Descriptive Summary

Creator: Shepard, Sam
Title: 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: Collection 054
Extent: 27 boxes (13 linear feet)
Language: English
Repository: The Wittliff Collections, Texas State University
Biographical Sketch

Widely considered one of America’s greatest playwrights, Sam Shepard was also an accomplished actor, director, screenwriter, and musician. Born Samuel Shepard Rogers IV on November 5, 1943 in Fort Sheridan, Illinois, Shepard was 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.


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 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 has two children, Hannah Jane Shepard and Samuel Walker Shepard. He passed away July 27, 2017.

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:


Administrative Information

Access Restrictions

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

Preferred Citation

Sam Shepard Papers, The Wittliff Collections, Texas State University

Acquisition Information

Donated by Sam Shepard, 1992-2000

Processing Information

Processed by Amanda York, 2000

Notes to Researchers

The Southwestern Writers 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 additional Sam Shepard Papers.

Boston University houses a collection of Sam Shepard Papers.
Scope and Contents Note

The Sam Shepard Papers is comprised of the following series:

I. Plays
II. Unpublished 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, undated
Boxes 9-10

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

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.

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. Aside from general correspondence, this series also includes correspondence from Joseph Chaikin and Barry Daniels and correspondence from Shepard’s son, Jesse, as noted [Restricted]. For Shepard’s 40-year correspondence with Johnny Dark, see the Southwestern Writers Collection 106, The Sam Shepard and Johnny Dark Collection.

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 subseries 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.
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.

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.
Detailed Description of the Collection

Series I: Plays, 1982-1999, undated

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*Tooth of Crime (1972)*

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

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*Curse of the Starving Class (1977)*

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*Buried Child (1977)*

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*True West (1980)*

A Guide to the Sam Shepard Papers (Collection 054)
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<td><strong>Program for Dutch production, February 1984</strong></td>
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<td><strong>Playbill from Le Theatre National de Belgique signed by Shepard, 1985</strong></td>
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<td><strong>Program for Ojai, California production, 1998</strong></td>
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<td><strong>Posters for French (2) and Turkish (1) productions - FRAMED</strong></td>
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**Series I: Plays, continued**

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**Fool For Love (1983)**

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<td><strong>Bound annotated typescript with cover featuring Elvis kissing a blonde woman. Signed by Shepard, October, 1982</strong></td>
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<td><strong>Stage Notes for Magic Theater, handwritten orange notebook, 1983</strong></td>
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<td><strong>Brazilian reviews, 1988</strong></td>
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<td><strong>Australian reviews and publicity, 1984</strong></td>
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<td><strong>French program, 1984</strong></td>
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<td><strong>Czech publicity materials</strong></td>
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<td><strong>British (London) reviews, 1996</strong></td>
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**A Lie of the Mind (1985)**

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<td><strong>Audiocassette musical recording by Token Oldies</strong></td>
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**The War in Heaven (1985)**

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<td><strong>Audiocassette tapes of rehearsals (2), 1984, n.d.</strong></td>
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American Place Theater annotated re-write, February 13, 1991

American Place Theater re-write with music percussion notes, February 13, 1991

American Place Theater annotated re-write, February 1991

American Place Theater re-write, heavily annotated cover page, February 13, 1991

Programs, 1991

News clippings, 1991

Correspondence with Joseph Chaikin regarding *The War in Heaven*, 1995


**Series I: Plays, continued**

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**Sacred Ground** (1989)

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

**Sangre de Cristo** (unfinished) (1989)

Original manuscript bound in spiral notebook, August 25, 1989

Annotated unfinished typescript, November 1989

**States of Shock** (1991)

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

Notes and dialog, January 1989

Manuscript and typescript pages for early draft titled *Chattanooga, Fanatics,* and *Chattanooga Breakdown* (January-May 1989)

Annotated typescript subtitled *Friendly Fire (2)* (January 1991)

Second draft, annotated typescript, March 1991

Stage set drawings and letter from Bill Stabilie, undated

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
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<td>3 Final draft, undated</td>
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<td>4 Sample pages of proposed publication</td>
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<td>6</td>
<td>5 Dramatists Play Service publication, 1992</td>
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<td>6 Playbill from American Place Theater production, April 1994</td>
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<td>6</td>
<td>7 Reviews, 1991</td>
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<td>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</td>
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**Simpatico (1993)**

