowboys #2* in 1968. Shepard also received grants from the Rockefeller Foundation in 1967 and the Guggenheim Foundation in 1968. Also in 1968, Shepard joined a rock band, the Holy Modal Rounders, playing drums and guitar. Although he played with the band for three years, he continued to write and received a second Guggenheim Foundation grant in 1971.

Shepard married O-Lan Jones Dark, an actress, on November 9, 1969, with whom he had one son, Jesse Mojo Shepard. Shepard and Dark divorced in 1984. In 1971, Shepard had a much-publicized relationship with rock singer Patti Smith. Together they wrote *Cowboy Mouth*, acting the parts on stage in the first night’s performance.

In 1971, Shepard and family traveled to England, where four more plays premiered (*The Tooth of Crime*, *Blue Bitch*, *Geography of a Horse Dreamer*, and *Little Ocean*). *Tooth of Crime* was later presented in the U.S., winning an Obie in 1973. The next year, Shepard returned to the United States and served as the playwright in residence for The Magic Theater in San Francisco, a post he held for the next ten years. It was during this time that Shepard made his mark on mainstream American drama, winning the Pulitzer Prize for Drama in 1979 for his play *Buried Child* and producing his best-known plays, among them, *True West* in 1980.

In 1975, he took part in Bob Dylan's "Rolling Thunder Review," a nationwide touring group that included Joan Baez, Joni Mitchell, Allen Ginsberg, and William Burroughs. Shepard eventually published an account of the experience in 1987, titled *Rolling Thunder Logbook*. In 1978, Shepard began his film career, appearing in Bob Dylan's *Renaldo and Clara* and later that year in *Days of Heaven*, directed by Terence Mallick. Also in 1978, Shepard began his collaboration with Joseph Chaiken, with the theater piece, *Tongues*. Chaiken and Shepard would also collaborate on *Savage/Love* (1979), and *The War in Heaven*, which was presented on WBAI radio in 1985.

In the 1980s, his works continued to win awards. He won his eleventh Obie for *Fool for Love* (1984.) *A Lie of the Mind* won the New York Drama Critics Award in 1986. Also during the 1980s, Shepard's screenwriting and acting career began to grow. Screenplays included *Me and My Brother*, *Zabriskie Point*, and *Fool for Love*. His most popular and critically acclaimed film, *Paris, Texas*, won a Golden Palm Awards at the Cannes Film Festival in 1984. This screenplay was commissioned by German director Wim Wenders, and was based loosely on Shepard's *Motel Chronicles*. His acting roles included *Resurrection* (1980), *Raggedy Man* (1981), *Frances* (1982), *The Right Stuff* (1983), for which he received an Academy Award nomination, *Country* (1984), *Fool for Love* (1985), *Crimes of the Heart* (1986), and *Steel Magnolias* (1989). He wrote and directed *Far North* (1988), which starred Jessica Lange.

Shepard continued to write new plays in the 1990s, though his output has slowed from the dizzying pace of the 1960s-1970s. *States of Shock* premiered in 1991, and in 1992 a revised version of *True West* was nominated for a Tony Award for Best Drama. *Simpatico* opened in 1994, and his revision of *Buried Child* opened on Broadway in 1996 and received a Tony Award nomination. Another collaboration with Joseph Chaiken, *When the World Was Green (A Chef's Fable)* also premiered in 1996. Shepard's collection of stories, *Cruising Paradise*, was published by Knopf in 1996. *Curse of the Starving Class* opened in 1997 and *Eyes for Consuela* (based on an Octavio Paz short story) was produced in 1998. In 2001, Shepard returned to San Francisco's The Magic Theater for the premier of his new play *The Late Henry Moss*.

Shepard's acting career also flourished through the 1990s and 2000s, with appearances in *Defenseless* (1991), *Thunderheart* (1992), *The Pelican Brief* (1993), and *The Good Old Boys* (1995), among others. Shepard wrote and directed the feature film *Silent Tongue* (1992). Some of his additional film appearances include *All the Pretty Horses* (2000), based on the novel of the same name by Cormac McCarthy, *Blackhawk Down* (2001), *Swordfish* (2001), *The Notebook* (2004), *Stealth* (2005), *Walker* (2005), and *Bandidas* (2006).

Shepard was inducted into the American Academy of Arts and Letters in 1986. In 1992, he received the Gold Medal for Drama from the Academy and in 1994 he was inducted into the Theater Hall of Fame. He is currently in a committed relationship with actress Jessica Lange, with whom he has lived since the early 1980s. The couple has two children, Hannah Jane Shepard and Samuel Walker Shepard.

Shepard's impact on modern theater can be gauged by the numerous scholarly books and articles devoted to his work, as well as the hundreds of productions of his plays, both in the U.S. and abroad.

Works Published / Produced:

Plays:

Cowboys (New York, 1964)
The Rock Garden (New York, 1964)
4-H Club (New York, 1965)
Up to Thursday (New York, 1965)
Dog (New York, 1965)
Rocking Chair (New York, 1965)
Chicago (New York, 1965; London 1976) (Obie Award 1966)
Icarus's Mother (New York, 1965; London, 1970) (Obie Award 1966)
Melodrama Play (New York and London, 1966) (Obie Award 1968)
Fourteen Hundred Thousand (Minneapolis, 1966)
Red Cross (New York, 1966; Glasgow, 1969; London, 1970)
La Turista (New York, 1967; London, 1969) (Obie Award 1967)
Cowboys #2 (New York, 1967; London, 1980)
Forensic and the Navigators (New York, 1967) (Obie Award 1968)
The Holy Ghostly (on tour, 1969; New York, 1970; London, 1973)
The Unseen Hand (New York, 1969; London, 1973)
Operation Sidewinder (New York, 1970)
Shaved Splits (New York, 1970)
Mad Dog Blues (New York, 1971; Edinburgh, 1978)
Terminal (1971)
Cowboy Mouth (with Patti Smith) (Edinburgh and New York, 1971; London, 1972)
Back Dog Beast Bait (New York, 1971)
The Tooth of Crime (Princeton, NJ and London, 1972; New York, 1973)
(Obie Award 1973)
Blue Bitch (televised in UK 1972; New York, 1973; London, 1975)
Nightwalk (with Megan Terry and Jean-Claude van Itallie) (New York and London, 1973)
Geography of a Horse Dreamer (New Haven, Conn. and London, 1974; New York, 1975)
Little Ocean (London, 1974)
Action (London, 1974; New York, 1975) (Obie Award 1975)
Killer's Head (New York, 1975; London, 1979)
Suicide in B-Flat (New Haven, Conn., 1976; New York and London, 1977)
Angel City (San Francisco, 1976; New York, 1977; London, 1983)
Curse of the Starving Class (New York, 1976; London, 1977) (Obie Award 1977)
Inacoma (San Francisco, 1977)
Buried Child (San Francisco and New York, 1978; London, 1977) (Pulitzer Prize in Drama 1979, Obie Award 1979)
Tongues (with Joseph Chaikin, music by Shepard, Skip LaPlante, and Harry Mann) (San Francisco, 1978; Edinburgh, 1987; London, 1991)
Savage/Love (with Joseph Chaikin, music by Shepard, Skip LaPlante, and Harry Mann) (New York, 1979; London, 1984)
Seduced (Providence, R.I. and New York, 1978; London, 1980)

