



The Wittliff Collections

Guide to the Sam Shepard Papers 1980-1999

Collection SWWC-054

Descriptive Summary

Creator:	Shepard, Sam, 1943-2017
Title:	Guide to the Sam Shepard Papers
Dates:	1980-1999
Abstract:	The Sam Shepard Papers document the middle years of Sam Shepard's literary and acting career, from 1980-1999. The collection is comprised of the following series: Plays, Novels, Short Stories, Films, Literary Criticism, Notebooks, Correspondence, Clippings, Awards, Interviews, Readings, Published Compilations, Works by Others, and Framed Posters.
Identification:	SWWC-054
Extent:	13 Linear Feet, 27 boxes
Language:	English
Repository:	The Wittliff Collections, Texas State University

Table Of Contents

Biographical Notes	5
Administrative Information	10
Conditions Governing Access	10
Immediate Source of Acquisition	10
Related Materials	10
Preferred Citation	10
Physical Location	10
Conditions Governing Use	10
Controlled Access Headings	10
Detailed Description of the Collection	11
Series I: Plays, 1982-1999	11
Tooth of Crime (1972)	11
Sad Lament of Pecos Bill on the Eve of Killing His Wife (1976)	11
Curse of the Starving Class (1977)	11
Buried Child (1977)	11
True West (1980)	11
Fool For Love (1983)	12
A Lie of the Mind (1985)	12
The War in Heaven (1985)	12
Sacred Ground (1989)	12
Sangre de Cristo (unfinished) (1989)	13
States of Shock (1991)	13
Simpatico (1993)	13
Seduced (1995)	14
The Unseen Hand and Other Plays (1996)	14
When the World Was Green (1996)	14
Eyes for Consuela (1998)	14
Unfinished Unidentified Play (1990)	14
Series II: Unpublished Novels, 1991, undated	14
Stray Hand / Slow Dawning of a Sudden Loss, 1991-1993	14
Series III: Short Stories, 1989-1998	15
Motel Chronicles (1982)	15
Volador/Cruising Paradise (1989-1998)	15
The Fire in Jeremy's Lap, undated	15
Series IV: Films, 1982-1998	16
Films written by Shepard, 1982-1992	16
Films in which Shepard performed, 1989-1998	17
Series V: Literary Criticism, 1984	18
Series VI: Notebooks, 1981-1995	18
Series VII: Correspondence, 1982-1998	20
Barry Daniels, 1984-1989	23
Series VIII: Clippings, 1983-1998	24
Series IX: Awards, 1988-1998	24
Series X: Interviews, 1980-1997	24
Series XI: Readings, 1991-1994	24
Series XII: Published compilations, 1984-1993	25
Series XIII: Works by Others, 1984-1998	25
Articles, 1990-1991, undated	25
Books, 1988, 1990	25
Audiocassettes, 1984	25
Screenplays, 1989-1996	25
Short Stories, undated	26

