

Bookmark File PDF Fool For Love Sam Shepard Full Script

introduction to a subject which is of great interest to students and scholars alike.

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

THE STORY: The scene is a stark motel room at the edge of the Mojave Desert. May, a disheveled young woman, sits dejectedly on a rumpled bed while Eddie, a rough-spoken rodeo performer, crouches in a corner fiddling with his riding gear. When he at
A collection of eight plays by Pulitzer prize-winning author Sam Shepard.

A Study Guide for Sam Shepard's "Fool for Love," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

Sam Shepard's outlandish, nightmarish, yet lyrical plays—The Tooth of Crime, Buried Child, True West, Fool for Love, A Lie of the Mind, and dozens of others—have garnered him a Pulitzer Prize and a lasting reputation as one of America's greatest living playwrights. His charismatic performances in movies like Days of Heaven, The Right Stuff, Country, and Thunderheart—as well as his screenplay for Paris, Texas—have made him an indelible presence in American

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film. Rock 'n' roller, rancher, and rodeo prizewinner, he has toured with Bob Dylan, hung out with the Rolling Stones, collaborated with Patti Smith, and raised a family with Jessica Lange. Yet throughout he has remained an enigmatic figure. In this acclaimed biography, now fully updated, Don Shewey explores the life and works of this American visionary, illuminating Shepard's unique success in straddling the divide between serious artist and pop-culture hero.

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.

I designed the set for *Fool For Love* by Sam Shepard in the McLeod Theater, Fall Semester 2013 for my thesis production. *Fool For Love* is a short and intense hyper-realistic play about two lovers with a dark past. The entire play takes place in one extended scene in a motel room on the edge of the desert. Eddie tries to win May back, while she tries to free herself from her need to go back to him. The Old Man is a figure outside of reality that intrudes on the play, the father they share and the source of the shame in their relationship. A suitor, Martin, appears to set this combustible mixture off. I designed a cramped and derelict space which pushed the auditory surrealism of the play and made the experience as intimate and intense as I could for the audience. Chapter 1 contains my research and initial response to both the script and the thesis process. Chapter 2 walks through the process of designing and building the

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show. Chapter 3 reflects on my performance overall. Chapter 4 is a deeper look into design communication, a weakness this process revealed in my work.

Here are eight of Pulitzer-prizewinning Sam Shepard's most stunning plays. This brilliant American dramatist creates what The New Yorker dubbed "Shepard Country"--a landscape of the imagination, a unique theatrical experience that captures our culture and consciousness, our fears and fantasies. FOOL FOR LOVE * ANGEL CITY * GEOGRAPHY OF A HORSE DREAMER * ACTION * COWBOY MOUTH * MELODRAMA PLAY * SEDUCED * SUICIDE IN Bb With an Introduction by Ross Wetzstein "Sam Shepard is phenomenal...the best practicing American playwright." —The New Republic "Sam Shepard is the most exciting presence in the movie world and one of the most gifted writers ever to work on the American stage." —Marsha Norman "The most ruthlessly experimental and uncompromising of today's young writers." —John Lahr "Sam Shepard fills the role of professional playwright as a good ballet dancer or acrobat fulfills his role in performance. That is, he always delivers, he executes feats of dexterity and technical difficulty that an untrained person could not, and makes them seem easy." —Michael Feingold, The Village Voice "One of the most original, prolific, and gifted dramatists at work today." —The New Yorker "Increasingly recognized as one of the more significant dramatists in the English-speaking world." —Charles R. Bachman, Modern Drama

In Fool For Love, situated at a seedy motel on the edge of the Mojave Desert, transient lovers May and Eddie spin around in a room in a relentless struggle for power and truth. Through recollections and dreams, multiple versions of a fierce and fatal love story are told. The Sad Lament of Pecos Bill on the Eve of Killing His Wife, another kind of love story in the form of a comic operetta,

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takes a distaff view of the Southwest's legendary cowpuncher and his mate Slue-foot Sue, with irreverent commentary on American heroes and heroics. "No one knows better than Sam Shepard that the true American West is gone forever, but there may be no writer alive more gifted at reinventing it out of pure literary air."