True West (San Francisco and New York, 1980; London, 1981)
Jackson's Dance (with Jacques Levy) (New Haven, Conn., 1980)
Fool for Love (San Francisco and New York, 1983; London, 1984) (Obie Award 1984)
Superstitions (music by Shepard and Catherine Stone) (New York, 1983)
The Sad Lament of Pecos Bill on the Eve of Killing His Wife (San Francisco, 1976; New York, 1983)
A Lie of the Mind (New York, 1985; London, 1987) (New York Drama Critics' Circle Award, 1986)
The War in Heaven (radio play broadcast, 1985; produced London, 1987)
Hawk Moon (London, 1989)
Sacred Ground (1989)
Sangre de Cristo (unfinished) (1989)
States of Shock (New York, 1991)
Simpatico : A Play in Three Acts (1993)
Seduced (New York, 1995)
When the World Was Green (New York, 1996) (with Chaikin)
Eyes for Consuela (New York, 1998)

Collections of Plays:

Five Plays by Sam Shepard (1967)
The Unseen Hand and Other Plays. Indianapolis : Bobbs Merrill, 1971, 2nd ed. 1981.
Mad Dog Blues and Other Plays. New York : Winter House, 1972.
The Tooth of Crime and Geography of a Horse Dreamer (1974)
Angel City and Other Plays. (including *Curse of the Starving Class, Killer's Head, Action, Mad Dog Blues, Cowboy Mouth, The Rock Garden, Cowboys #2*) New York : Urizen, 1976, London : Faber, 1978. *Buried*
Child and Other Plays. New York : Urizen, 1979.
Buried Child, Seduced, Suicide in B-Flat. London : Faber, 1980.
Four Two-Act Plays. (includes *La Turista, Tooth of Crime, Geography of a Horse Dreamer, Operation Sidewinder*) New York : Urizen, 1980, London : Faber, 1981.
Chicago and Other Plays (1981)
Seven Plays. (includes *Buried Child, Curse of the Starving Class, The Tooth of Crime, La Turista, True West, Tongues, Savage/Love*) New York : Bantam, 1981, London : Faber, 1985. (1981)
Fool for Love and The Sad Lament of Pecos Bill on the Eve of Killing His Wife (1983)
Fool for Love and Other Plays. (includes *Angel City, Cowboy Mouth, Suicide in B-Flat, Seduced, Geography of a Horse Dreamer, Melodrama Play*) New York : Bantam, 1984
Plays : 3. (includes *A Lie of the Mind, States of Shock, Simpatico*) London : Methuen Drama, 1996.
Plays : 2. (includes *True West, Buried, Curse of the Starving Class, The Tooth of Crime, La Turista, Tongues, Savage/Love*) London : Faber and Faber,

Screenplays

Me and My Brother (with Robert Frank) (1969)
Zabriskie Point (with others) (1970)
Ringaleevio (with Murray Mednick) (1971)
Oh! Calcutta! (with others) (1972)
Renaldo and Clara (with Bob Dylan) (1978)
Savage/Love (1981)
True West (1984)
Paris, Texas (with Wim Wenders) (1984)
Fool for Love (1985)
Far North (1988)
Silent Tongue (1992)
In America (with Wim Wenders) (2001)
Don't Come Knocking (2005)

Other writings

Rolling Thunder Logbook. New York : Viking Press, 1977; London : Penguin, 1978
Hawk Moon: A Book of Short Stories, Poems, and Monologues. Los Angeles : Black Sparrow Press, 1973.
Motel Chronicles. (includes *Hawk Moon*) San Francisco : City Lights, 1982; as *Motel Chronicles and Hawk Moon*. London : Faber, 1985
Cruising Paradise : Tales. New York : Vintage Books, 1996
Joseph Chaikin and Sam Shepard : Letters and Texts, 1972-1984. Edited by Barry V. Daniels. New York : New American Library, 1989.
Joseph Chaikin and Sam Shepard : Letters and Texts, 1972-1984. New York : Theater Communications Group, 1994.

Actor

Films:

Brand X (1970)
Renaldo and Clara (1978)
Days of Heaven (1978)
Resurrection (1980)
Raggedy Man (1981)
Frances (1982)
The Right Stuff (1983) (Academy Award nomination best supporting actor 1984)
Country (1984)
Fool for Love (1985)
Crimes of the Heart (1986)
Baby Boom (1987)
Steel Magnolias (1989)
Hot Spot (1990)
Bright Angel (1991)
Defenseless (1991)
Homo Faber (aka *Voyager*)(1991)

Thunderheart (1992)
The Pelican Brief (1993)
Safe Passage (1994)
The Good Old Boys (1995)
Curtain Call (1997)
The Only Thrill (1997)
Curtain Call (1999)
Snow Falling on Cedars (1999)
All the Pretty Horses (2000)
Hamlet (2000-2001)
Black Hawk Down (2001)
The Pledge (2001)
Swordfish (2001)
Leopold Bloom (2003)
Blind Horizon (2003)
The Notebook (2004)
Don't Come Knocking (2005)
Stealth (2005)
Bandidas (2006)
Walker (2006)
The Assassination of Jesse James by the Coward Robert Ford (2006)

Television performances:

Good Old Boys (1995)
Streets of Laredo (1995)
Lily Dale (1996)
Dash and Lily (1998)
Purgatory (1999)
Changing Stages (2000)
One Kill (2000)
After the Harvest (2001)
Shot in the Heart (2001)
After the Harvest (2001)

Further readings:

American Dreams : The Imagination of Sam Shepard. Edited by Bonnie Marranca. New York : Performing Arts Journal Publications, 1981.
Auerbach, Doris. *Sam Shepard, Arthur Kopit, and the Off Broadway Theater*. Boston : Twayne, 1982.
Mottram, Ron. *Inner Landscapes : The Theater of Sam Shepard*. Columbia : Univ. of Missouri Press, 1984.
Shewey, Don. *Sam Shepard*. New York : Dell, 1985.
Patraka, Vivian M., and Siegel, Mark. *Sam Shepard*. Boise, Idaho : Boise State University, 1985.
Oumano, Ellen. *Sam Shepard : The Life and Work of an American Dreamer*. New York : St. Martin's Press, 1986; London : Virgin, 1987.

