Sam Shepard:
An Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

Creator: Shepard, Sam, 1943-2017
Title: Sam Shepard Papers
Extent: 30 document boxes (12.6 linear feet), 1 oversize box (osb), 1 oversize folder (osf)
Abstract: The Sam Shepard Papers consist of notebooks, drafts, publication proofs, screenplays, scripts, production and publicity material, correspondence, printed material, photographs, and awards belonging to the American playwright, author, and actor Sam Shepard.
Call Number: Manuscript Collection MS-5197
Language: English, Dutch, French, German, Italian, Norwegian, Swedish
Access: Open for research

Administrative Information

Provenance Note The Sam Shepard Papers were purchased by the University of Texas Libraries in 2006. Originally cataloged and opened for research by the Fine Arts Library, in December 2010 the collection was transferred to the Ransom Center, where recent additions to the papers were processed and the entire collection re-cataloged. In November 2011, the Ransom Center purchased material that was previously on deposit at the Albert and Shirley Small Special Collections Library at the University of Virginia. Additional material was also acquired from Shepard at that time. This material was integrated into the existing arrangement in 2012.

Acquisition: Purchases and Gifts, 2006-2011 (10-12-001-T, 11-11-005-P, 11-12-010-P, 11-09-015-G)
Processed by: Liz Murray, 2011; Daniela Lozano, 2012
Repository: The University of Texas at Austin, Harry Ransom Center
Biographical Sketch

Sam Shepard was born Samuel Shepard Rogers VII in Fort Sheridan, Illinois, on November 5, 1943. The son of an army officer, he spent his childhood living on different military bases, along with his mother, who was a teacher, and his two sisters. The family lived in South Dakota, Utah, Florida, and Guam, and eventually settled in Duarte, California, where they lived on an avocado ranch. He began acting and writing poetry while in high school, and worked as a stable hand at a horse ranch. After graduating in 1960, he attended Mount San Antonio Junior College to study agriculture. He quit school after one year to join a traveling theater group, the Bishop's Company Repertory Players.

In 1963, Shepard left the theater group and moved to New York to pursue an acting career. He shared an apartment with his old high school friend, Charles Mingus, Jr., son of the legendary jazz musician, who helped him get a job at jazz club, The Village Gate. It was there that Shepard met Ralph Cook, founder of the Theatre Genesis, who encouraged him to write plays. Shepard's first two plays, Cowboys (1964), and The Rock Garden (1964), were avant-garde one-act plays performed at the Theatre Genesis. He quickly attracted a following in what became known as the Off-Off-Broadway movement, being dubbed as "the one to watch." He went on to write several more one-act plays, including the Obie Award winners: Chicago (1965), Icarus' Mother (1965), and Red Cross (1966). He wrote his first full-length play, La Turista, in 1967, for which he also received an Obie Award. That same year, Shepard began to play drums with the rock band The Holy Modal Rounders. His musical involvement influenced his writing leading to what are referred to as "the Rock plays," which include the Obie Award winning Melodrama Play (1968), Operation Sidewinder (1970), and Mad Dog Blues (1971).

Shepard married the actress O-Lan Jones in 1969, and they had a son, Jesse Mojo Shepard, in 1970. From 1971 to 1973, the family lived in London, England, where Shepard continued to write plays. Works from this period include The Tooth of Crime (1972), which marked a stylistic departure from a modernist to traditional style. Shepard returned to the U.S. in 1974, and settled in San Francisco where he became the playwright in residence at the Magic Theater from 1975 to 1983. Plays written and produced during this time include Curse of the Starving Class (1978), considered the first of his plays about family where he uses the domestic drama formula to explore dysfunctional individuals and families. He continued this exploration with Buried Child (1978), True West (1980), and Fool for Love (1983).

Other plays by Shepard include A Lie of the Mind (1985), States of Shock (1991), Simpatico (1993), Eyes for Consuela (1998), The Late Henry Moss (2000), Kicking a Dead Horse (2007), and Ages of the Moon (2009). He received numerous Obie Awards, as well as a Pulitzer Prize in 1979 for Buried Child, and a Drama Desk Award, a New York Drama Critics' Circle Award, and an Outer Critics Circle Award in 1986 for A Lie of the Mind.
In addition to his success as a playwright, Shepard had a prolific acting career. His first role was in 1978 in the film *Days of Heaven*. It was on the set of the film *Frances* in 1982, that he met Jessica Lange, leading him to end his marriage to Jones in 1984. He and Lange have two children together, Hannah Jane and Samuel Walker Shepard.


His involvement in film also extended to screenwriting and directing. He wrote and directed the films *Far North*, released in 1988, and *Silent Tongue*, which was shown at both the Sundance and Cannes Film Festivals in 1993. He also collaborated on screenplays with German director, Wim Wenders. They co-wrote *Paris, Texas*, which won the Golden Palm Award at the 1984 Cannes Film Festival, as well as *Don't Come Knocking*, which was entered into the 2005 Cannes Film Festival and starred Shepard in the lead role.


Shepard died July 30, 2017 at his home in Kentucky from complications of amyotrophic lateral sclerosis, or Lou Gehrig’s disease.

Sources:

In addition to material found within the Sam Shepard Papers, the following sources were used:


Scope and Contents

The Sam Shepard Papers consist of notebooks, drafts, publication proofs, screenplays, scripts, production and publicity material, correspondence, printed material, photographs, and awards belonging to the American playwright, author, and actor Sam Shepard. The papers document Shepard's various works for stage and screen, his collections of short stories and other writings, and his acting career. The materials date

Series I. Works makes up the bulk of the papers and contains materials associated with Shepard's writings. It is subdivided into two subseries: A. Stage and Screen, 1976-2010, undated; and B. Other Writings, 1975-2010, undated. Materials in each of these subseries are arranged in alphabetical order by title of work, and within each title, by chronological order of creation, from early drafts to finished works. When applicable, related material such as production and publicity material, playbills, reviews, and other items follow the drafts.