Teleplays	26
Series XIV: Framed Posters	26
Series XV: Oversize Items, 1997, undated	26
Administrative Information	10
Conditions Governing Access	10
Immediate Source of Acquisition	10
Related Materials	10
Preferred Citation	10
Physical Location	10
Conditions Governing Use	10
Controlled Access Headings	10
Detailed Description of the Collection	11
Series I: Plays, 1982-1999	11
Tooth of Crime (1972)	11
Sad Lament of Pecos Bill on the Eve of Killing His Wife (1976)	11
Curse of the Starving Class (1977)	11
Buried Child (1977)	11
True West (1980)	11
Fool For Love (1983)	12
A Lie of the Mind (1985)	12
The War in Heaven (1985)	12
Sacred Ground (1989)	12
Sangre de Cristo (unfinished) (1989)	13
States of Shock (1991)	13
Simpatico (1993)	13
Seduced (1995)	14
The Unseen Hand and Other Plays (1996)	14
When the World Was Green (1996)	14
Eyes for Consuela (1998)	14
Unfinished Unidentified Play (1990)	14
Series II: Unpublished Novels, 1991, undated	14
Stray Hand / Slow Dawning of a Sudden Loss, 1991-1993	14
Series III: Short Stories, 1989-1998	15
Motel Chronicles (1982)	15
Volador/Cruising Paradise (1989-1998)	15
The Fire in Jeremy's Lap, undated	15
Series IV: Films, 1982-1998	16
Films written by Shepard, 1982-1992	16
Films in which Shepard performed, 1989-1998	17
Series V: Literary Criticism, 1984	18
Series VI: Notebooks, 1981-1995	18
Series VII: Correspondence, 1982-1998	20
Barry Daniels, 1984-1989	23
Series VIII: Clippings, 1983-1998	24
Series IX: Awards, 1988-1998	24
Series X: Interviews, 1980-1997	24
Series XI: Readings, 1991-1994	24
Series XII: Published compilations, 1984-1993	25
Series XIII: Works by Others, 1984-1998	25
Articles, 1990-1991, undated	25
Books, 1988, 1990	25
Audiocassettes, 1984	25
Screenplays, 1989-1996	25
Short Stories, undated	26
Teleplays	26
Series XIV: Framed Posters	26

Series XV: Oversize Items, 1997, undated	26
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Biographical Notes

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 Chaikin. As Shepard said, Chaikin 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) Chaikin 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 Chaikin, with the theater piece, *Tongues*. Chaikin 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 Chaikin, *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 Letter 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. From 1983 to 2010, Shepard was in a committed relationship with actress Jessica Lange, with whom he 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.

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.

Administrative Information

Conditions Governing Access

Some materials restricted. Please contact the Wittliff Collections for information about access.

Immediate Source of Acquisition

Donated by Sam Shepard, 1992-2000.

Related Materials

The Wittliff Collection also holds the Sam Shepard and Johnny Dark Collection (SWWC Collection 106).

The Harry Ransom Humanities Research Center at the University of Texas at Austin houses additional Sam Shepard Papers.

Preferred Citation

Sam Shepard Papers, The Wittliff Collections, Texas State University.

Physical Location

Materials may be stored off-site. Advance notice is required for use:

<https://www.thewittliffcollections.txstate.edu/research/makearesearchappointment.html>.

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<https://www.thewittliffcollections.txstate.edu/research/visit/policies/publication.html>

Controlled Access Headings

- Actors
- Authors, American -- 20th century
- Dramatists
- Film
- Literature
- Motion pictures -- Production and direction
- Screenwriters -- United States

Detailed Description of the Collection

Series I: Plays, 1982-1999

Tooth of Crime (1972)

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

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

1	5	Manuscript musical score by Loren Toolajian [housed in box 26], 1997
26		Manuscript musical score by Loren Toolajian [housed in box 26], 1997
1	6	Audiocassette recording of Pecos Bill, undated
1	7	Reviews, 1997
1	8	Advertisement

Curse of the Starving Class (1977)

1	9	Press kit, including: credits, potential cast, synopsis, biographies, and letters of support
1	10	Reviews, 1991

Buried Child (1977)

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

True West (1980)

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

Fool For Love (1983)

- | | | |
|---|----|--|
| 3 | 9 | Bound annotated typescript with cover featuring Elvis kissing a blonde woman. Signed by Shepard, October 1982 |
| 3 | 10 | Stage Notes for Magic Theater, handwritten orange notebook, 1983 |
| 3 | 11 | Correspondence, 1983-1985 |
| 3 | 12 | United States reviews , 1983-1996 |
| 3 | 13 | Japanese production documents, including: Circle Repertory Company tour program, Tsurumi Shoten publication of script, and bilingual program for KSK Hall production |
| 3 | 14 | Brazilian reviews, 1988 |
| 3 | 15 | Australian reviews and publicity, 1984 |
| 3 | 16 | French program, 1984 |
| 3 | 17 | Czech publicity materials |
| 3 | 18 | British (London) reviews, 1996 |