- Hart, Lynda. *Sam Shepard's Metaphorical Stages*. Westport, Conn. : Greenwood Press, 1987.
- King, Kimball. *Sam Shepard : A Casebook*. New York : Garland, 1988.
- Trussler, Simon, ed. *File on Shepard*. London : Methuen, 1989.
- DeRose, David J. *Sam Shepard*. New York : Twayne, 1992.
- Benet, Carol. *Sam Shepard on the German Stage : Critics, Politics, Myths*. New York : Peter Lang, 1993.
- Wilcox, Leonard, ed. *Rereading Shepard : Contemporary Critical Essays on the Plays of Sam Shepard*. Basingstoke, Macmillan, 1993.
- Wade, Leslie A. *Sam Shepard and the American Theater*. Westport, Conn. : Greenwood Press, 1997.
- Bottoms, Stephen J. *The Theater of Sam Shepard : States of Crisis*. Cambridge: Cambridge University Press, 1998.

Scope and Contents

The Sam Shepard Papers is comprised of the following series:

- I. Plays
- II. Novels
- III. Short Stories,
- IV. Films,
- V. Literary Criticism
- VI. Notebooks
- VII. Correspondence
- VIII. Clippings
- IX. Awards
- X. Interviews
- XI. Readings
- XII. Published Compilations
- XIII. Works by Others
- XIV. Framed Posters

Series I: Plays (1982-1999)

Boxes 1-9

The series for Plays is the largest of Shepard's works and includes notes, annotated typescripts, playbills, programs, correspondence, sound recordings, rehearsal schedules, reviews, and publicity. This series is notable in that Shepard meticulously identified each annotated draft with the date and place (by city and state) of each revision, and there tend to be multiple drafts of each work represented.

Series II: Unpublished Novels (1991, n.d.)

Boxes 9-10

Two annotated typescripts of *Stray Hand* (working title *Slow Dawning of a Sudden Loss*), 1991.

Series III: Short Stories (1989-1998)

Boxes 10-14

Many of the short stories represented in this series were published in short story compilations *Motel Chronicles* (1982) and *Cruising Paradise* (1996). The series has been arranged by those compilation titles. *Volador* was a working title for *Cruising Paradise*; those files immediately precede the files labeled *Cruising Paradise*. The files for *Volador / Cruising Paradise* include multiple drafts of stories, correspondence, while files for *Motel Chronicles* include annotated typescripts and production information, but no multiple drafts.

Series IV: Films (1982-1998)

Boxes 14-18

This series is divided into two subseries. The first, films for which Shepard wrote the screenplay, includes: notes, annotated drafts, dialogue rewrites, publicity, correspondence, contracts, music notes, production notes and schedules. Of the films in this subseries, *Silent Tongue* includes the most information (1 linear foot), followed by *Far North*, (.25 linear feet.), *Onibaba* (.25 linear feet), *Paris, TX* (4 folders), and *Plain Fate*, an unfinished work (1 folder).

The second subseries of films is for those which Shepard did not write the screenplay but in which he appears as an actor, *Bright Angel* (1989-90) and *Voyager* ((1990-91) both include screenplay typescripts with Shepard's annotations. *Thunderheart* (1991) includes storyboards and color photographs, *Dash and Lily* (1998) includes an advertisement.

Series V. Literary Criticism (1984)

Box 18

This series is comprised of a review by Shepard of Peter Handke's novel *The Weight of the World*, including a letter from Handke's editor, Shepard's draft, and a copy of the essay as published in *Vanity Fair*, Sept. 1984.

Series VI. Notebooks (1981-1995)

Boxes 19-20

The Notebooks series includes handwritten notes, dialogue ideas, small drawings, and journal entries, usually in spiral bound notebooks. Some entries are personal and many were or were intended to be developed into longer works.

Series VII. Correspondence (1982-1998)

Boxes 20-21

Topics include the publication of Shepard's works in magazines and Journals as excerpts, as well as in their entirety; correspondence with agent Lois Berman. This series also includes correspondence from Shepard's son, Jesse, as noted. Aside from general correspondence, this series also includes correspondence from specific individuals and is organized as follows:

A. Chaikin, Joseph (1984-1987)

The majority of these letters from Joseph Chaikin to Shepard relate to plays the two collaborated on. Because they date from after Chaikin's strokes, many of the letters include fragments of sentences and ideas.

B. Daniels, Barry (1984-1989)

This series includes correspondence regarding the volume Daniels edited entitled *Joseph Chaikin & Sam Shepard : Letters and Texts, 1972-1984*. Also included is an advance proof, articles on Shepard and Chaikin, and a photograph of Chaikin by Ray Maichen.

C. Dark, Johnny (1973-1998, bulk 1983-1998)

Johnny Dark is Shepard's former father-in-law and close friend. This series includes correspondence with Dark regarding writing and literature (Kerouac and Proust), his close friendship with Shepard, their families, Shepard's son Jesse who lived with the Darks, and photographs of Jesse Shepard, Sam Shepard (including one dated 1973), the Darks, and others. Also includes 1988 story by Dark about his girlfriend, Magic, and undated letter with typed photocopy entitled "Notebooks October-May 1988", reflections on Dark's life.

Series VIII. Clippings (1983-1998)

Box 22

This series includes news clippings regarding Shepard and his work. A file of undated clippings also includes photocopied fragments of others' work, annotated by Shepard.

Series IX. Awards (1988-1998)

Box 22

This series includes award certificates, correspondence, presentation programs, and clippings for awards Shepard received from the American Academy and Institute of Arts and Letters, among other institutions.

Series X. Interviews (1980-1997)

Box 22

This series is comprised of a conversation between Bob Dylan and Shepard, ca. mid 1980s to early 1990s. No transcript currently exists for these 3 audiocassettes, but the tapes have been transferred to CD as listening copies. Also included are the typescript and galleys for an interview of Shepard by *Paris Review*, regarding Shepard's writing process, 1997, and an interview with Shepard on National Public Radio's "Fresh Air", August 1996.

Series XI. Readings (1991-94)

Box 22

This series is comprised of Shepard's notes, correspondence and annotated photocopies of excerpts of his work read at various events. Arranged in chronological order by the event's date.

Series XII. Published compilations (1984-1993)

Box 23

Cover art proposals and galleys for compilations of Shepard's work published by Vintage and Bantam comprise this series.

Series XIII. Works by Others (1984-1998)

Boxes 23-25

Arranged by genre (articles, books, sound recordings, screenplays, short stories and teleplays), most of the works in this series are based on or inspired by Shepard's works. Authors mailed the works to Shepard for his comments, and many items include typescripts annotated by Shepard and correspondence.

Series XIV. Framed Posters

Includes 4 posters that were removed from the collection and framed for exhibit. Additional unframed posters can be found listed within the collection.

