

Sam Shepard:

An Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

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| Creator: | Shepard, Sam, 1943-2017 |
| Title: | Sam Shepard Papers |
| Dates: | 1965-2011 (bulk 1983-1987, 2001-2009) |
| Extent: | 30 document boxes (12.6 linear feet), 1 oversize box (osb), 1 oversize folder (osf), 9 electronic files (3.4 MB) |
| 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. Researchers must create an online Research Account and agree to the Materials Use Policy before using archival materials. To request access to electronic files, please email Reference . |
| Restrictions on Use: | Certain restrictions apply to the use of electronic files. Researchers must agree to the Materials Use Policy for Electronic Files before accessing them. Original computer disks and forensic disk images are restricted. Copying electronic files, including screenshots and printouts, is not permitted. |

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, 22-11-003-P)

Processed by: Liz Murray, 2011; Daniela Lozano, 2012 Born digital materials processed, arranged, and described by Brenna Edwards, 2022-2023.

Repository: [Harry Ransom Center, The University of Texas at Austin](#)

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.

Shepard appeared in over thirty movies including *The Right Stuff* (1983), *Country* (1984), *Crimes of the Heart* (1986), *Thunderheart* (1992), *Black Hawk Down* (2001), *The Assassination of Jesse James by the Coward Robert Ford* (2007), and *Blackthorn* (2011). Shepard's achievements in acting include an Academy Award nomination for *The Right Stuff*, an Emmy Award nomination and Golden Globe nomination for the TV movie *Dash and Lilly* (1999), and a Screen Actors Guild Award nomination for the TV movie *Ruffian* (2008).

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 also published several short story collections including *Motel Chronicles* (1982), *Great Dream of Heaven* (2002), and *Day Out of Days* (2009). His stories appeared in the *New Yorker*, the *Paris Review*, and the *New York Times Magazine*.

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:

"Sam Shepard." *Contemporary Authors Online*, <http://galenet.galegroup.com> (accessed 23 October 2012).

"Sam Shepard." *Dictionary of Literary Biography*, <http://galenet.galegroup.com> (accessed 23 October 2012).

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

from 1965-2011, with the bulk dating from 1983-1987 and 2001-2009. They are organized into five series: I. Works, 1975-2010, undated; II. Acting, 1982-2011, undated; III. Correspondence, 1978-2010, undated; IV. Personal and Career-Related, 1965-2009, undated; and V. Works of Others, 1984-2006, undated.

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

Chaikin, Joseph, 1935-2003.

Dark, Johnny.

Lange, Jessica.

Wenders, Wim.

Subjects

Actors--United States--20th century.

Authors, American--20th century.

Dramatists, American--20th century.

Motion Pictures, American.

Screenwriters.

Theater--United States--20th century.

Document Types

Awards.

Born digital.

Clippings.

Contact sheets.

Correspondence.

Drawings.

Electronic documents.

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)

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| First draft, circa September 2007-January 2008 | Container 1.1 |
| Unfinished working script, November 2007, revised 19 July 2008 | Container 1.2 |
| Draft, bound photocopy, lightly revised, 28 February 2009 | Container 1.3 |
| Dublin work copy [rehearsal script], circa January-March 2009 | Container 1.4 |
| Early set designs and ground plan, Peacock Theatre, Dublin, January 2009 | Container 1.5, osf |
| Dublin world premiere: theater program and ticket, handwritten notes by Shepard, Dublin itinerary, February-March 2009 | Container 1.6 |
| Dublin rehearsal script, itinerary, and theater program, Abbey Theatre production, October-November 2009 | Container 1.7 |
| Theater program, ticket, correspondence, production material, Atlantic Theater Company production, January 2010 | Container 1.8 |

Buried Child (stage play)

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| Uncorrected proof, with Seduced and Suicide in B Flat, Urizen Books edition, undated | Container 1.9 |
| Production photographs, circa 1978-1979 | Container 1.10 |
| Steppenwolf Theatre, 1996 | |
| Costume plots. 4 electronic files: Microsoft Excel, 1996 | Disk-ID-No. 2211003P_001 |
| Logo. 1 electronic file: Microsoft Word, 1996 | |
| Preshow checklist. 1 electronic file: Microsoft Excel, 1996 | |
| Props list. 1 electronic file: Microsoft Word, 1996 | |
| Sound cue plots. 2 electronic files: Microsoft Excel, 1996 | |