Subseries A. Stage and Screen primarily contains drafts of Shepard's stage plays and screenplays. There is considerable material for the stage plays *Ages of the Moon*, *Kicking a Dead Horse*, *Fool for Love*, and *A Lie of the Mind*, including revised versions of drafts and production material. *Fool for Love*, which was produced for both stage and screen, and *A Lie of the Mind* were both directed by Shepard and both contain rehearsal scripts and production notes. Of the screenplays in this subseries, *Don't Come Knocking*, *Far North*, and *Paris, Texas* are particularly well represented. Because Shepard also directed *Far North*, there is a considerable amount of production material present, including scripts with camera directions, notes on set design, shooting schedules, and correspondence regarding casting. The material for *Paris, Texas* illustrates the various versions that the story went through and includes some correspondence from his collaborator and the director of the film, Wim Wenders. Several titles reflect his collaboration with others including Joseph Chaikin and T-Bone Burnett. Most of the title pages of the more recent projects are signed by Shepard. Correspondence scattered throughout this series, including a small amount of Shepard's outgoing correspondence, is indexed at the end of the finding aid.

Also of interest in this subseries are twenty-six notebooks containing handwritten notes and ideas related to the plays Shepard wrote, films in which he acted, story ideas, and his travels. These notebooks provide a richly detailed perspective of Shepard's working life, and most cross genres, relating to his work as a writer, actor, and musician. One notebook from 1991 is inscribed to Shepard by Jessica Lange with a personal note about their relationship. More than half of the notebooks are labeled by play title, film, geographic location and/or other identifiers (blues film, fishing play, etc.). Original labels, if present, are transcribed in the container list in single quotes. The notebooks are arranged in rough chronological order. Additional notebooks that contain information relating to only one work are filed with that project.

Subseries B. Other Writings includes drafts and galley proofs for three published short story collections, *Day Out of Days* (2009), *Great Dream of Heaven* (2002), and *Motel Chronicles* (1982), as well as an article, foreword, introduction, poems, song lyrics, stories published in magazines, and tributes. All are arranged alphabetically by title. The three short story collections underwent numerous arrangements and revisions before publication, which is well documented in the papers. *Day Out of Days* and *Motel Chronicles* also include several notebooks containing early handwritten drafts of stories. Nearly all of his writings bear the month/year and state or country abbreviation for the location where the work was composed or revised, as in "6/05 NY."
Series II. Acting contains scripts from Shepard’s acting projects including the films *The Assassination of Jesse James by the Coward Robert Ford*, *Baby Boom*, *Black Hawk Down*, *Blackthorn*, *Country*, *Crimes of the Heart*, *Mud*, and *Savannah*. The play *A Number*, the TV movie *Ruffian*, and the TV pilot *Tough Trade* are also represented. The scripts are often heavily annotated by Shepard and most include production material. A small amount of visual material is present for two films, *Frances* and *The Right Stuff*.

Series III. Correspondence contains incoming correspondence that spans the years 1978 to 2010. It includes letters from Woody Allen, Michael Attenborough, Michael Almereyda, Judy Boals, Joseph Chaikin, Johnny Dark, Richard Ford, Fiach MacConghail, Jesse Shepard, Peter Stampfel, Bob Wade, Tom Waits, and Wim Wenders, among others. Arranged alphabetically, the correspondence reflects the international scope of Shepard's works and recognition of his literary stature, as evidenced by interest in performing his works and numerous invitations to appear at events worldwide. While friends often wrote to Shepard directly, much of the business correspondence was mediated by his agents Martha Luttrell of ICM (International Creative Management) and Judy Boals, and is documented in this collection through email printouts. A complete index of all correspondent names in this collection is included at the end of the finding aid.

Series IV. Personal and Career Related contains a variety of material documenting Shepard’s career and interests. It is arranged in alphabetical order by topic or title. The material includes articles about Shepard in newspapers and magazines, awards, invitations and public appearances, photographs, reviews, and pencil and ink sketches. Awards include four Obie Awards from 1965-1973, and The Laurence Olivier Award nomination for West End Play of the Year for *A Lie of the Mind*. Documentation of Shepard's public appearances include a joint appearance with his son, Jesse, at City Lights Booksellers in 2003, a Gala Tribute to Jessica Lange in 2006, A Tribute to César Vallejo in 2007, and a story told at *Toil and Trouble: Stories of Experiments Gone Wrong* for the storytelling series The Moth in 2008. The photographs range from a 1970 print of Shepard with the band The Holy Modal Rounders, to shots of Shepard fishing, horseback riding, and other informal snapshots. The pencil and ink drawings feature people and scenes from various locations including Arizona, California, Minnesota, Nevada, New Mexico, New York, South Dakota, Texas, Utah, and Wyoming, from 1985 to 1988; as well as a cross-country train ride in 1989.

Series V. Works of Others includes song lyrics by T-Bone Burnett and a silkscreen print from Kurt Vonnegut’s Freedom Portfolio series, inscribed and signed by the author. Also present are writings by Johnny Dark, Shepard's father-in-law from his marriage to O-Lan Jones; selections from Jack Kerouac's *Big Sur*; playscript drafts by Sheila Tousey and Maria Vail based on Shepard’s works; a screenplay draft by Michael Almereyda for *Until the End of the World*; a page proof of Ron Kovic’s *Around the World in Eight Days*; and the text of Harold Pinter's 2005 Nobel acceptance speech.

Some materials that contain contact information have been restricted to protect the individual’s privacy. The originals were removed and have been replaced with redacted photocopies.
Related Material

The Mel Gussow Collection and the Jonathan Cott Collection of Sam Shepard Audio Interviews at the Ransom Center contain additional Shepard-related material.

Additional Sam Shepard material is housed at The Wittliff Collection of Southwestern Writers at Texas State University in San Marcos, Texas.