Container List

Box Folder

Series I: Plays (1972-1999)

Tooth of Crime (1972)

- | | | |
|---|---|--|
| 1 | 1 | Annotated typescript re-write (1996) |
| | 2 | Folder with March 1996 and October 1996 re-writes, December
December 1996 schedules, contact sheets, reviews, for New
New York Production. Includes photograph of Mohammed
Ali. |
| | 3 | Correspondence regarding <i>Tooth of Crime</i> , including:
correspondence from Signature Theater, 2 audiocassettes of
T. Bone Burnett music, and contract for Burnett's musical
score. |
| | 4 | Review, <i>New York Times</i> , 1996 |

Sad Lament of Pecos Bill on the Eve of Killing His Wife (1976)

- | | | |
|--|---|--|
| | 5 | Manuscript musical score by Loren Toolajian (1997) |
| | 6 | Audiocassette recording of Pecos Bill (n.d.) |
| | 7 | Reviews (1997) |
| | 8 | Advertisement |

Curse of the Starving Class (1977)

- | | | |
|--|----|--|
| | 9 | Press kit, including: credits, potential cast, synopsis,
biographies, and letters of support. |
| | 10 | Reviews (1991) |

Buried Child (1977)

- | | | |
|---|-----|--|
| | 11 | Published script with Steppenwolf/Chicago re-write annotations |
| | 12 | Final Steppenwolf re-write, annotated typescript (1996) |
| 2 | 1 | Re-write, annotated typescript (1996) |
| | 2 | Production calendar and correspondence, Brooks Atkinson
Theater New York (1996) |
| | 3 | Playbills (2), Brooks Atkinson Theater, New York (April-May
1996) |
| | 4 | Correspondence, includes: telegram from Bob Dylan,
correspondence with agent Judy Boals, and <i>American
Theater</i> magazine regarding publication of <i>Buried Child</i>
(1995-1996) |
| | 5-6 | Reviews (1995-1996) |
| | 7 | Steppenwolf Chicago Poster (1996) |

Box Folder

Series I: Plays, continued

True West (1980)

- | | | |
|---|---|--|
| 3 | 1 | Correspondence regarding film rights (1983-1985) |
| | 2 | Repertory Theater of St. Louis program (1983-1984) |
| | 3 | Program for Dutch production (February 1984) |
| | 4 | Playbill from Le Theatre National de Belgique signed by Sam Shepard (1985) |
| | 5 | Program for Ojai, California production (1998) |
| | 6 | Posters for French (2) and Turkish (1) productions - FRAMED |
| | 7 | Scripts for New York City radio spots (2) (1983) |
| | 8 | Reviews (1983-1984) (London: 1994) |

Fool For Love (1983)

- | | | |
|--|----|--|
| | 9 | Bound annotated typescript with cover featuring Elvis kissing a blonde woman. Autographed by Sam Shepard (October, 1982) |
| | 10 | Stage Notes for Magic Theater, handwritten orange notebook (1983) |
| | 11 | Correspondence (1983-1985) |
| | 12 | United States reviews (1983-1996) |
| | 13 | Japanese production documents, including: Circle Repertory Company tour program, Tsurumi Shoten publication of script, and Bi-lingual program for KSK Hall production. |
| | 14 | Brazilian reviews (1988) |
| | 15 | Australian reviews and publicity (1984) |
| | 16 | French program (1984) |
| | 17 | Czech publicity materials |
| | 18 | British (London) reviews (1996) |

A Lie of the Mind (1985)

- | | | |
|---|---|---|
| 4 | 1 | Correspondence (1985-1992) |
| | 2 | Programs |
| | 3 | CD and audiocassette musical recording by Red Clay Ramblers |
| | 4 | Audiocassette musical recording by Token Oldies |
| | 5 | Reviews (1985-1993) |
| | 6 | Latvian translation by Karina Petrsons, hardbound (1990) |

Box Folder

Series I: Plays, continued

The War in Heaven (1985)

- | | | |
|---|----|---|
| 4 | 7 | Annotated work play (February 1984) |
| | 8 | Audiocassette tapes of rehearsals (2) (1984, n.d.) |
| | 9 | American Place Theater annotated re-write (February 13, 1991) |
| | 10 | American Place Theater re-write with music percussion notes
February 13, 1991) |
| | 11 | American Place Theater annotated re-write (February, 1991) |
| | 12 | American Place Theater re-write, heavily annotated cover page
(February 13, 1991) |
| | 13 | Programs (1991) |
| | 14 | News clippings (1991) |
| 5 | 1 | Correspondence with Joseph Chaiken regarding <i>The War in
Heaven</i> (1995) |
| | 2 | Photocopy of the poem, "What Is the Word," by Samuel
Beckett, last Beckett poem to Chaiken |

Sacred Ground (1989)

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|--|---|---|
| | 3 | Partial manuscript, 100 handwritten pages in blue spiral
notebook includes set drawings (1989) |
|--|---|---|

Sangre de Cristo (unfinished) (1989)

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|--|---|---|
| | 4 | Original manuscript bound in spiral notebook
(August 25, 1989) |
| | 5 | Annotated unfinished typescript (November 1989) |

States of Shock (1991)

- | | | |
|--|---|---|
| | 6 | Partial manuscript and annotated typescript titled <i>States of
Panic</i> , crossed out titles include <i>Lost Partners</i> , <i>A Fear of
Unknown Origin</i> , and <i>The Man Who Couldn't Stop Weeping</i>
(November 12, 1988) |
| | 7 | Notes and dialog (January 1989) |
| | 8 | Manuscript and typescript pages for early draft titled
<i>Chattanooga</i> , <i>Fanatics</i> , and <i>Chattanooga Breakdown</i> (January-
May 1989) |
| | 9 | Annotated typescript subtitled <i>Friendly Fire</i> (2) (January 1991) |

Box Folder

Series I: Plays, *States of Shock*, continued

5	10	Second draft, annotated typescript (March 1991)
	11	Stage set drawings and letter from Bill Stabilie (n.d.)
6	1	Folder containing final draft (March 1991) and re-writes (April 4, 1991 and May 5, 1991. Heavily annotated typescript with music and sound cues, and rehearsal schedule for American Place Theater production
	2	Final script of American Place Theater production (1991)
	3	Final draft (n.d.)
	4	Sample pages of proposed publication
	5	Dramatists Play Service publication (1992)
	6	Playbill from American Place Theater production (April 1994)
	7	Reviews (1991)
	8	Correspondence from 7 Stages director Faye Allen and from lighting designer Ann Millitello regarding the death of a friend named John Dodd (1991, 1998)
		<i>Simpatico</i> (1993)
	9	First draft, annotated typescript subtitled <i>Life in the Wake</i> (September 20, 1992 – July 13, 1993)
	10	Re-writes (September 1992, July 1993, and June 1994)
	11	Typescript draft with minimal annotations (July 1993)
	12	Final draft/working rehearsal script with minimal annotations for Public Theater (September 1992-August 1994)
7	1	Annotated typescript (n.d.)
	2	Working script for Joseph Papp Public Theater production (November 1994)
	3	Final corrected version (November 1994)
	4	Notebook with rehearsal notes, rehearsal schedule, and correspondence (Fall 1994)
	5	Final Version (April 1998)
	6	Playbill and publicity from Queensland Theater production (April 1996)
	7	Trade book cover art sample
8	1	Reviews (1993-1995)
	2	Reviews (1996-1998)
	3	Correspondence (1993)

Box Folder

Series I: Plays, continued

Seduced (1995)

- 8 4 Play program from New York production: Kraine Theater,
and correspondence

The Unseen Hand and Other Plays (1996)

- 5 Page proofs with annotations and typesetting marks.