Curse of the Starving Class (stage play and screenplay)

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| Published play (Dramatists Play Service, 1976), revised with handwritten edits, June 2006 | Container 1.11 |
| Screen adaptation by A. J. Gentile, with annotations by Shepard, 1987 | Container 1.12 |
| Production photographs of stage play, undated | Container 2.1 |
| Denial (film), screenplay draft, undated | Container 2.2 |
| Don't Come Knocking (screenplay based on a story by Shepard and Wim Wenders) | |
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| Second draft, 22 January 2003 with rewrites through 12 June 2004 | Container 2.4 |
| Blue revised script, 20 June 2004 with revisions through 23 June 2004 | Container 2.5 |
| Shooting script, revised through 23 July 2004 with inserted production material | Container 2.6 |
| Second yellow revision, 30 August 2004 | Container 3.1 |
| Script 'to be approved by Sam Shepard,' clean copy without revisions, 8 June 2005 | Container 3.2 |
| 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 | Container 3.3 |
| 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 | Container 3.4 |
| Far North (screenplay) | |
| First draft, November 1986 | Container 3.5 |
| Early draft, 'camera,' circa 1986-1987 | Container 3.6 |
| Early draft with camera directions, circa 1986-1987 | Container 3.7 |

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| Final draft, lightly revised, June 1987 | Container 3.8 |
| Final draft, 'camera' with camera directions, June 1987 | Container 4.1 |
| 'Annotated script' with one line breakdowns, scene lists, and music cues, 1987-1988 | Container 4.2 |
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| Script fragments and handwritten notes; shot list, 30 September 1987; 'Now Filming' cardboard sign | Container 4.5 |
| Correspondence, 1987-1988, undated | Container 4.6 |
| Shooting schedules, April-May 1987 | Container 4.7 |
| Green spiral notebook, including notes for shooting and set design, August 1987 | Container 4.8 |
| Wild track log and second unit log, October-November 1987 | Container 5.1 |
| Production and publicity material: storyboard drawings with directorial notes; strips for scene board; mockups for display posters, circa 1987 | Container 5.2, osb 31 |
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| Photographs and contact sheets, Magic Theatre production, San Francisco, 1983 | Container 5.6-7 |
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| Contract and correspondence with City Lights Books, February 1983 | Container 5.9 |
| Photocopied page proofs, Dramatists Play Service edition, 13 January 1984 | Container 5.10 |

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| Proof, German version (S. Fischer Verlag edition), 1984 | Container 5.11 |
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| Screenplay third draft, 19 April 1985 | Container 6.1 |
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| 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) | Container 6.4 |
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| 'Drafts' blue spiral notebook, March 2000 | Container 6.6 |
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| Draft, photocopy with minimal revisions, undated | Container 7.6 |
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| Rehearsal script, revised 15 December 2006-12 February 2007 | Container 7.8 |
| Rehearsal notebook, Peacock/Abbey Theatre, March 2007 | Container 7.9 |
| Correspondence, Abbey Theatre, Dublin, 2006-2007; includes text of Stephen Rea's introduction for program [?] | Container 7.10 |
| Abbey Theatre production material, January-April 2007 | Container 7.11, osf |
| Reviews, Peacock Theatre world premiere, 12 March-14 April 2007 | Container 7.12 |
| 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 | Container 7.13 |
| Script, 'corrected copy, Abbey--8/07' | Container 7.14 |
| Working production script, Public Theater performance, June 2008, with production material | Container 7.15 |
| Playbill and reviews, Public Theater, June-July 2008 | Container 7.16 |
| Knowledge of the Seven Steps (Synthetic Tears), stage play handwritten draft, November 1979 | Container 8.1 |
| The Last Shot, screenplay typescript draft with revisions, 28 January 1986; handwritten notes, April 1986; and script fragment, 3 October 1986 | Container 8.2 |
| The Late Henry Moss (stage play) | |
| Unfinished script, undated | Container 8.3 |
| Almeida Theatre production programs and publicity cards, 12 January-4 March 2006 | Container 8.4, osb 31 |
| Tribeca Film Festival Guide announcing This So-Called Disaster, documentary on rehearsals of The Late Henry Moss, with related faxes, 2003 | Container 8.5 |
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| 'Production Notes' green spiral notebook, October-December 1985, with handwritten pages, 1 July 1984 | Container 9.5 |
| Production material including floor plan for Minetta Lane Theatre production of <i>Balm in Gilead</i> , 18 July 1984; rough ground plan for Promenade Theatre production, August 1985; contact sheets and schedules, October-December 1985 | Container 9.6, osf |
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| Published play (Dramatists Play Service, 1986) | Container 10.2 |
| Draft jacket copy, photographs, and correspondence, Methuen London edition, 23 January 1987 | Container 10.3 |
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| Cover design and flap copy, New American Library edition, circa 1987 | Container 10.6 |
| 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 | Container 10.7, osb 31, osf |
| Photocopy of printed script, with revisions for New Group production, 7 January 2010, and production material, 2009-2010 | Container 10.8 |
| Man Fly, stage play adapted from Christopher Marlowe's <i>Doctor Faustus</i> , photocopied typescript, undated | Container 10.9 |