Separated Material

Non-manuscript items received with the papers were transferred to appropriate departments within the Ransom Center. Included are numerous books; a music CD for a production of *The Late Henry Moss* in San Francisco in 2000 (CD 0074); DVDs of *Ruffian* and *Wanderlust*; VHSs of *This So-Called Disaster*, November 2002, and Jesse and Sam Shepard at City Lights, April 24, 2003; production clappers from *Far North* and *Silent Tongue*; and a silver business card case engraved "The Late Henry Moss, November 2000" with a paper document enclosed: "Certificate of Death--THIS IS TO CERTIFY THAT Sam Shepard IS DEAD--[signed] S. Penn, County Clerk."

Non-manuscript items received with material acquired in 2011 were also transferred to appropriate departments within the Ransom Center and include: numerous books; a Brandeis University Creative Arts Award (1984); two Drama Desk Awards for Outstanding New Play, *A Lie of the Mind* (1985-1986); a Gradiva Award for Best Play, *When the World Was Green (A Chef's Fable)* (1997); two unpublished, non-commercial audio CDs – one labeled "from Toil and Trouble" and is most likely audio from *Toil and Trouble: Stories of Experiments Gone Wrong*, held at The Moth on May 29, 2008; the second labeled with the song titles: *Raining in my Heart*, *Take Your Burden to the Lord*, and *Operator*.

Index Terms

**People**


Dark, Johnny.

Lange, Jessica.

Wenders, Wim.

**Subjects**

Actors--United States--20th century.
Shepard, Sam, 1943-2017

Manuscript Collection MS-5197

Authors, American--20th century.
Dramatists, American--20th century.
Motion Pictures, American.
Screenwriters.
Theater--United States--20th century.

**Document Types**

Awards.
Clippings.
Contact sheets.
Correspondence.
Drawings.
Electronic mail.
Ephemera.
Essays.
Galley proofs.
Manuscripts.
Notebooks.
Photographs.
Playbills.
Poems.
Postcards.
Posters.
Programs.
Publications.
Screenplays.
Scripts.
Serials (publications).
Set design drawings.
Short stories.
Series I. Works, 1975-2010, undated

Subseries A. Stage and Screen, 1976-2010, undated

Ages of the Moon (stage play)

First draft, circa September 2007-January 2008

Unfinished working script, November 2007, revised 19 July 2008

Draft, bound photocopy, lightly revised, 28 February 2009

Dublin work copy [rehearsal script], circa January-March 2009

Early set designs and ground plan, Peacock Theatre, Dublin, January 2009

Dublin world premiere: theater program and ticket, handwritten notes by Shepard, Dublin itinerary, February-March 2009

Dublin rehearsal script, itinerary, and theater program, Abbey Theatre production, October-November 2009

Theater program, ticket, correspondence, production material, Atlantic Theater Company production, January 2010

Buried Child (stage play)

Uncorrected proof, with Seduced and Suicide in B Flat, Urizen Books edition, undated

Production photographs, circa 1978-1979

Curse of the Starving Class (stage play and screenplay)

Published play (Dramatists Play Service, 1976), revised with handwritten edits, June 2006

Screen adaptation by A. J. Gentile, with annotations by Shepard, 1987

Production photographs of stage play, undated

Denial (film), screenplay draft, undated
Don't Come Knocking (screenplay based on a story by Shepard and Wim Wenders)

First draft, 24 April 2002, revised January 2003 with Shepard's song lyrics for Sunk Up faxed to T-Bone Burnett, 22 January 2003

Second draft, 22 January 2003 with rewrites through 12 June 2004

Blue revised script, 20 June 2004 with revisions through 23 June 2004

Shooting script, revised through 23 July 2004 with inserted production material

Second yellow revision, 30 August 2004

Script 'to be approved by Sam Shepard,' clean copy without revisions, 8 June 2005

Associated material: handwritten notes for reworked scenes, typescript draft of Shepard's introduction, photographs of Shepard and Wenders at Wisconsin farmhouse, letter from Eva Marie Saint and photograph with Shepard and Wenders, Cannes Festival ticket and reception invitation, publicity tour itinerary 2005-2006

Eyes for Consuela (stage play), photocopy of first draft, circa October-November 1997, with selected pages from published edition of Paz's The Blue Bouquet

Far North (screenplay)

First draft, November 1986

Early draft, 'camera,' circa 1986-1987

Early draft with camera directions, circa 1986-1987

Final draft, lightly revised, June 1987

Final draft, 'camera' with camera directions, June 1987

'Annotated script' with one line breakdowns, scene lists, and music cues, 1987-1988

'Shooting script,' with production material and photographs, October-November 1987

Script fragments and handwritten notes; shot list, 30 September 1987; 'Now Filming’ cardboard sign
Correspondence, 1987-1988, undated

Shooting schedules, April-May 1987

Green spiral notebook, including notes for shooting and set design, August 1987

Wild track log and second unit log, October-November 1987

Production and publicity material: storyboard drawings with directorial notes; strips for scene board; mockups for display posters, circa 1987

Fool for Love (stage play and screenplay)

Typescript of play with slight revisions, December 1982

Rehearsal script (December 1982) for Magic Theatre production, January 1983 with rewrites through March 1983

Bound typescript, includes March 1983 rewrites, 1983

Photographs and contact sheets, Magic Theatre production, San Francisco, 1983

Photographs and ground plan, Circle Repertory Theatre production, New York, 1983

Contract and correspondence with City Lights Books, February 1983

Photocopied page proofs, Dramatists Play Service edition, 13 January 1984

Proof, German version (S. Fischer Verlag edition), 1984

Published play (City Lights Books, 1983) with annotations for the screenplay version, undated