When the World Was Green (1996)

- 6 Annotated typescript (December 1994)
7 Annotated typescript (September 1994-August 1995)
8 Typescript (n.d.)
9 Folder for Chicago production includes: correspondence,
Contact sheets, rehearsal schedules, and heavily annotated
working scripts.
10 Reviews and play program for Atlanta production (1996)
11 Reviews and play program for San Francisco production (1997)
12 Reviews and play program for Boston production (1997)
13 Correspondence from Judy Boals (1996)
- 9 1 Correspondence with Joseph Chaiken (1994-1995)
2 Press release for Gradiva Best Play Award (1997)

Eyes for Consuela (1998)

- 3 First draft, annotated typescript (October 31, 1996)
4 Working draft, annotated typescript (September, 1997)
5 Folder for Austin production includes: working script, rehearsal
schedules, etc. (1998)
6 Playbill for Manhattan Theater Club production (January, 1998)
7 Reviews (1998)

Unfinished Unidentified Play (1990)

- 8 Heavily annotated typescript, dates and places include:
November 1990, Virginia, December 1990, Florida, and
December 1990, Virginia. Character names include: Reeves,
Raynelle, Parnell, Clayton, and Joellie. 78 pages total. (n.d.)

Box Folder

Series I: Plays, continued

Unfinished Play Fragment (n.d.)

9 9 Annotated typescript, characters include Clayton, Mitch, and Kaylee (n.d.)

Series II: Unpublished Novels, 1991, undated

Stray Hand (1991)

10 Annotated typescript, 256 pages with 13 additional pages of re-writes at end (n.d.) Titled "Stray Hand."

10 1-2 Annotated typescript (2 copies) titled "Slow Dawning of a Sudden Loss," undated.

Series III: Short Stories

Motel Chronicles (1982)

3 Signed bound annotated typescript (1992)

4 Program for Paris production (n.d.)

Volador/Cruising Paradise (1989-1996)

5 Spiral bound handwritten draft of *Volador* includes note, story drafts, clippings, and photographs. Subjects and titles include: Train Film outline, Chain Chain Chain, Wayne Grace, Madagascar, Phone Call, "Apart," Chappy, Rich Hole, Papantle, Spencer Tracy Had the Right Idea, Nightmare, How I Came by Train, Blythe, Paris, Train to Munich, and Athens. (1989-1991)

6 Drafts of stories and letter from LuAnn Walther at Random House Publishers inviting Shepard to submit a Collection of short stories for publication.

11 1 Draft of stories titled *Volador* and letter to LuAnn Walther at Random House Publishers (June 13, 1989)

Box Folder

Series III: Short Stories, *Volador/Cruising Paradise*, continued

- | | | |
|----|---|--|
| 11 | 2 | Draft of stories titled <i>Volador</i> and letter to LuAnn Walther at Random House Publishers. Story titles include: "The Real Gabby Hayes, Nuevo Mundo, Cruising Paradise, Wild to the Wild, A Small Circle of Friends, Thin Skin, Lily and the Judge, More Urgent Emergencies, The Devouring Lion, Falling Without End, Homage to Celine, Gary Cooper on the Landscape, The Self-Made Man, Hail from Nowhere, Synthetic Pink, Temporary Entrance, Papantla, See You In My Dreams (1 original, 1 photocopy) (n.d., possibly 1989) |
| | 3 | Draft titled with photocopied photographs. Also titled "Slave of the Camera (an actor's notes)" (July, 1990) |
| | 4 | <i>Volador</i> reading typescript (October 6, 1995) |
| 12 | 1 | Annotated typescript; 1 of 4 (n.d.) |
| | 2 | Annotated typescript; 2 of 4 (n.d.) |
| | 3 | Annotated typescript; 3 of 4 (n.d.) |
| | 4 | Annotated typescript; 4 of 4 (n.d.) r |
| 13 | 1 | Page proofs (1995) |
| | 2 | Typescript with typesetting marks (n.d.) |
| | 3 | Uncorrected proof of Knopf publication (1996) |
| | 4 | Dust jackets for Knopf publication (n.d.) |
| | 5 | Cover art proposals (n.d.) |
| | 6 | Unbound Knopf signatures (n.d.) |
| | 7 | Knopf catalog featuring <i>Cruising Paradise</i> (Spring 1996) |
| 14 | 1 | Audio book cover art proposals (n.d.) |
| | 2 | Publicity (1996) |
| | 3 | Reviews (1996) |
| | 4 | Correspondence regarding reviews, rights to publish excerpts, and foreign editions (1996-1998) |
| | 5 | Cover art proposals for foreign publications: Minerva, U.K., and La Font, France (1997) |
| | | <i>The Fire in Jeremy's Lap</i> (n.d.) |
| | 6 | Annotated and signed typescript (2 pages) (n.d.) |

Box Folder

Series IV: Films

A. Films written by Shepard

Paris, TX (1984)

- | | | |
|----|----|---|
| 14 | 7 | Notes (dialog re-writes, editing notes, 10 mss. pgs. (March 22, 1984) |
| | 8 | Correspondence from Peter Kaminsky and Wim Wenders (1982-1983) |
| | 9 | Advertising sample (5.5 x 8.5 color card) |
| | 10 | Reviews (1984) |

Far North (1988)

- | | | |
|----|----|---|
| | 11 | Notes regarding make-up, hospital scene, and synopsis (n.d.) |
| | 12 | Notes on second draft regarding budget, music and sound (10 pages) (February, 1987) |
| | 13 | Notes on cutting/editing (8 pages) (January, 1988) |
| | 14 | Vehicle card (n.d.) |
| | 15 | Advertisements (n.d.) |
| | 16 | Reviews (1988-1989) |
| | 17 | Black and white publicity photograph of Sam Shepard on set |
| | 18 | Correspondence, includes: program for Minnesota film premiere and program and materials from 1988 Telluride Film Festival (1988-1989) |
| | 19 | Audiocassette of New York City-New Orleans music sessions (n.d.) |
| | 20 | VHS Videocassette of film transfer with visual time code, second cut (January 28, 1988) |
| 15 | 1 | VHS Videocassette of film transfer with visual time code, transfer number four (March 4, 1988) |