A Lie of the Mind (1985)

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

The War in Heaven (1985)

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

Sacred Ground (1989)

- 5 3 Partial manuscript, 100 handwritten pages in blue spiral notebook includes set drawings , 1989

Sangre de Cristo (unfinished) (1989)

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

States of Shock (1991)

- 5 6 Partial manuscript and annotated typescript titled States of Panic, crossed out titles include Lost Partners, A Fear of Unknown Origin, and The Man Who Couldn't Stop Weeping, November 12, 1988
5 7 Notes and dialog, January 1989
5 8 Manuscript and typescript pages for early draft titled Chattanooga, Fanatics, and, Chattanooga Breakdown , January-May 1989
5 9 Annotated typescript subtitled Friendly Fire (2) , January 1991
5 10 Second draft, annotated typescript, March 1991
5 11 Stage set drawing and letter from Bill Stabilie, undated

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, 1991
6 2 Final script of American Place Theater production, 1991
6 3 Final draft, undated
6 4 Sample pages of proposed publication
6 5 Dramatists Play Service publication, 1992
6 6 Playbill from American Place Theater production, April 1994
6 7 Reviews, 1991
6 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

Simpatico (1993)

- 6 9 First draft, annotated typescript subtitled Life in the Wake, September 20, 1992-July 13, 1993
6 10 Re-writes, September 1992, July 1993, June 1994
6 11 Typescript draft with minimal annotations, July 1993
6 12 Final draft/working rehearsal script with minimal annotations for Public Theater, September 1992-August 1994

7 1 Annotated typescript, undated
7 2 Working script for Joseph Papp Public Theater production, November 1994
7 3 Final corrected version, November 1994
7 4 Notebook with rehearsal notes, rehearsal schedule, correspondence, Fall 1994
7 5 Final Version, April 1998
7 6 Playbill and publicity from Queensland Theater production, April 1996

7 7 Trade book cover art sample

8 1 Reviews, 1993-1995

8 2 Reviews, 1996-1998

8 3 Correspondence, 1993

Seduced (1995)

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

The Unseen Hand and Other Plays (1996)

8 5 Page proofs with annotations and typesetting marks

When the World Was Green (1996)

8 6 Annotated typescript, December 1994

8 7 Annotated typescript, September 1994-August 1995

8 8 Typescript, undated

8 9 Folder for Chicago production includes: correspondence, contact sheets, rehearsal schedules, and heavily annotated working scripts

8 10 Reviews and play program for Atlanta production, 1996

8 11 Reviews and play program for San Francisco production, 1997

8 12 Reviews and play program for Boston production, 1997

8 13 Correspondence from Judy Boals, 1996

9 1 Correspondence with Joseph Chaikin, 1994-1995

9 2 Press release for Grady Best Play Award, 1997

Eyes for Consuela (1998)

9 3 First draft, annotated typescript, October 31, 1996

9 4 Working draft, annotated typescript, September 1997

9 5 Folder for Austin production: working script, rehearsal schedules, 1998

9 6 Playbill for Manhattan Theater Club production, January 1998

9 7 Reviews, 1998

Unfinished Unidentified Play (1990)

9 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 Joelie. 78 pages total, 1990, undated

9 9 Annotated typescript, characters include Clayton, Mitch, and Kaylee, undated

Series II: Unpublished Novels, 1991, undated

Stray Hand / Slow Dawning of a Sudden Loss, 1991-1993

9 10 Annotated typescript, 256 pages with 13 additional pages of re-writes at end titled "Stray Hand", undated

- 10 1-2 Annotated typescript (2 copies) titled "Slow Dawning of a Sudden Loss" , 1991-1993

Series III: Short Stories, 1989-1998

Motel Chronicles (1982)

- 10 3 Signed bound annotated typescript, 1992
10 4 Program for Paris production, undated