Screenplay third draft, 19 April 1985

Screenplay fourth draft, 25 April 1985

Correspondence regarding film version, 1985
<table>
<thead>
<tr>
<th>Containers</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.4</td>
<td>Programs for performances at Magic Theatre, San Francisco (1983); S. Fischer Theater, Frankfurt (1984); Apollo Theatre, London (2006); Island Etc., Galveston (2004); and Parco Theater, Tokyo (2007)</td>
</tr>
<tr>
<td>6.5</td>
<td>Reviews, Circle Repertory Theatre production, New York, May 1983</td>
</tr>
<tr>
<td>6.6</td>
<td>The God of Hell (stage play)</td>
</tr>
<tr>
<td></td>
<td>'Drafts' blue spiral notebook, March 2000</td>
</tr>
<tr>
<td></td>
<td>First draft, 1 June 2003</td>
</tr>
<tr>
<td></td>
<td>Second draft, 14 January 2004</td>
</tr>
<tr>
<td></td>
<td>Second draft, revised through October 2004</td>
</tr>
<tr>
<td></td>
<td>First pass page proofs with cover design and back cover copy (Vintage Books, 2005)</td>
</tr>
<tr>
<td>7.1</td>
<td>Production and publicity material, 2004-2006</td>
</tr>
<tr>
<td>7.2, osb 31</td>
<td>Jacaranda (a dance), stage play written for Daniel Nagrin, photocopy of script, 1979</td>
</tr>
<tr>
<td>7.3</td>
<td>Kicking a Dead Horse (stage play)</td>
</tr>
<tr>
<td></td>
<td>First draft, November 2006</td>
</tr>
<tr>
<td></td>
<td>First draft, photocopy</td>
</tr>
<tr>
<td></td>
<td>Draft, photocopy with minimal revisions, undated</td>
</tr>
<tr>
<td></td>
<td>Revised draft, 12 December 2006</td>
</tr>
<tr>
<td></td>
<td>Rehearsal script, revised 15 December 2006-12 February 2007</td>
</tr>
<tr>
<td>7.8</td>
<td>Rehearsal notebook, Peacock/Abbey Theatre, March 2007</td>
</tr>
<tr>
<td></td>
<td>Correspondence, Abbey Theatre, Dublin, 2006-2007; includes text of Stephen Rea's introduction for program [?]</td>
</tr>
<tr>
<td>7.10</td>
<td>Abbey Theatre production material, January-April 2007</td>
</tr>
</tbody>
</table>
Reviews, Peacock Theatre world premiere, 12 March-14 April 2007

Associated material: typescript text of The Killing of Crazy Horse from Chapter 12 of John G. Neihardt's Black Elk Speaks; map of Dublin; cover proof for published version of Kicking a Dead Horse; handwritten fax to 'Lou' regarding a poem for possible music collaboration; announcement of Shepard's appearance at the Irish Film Institute to talk about Paris, Texas, 1 March 2007

Script, 'corrected copy, Abbey--8/07'

Working production script, Public Theater performance, June 2008, with production material

Playbill and reviews, Public Theater, June-July 2008

Knowledge of the Seven Steps (Synthetic Tears), stage play handwritten draft, November 1979

The Last Shot, screenplay typescript draft with revisions, 28 January 1986; handwritten notes, April 1986; and script fragment, 3 October 1986

The Late Henry Moss (stage play)

Unfinished script, undated

Almeida Theatre production programs and publicity cards, 12 January-4 March 2006

Tribeca Film Festival Guide announcing This So-Called Disaster, documentary on rehearsals of The Late Henry Moss, with related faxes, 2003

A Lie of the Mind (stage play)

First version and cuts, May-August 1984

Second version and cuts, 24 August 1984

Second version, circa 1984

Script fragment and handwritten notes, January-April 1985

Working script, September 1985

Final script before cuts, November 1985
Typescript, April 1986

'Production Notes' green spiral notebook, October-December 1985, with handwritten pages, 1 July 1984

Production material including floor plan for Minetta Lane Theatre production of Balm in Gilead, 18 July 1984; rough ground plan for Promenade Theatre production, August 1985; contact sheets and schedules, October-December 1985

Correspondence and reviews for Promenade Theatre production, 1984-1987

Published play (Dramatists Play Service, 1986)

Draft jacket copy, photographs, and correspondence, Methuen London edition, 23 January 1987

Page proof and correspondence, Methuen London edition, 13 February 1987

Galley proof, New American Library edition, circa 1987

Cover design and flap copy, New American Library edition, circa 1987

Program, reviews, and publicity material for Dutch production, Rotterdam Theater, September-November 1987; Swedish production, Gotesborgs Stadsteater, April 1988; and Norwegian production, Det Norske Teatret, April-May 1988

Photocopy of printed script, with revisions for New Group production, 7 January 2010, and production material, 2009-2010

Man Fly, stage play adapted from Christopher Marlowe's Doctor Faustus, photocopied typescript, undated

Paris, Texas (film)

'Film outline,' November 1982, with rewrites through 22 February 1983

'Film outline' second draft, February-March 1983, with rewrites through May 1983

'Descriptive script,' June 1983, with rewrites and dialogue, September 1983
Script fragment and dialogue pages with correspondence from Wim Wenders, circa 1983

Scene rewrites, circa 1983

Screenplay typescript, circa 1983

Screenplay, 21 September 1983, with 'final rewrites,' September-November 1983

Script fragment, October 1983, with rewrites, November 1983

Correspondence from Wim Wenders, with character background story and summary for rewrite to ending of film, 20 October 1983

Handwritten pages, scenes for new ending, circa 1983

Dialogue list, bound photocopy, April 1984

Program and newspaper articles, Cannes Film Festival screening, 1984

English dialogue script with corrections; correspondence regarding screening at the Rubin Museum of Art, New York, 25 May 2007

Red Cross (stage play), French script translation by Dominique Meyer, 15 January 1986

The Sad Lament of Pecos Bill on the Eve of Killing His Wife (stage play)

Typescript, July 1976

Musical score 'revised edition' by Shepard and Catherine Stone, April 1983

Musical score photocopy, 1983

Savage/Love (stage play)