Plain Fate (unfinished, February, 1988)

- | | | |
|--|---|---|
| | 2 | Signed annotated typescript (February 1988) |
|--|---|---|

Onibaba (1991)

- | | | |
|--|---|--|
| | 3 | Handwritten notes and partial draft in blue spiral notebook (18 pages) (May 1992) Notebook also contains notes, sketches, and dialogue for play, "States of Shock (1991), screenplay, "The Homesman," (May 1991), and play original deception," (May 1991) |
|--|---|--|

Box Folder

Series IV: Films, films written by Shepard, *Onibaba*, continued

- 15 4 First draft outline, annotated typescript (July 11, 1992)
5 Clippings regarding 1965 Japanese film *Onibaba* directed
by Kaneto Shindo.
6 Contract with Toho International for film rights purchased by
Shepard (September 21, 1992)
- Silent Tongue* (1992)
- 7 First draft May 1988, Virginia and August 1988 Natchidoches,
La.
8 Contact sheet for Red Clay Ramblers (March 19, 1988)
9 Location notes, memos, and map (October 24, 1988)
10 Third revision, slightly annotated in blue, black and red ink
(January, 1992)
11 Third revision typescript annotated in red ink
- 16 1 Third revision typescript lightly annotated in black ink and blue
highlighter (January, 1992)
2 Third revision lightly annotated in red and black ink and
minimal blue highlighter (January, 1992)
3 Notebook with headings of outline, personnel, and notes (1988)
4 Shooting script (March 5, 1992)
5 Editing, continuity, location, and extras notes (n.d.)
6 Music notes (1992)
7 Audiocassette of medicine show music (n.d.)
- 17 1 (2) Audiocassettes of Dino's music (n.d.)
2 Possible prologue photos (photocopies from published sources
(n.d.)
3 Notes on cuts (August, 1993)
4 Notes on final trims of opening from editor Bill Yahraus (n.d.)
5 Vehicle card, "Now Filming"
6 Folder containing: crew resumes, production telephone
messages, information about stuntmen, casting suggestions
for "Reeves," production schedule, and storyboard
drawings by Michael Peal (n.d.)
7 Photographs from set: 1 8x10 black and white of Alan Bates,
Dermot Mulroney, and a female star in front of stage
wagon and 3x5 of burial tree
8 Synopsis for press kit draft (n.d.)
9 Clippings and reviews (1992-1994)

Box Folder

Series IV: Films, films written by Shepard, *Silent Tongue*, continued

- 17 10 Film guide from Sundance Film Festival featuring *Silent Tongue* (1993)
11 Poster
12 Correspondence including: ICM correspondence regarding contract for film (1991), Grey Larsen regarding music for film (1988), and article written for Esquire magazine about film (n.d.)

A Rage of Unknown Origin (n.d.)

- 18 1 Notes, two typescript pages (n.d.)

B. Films in which Shepard performed

Bright Angel, screenplay by Richard Ford (1989-1990)

- 2 Screenplay typescript by Richard Ford, second draft with Shepard's annotations (August, 1989)
3 Screenplay typescript by Ford, latest draft, with Shepard's annotations (August, 1989)
4 Color transparency advertising film (1990)

Voyager (1991)

- 5 Annotated photocopy of book titled *Homo Faber* by Max Frisch (1989)
6 Annotated article on Max Frisch (n.d.)
7 Screenplay typescript third draft with Shepard's annotations (February 1990 – March 1990)
8 Film contract (January 1990)
9 Location stills by Volker, color photographs in blue notebook (n.d.)
10 Production schedules, maps (1990)
11-12 Photographs on set of Shepard and Delpy by Bridgette LaCombe, includes 16 black and white faxes and 19 Color copies (1990)
13 Production notes by Castle Hill Productions including cast, credits and synopsis (n.d.)
14 Booklet containing synopsis, photographs, artistic and technical participants in film (in French) (n.d.)
15 Reviews (n.d.)
16 Correspondence with Volker (1989-1990)

Box Folder

Series IV: Films, films in which Shepard performed, continued

Thunderheart (1991)

- | | | |
|----|----|--|
| 18 | 17 | Storyboards for scenes 38, 40, 70, 119-122, and 131-133 (photocopies) |
| | 18 | 2 color photographs, taped together, unidentified, but presumed to be taken on the set of <i>Thunderheart</i> (n.d.) |

Dash and Lilly (1998)

- | | | |
|----|--|---|
| 19 | | Advertisement in <i>Variety</i> magazine (n.d.) |
|----|--|---|

Series V: Literary Criticism

- | | | |
|----|--|--|
| 20 | | Review by Shepard of Peter Handke's novel <i>The Weight of the World</i> , including letter from Handke's editor, Shepard's draft And a copy of the essay published in <i>Vanity Fair</i> (September 1984) |
|----|--|--|

Series VI: Notebooks

- | | | |
|----|---|--|
| 19 | 1 | Various subjects including: <i>Synthetic Tears</i> screenplay outline, <i>Transfixion</i> , <i>New Mexico</i> , and <i>Fool for Love</i> notes (1981-1982) |
| | 2 | Blue spiral containing notes on various subjects including: "Dream in Borad Day," prose fragment (July, 23, 1982) "script fragment beginning," Int. Lee and Old Man," August,8, 1982, "P.O.V's prose, fragment," (n.d.) "After all I'd been through with this guy," prose fragment, (October 11, 1982), "The Flood has occurred and he could not be bothered to save himself from drowning..." prose fragment (n.d.), "Second Chance" (n.d.) |
| | 3 | Various subjects on loose sheets including: "Machine Dreams: Film Synopsis," December 25, 1984, "Denial," film sketch, February 1984, "History of the Dog," n.d., film sketch beginning, "A Man has a dream about a murder..." n.d., "Jealousy is not a pretty thing," October 23, 1988, "States" notes, February, 1989, "1957" film notes, January 1, 1987, "The Man Who Could Not Stop Crying," October 3, 1988 (1984-1989, n.d.) |

