

SAM SHEPARD
AND THE
AMERICAN
THEATRE



LESLIE A. WADE

Sam Shepard And The American Theatre

Shannon Blake Skelton



Sam Shepard And The American Theatre:

Sam Shepard and the American Theatre Les A. Wade, 1997-08-26 No dramatist in the recent history of the American theatre has gained more celebrity than Sam Shepard Exploring a career that includes fifty stage and screen plays four books of nondramatic writings and over a dozen appearances in feature films this work traces Shepard's rise from an Off Off Broadway renegade to a Hollywood leading man and explores his evolution from counterculture to cultural icon The study situates Shepard's career within the shifting production modes and economic contexts of the American entertainment industry and views his popularity against the identity politics of postwar American culture Through an analysis of his life plays and screen roles this book investigates how Shepard's dramatic voice and film persona address issues of American consensus and community The study argues that Shepard's popularity in an era of cultural diversification and dissent owes much to nationalism and nostalgia and begs important questions concerning American myths media representations and the construction of an American audience

The Theatre of Sam Shepard Stephen J. Bottoms, 1998 This comprehensive analysis traces Sam Shepard's career from his experimental one act plays of the 1960s to the 1994 play *Simpatico* *Curse of the Starving Class* *Buried Child* *True West* *Fool for Love* and *A Lie of the Mind* are all examined in depth Concentrating on his playwriting this book charts Shepard's various developments and shifts of direction and the changing contexts in which his work appeared Engaging informative and insightful *The Theatre of Sam Shepard* is the definitive source on the works of this innovative and original writer

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Sam Shepard Harold Bloom, 2009 Sam Shepard is one of America's most prolific dramatists as well as a screenplay writer memoirist and successful film actor His irreverent satirical and nostalgic treatment of American popular culture has attracted a cult following as well as the re

Inner Landscapes Ron Mottram, 1984 Sam Shepard has so often been called the preeminent playwright of his generation that the statement goes almost unchallenged today Some have gone further in their praise *Partisan Review* for example has described him as one of the two greatest dramatists of the American theater the other being Eugene O'Neill But

despite that praise and despite the fact that his plays have won numerous awards including the Pulitzer Prize there have been until now no extended studies of his work Although primarily giving literary and dramatic analysis Mottram also constructs a biographical context for the plays that is a blend of straightforward fact and Shepard's imaginative recreations of significant events in his own life Shepard once wrote I'm taking notes in as much detail as possible on an event that's happening somewhere inside me that event fueled by what Shepard has called a library of stored images and experiences constitutes an inner landscape that is expressed throughout the plays as well as in his collections of prose and poetry This study traces some of the prominent features of that inner landscape showing that Sam Shepard like Walt Whitman before him celebrates himself while simultaneously projecting a vision of America that is often profoundly disturbing Jacket **Sam Shepard and the American Theater** Robert Jason Cutler, 1984 The Cambridge History of American Theatre Don B. Wilmeth, Christopher Bigsby, 1998 This is an authoritative and wide ranging history of American theatre in all its dimensions from theatre building to playwriting directors performers and designers Engaging the theatre as a performance art a cultural institution and a fact of American social and political life the history addresses the economic context that conditioned the drama presented The history approaches its subject with a full awareness of relevant developments in literary criticism cultural analysis and performance theory At the same time it is designed to be an accessible challenging narrative All volumes include an extensive overview and timeline followed by chapters on specific aspects of theatre Volume Three examines the development of the theatre after World War II through the productions of Broadway and beyond and into regional theatre across the country Contributors also analyze new directions in theatre design directing and acting as well as key plays and playwrights through the 1990s *Sam Shepard* Laura J. Graham, 1995 One of the most exciting and produced American playwrights of the second half of this century Sam Shepard's writing career began in 1964 and continues today This book examines the playwright's canon first from the perspective of dramatic analysis and intertextuality in terms of theme and performance vocabulary then from the director's perspective in interpretation for performance The book is useful to the scholar the theatre professional and the theatre goer Shepard's dramaturgy is analyzed both in terms of dramatic and cinematic influences and of its originality The author examines how Shepard has synthesized these influences into the unique contemporary dramatic form which Graham terms Metarealism The Cambridge Guide to American Theatre Don B. Wilmeth, 2007-09-13 New and updated encyclopedic guide to American theatre from its earliest history to the present American Dreams Bonnie Marranca, 1981 The standard critical work on the author features two dozen essays and miscellaneous pieces by leading theatre critics directors and actors on the plays and productions of Shepard from the beginning of his career A special section by the author on his own work is also included Sam Shepard's Metaphorical Stages Lynda Hart, 1987-01-13 A wonderfully helpful survey of the drama of Sam Shepard It is bound to find many eager readers among those who are either intrigued or baffled or both by the plays of this still young playwright whom many think