'Production script' with revisions, August 1979

Typescript by Joseph Chaikin and Shepard, circa 1979

Typescript, three photocopies, circa 1979
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.10</td>
<td>Photographs and contact sheets of production of Savage/Love and Suicide in B Flat, 1978-1979</td>
</tr>
<tr>
<td>12.11</td>
<td>Side to Side (stage play, published as True Dylan in Esquire) Typescript 'first version from tapes' and handwritten notes, August 1986</td>
</tr>
<tr>
<td>12.12</td>
<td>Typescript draft, September 1986</td>
</tr>
<tr>
<td>12.13</td>
<td>Correspondence regarding title change in Esquire, 28 July 1987; photocopy of published play (July 1987), together with transcribed copy sent by Ben Hedin, April 2003</td>
</tr>
<tr>
<td>12.14</td>
<td>Sway (stage play), corrected script, January 2006</td>
</tr>
<tr>
<td>12.15</td>
<td>Tongues (stage play), typescript by Joseph Chaikin and Shepard, 29 September 1978</td>
</tr>
<tr>
<td>12.18</td>
<td>Typescript introductions 'to new re-write 2005' for Buried Child and The Tooth of Crime; faxed pages from published editions and the Lucille Lortel Theatre production; review of La MaMa E.T.C.'s production, 2006</td>
</tr>
<tr>
<td>13.1-2</td>
<td>True West (stage play) Typescript, two photocopies, September 1979</td>
</tr>
<tr>
<td>13.2</td>
<td>Typescript photocopy with revisions, circa 1979</td>
</tr>
<tr>
<td>13.3</td>
<td>Typescript, circa 1979</td>
</tr>
<tr>
<td>13.4</td>
<td>Photocopied playscript, Broadway version, February 2000</td>
</tr>
<tr>
<td>13.5</td>
<td>French script translation by Rudi Coupez, undated</td>
</tr>
</tbody>
</table>
Presentation plaque of Mel Gussow's review in the New York Times (18 October 1982), given to Shepard by the producing partners of the 1982 Cherry Lane Theater production (*transferred to Personal Effects Collection)

Program from 1985 L'Avant Scene Theatre production; 2004 productions in Japan; Peacock/Abbey Theatre program, 2006

The Unseen Hand (stage play) production photographs, undated

The War in Heaven (Angel's Monologue) (stage play by Joseph Chaikin and Shepard)
- First version, August 1984
- Second version, August 1984

When the World Was Green (A Chef's Fable) (stage play and screenplay)
- Script by Joseph Chaikin and Shepard, 5 July 1996
- Bill Coco's reconstruction of stage directions from the Signature Theater production, with edited script pages and correspondence, 2002
- Screenplay by John P. Adams, based on Chaikin/Shepard stage play, uncorrected revised draft, 30 March 2006

Works, fragments, 1978-2008 and undated

Works, notebooks
- '4/30/80-7/80' brown notebook, includes material for True West, April-July 1980
- '4/81' brown notebook, includes material for Bad Sleep, Superstitions, April-June 1981
- 'Film 5/81' brown notebook, includes material for Bad Sleep, Superstitions, 1981
- 'Fool, Chronicles, '81' brown notebook, includes material for Fool for Love, Motel Chronicles, June-August 1981
- 'Seattle – L.A. '81' brown notebook, includes material for Oedipus Film, Transifxion [Motel Chronicles], October-November 1981
'Right Stuff, Motel Chronicles, L.A.–'81-'82, Juan Bautista' brown notebook, includes material for Motel Chronicles, Right Stuff, 1981-1982

Container

14.8

'Notes: Right Stuff (Levon), Curse, Story: Bluewater, N.M.' brown notebook, includes material for Right Stuff, Curse Magic, Fool for Love, Motel Chronicles, April-July 1982

Container

14.9

"82-Fool-Paris, TX' brown notebook, includes material for Fool for Love; Paris, Texas, July-November 1982

Container

14.10

Snake skin print notebook, includes material for Fool for Love; Paris, Texas, December 1982-February 1983

Container

14.11

Brown notebook, includes material for Paris, Texas, June-August 1983

Container

14.12

Brown notebook, includes material for Denial, The War in Heaven, January-April 1984

Container

14.13

Brown notebook, includes material for A Lie of the Mind, Brownsville Girl, October-November 1984

Container

14.14

Brown notebook, includes material for blues film, August 1986

Container

15.1

'Story: Father/Son, pregnant woman' brown notebook, July-September 1988

Container

15.2

"88-89-notes: Far North, Silent Tongue' brown notebook, includes material for Far North, Silent Tongue, 1988-1989

Container

15.3

Brown journal, includes material for Stray Hand, 1991

Container

15.3

'London-’01' black notebook, includes material for stories Actor Threatens Writer, MN-7 degrees, December 2000-February 2001

Container

15.4

'Mexico-’01-Morocco' blue notebook, includes material for Great Dream of Heaven, March 2001-August 2002

Container

15.5

'California to Australia' black notebook, January 2003-February 2004

Container

15.6

'Australia '04' black notebook, includes material for Day Out of Days, February-May 2004

Container

15.7

Black notebook, includes material for Day Out of Days, June 2004-May 2005

Container

15.8
Green spiral notebook, includes material for cabin play, Dead Horse, fishing play, Sway, 2005  

Black notebook, includes material for Day Out of Days, Pity the Poor Mercenary, Sway, November 2005-August 2006  

Black notebook, includes material for Kicking a Dead Horse, Cell Dance, Sisters of Mercy, Kitchen Drama, Just Another Johnny Stampanato, November 2006-August 2007  

Black notebook, includes material for Ages of the Moon, March 2007-February 2008  


Subseries B. Other Writings, 1975-2010, undated  

Brownsville Girl (song collaboration with Bob Dylan), typescript draft of lyrics with revisions, undated  

Day Out of Days (collected short stories, 2009)  

Black notebook, May-October 2005  

Black notebook, August-November 2006  

Black notebook, April 2008-February 2009  

Unfinished working manuscript photocopy, 7 July 2008; with handwritten note to LuAnn Walther, 10 July 2008  

Unfinished working manuscript photocopy, circa 2008  

Drafts, August 2008 and 10 October 2008  

Reworked drafts, including Saving Fats (2005)  