Box Folder

Series VI: Notebooks, continued

- 19 4 Various subjects bound in black leather book with red marbled endpapers, including: "Thin Skin – What Any Woman Can Do To You," 1989, "J.D.'s Collapse," December 1998, "Southwest Chief – L.A. to Chicago," February 1989, "More Urgent Emergencies," April, 1989, "Wild to the Wild," May, 1989, "Ancient Fear of the Fiddle," May, 1989, and "Open Suitcase," January, 1990 (1988-1990)
- 5 Various subjects including quotes dated August, 1992, "Separation: Horrors of the Road," September 1992, "Simms – Tall Stories Solid 7," September, 1993, "One Last Favor," playscript September, 1992, "No Better Place than the Present, n.d." (August-September, 1992)
- 6 Various subjects in black spiral bound notebook including: "Brecht Clown Play – Joe – World Was Green – At the Edge of the World," (November 1993), "Confession – Obsession – Blessing or Curse," "Oedipus," (October 1995), "Great Place," (November 1995), "Sins of the Distant Past," "Marfa Lights," (February 1996; November 1993-January 1996) (black cover)
- 20 1 Various subjects include: "Turkey Sag," January, 1994, "Gary Cooper of the Landscape," January, 1994, "A Weakness for Horses," January, 1994, Actors, Simpatico, "An Actors Doubt," January, 1994, poem "My mother loved the sea..." March, 1994, "Dreaming of a way to Enter the Unbearable Present," April, 1994, "Self Made Man (Divine Providence)," n.d., "Questions for Junior Brown," March, 1995, "Once," May, 1995, "Dignity," May, 1995, "A Man's Man," May, 1995, "Reading – Oct. 6 – "Y"," April 24, 1994, "Volador; Mundo Nuevo," July, 1994, and "Place," May, 1995.
- 2 Various subjects on three loose pages: Angel, White Horse on Hudson, God, Tuna (n.d.)

Series VII: Correspondence

- 3 1982 - Lawson, Wayne (November 10, 1982)
- 4 1983 – Phillips, Jerrold (March 2, 1983)
Berman, Lois (August 18, 1983)
Cuyama Valley Exchange Club (August 29, 1983)
Mitchell, Joni (c. 1983)
- 5 1984 – Rogers, S (April 13, 1984)

Box Folder

Series VII: Correspondence, 1984, continued

- 20 5 Gantcher, Neal(to Martin Licker) (June 6, 1984)
Kirwin, Lynne (to Lois Berman) (June 27, 1984)
Allen, Lewis (to Lois Berman) (June 29, 1984)
Shewey, Don (to Lois Berman) (July 12, 1984)
Shewey, Don (July 12, 1984)
Berman, Lois (July 17, 1984)
Allen, Lewis (July 17, 1984)
McCrum, Robert (to Lois Berman) (August 23, 1984)
* restricted Shepard, Jesse (October 9, 1984)
Lynn and Jack (first names only) (November 26, 1984)
- 6 1985 - * restricted Shepard, Jesse (February 20, 1985)
Ward, Melinda (February 28, 1985)
Weiler, Robert S. (June 28, 1985)
Allen, Lewis (July 3, 1985)
Sato, Suzanne (July 8, 1985)
- 7 1986 - * restricted Shepard, Jesse (February 2, 1986)
Gotlieb, Howard (April 4, 1986) includes Boston
University's Shepard collection listing.
- 8 1988 – Klein, Don (April 25, 1988)
Mark, Steven (to Martin Licker) (June 7, 1988)
Wenders, Wim (July 22, 1988)
Crane, Joan (July 28, 1988)
Crane, Joan (August 2, 1988)
Wexler, Haskell (September 30, 1988)
Wexler, Haskell (October 21, 1988)
* restricted” Mom” (November 2, 1988)
Bryer, Jackson (November 30, 1988)
Daugherty, Pat (December 19, 1988)
- 9 1989 - Daniels, Barry (January 5, 1989)
Berman, Lois (May 17, 1989) includes “American
Dreams” programs
Ford, Richard (August 10, 1989)
Sinise, Gary (November 4, 1989)
- 10 1990 - Jewell, Cathy (October 18, 1990)
Halpern, Daniel (October 25,1990)
1990 - Jewell, Cathy (October 25, 1990)
Hill, Steve (December 18, 1990)
- 11 1991 - Jewell, Cathy (January 14, 1991)
Berman, Lois (January 17, 1991)
Newman, Paul (May 15, 1991)
Eberle, Martin (June 28, 1991) includes six 9 ½ x 11 ½
b/w photographs of Shepard and others

Box Folder

Series VII: Correspondence, continued

- 20 12 1992 - "R.J." (initials only) (October 8, 1992)
Callens, Johan (to Lois Berman) (October 30, 1992)
- 13 1993 - Callens, Johan (to Lois Berman) (October 1, 1993)
Kulkhe, K. (October 6, 1993)
- 14 1994 - Shelley, Guy (March 15, 1994)
Boals, Judy (April 15, 1994) includes poster and slides
from a Paris production of *Icarus's Mother*
- 15 1995 - Boals, Judy (March 24, 1995) includes Theater Hall of
Fame program
- 16 1996 - O'Hearn, Patrick (March 12, 1996)
West, Robert, Jr. (March 17, 1996)
Jones, O-Lan (March 21, 1996)
Boals, Judy (April 19, 1996)
Boals, Judy (April 22, 1996)
Kirchwey, Karl (April 22, 1996)
Morris, Tom (to Judy Boals) (April 24, 1996)
Houghton, James (April, 25, 1996)
McKimmie, Ilyse (May 1, 1996)
West, Robert Jr. (May 1, 1996)
Boals, Judy (May 2, 1996)
Oliver, Liz (May 2, 1996)
Teale, Sarah (May 3, 1996)
"New Yorker" editorial office (May 18, 1996)
Giuliani, Rudolph (May 22, 1996) re: 50th anniversary of
Tony Awards
Butcher, Peggy (to Judy Boals) (May 23, 1996)
Stevenson, Isabelle (June 6, 1996)
McCormick, Anne (to Luann Walther) (June 10, 1996)
Allen, Georgina (June 11, 1996) includes cover art for
Methuen publications of Plays 1 and 3.
Pacquette, Brian (June 25, 1996)
Morris, Tom (July 24, 1996)
Singer, Sally (August 6, 1996)
Weinberg, Samantha (August 6, 1996)
Morris, Tom (September 16, 1996)
Carvalho, Jim (September 30, 1996)
- 17 1997 - Notice from Academy of Arts and Letters re: death of
Alan Ginsberg, April 5, 1997
Aronowitz, Al (May 1, 1997)
Adolphe, Bruce (to Judy Boals) (August 14, 1997)
"Santo" (October 21, 1997)

Box Folder

Series VII: Correspondence, continued

- 20 18 1998 - Shepard, Sam (to Magic Theater) (April 29, 1998)
Boals, Judy (July 23, 1998)
Callahan, Michael (to Judy Boals) (September 14, 1998)
- 19 N.D. - "Freddie and Lara" (first names only) (n.d.)
McAdams, "Coach" (n.d.)
Multiple authors (first names only) (n.d.)

A. Joseph Chaiken Correspondence (1984-1997)

- 21 1 Correspondence (1984-1997)

B. Barry Daniels (1984-1989)

- 2 Correspondence (1987-1989)
3 Uncorrected advance proof
4 Articles on Chaiken and Shepard
5 Photograph of Chaiken by Ray Maichen (n.d.)