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<td>12 Final draft/working rehearsal script with minimal annotations for Public Theater, September 1992-August 1994</td>
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**Series I: Plays, continued**

**Simpiecon, continued**

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<td>5 Final Version, April 1998</td>
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<td>6 Playbill and publicity from Queensland Theater production, April 1996</td>
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<td>7 Trade book cover art sample</td>
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**Seduced (1995)**

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<td>4 Play program from New York production: Kraine Theater, and correspondence</td>
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**The Unseen Hand and Other Plays (1996)**

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### When the World Was Green (1996)

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<td>8 07</td>
<td>Annotated typescript, September 1994-August 1995</td>
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<td>8 08</td>
<td>Typescript, undated</td>
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<td>8 09</td>
<td>Folder for Chicago production includes: correspondence, contact sheets, rehearsal schedules, and heavily annotated working scripts</td>
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<td>8 10</td>
<td>Reviews and play program for Atlanta production, 1996</td>
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<td>8 11</td>
<td>Reviews and play program for San Francisco production, 1997</td>
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<td>8 12</td>
<td>Reviews and play program for Boston production, 1997</td>
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<td>Correspondence from Judy Boals. 1996</td>
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### Eyes for Consuela (1998)

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<td>Folder for Austin production: working script, rehearsal schedules, 1998</td>
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### Unfinished Unidentified Play (1990)

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
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<tbody>
<tr>
<td>9 08</td>
<td>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, undated</td>
</tr>
</tbody>
</table>

### Series I: Plays, continued

#### Box Folder

- **Unfinished Play Fragment**, undated

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
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<tbody>
<tr>
<td>9 09</td>
<td>Annotated typescript, characters include Clayton, Mitch, and Kaylee, undated</td>
</tr>
</tbody>
</table>

#### Series II: Unpublished Novels, 1991, undated

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

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 10</td>
<td>Annotated typescript, 256 pages with 13 additional pages of re-writes at end titled “Stray Hand,” undated</td>
</tr>
</tbody>
</table>


Motel Chronicles (1982)

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


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 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 (in 4 folders)

Series III: Short Stories, continued

Box Folder

Volador/Cruising Paradise, continued

13 1 Page proofs, 1995
13 2 Typescript with typesetting marks, undated

A Guide to the Sam Shepard Papers (Collection 054)

Subseries A: Films written by Shepard, 1982-1992

*Paris, TX* (1984)

14 7 Notes: dialog re-writes, editing notes, 10 p. 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

*Far North* (1988)

14 11 Notes regarding make-up, hospital scene, and synopsis, undated
14 12 Notes on second draft regarding budget, music and sound, 10 p. February, 1987
14 13 Notes on cutting/editing, 8 page. 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

Series IV: Films, continued
Subseries A: Films written by Shepard, continued

Box    Folder

Far North, continued

15  1  VHS Videocassette of film transfer with visual time code, transfer number four, March 4, 1988

Plain Fate (unfinished, February, 1988)

15  2  Signed annotated typescript, February 1988

Onibaba (1991)

15  3  Handwritten notes and partial draft in blue spiral notebook, 18 p. May 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

Silent Tongue (1992)


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
Notes on cuts, August, 1993
Notes on final trims of opening from editor Bill Yahraus, undated
Vehicle card, “Now Filming”
Folder containing: crew resumes, production telephone messages, information about stuntmen, casting suggestions for “Reeves,” production schedule, and storyboard drawings by Michael Peal, undated

Series IV: Films, continued

Subseries A: Films written by Shepard, continued

Silent Tongue, continued

Photographs from set: 8x10 black and white of Alan Bates, Dermot Mulroney, and a female in front of stage wagon and 3x5 of burial tree
Synopsis for press kit draft, undated
Clippings and reviews, 1992-1994
Film guide from Sundance Film Festival featuring Silent Tongue, 1993
Poster
Correspondence including: ICM correspondence regarding contract for film, 1991; Grey Larsen regarding music for film, 1988, and article written for Esquire magazine about film, undated

A Rage of Unknown Origin, undated

Notes, two typescript pages, undated

Subseries B. Films in which Shepard performed, 1989-1998

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

Screenplay typescript by Richard Ford, second draft with Shepard’s annotations, August, 1989
Screenplay typescript by Ford, latest draft, with Shepard’s annotations, August, 1989
Color transparency advertising film, 1990

Voyager (1991)