Volador/Cruising Paradise (1989-1998)

- 10 5 Spiral bound handwritten draft of Volador includes notes, 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
10 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
11 2 Draft of stories titled Volador 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), [1989] undated
11 3 Draft titled with photocopied photographs. Also titled "Slave of the Camera (an actor's notes)", July 1990
11 4 Volador reading typescript, October 6, 1995
12 1-4 Annotated typescript
13 1 Page proofs, 1995
13 2 Typescript with typesetting marks, undated
13 3 Uncorrected proof of Knopf publication, 1996
13 4 Dust jackets for Knopf publication, undated
13 5 Cover art proposals, undated
13 6 Unbound Knopf signatures, undated
13 7 Knopf catalog featuring Cruising Paradise, Spring 1996
14 1 Audio book cover art proposals, undated
14 2 Publicity, 1996
14 3 Reviews, 1996
14 4 Correspondence regarding reviews, rights to publish excerpts, and foreign editions, 1996-1998
14 5 Cover art proposals for foreign publications: Minerva, U.K. and La Font, France, 1997

The Fire in Jeremy's Lap, undated

14 6 Annotated and signed typescript, 2 pages, undated

Series IV: Films, 1982-1998

Films written by Shepard, 1982-1992

14	7	Notes: dialog re-writes, editing notes, 10 pages, March 22, 1984
14	8	Correspondence from Peter Kaminsky and Wim Wenders, 1982-1983
14	9	Advertising sample (5.5 x 8.5 color card)
14	10	Reviews, 1984
14	11	Notes regarding make-up, hospital scene, and synopsis, undated
14	12	Notes on second draft regarding budget, music and sound, 10 pages, February 1987
14	13	Notes on cutting/editing, 8 pages, January 1988
14	14	Vehicle card, undated
14	15	Advertisements, undated
14	16	Reviews, 1988-1989
14	17	Black and white publicity photograph of Sam Shepard on set
14	18	Correspondence, includes: program for Minnesota film premiere and program and materials from 1988 Telluride Film Festival, 1988-1989
14	19	Audiocassette of New York City-New Orleans music sessions, undated
14	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
15	2	Signed annotated typescript
15	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, 1991-1992
15	4	First draft outline, annotated typescript, July 11, 1992
15	5	Clippings regarding 1965 Japanese film Onibaba directed by Kaneto Shindo
15	6	Contract with Toho International for film rights purchased by Shepard, September 21, 1992
15	7	First draft May 1988, Virginia and August 1988 Natchidoches, La., 1988
15	8	Contact sheet for Red Clay Ramblers, March 19, 1988
15	9	Location notes, memos, and map, October 24, 1988
15	10	Third revision, slightly annotated in blue, black and red ink, January 1992
15	11	Third revision typescript annotated in red ink
16	1	Third revision typescript lightly annotated in black ink and blue highlighter, January 1992
16	2	Third revision lightly annotated in red and black ink and minimal blue highlighter, January 1992
16	3	Notebook with headings of outline, personnel, and notes, 1988

16	4	Shooting script, March 5,1992
16	5	Editing, continuity, location, and extras notes, undated
16	6	Music notes, 1992
16	7	Audiocassette of medicine show music, undated
17	1	Two audiocassettes of Dino's music, undated
17	2	Possible prologue photos (photocopies from published sources), undated
17	3	Notes on cuts, August 1993
17	4	Notes on final trims of opening from editor Bill Yahraus, undated
17	5	Vehicle card, "Now Filming"
17	6	Folder containing: crew resumes, production telephone messages, information about stuntmen, casting suggestions for "Reeves," production schedule, and storyboard drawings by Michael Peal, undated
17	7	Photographs from set: 8x10 black and white of Alan Bates, Dermot Mulroney, and a female in front of stagewagon and 3x5 of burial tree
17	8	Synopsis for press kit draft, undated
17	9	Clippings and reviews, 1992-1994
17	10	Film guide from Sundance Film Festival featuring Silent Tongue, 1993
17	11	Poster
17	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, 1988, 1991, undated
18	1	Notes, two typescript pages, undated