Work copy, revised 27 August 2008  

'Work script,' 30 September 2008
<table>
<thead>
<tr>
<th>Date/Description</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Draft, 5 December 2001</td>
<td>22.9</td>
</tr>
<tr>
<td>Draft, informally bound typescript, 29 December 2001</td>
<td>23.1</td>
</tr>
<tr>
<td>First pass proofs, author's copy, 2 April 2002</td>
<td>23.2</td>
</tr>
<tr>
<td>Second pass proofs, author's copy, 2 May 2002</td>
<td>23.3</td>
</tr>
<tr>
<td>Cover art for various editions, 2002-2003</td>
<td>23.4</td>
</tr>
<tr>
<td>Foreword to In New Mexico Light (2007) by Douglas Kent Hall, handwritten draft</td>
<td>23.5</td>
</tr>
<tr>
<td>Indianapolis (Highway 74), story in the New Yorker, 23 November 2009, two proofs and magazine</td>
<td>23.6</td>
</tr>
<tr>
<td>Land of the Living, story in the New Yorker, 21 September 2009, two proofs and magazine</td>
<td>23.7</td>
</tr>
<tr>
<td>Motel Chronicles [working title Transfixion] (collected short stories, 1982)</td>
<td>23.8</td>
</tr>
<tr>
<td>'10/10/79-1/15/80 Transfixion' brown notebook, September 1979-January 1980</td>
<td></td>
</tr>
<tr>
<td>'Transfiction 1/80' black notebook, January 1980</td>
<td></td>
</tr>
<tr>
<td>'2/5/80-3/30/80 Transfixion (Motel Chronicles)' brown notebook, February-March 1980</td>
<td></td>
</tr>
<tr>
<td>'9/1/80--Ca.' brown notebook, September 1980</td>
<td></td>
</tr>
<tr>
<td>'9/11/80' brown notebook, September 1980</td>
<td></td>
</tr>
<tr>
<td>'10/11/80, S.F. to Texas' brown notebook, October-December 1980</td>
<td></td>
</tr>
<tr>
<td>'1/30/81-4/81 Motel Chronicles' brown notebook, January-April 1981</td>
<td></td>
</tr>
<tr>
<td>Early draft typescript, circa 1981</td>
<td>23.9</td>
</tr>
<tr>
<td>Typescript draft with revisions, 1981</td>
<td>24.1</td>
</tr>
<tr>
<td>Bound draft with editor's annotations and correspondence, 1981</td>
<td>24.2</td>
</tr>
<tr>
<td>Bound photocopy of draft, circa 1981</td>
<td>24.3</td>
</tr>
</tbody>
</table>
Contract, City Lights Books, 7 July 1982, and reviews, 1983

Typesetting proofs with Hawk Moon, Redwood Burn Limited edition, 24 September 1984


Poem written to accompany photograph of Patti Smith in Lynn Goldsmith's Rock and Roll, handwritten draft, 15 June 2006

The Rolling Thunder Logbook

List of tour personnel, Rolling Thunder Revue Tour, 1975

'S new introduction,' typescript draft, 28 April 2004; cover art; related material

Sixty, poem, typescript draft, 5 November 2003

Slave of the Camera (An Actor's Notes)

Partial early draft with photographs, August 1990

Continuation of early draft, November 1990


Thor's Day (Highway 81 North, Staunton, Virginia), in Zoetrope: All-Story, Fall 2009, published story


Williams, Arizona (Highway 40 West), published story in Filter Magazine, Fall 2006
Series II. Acting, 1982-2011, undated

The Assassination of Jesse James by the Coward Robert Ford (film, 2007)

Screenplay by Andrew Dominik, revised through 26 August 2005 with four typescript pages of quoted passages

Production material: crew lists, one-line schedules, crew call, and publicity, 2005

Baby Boom (film, 1987), shooting script by Nancy Meyers and Charles Shyer (27 October 1986), revised through 2 November 1986

Black Hawk Down (film, 2001), shooting script by Ken Nolan, revised through 4 May 2001, with script fragments; production and publicity material

Blackthorn (film, 2011)

Screenplay by Miguel Barros, third draft, August 2008, with Shepard's annotations and correspondence from director Mateo Gil, 22 June 2009

Screenplay, fourth draft, January 2010, with Shepard's annotations, production and research material

Country (film, 1984), script fragment, production material, and correspondence, 1983

Crimes of the Heart (film, 1986), shooting script by Beth Henley (1 February 1986), revised through 15 April 1986

Frances (film, 1982), photographs of Shepard and Jessica Lange, undated

Mud (film, 2012), shooting script by Jeff Nichols (22 August 2011), revised through 16 September 2011, with Shepard’s annotations and production material

A Number (play, New York Theater Workshop, 2004)

Marked-up copy of published play by Caryl Churchill, 2003

Photocopy of script with Shepard's annotations, undated

Performance script with production material and review, 2004
The Right Stuff (film, 1983), associated material including production Polaroids of scenes at Pancho's bar, publicity stills of Shepard, and related photographic images, 1982-2003

Ruffian (TV movie, 2007)

- Screenplay by Jim Burnstein and Garrett Schiff, 6 January 2006, with Shepard's annotations
  
  Container 27.1

- Screenplay, last revision, 20 March 2006
  
  Container 27.2

- Production and publicity material, 2006
  
  Container 27.3

Savannah (film, 2012), screenplay by Annette Haywood-Carter and Ken Carter, 13 January 2011, with production material

Container 27.4

Tough Trade (TV pilot, 2010), script by Chris Offutt, 10 November 2009; 'full blue' draft of script, 30 November 2009; and production material