Annotated photocopy of book titled Homo Faber by Max Frisch, 1989
Annotated article on Max Frisch, undated
Screenplay typescript third draft with Shepard’s annotations, February 1990 – March 1990
Film contract, January 1990
Location stills by Volker, color photographs in blue notebook, undated
Production schedules, maps, 1990
Photographs on set of Shepard and Delpy by Bridgette LaCombe, includes 16 black and white faxes and 19 color copies, 1990
Production notes by Castle Hill Productions including cast, credits and synopsis, undated
Booklet containing synopsis, photographs, artistic and technical participants in film (in French), undated
Reviews, undated
Correspondence with Volker, 1989-1990

Thunderheart (1991)

Storyboards for scenes 38, 40, 70, 119-122, and 131-133 (photocopies)

Series IV: Films, continued

Subseries A: Films in which Shepard performed, continued

Box    Folder

Thunderheart, continued

Two color photographs, taped together, unidentified, but presumed to be taken on the set of Thunderheart, undated

Dash and Lilly (1998)

Advertisement in Variety magazine, undated

Series V: Literary Criticism, 1984

Review by Shepard of Peter Handke’s novel The Weight of the World, including letter from Handke’s editor, Shepard’s draft and a copy of the essay published in Vanity Fair, September 1984


Various subjects including:

Synthetic Tears screenplay outline,
Transfixion
New Mexico
Fool for Love notes, 1981-1982
Blue spiral containing notes on various subjects including:

- “Dream in Broad Day,” prose fragment, July 23, 1982
- “script fragment beginning,” Int. Lee and Old Man,” 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

Various subjects on loose sheets including:

- “Machine Dreams:
  “Film Synopsis,” December 25, 1984
  “Denial,” film sketch, February 1984
  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

Series VI, Notebooks, continued

Box  Folder

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
- “Open Suitcase,” January, 1990

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,” undated

Various subjects in black spiral bound notebook including:
“Confession - Obsession - Blessing or Curse,” “Oedipus,” October 1995
“Great Place,” November 1995

20 1 Various subjects include:

“Turkey Sag,” January, 1994
“Gary Cooper of the Landscape,” January, 1994
“A Weakness for Horses,” 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, undated**

**Box**  **Folder**

1982

20 3 Lawson, Wayne, November 10, 1982

1983

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

1984
20  5  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

1985

20  6  * 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

1986

20  7  * restricted Shepard, Jesse, February 2, 1986
   Gotlieb, Howard, April 4, 1986. Includes Boston University’s Shepard collection listing.

1988

20  8  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
   “Mom,” November 2, 1988

Series VII, Correspondence, continued

Box  Folder

1988, continued

20  8  Bryer, Jackson, November 30, 1988
   Daugherty, Pat, December 19, 1988

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

1990

Jewell, Cathy, October 18, 1990
Halpern, Daniel, October 25, 1990
Jewell, Cathy, October 25, 1990
Hill, Steve, December 18, 1990

1991

Jewell, Cathy, January 14, 1991
Berman, Lois, January 17, 1991
Eberle, Martin, June 28, 1991, Includes six 9 1/2 x 11 1/2 black and white
photographs of Shepard and others

1992

"R.J." (initials only), October 8, 1992
Callens, Johan (to Lois Berman), October 30, 1992

1993

Callens, Johan (to Lois Berman), October 1, 1993
Kulkhe, K., October 6, 1993

1994

Shelley, Guy, March 15, 1994
Boals, Judy, April 15, 1994. Includes poster and slides from a Paris production of
Icarus’s Mother