Films in which Shepard performed, 1989-1998

18	2	Screenplay typescript by Richard Ford, second draft with Shepard's annotations, August, 1989
18	3	Screenplay typescript by Ford, latest draft, with Shepard's annotations, August, 1989
18	4	Color transparency advertising film, 1990
18	5	Annotated photocopy of book titled Homo Faberby Max Frisch, 1989
18	6	Annotated article on Max Frisch, undated
18	7	Screenplay typescript third draft with Shepard's annotations, February 1990 - March 1990
18	8	Film contract, January 1990
18	9	Location stills by Volker, color photographs in blue notebook, undated
18	10	Production schedules, maps, 1990
18	11-12	Photographs on set of Shepard and Julie Delpy by Bridgette LaCombe, includes 16 black and white faxes and 19 color copies, 1990
18	13	Production notes by Castle Hill Productions including cast, credits and synopsis, undated
18	14	Booklet containing synopsis, photographs, artistic and technical participants in film (in French), undated
18	15	Reviews, undated
18	16	Correspondence with Volker, 1989-1990
18	17	Storyboards for scenes 38, 40, 70, 119-122, and 131-133 (photocopies)

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| 18 | 18 | Two color photographs, taped together, unidentified, but presumed to be taken on the set of Thunderheart, undated |
| 18 | 19 | Advertisement in Variety magazine, undated |

Series V: Literary Criticism, 1984

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| 18 | 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 |
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Series VI: Notebooks, 1981-1995

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| 19 | 1 | Various subjects including: <i>Synthetic Tears</i> screenplay outline, <i>Transfixion</i> New Mexico, <i>Fool for Love</i> notes, 1981-1982 |
| 19 | 2 | Blue spiral containing notes on various subjects

"Dream in Borad Day," prose fragment, July, 23, 1982; "script fragment beginning," <i>Int. Lee and Old Man</i> ," August 8, 1982; "P.O.V's prose, fragment," undated; "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, undated; "Second Chance" undated |
| 19 | 3 | Various subjects on loose sheets, 1984, 1987-1989, undated

"Machine Dreams: "Film Synopsis," December 25, 1984

"Denial," film sketch, February 1984

"History of the Dog," undated

Film sketch beginning, "A Man has a dream about a murder..." undated

"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 |
| 19 | 4 | Various subjects bound in black leather book with red marbled endpapers, 1989-1990, 1998

"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
- “Open Suitcase,” January, 1990
- 19 5 Various subjects, 1992-1993, undated
- 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,” undated
- 19 6 Various subjects in black spiral-bound notebook, 1993-1996
- “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 , 1994-1995
- “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,” undated
- “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
- “Place,” May, 1995

20 2 Various subjects on three loose pages: Angel, White Horse on Hudson, God, Tuna, undated

Series VII: Correspondence, 1982-1998

20 3 Correspondence, 1982
Lawson, Wayne, November 10, 1982

20 4 Correspondence, 1983
Phillips, Jerrold, March 2, 1983
Berman, Lois, August 18, 1983
Cuyama Valley Exchange Club. August 29, 1983
Mitchell, Joni, circa 1983

20 5 Correspondence, 1984
Rogers, S[Sam], April 13, 1984
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