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| 'Film outline,' November 1982, with rewrites through 22 February 1983 | Container 10.10 |
| 'Film outline' second draft, February-March 1983, with rewrites through May 1983 | Container 10.11 |
| 'Descriptive script,' June 1983, with rewrites and dialogue, September 1983 | Container 10.12 |
| Script fragment and dialogue pages with correspondence from Wim Wenders, circa 1983 | Container 11.1 |
| Scene rewrites, circa 1983 | Container 11.2 |
| Screenplay typescript, circa 1983 | Container 11.3-4 |
| Screenplay, 21 September 1983, with 'final rewrites,' September-November 1983 | Container 11.5 |
| Script fragment, October 1983, with rewrites, November 1983 | Container 11.6 |
| Correspondence from Wim Wenders, with character background story and summary for rewrite to ending of film, 20 October 1983 | Container 11.7 |
| Handwritten pages, scenes for new ending, circa 1983 | Container 11.8 |
| Dialogue list, bound photocopy, April 1984 | Container 11.9 |
| Program and newspaper articles, Cannes Film Festival screening, 1984 | Container 12.1 |
| English dialogue script with corrections; correspondence regarding screening at the Rubin Museum of Art, New York, 25 May 2007 | Container 12.2 |
| Red Cross (stage play), French script translation by Dominique Meyer, 15 January 1986 | Container 12.3 |
| The Sad Lament of Pecos Bill on the Eve of Killing His Wife (stage play) | |
| Typescript, July 1976 | Container 12.4 |
| Musical score 'revised edition' by Shepard and Catherine Stone, April 1983 | Container 12.5 |

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| Musical score photocopy, 1983 | Container 12.6 |
| Savage/Love (stage play) | |
| 'Production script' with revisions, August 1979 | Container 12.7 |
| Typescript by Joseph Chaikin and Shepard, circa 1979 | Container 12.8 |
| Typescript, three photocopies, circa 1979 | Container 12.9 |
| Photographs and contact sheets of production of Savage/Love and Suicide in B Flat, 1978-1979 | Container 12.10 |
| Side to Side (stage play, published as True Dylan in Esquire) | |
| Typescript 'first version from tapes' and handwritten notes, August 1986 | Container 12.11 |
| Typescript draft, September 1986 | Container 12.12 |
| 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 | Container 12.13 |
| Sway (stage play), corrected script, January 2006 | Container 12.14 |
| Tongues (stage play), typescript by Joseph Chaikin and Shepard, 29 September 1978 | Container 12.15 |
| The Tooth of Crime (Second Dance) (stage play) | |
| Copy-edited typescript, Vintage Books edition, August 2005 | Container 12.16 |
| Typeset pages, Vintage edition, October 2005 | Container 12.17 |
| 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 | Container 12.18 |
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| Typescript, two photocopies, September 1979 | Container 13.1-2 |

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| Typescript, circa 1979 | Container 13.4 |
| Photocopied playscript, Broadway version, February 2000 | Container 13.5 |
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| 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) | Container * |
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| When the World Was Green (A Chef's Fable) (stage play and screenplay) | |
| Script by Joseph Chaikin and Shepard, 5 July 1996 | Container 13.11 |
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