C. Johnny Dark (1973-1998, bulk 1983-1988)

- 6 Correspondence (1983-1998)
7 Correspondence (n.d.)

Series VIII: Clippings (1983-1998, n.d.)

- 22 1-2 1983-1988
3 n.d.

Series IX: Awards (1988-1998)

- 4 Common Wealth Awards in Dramatic Arts program and press release (1988), American Academy of Arts and Sciences Fellow list of members selected, correspondence, and certificate (1989), American Academy and Institute of Arts and Letters Gold Medal for Drama program (1992), Theater Hall of Fame Scroll of Honor presented by Rudolph Giuliani, Mayor of the City of New York certificate (1995), Star on the Playwrights Sidewalk at the Lucille Lortel Theater, NYC (certificate announcing the placement of the Star on the sidewalk, news clipping) (1988)

Box Folder

Series X: Interviews (1980s-1997)

- 22 5 Conversation between Shepard and Bob Dylan, taped by Shepard, (ca. mid 1980s-early 1990s). Three sixty minute Tapes marked "Bob 1"—"Bob 6." Fourth cassette is partly marked "Bob" but is only unrelated music. The three interview tapes have been transferred to CD for listening purposes.
- 6 Interview of Shepard on National Public Radio's "Fresh Air" (August, 1996)
Interview of Shepard by *Paris Review* regarding Shepard's writing process (final typescript and gallery) (1997)

Series XI: Readings (1991-1994)

- 7 Jack Kerouac film documentary (1991), Correspondence, notes, script material, annotated Kerouac excerpts, sent by Johnny Dark.
- 8 "Malestroms Large and Small: An Evening of Primo Levi," Manhattan Theater Club script and correspondence (1991)
- 9 Cowboy Poetry reading which included "Pecos Bill" by Shepard, among 25 poems by others. Performing Group later known as "Green River Ropin' and Recitin' Preservation Society." Correspondence and photocopies of Poems (1993)

Series XII: Published Compilations of Shepard's Works (1984-1983)

- 10 "Y" of New York City (Unterberg Poetry Center on 92nd Street and Y, New York City) includes guest pass, letter regarding travel arrangements, and Shepard's annotated readings.
- 23 1 Galleys for Vintage publication o *States of Shock, Far North,* and *Silent Tongue.*
- 2 Cover art proposals for trade publications of plays: *States of Shock, Far North,* and *Silent Tongue.*

Series XIII: Works by Others (1984-1998)

A. Articles

- 3 Schvey, Henry I. "The Master and His Double: Eugene O'Neil and Sam Shepard" *Journal of Dramatic Theory and Criticism*, Spring 1991, pgs. 49-60 (photocopy)

Box Folder

Series XIII: Works by others, Articles, continued

- 23 4 Schvey, Henry. "A Worm in the Wood: The Father-Son Relationship in the Plays of Sam Shepard," typescript (n.d.)
5 Sparr, Landy; Erstling, Susan; Boehnlein, James. "Sam Shepard and the Dysfunctional American Family: Therapeutic Perspectives," *American Journal of Psychotherapy*, Vol. XLIV, No. 4, October, 1990 (photocopy)

B. Books

- 6 Beckett, Samuel. *Stirring Still*. Illus. By Louise le Brocquy. Blue Moon Books: New York, 1988.
7 Weber, Bruce. Photocopy of proposed book of photographs of Shepard to raise funds for Film Forum Theater. (1990)

C. Music Audiocassettes

- 8 Lou Reed "New Sensations" RCA 1984, "The Moray Eels Eat at the Holy Modal Rounders" Elektra Records (n.d.), Night Voices. "Intimacy / Insomnia," (nd.)

D. Screenplays

- 9 Beresford, Bruce. "Curse of the Starving Class," 3rd draft, typescript . (May 5, 1992)
10 Beresford, Bruce. "Curse of the Starving Class," 4th draft, typescript. (July 1, 1992)
11 Cocks, Jay. "Brownsville Girl," 8 page movie treatment, (November, 1996)
- 24 1 Foote, Horton. "Lily Dale," typescript (November 1995)
2 Foote, Horton. "Lily Dale," Plano Production. Includes: production notes, one-line schedules, and typescript. (December 1995)
3 Hicks, James. "Defenseless," annotated shooting script and schedule. Film featured Shepard, Barbara Hershey, and Mary Beth Hurt. Directed by Martin Campbell. (1989)
4 Johnson, Randi. "Thin Skin," 1st draft, 19 page typescript. (January 12, 1990)
5 Johnson, Randi. "Thin Skin," 2nd draft, 18 page typescript. (January 22, 1990)

Box Folder

Series XIII: Works by others, Screenplays, continued

- | | | |
|----|---|--|
| 24 | 6 | Jones, Tommy Lee and Allen, J.T. "The Good Old Boys."
6th draft typescript with location map , wardrobe sketch for
Hewey, and shooting schedule. (1994) |
| 25 | 1 | Ketron, Larry. "The Only Thrill," heavily annotated typescript,
location information, and shooting schedule. The film
featured Shepard and Dianne Keaton (October, 1996) |
| | 2 | Scholz, John. "When the World Was Green." Revised
draft typescript (July 20, 1994) |
| | 3 | Warchus, Matthew and Nicholls, David. "Simpatico."
First draft typescript and correspondence (1996) |
| | 4 | Wenders, Wim and Dommartin, Solveig, story. Almereyda,
Michael, screenplay. "Until the End of the World,"
typescript, with letter from Wenders (1987-1988) |

D. Short Stories

- | | | |
|---|--|--|
| 5 | | Williams, Tennessee. "The Man in the Overstuffed Chair,"
photocopy from published source. |
|---|--|--|

E. Teleplays

- | | | |
|---|--|--|
| 6 | | Jacoby, Oren. "America's Playwrights: The Fugitive Kind,"
treatment for 20 minute television documentary for the
American Theater Project. Draft typescript (October 10) |
| 7 | | McMurtry, Larry and Ossana, Diana. "Streets of Laredo."
Photocopy of October 1, 1994 re-write. Shepard played the
Role of Pea Eye Parker. |

Series XIV: Framed Posters

1. One 28" x 39" framed poster for *True West* production presented by the Nouvelle Compagnie Theatrale, in French (black background with white lettering).
2. One 24 ½" x 34" framed poster for *True West, L'ouest, Le vrai* presented by Theatre National, in French (black background with white, red and blue lettering).
3. One 20 ½" x 28" framed poster for the Turkish production of *True West, Vahsi Bati* (white background with brown hat and red tie).

4. One 13 ½" x 19 ½" framed poster from the Brazilian production of *Fool for Love*, *Louco de Amor*, in Portuguese (black and white photo of woman holding man's leg).