contemporary America's finest Choice America's most highly acclaimed contemporary playwright continues to puzzle critics even as his reputation grows and his imagination seeks new creative channels Finding the dramatist difficult to classify critics and scholars continue to search for the central direction of Shepard's creative development Lynda Hart's study which focuses on ten representative plays is the first book to examine Shepard's growth and development as a dramatist within and against the historical tradition Offering a unified critical perspective the author considers the plays from both a literary standpoint and as texts for performance Resources include a bibliography that offers the most complete listing of relevant critical writings *A Theatre of Action Images* Gary M. Grant, 1983 **The American Theatre Reader** Edited By the American Theatre Magazine, 2010-06-29 In celebration of American Theatre's twenty fifth anniversary the editors of the nation's leading theater magazine have chosen their best essays and interviews to provide an intimate look at the people plays and events that have shaped the American theater over the past quarter century Over two hundred artists critics and theater professionals are gathered in this one of a kind collection from the visionaries who conceived of a diverse and thriving national theater community to the practitioners who have made that dream a reality The American Theatre Reader captures their wide ranging stories in a single compelling volume essential reading for theater professionals and theatergoers alike Partial contents include Interviews with Edward Albee Anne Bogart Peter Brook Lorraine Hansbury Lillian Hellman Jonathan Larson David Mamet Arthur Miller Joseph Papp Will Power Bartlett Scher Sam Shepard Tom Stoppard Luis Valdez Paula Vogel August Wilson and others Essays by Eric Bentley Eric Bogosian Robert Brustein Christopher Durang Oskar Eustis Zelda Fichandler Eva La Gallienne Vaclav Havel Danny Hoch Tina Howe David Henry Hwang Naomi Iizuki Adrienne Kennedy Tony Kushner Kristin Linklater Todd London Robert MacNeil Des McAnuff Conor McPherson Marsha Norman Suzan Lori Parks Hal Prince Phylicia Rashad Frank Rich Jos Rivera Alan Schneider Marian Seldes Wallace Shawn Anna Deavere Smith Molly Smith Diana Son Wole Soyinka and many others **American Theatre**, 2004 *Creating the Self in the Contemporary American Theatre* Robert J. Andreach, 1998 Exploring the theatre from the 1960s to the present Robert J Andreach shows the various ways in which the contemporary American theatre creates a personal theatrical and national self Andreach argues that the contemporary American theatre creates multiple selves that reflect and give voice to the many communities within our multicultural society These selves are fragmented and enclaved however which makes necessary a counter movement that seeks through interaction among the various parts to heal the divisions within between and among them Book Jacket *The Cambridge Companion to Sam Shepard* Matthew Roudané, 2002-05-27 Few American playwrights have exerted as much influence on the contemporary stage as Sam Shepard His plays are performed on and off Broadway and in all the major regional American theatres They are also widely performed and studied in Europe particularly in Britain Germany and France finding both a popular and scholarly audience In this collection of seventeen original essays American and European authors from different professional and academic backgrounds explore the various aspects of

Shepard's career his plays poetry music fiction acting directing and film work The volume covers the major plays including *Curse of the Starving Class* *Buried Child* and *True West* as well as other lesser known but vitally important works A thorough chronology of Shepard's life and career together with biographical chapters a note from the legendary Joseph Chaikin and an interview with the playwright give a fascinating first hand account of an exuberant and experimental personality *Sam Shepard* David J. DeRose, 1992 From the 1964 off Broadway premiere of his first play *Cowboys* to the post Desert Storm opening of his recent *States of Shock* Sam Shepard has won public praise survived critical attack and stirred repeated controversy as one of America's most original theatrical talents With hallucinatory plays populated by cowboys rock stars space aliens and other archetypal figures of American pop culture Shepard has reshaped the course of modern American drama His dramatic portraits of the dysfunctional American family composed in theatrical states of exploded consciousness expose the lurking chaos and inherent violence of post modern American society His relentless artistic output has moved him from the fringe of American culture to ever widening popular recognition culminating in his 1979 Pulitzer Prize for Drama and the tribute of seeing his plays surpass even those of Tennessee Williams as the most frequently produced in this country David DeRose's study of Shepard is the most comprehensive to date with commentary on all the plays including Shepard's early lost plays his experimentations in music theater and his most recent work *States of Shock* DeRose draws on his access to many of Shepard's unpublished works and his personal exposure to Shepard's plays in production at Yale University in New York City and at the Magic Theater in San Francisco His dual perspective as scholar and director provides unusual and penetrating insights into Shepard's theatrical intentions and thematic concerns Written in smooth and highly accessible prose *Sam Shepard* will serve as the definitive work on the playwright for years to come *American Playwriting and the Anti-Political Prejudice* N. Pressley, 2014-11-06 Twenty years after Tony Kushner's influential *Angels in America* seemed to declare a revitalized potency for the popular political play there is a No Politics prejudice undermining US production and writing This book explores the largely unrecognized cultural patterns that discourage political playwriting on the contemporary American stage ***The Late Work of Sam Shepard*** Shannon Blake Skelton, 2016-04-21 Hailed by critics during the 1980s as the decade's Great American Playwright Sam Shepard continued to produce work in a wide array of media including short prose films plays performances and screenplays until his death in 2017 Like Samuel Beckett and Tennessee Williams in their autumnal years Shepard relentlessly pressed the potentialities and possibilities of theatre This is the first volume to consider Shepard's later work and career in detail and ranges across his work produced since the late 1980s Shepard's motion picture directorial debut *Far North* 1988 served as the beginning of a new cycle of work He returned to the stage with the politically engaged *States of Shock* 1991 which resembled neither his earlier plays nor his family cycle With both *Far North* and *States of Shock* Shepard signaled a transition into a phase in which he would experiment in form subject and media for the next two decades Skelton's comprehensive study includes consideration of his work in films such as

Hamlet 2000 Black Hawk Down 2001 The Assassination of Jesse James by the Coward Robert Ford 2007 and Brothers 2009 issues of authenticity in the film and screenplay Don't Come Knocking 2005 and the play Kicking a Dead Horse 2007 of memory and trauma in Simpatico The Late Henry Moss and When the World was Green and of masculine and conservative narratives in States of Shock and The God of Hell Lauded by critics in his lifetime and since his death in July 2017 as one of the most important and influential writers of his generation NY Times Shepard excelled as an actor screenwriter playwright and director Guardian this is a timely and important assessment of his work spanning the last three decades of his life

The Concise Oxford Companion to American Theatre Gerald Martin Bordman, 1987

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