20 6 Correspondence, 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

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| 20 | 7 | <p>Correspondence, 1986</p> <p>* restricted Shepard, Jesse, February 2, 1986</p> <p>Gotlieb, Howard, April 4, 1986. (Includes Boston University's Shepard collection listing.)</p> |
| 20 | 8 | <p>Correspondence, 1988</p> <p>Klein, Don, April 25, 1988</p> <p>Mark, Steven (to Martin Licker), June 7, 1988</p> <p>Wenders, Wim, July 22, 1988</p> <p>Crane, Joan, July 28, 1988</p> <p>Crane, Joan, August 2, 1988</p> <p>Wexler, Haskell, September 30, 1988</p> <p>Wexler, Haskell, October 21, 1988</p> <p>"Mom," November 2, 1988</p> <p>Bryer, Jackson, November 30, 1988</p> <p>Daugherty, Pat, December 19, 1988</p> |
| 20 | 9 | <p>Correspondence, 1989</p> <p>Daniels, Barry, January 5, 1989</p> <p>Berman, Lois, May 17, 1989. Includes "American Dreams" programs</p> <p>Ford, Richard, August 10, 1989</p> <p>Sinise, Gary, November 4, 1989</p> |
| 20 | 10 | <p>Correspondence, 1990</p> <p>Jewell, Cathy, October 18, 1990</p> <p>Halpern, Daniel, October 25, 1990</p> <p>Jewell, Cathy, October 25, 1990</p> <p>Hill, Steve, December 18, 1990</p> |
| 20 | 11 | <p>Correspondence, 1991</p> <p>Jewell, Cathy, January 14, 1991</p> <p>Berman, Lois, January 17, 1991</p> |

Newman, Paul, May 15, 1991

Eberle, Martin, June 28, 1991, Includes six 9 1/2 x 11 1/2 black and white photographs of Shepard and others

20 12 Correspondence, 1992

"R.J."(initials only), October 8, 1992

Callens, Johan (to Lois Berman), October 30, 1992

20 13 Correspondence, 1993

Callens, Johan (to Lois Berman), October 1, 1993

Kulkhe, K., October 6, 1993

20 14 Correspondence, 1994

Shelley, Guy, March 15, 1994

Boals, Judy, April 15, 1994. Includes poster and slides from a Paris production of Icarus's Mother.

20 15 Correspondence, 1995

Boals, Judy, March 24, 1995. Includes Theater Hall of Fame program

20 16 Correspondence, 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

20 17 Correspondence, 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

20 18 Correspondence, 1998

Shepard, Sam (to Magic Theater), April 29, 1998

Boals, Judy, July 23, 1998

Callahan, Michael (to Judy Boals), September 14, 1998

20 19 Correspondence, undated

"Freddie and Lara" (first names only)

McAdams, "Coach"

Multiple authors (first names only)

21 1 Joseph Chaikin, 1984-1997

Barry Daniels, 1984-1989

21	2	Correspondence, 1987-1989
21	3	Uncorrected advance proof
21	4	Articles on Chaikin and Shepard
21	5	Photograph of Chaikin by Ray Maichen, undated

Series VIII: Clippings, 1983-1998

22	1-2	Clippings, 1983-1988
22	3	Clippings, undated

Series IX: Awards, 1988-1998

22	4	Awards
		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

Series X: Interviews, 1980-1997

22	5	Conversation between Shepard and Bob Dylan, taped by Shepard. 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, circa 1985-1993
[Digital Item]		<u>Conversation between Shepard and Bob Dylan, taped by Shepard. 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, circa 1985-1993</u>

Digital Object: [Shepard_054_001a - Shepard_054_003b](#)

22	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, August 1996, 1997
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Series XI: Readings, 1991-1994

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| 22 | 7 | Jack Kerouac film documentary. Correspondence, notes, script material, annotated Kerouac excerpts, sent by Johnny Dark, 1991 |
| 22 | 8 | "Malestroms Large and Small: An Evening of Primo Levi," Manhattan Theater Club script and correspondence, 1991 |
| 22 | 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, 1984-1993

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| 22 | 10 | "Y" of New York City (Unterberg Poetry Center on 92nd Street and Lexington Avenue, New York City) includes guest pass, letter regarding travel arrangements, and Shepard's annotated readings |
| 23 | 1 | Galleys for Vintage publication of States of Shock, Far North, and Silent Tongue |
| 23 | 2 | Cover art proposals for trade publications of plays: States of Shock, Far North, and Silent Tongue |