Container 27.5
Series III. Correspondence, 1978-2010, undated

A, 2002-2006
Abbey Theatre, Fiach MacConghail, 2005-2006
Allen, Woody, 1987
American Academy of Arts and Letters, 2002-2006
Antonelli, Sara, 2002
Attenborough, Michael, 2006
Almereyda, Michael, 2002-2004
B, 2005-2006, undated
Boals, Judy, 2002-2003, undated
Brando, Marlon, 1987
Callaghan, Dylan, 2006
Callahan, Michael, 2004
Crowe, Cameron, 1986
D, 2003-2006
Daniels, Barry, 1985
Dark, John (Johnny), 1983-2006, undated
Eshleman, Clayton, 2007
Evans, Tim (Steppenwolf Theatre Company), 1999-2000
F, 1998-2002
Ford, Richard, 2001-2004
G, 2002-2010
Graves, John, 2006
Shepard, Sam, 1943-2017
Manuscript Collection MS-5197

H, 1987-2002
Horn, Michael, 2006
Irwin, Bill, 2008
Luttrell, Martha, 1995-2006
M, 1985-2006
Maloney, Peter?, 2006
Mañe, Carlos, 2006
McGuane, Thomas (Tom), 2002
Middleton, Clark, 2004, undated
Murphy, Tom, 2007
92nd Street Y, 2006
Norman, Howard, 2001
O-P, 2002-2010
Powers, David, 1985
R, 2005
Rae, Heather, 2004
Royal Court Theater, 2009
S, 1978-2006
Shepard, Hannah Jane, undated
Signature Theatre, 2005-2006
Stampfel, Peter, 2001-2003
Shepard, Jesse, 2004-2006
T, 2005-2006
V, 2006
Vahey, Brien, 2009

Vintage Books, 1996-2010

Von Malotky, Eva, undated

W, 1990-2006

Wade, Bob, 2006-2009

Waits, Tom, 1986, undated

Wenders, Wim, 1988-2004

Container 28.7

Container 28.8

Container 28.9
Series IV. Personal and Career-Related, 1965-2009, undated

Articles about Shepard

Various, 1984-2006

Cott, Jonathan. Conversation with Sam Shepard, typescript of Rolling Stone article with revisions by Shepard and correspondence, March 1986

Cott, Jonathan. Sam Shepard and Far North, typescript of article, undated


Scobie, Stephen. The Only Thing We Knew for Sure About Henry Porter: Bob Dylan, Sam Shepard, and the Staging of the Absent Father, typescript of literary analysis of Brownsville Girl, 1987

Sessums, Kevin. Horse Sense, typescript for article in Interview magazine with revisions by Shepard, correspondence, and photocopies of photographs of Shepard by Herb Ritts, 27 June 1988

Awards

Various, 1965-2008

Brandeis University Creative Arts Award, Theater Arts, 1984 (*transferred to Personal Effects Collection)

Drama Desk Award, 1985-1986, for Outstanding New Play, A Lie of the Mind (*2 awards transferred to Personal Effects Collection)

Gradiva Award, 1997, for Best Play, When the World Was Green (A Chef's Fable) (*transferred to Personal Effects Collection)

The Laurence Olivier Awards nomination for The BBC Award for the West End Play of the Year, A Lie of the Mind, 1987

Invitations and public appearances, 2001-2009

Life Interrupted: The Unfinished Monologue by Spalding Gray, typescript for audio recording, May 2005

Photographs, 1970-2009, undated

Reviews
Great Dream of Heaven, 2002-2003

Various works, 1984-2009

Sketches

Notebook pages, pencil and ink, 1985-1995

Brown sketch notebook, 1986

Sound Recordings

'Raining in my Heart, Take Your Burden to the Lord, Operator' (*audio CD removed to Sound Recordings Collection)

Toil and Trouble: Stories of Experiments Gone Wrong, held at The Moth as part of the World Science Festival, 29 May 2008 (*audio CD removed to Sound Recordings Collection)
Series V. Works of Others 1984-2006, undated

Almereyda, Michael. Revised draft of screenplay for Until the End of the World, 16 May 1987

Burnett, T-Bone. Song lyrics, undated

Dark, John (Johnny). Various writings, 2003, undated

Ferlinghetti, Lawrence. Speak Out, poem printed as postcard, signed, 2003

Kerouac, Jack. Big Sur, typed transcription of selected chapters through chapter 34, undated

Kovic, Ron. Around the World in Eight Days, uncorrected page proof, 1984

Pinter, Harold. Transcription of Nobel acceptance speech, 8 December 2005

Tousey, Sheila and Maria Vail. Play script drafts for Hunted from the short stories and poetry of Sam Shepard, The Public Theater, May 2006

Vonnegut, Kurt. Free At Last Freedom Portfolio, silkscreen print, inscribed and signed, 2004