1995

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

Series VII, Correspondence, continued
<table>
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<tr>
<th>Box</th>
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<th>Name</th>
<th>Notes</th>
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<td>16</td>
<td>1996</td>
<td>O'Hearn, Patrick</td>
<td>March 12, 1996</td>
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<td>West, Robert, Jr.</td>
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<td>Jones, O-Lan</td>
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<td>Boals, Judy</td>
<td>April 19, 1996</td>
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<td>Boals, Judy</td>
<td>April 22, 1996</td>
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<td>Kirchwey, Karl</td>
<td>April 22, 1996</td>
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<td>Morris, Tom (to Judy Boals)</td>
<td>April 24, 1996</td>
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<td>Houghton, James</td>
<td>April 25, 1996</td>
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<td>McKimmie, Ilyse</td>
<td>May 1, 1996</td>
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<td>West, Robert Jr.</td>
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<td>Boals, Judy</td>
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<td>Oliver, Liz</td>
<td>May 2, 1996</td>
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<td>Teale, Sarah</td>
<td>May 3, 1996</td>
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<td>“New Yorker” editorial office</td>
<td>May 18, 1996</td>
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<td>Giuliani, Rudolph</td>
<td>May 22, 1996, re: 50th anniversary of Tony Awards</td>
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<td>Butcher, Peggy (to Judy Boals)</td>
<td>May 23, 1996</td>
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<td>Stevenson, Isabelle</td>
<td>June 6, 1996</td>
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<td>McCormick, Anne</td>
<td>June 10, 1996, (to Luann Walther)</td>
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<td>Allen, Georgina</td>
<td>June 11, 1996</td>
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<td>Pacquette, Brian</td>
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<td>Morris, Tom</td>
<td>July 24, 1996</td>
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<td>Singer, Sally</td>
<td>August 6, 1996</td>
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<td>Weinberg, Samantha</td>
<td>August 6, 1996</td>
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<td>Morris, Tom</td>
<td>September 16, 1996</td>
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<td>Carvalho, Jim</td>
<td>September 30, 1996</td>
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<td>20</td>
<td>17</td>
<td>1997</td>
<td>Notice from Academy of Arts and Letters re: death of Alan Ginsberg, April 5, 1997</td>
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<td>Aronowitz, Al</td>
<td>May 1, 1997</td>
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<td>Adolphe, Bruce (to Judy Boals)</td>
<td>August 14, 1997</td>
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<td>&quot;Santo,&quot; October 21, 1997</td>
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<td>Boals, Judy</td>
<td>July 23, 1998</td>
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<td>Callahan, Michael (to Judy Boals)</td>
<td>September 14, 1998</td>
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<td></td>
<td></td>
<td>Undated</td>
<td></td>
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</tbody>
</table>
"Freddie and Lara" (first names only)  
McAdams, "Coach"  
Multiple authors (first names only)

Series VII, Correspondence, continued

<table>
<thead>
<tr>
<th>Box</th>
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</tbody>
</table>

Joseph Chaikin, 1984-1987

Letters (1984-1997)

Barry Daniels, 1984-1989

Correspondence, 1987-1989

Uncorrected advance proof

Articles on Chaikin and Shepard

Photograph of Chaikin by Ray Maichen, undated

Series VIII: Clippings, 1983-1988; undated

Clippings, 1983-1988

Clippings, undated


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


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.
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


<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
</table>
| 22  | 7      | Jack Kerouac film documentary, 1991, Correspondence, notes, script material,
annotated Kerouac excerpts, sent by Johnny Dark. |
| 22  | 8      | "Malestoms 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 of Shepard’s Works, 1983-1984**

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
</table>
| 22  | 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*.

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; undated**

Articles, 1990-1991; undated

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
</table>
| 23  | 3      | Schvey, Henry I. "The Master and His Double: Eugene O'Neil and Sam Shepard"
(photocopy) |
| 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

Books, 1988, 1990

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
</table>
| 23  | 7      | Weber, Bruce. Photocopy of proposed book of photographs of Shepard to raise funds
for Film Forum Theater. (1990) |
A Guide to the Sam Shepard Papers (Collection 054)

Audiocassettes, 1984

23 8 Lou Reed "New Sensations" RCA 1984
"The Moray Eels Eat at the Holy Modal Rounders" Elektra Records, undated
Night Voices. "Intimacy / Insomnia," undated

Screenplays, 1989-1996

23 10 Beresford, Bruce. "Curse of the Starving Class," 4th draft, typescript, July 1, 1992

24 3 Hicks, James. "Defenseless," annotated shooting script and schedule. Film featured Shepard, Barbara Hershey, and Mary Beth Hurt. Directed by Martin Campbell, 1989

Series XIII: Works by others, continued

Box Folder

Screenplays, continued


Short Stories, undated


Teleplays


**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 1/2” 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 1/2” x 28” framed poster for the Turkish production of *True West, Vahsi Bati* (white background with brown hat and red tie).

4. One 13 1/2” x 19 1/2” 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)

**Oversize Items**

Box 26  
*Sad Lament of Pecos Bill on the Eve of Killing His Wife*. Manuscript musical score by Loren Toolajian, 1997

Box 27  
Restricted letters from Shepard’s son, Jesse.