Series XIII: Works by Others, 1984-1998

Articles, 1990-1991, undated

- | | | |
|----|---|--|
| 23 | 3 | Schvey, Henry I. "The Master and His Double: Eugene O'Neil and Sam Shepard" Journal of Dramatic Theory and Criticism, pgs. 49-60 (photocopy), Spring 1991 |
| 23 | 4 | Schvey, Henry. "A Worm in the Wood: The Father-Son Relationship in the Plays of Sam Shepard," typescript, undated |
| 23 | 5 | Sparr, Landy; Erstling, Susan; Boehnlein, James. "Sam Shepard and the Dysfunctional American Family: Therapeutic Perspectives," American Journal of Psychotherapy, Vol. XLIV, No.4 (photocopy), October 1990 |

Books, 1988, 1990

- | | | |
|----|---|--|
| 23 | 6 | Beckett, Samuel. Stirring Still. Illus. By Louise le Brocqy. Blue Moon Books: New York, 1988 |
| 23 | 7 | Weber, Bruce. Photocopy of proposed book of photographs of Shepard to raise funds for Film Forum Theater, 1990 |

Audiocassettes, 1984

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| 23 | 8 | Lou Reed "New Sensations" RCA 1984; "The Moray Eels Eat at the Holy Modal Rounders" Elektra Records; NightVoices. "Intimacy / Insomnia", 1984 |
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Screenplays, 1989-1996

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| 23 | 9 | Beresford, Bruce. "Curse of the Starving Class," 3rd draft, typescript, May 5, 1992 |
| 23 | 10 | Beresford, Bruce. "Curse of the Starving Class," 4th draft, typescript, July 1, 1992 |
| 23 | 11 | Cocks, Jay. "Brownsville Girl," 8 page movie treatment, November 1996 |
| 24 | 1 | Foote, Horton. "Lily Dale," typescript, November 1995 |
| 24 | 2 | Foote, Horton. "Lily Dale," Plano Production. Includes: production notes, one-line schedules, and typescript, December 1995 |

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|----|---|---|
| 24 | 3 | Hicks, James. "Defenseless," annotated shooting script and schedule. Film featured Shepard, Barbara Hershey, and Mary Beth Hurt. Directed by Martin Campbell, 1989 |
| 24 | 4 | Johnson, Randi. "Thin Skin," 1st draft, 19 page typescript, January 12, 1990 |
| 24 | 5 | Johnson, Randi. "Thin Skin," 2nd draft, 18 page typescript, January 22, 1990 |
| 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 Diane Keaton, October 1996 |
| 25 | 2 | Scholz, John. "When the World Was Green." Revised draft typescript, July 20, 1994 |
| 25 | 3 | Warchus, Matthew and Nicholls, David. "Simpatico." First draft typescript and correspondence, 1996 |
| 25 | 4 | Wenders, Wim and Dommartin, Solveig, story. Almereyda, Michael, screenplay. "Until the End of the World," typescript, with letter from Wenders, 1987-1988 |

Short Stories, undated

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| 25 | 5 | Williams, Tennessee. "The Man in the Overstuffed Chair," photocopy from published source |
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Teleplays

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| 25 | 6 | Jacoby, Oren. "America's Playwrights: The Fugitive Kind," treatment for 20 minute television documentary for the American Theater Project. Draft typescript, October 10, no year |
| 25 | 7 | McMurtry, Larry and Ossana, Diana. "Streets of Laredo." Photocopy of October 1, 1994 re-write. Shepard played the role of Pea Eye Parker, October 1, 1994 |

Series XIV: Framed Posters

Series XV: Oversize Items, 1997, undated

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| 26 | | Sad Lament of Pecos Bill on the Eve of Killing His Wife. Manuscript musical score by Loren Toolajian, 1997 |
| 27 | | Restricted letters from Shepard's son, Jesse |