Oversize box
Index of Selected Correspondents

- Abbey Theatre, Fiach MacConghail--27.6
- Adams, John P. (3rd party)--14.1
- Alfred A. Knopf, Inc.--27.6
- Alive Films--4.6
- Allen, Lewis, 1905-2000--6.3, 10.1
- Allen, Woody--27.6
- Almendros, Nestor--4.6
- Almereyda, Michael--18.4, 27.7
- American Academy of Arts and Letters--27.6
- Antonelli, Sara--27.6
- Arthur, Jason (Vintage Books)--23.4
- Attenborough, Michael--8.4, 27.6
- Aukin, David (ACT Productions Ltd.)--27.6
- Bailen, Gloria--29.5
- Barra, Allen--28.3
- Bergin, Joan--1.6
- Berman, Lois--10.1
- Berrigan, Anselm (The Poetry Project)--29.6
- Boals, Judy--12.18, 13.12, 14.1, 27.8
- Boals, Judy (3rd party)--7.1
- Bogaards, Paul (Alfred A. Knopf, Inc.)--27.6
- Bosicke, Karsten--27.8
- Brando, Marlon--27.8
- Bronk, Robin (The Creative Coalition)--27.8
- Burke, James (Alfred A. Knopf, Inc.)--27.6
- Burnett, T-Bone--12.19, 27.5
- Buser, Gene--27.8
- Callaghan, Dylan--27.8
- Callahan, Michael--13.7, 27.8
- Carstensen, Uwe (S. Fischer Verlag)--28.4
- Chaikin, Joseph, 1935-2003--27.9
- City Lights Books--5.9, 24.2, 30.9
- Coco, Bill--13.12
- Cott, Jonathan (Rolling Stone)--28.11
- Cox, Christopher (The Paris Review)--22.2
- Crowe, Cameron, 1957--27.8
- Da Capo Press--24.9, 28.4
- Daniels, Barry V.--27.1
- Dark, John (Johnny)--16.1, 27.11, 30.6
- Darnton, John (The New York Times)--27.10
- Dawson, Nick, 1980--27.10
- Doulin, Jack (New York Theatre Workshop)--26.9
- Dramatists Play Service--14.2, 28.4
- Driver, Adam--27.10
- Dunayevich, Rama (California Film Institute)--27.10
- Edwardes, Pamela (Methuen London Ltd.)--10.3, 10.4
- Eisenberg, Lee, 1946- (Esquire)--12.13
- Eshleman, Clayton--28.1, 29.6
- Eustis, Oskar, 1958- (The Public Theater)--16.1
MacConghail, Fiach--7.10 (see also Abbey Theatre)
MacConghail, Fiach (3rd party)--7.4
McFarland, Dan--26.3
McGuane, Thomas (Tom)--28.3
McGuire, Pat (Filter Magazine)--25.6
McHenry, Tim (Rubin Museum of Art)--12.2
Madden, Ken--13.7
Maloney, Peter?--28.3
Maña, Carlos--28.3
Manning, Sean--28.3
March, Michael (Prague Writers' Festival)--28.3
Masterson, Marc (Actors Theatre of Louisville)--28.3
Methuen London Ltd.--10.3, 10.4, 28.1
Middleton, Clark--28.3
Moore, Stephen--28.3
Motika, Stephen (Poets House)--29.6
Mottram, Ron--28.3
Mulligan, Geoff (Martin, Secker & Warburg)--28.3
Muñoz Molina, Antonio (Instituto Cervantes Nueva York)--28.3
Murphy, Tom--28.3
Myers, Larry--28.3
92nd Street Y--28.3
Norman, Howard--28.3
Olguín, David (Ediciones El Milagro)--28.3
O’Mahony, John (Guardian)--28.3
Parker, Tiffany (New York Theatre Workshop)--26.9
Parks, Suzan-Lori--28.3
Patrick, Robert--28.3
Penhall, Joe--28.3
Pepe, Neil--1.8
Peter, John--28.3
Peters, Nancy J. (City Lights Books)--14.8, 30.9
Pfeiffer, Carolyn (Alive Films)--4.6
Phillips, Suzanne R.--28.3
Piepenburg, Erik--28.3
Port, Robert--28.3
Powers, David--28.3
Pupello, Joseph (La Mama Experimental Theatre Club)--29.5
Rae, Heather--28.3
Reichenbach, Fabienne--28.3
Roberts, Jack (The Sunday Telegraph)--28.3
Rosen, Jeff--29.1
Rossier, Mark (A.R.T./New York)--27.6
Royal Court Theatre--28.3
S. Fischer Verlag--28.4
Saint Louis University Library Associates--29.3
Saint, Eva Marie, 1924- --3.3
Sanders, Jackie--7.15
Schafer, Ben (Da Capo Press)--24.9, 28.4
Schumacher, Julie (University of Minnesota)--28.4
Schweitzer, Adam--24.7
Shepard, Sam, 1943-2017

- Seaver, Jeannette M. (Richard Seaver Books)--28.4
- Sessums, Kevin (Interview Magazine)--29.2
- Shalom, Janine (Almeida Theatre Company)--28.4
- Sharman, Jim, 1945- --10.1
- Shepard, Hannah Jane--28.4
- Shepard, Jesse--28.5
- Shepard, Sam, 1943- (outgoing)
  - Boals, Judy--1.1
  - Burnett, T-Bone--2.3
  - Cott, Jonathan--28.12
  - Eisenberg, Lee, 1946- --12.13
  - Feingold, Michael--25.3
  - John Simon Guggenheim Memorial Foundation--27.7
- Walther, LuAnn--17.2, 22.7, 25.1, 25.2
- Wenders, Wim--3.3
  - _____, Lou--7.13

- Signature Theatre--28.4
- Sontag, Susan, 1933-2004--28.4
- Stampfel, Peter--28.4
- Stein, Robert L.--6.3
- Stewart, Ellen, 1919-2011 (La Mama Experimental Theatre Club)--29.5
- Stone, Catherine--12.5
- Sultan, Stephen (Dramatists Play Service, Inc.)--28.4
- Tharp, Twyla--28.6
- Thessaloniki International Film Festival--29.5
- Todd, Connie (Texas State University)--28.6
- Toney, Linnea (Austin Film Festival)--29.6
- Tousey, Sheila--30.11
- Treisman, Deborah, 1970- (New Yorker)--23.6
- Vahey, Brien--Oversize folder, 1.5, 28.6
- Vass, Sara--28.6
- Vilfort, Erika--28.6
- Von Malotky, Eva--28.6
- Wade, Bob--28.7
- Waits, Tom, 1949- --28.8
- Waldman, Anne, 1945- --28.6
- Wallach, Erica--28.6
- Walt Disney Productions--26.3
- Walther, LuAnn (Vintage Books)--7.1, 12.16, 12.17, 15.3, 21.6, 23.4
- Warchus, Matthew--28.6
- Waterhouse, Anna (Out of the Blue Productions, Ltd.)--28.6
- Weber, Bruce--28.6
- Welker, Alexandra--27.5
- Wenders, Wim--4.6, 11.1, 11.6, 28.9, 30.4
- Werden, Bob--26.3
- Wiles, Joanne (William Morris Agency)--28.6
  - _____ Carin (New Yorker)--23.7
  - _____ Gloria--5.4, 9.4
  - _____ Meghan (New Yorker)--25.5
• _____ Paul--4.6
• _____ Shami [?]--28.4