-Frank Rich, The New York Times "Mr. Shepard is the most deeply serious humorist of the American theater, and a poet with no use whatever for the 'poetic.' He brings fresh news of love, here and now, in all its potency and deviousness and foolishness, and of many other matters as well." -Edith Oliver, The New Yorker
Sam Shepard (1943) is a playwright, actor, author, screen writer, and director whose work is performed on and off Broadway and in other theaters across the country. In 1979, he received the Pulitzer Prize for Drama for his play Buried Child. In 1983, he was nominated for an Academy Award for Best Supporting Actor in The Right Stuff. His other famous works include True West, A Lie of the Mind, and Curse of the Starving Class.

Sam Shepard was born in 1943 in Fort Sheridan, Illinois. He spent his childhood moving from one air base to another due to the fact that his father was in the military, thus experiencing the rigidity and rootlessness of military life first-hand. However, Sam did not like following rules as he was a free spirit who loved movies and music. Rather than going to college, he joined a travelling theatre company and soon discovered the magic of the theatre. Therefore, he moved to New York, where it all began. Today, he is a successful screenwriter, actor and

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director, but above all, he is one of the greatest contemporary American playwrights. To date, he has written over fifty plays, many of which have won awards and have been performed in theatres across the United States of America as well as Europe. In the thesis I am focused on the last three of his family plays, which Shepard wrote in the first half of the 1980s, perhaps in an attempt to get a better insight into his own problematic family dynamics and thus find his own identity. These plays contain many autobiographical elements as Shepard drew inspiration from his own personal life. *True West* tells the story of two very different brothers. It is an Old West tale of the good versus the bad and deals with the duality present in all of us. In the next play, *Fool for Love*, Shepard explores the masculine and feminine side present in all of us through the final confrontation between two lovers who turn out to be half-brother and sister. *A Lie of the Mind*, the last of his family plays, is a synthesis of the previous two. In it, we are presented with two families who come from completely different environments, joined by the marriage of the two protagonists and torn apart by male violence inflicted upon women. In this play, Shepard deals with male machismo and its devastating effect on women and consequently the family itself. The three major topics present in all these plays are generation gap, shown by the differences and similarities between the parents and the children; family antagonism, visible in the rivalry and animosity between the different members of the family; and rootlessness of characters, made evident by the clear (dis)connection of the

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characters to the land or more importantly, family. Shepard's characters are all victims of a past they cannot escape. The men almost religiously follow in the footsteps of their fathers. The latter are either drunken hermits who abandoned their families to live in the desert or reclusive hunters preying on deer from a shack in the woods. Their sons, not having appropriate role models, continue the vicious circle of neglect and abuse of the women, thus trying to assert themselves as real man in the way they were taught by their fathers. They are all weak and consequently succumb to the curse of heredity, as they do not know any better. All this machismo leads to female victimisation. The mothers are broken, numb and have given up on love. They were disillusioned by their men, who abandoned them physically or emotionally. They inevitably pass this bitterness and anger on to their daughters, who in turn continue their path by choosing abusive, philandering men who either leave them or beat them so severely that they end up in hospital. Nevertheless, at the end, the women are stronger. Unlike the men, who seem to blindly follow the path predetermined by their fathers, the women at least attempt to break the vicious circle they are caught in and free themselves of the shackles of the past. They either find a better version of their previous mate or simply pack up their bags and leave in search of their roots, their own happiness. The men as well as the women are lost, rootless, in constant search of their own identity, which they try to find in their own shattered families without success. This can be clearly seen in the rivalry amongst siblings as well as the children and their

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parents. They are completely disconnected from each other. Therefore, they move from place to place like nomads, wandering around aimlessly in the hope of a better tomorrow. As the author himself and the rest of us, they are just trying to get "through the night to get to the day" (Roudané, 31).

This study explores how masculinity is presented in the works of such leading male playwrights as Sam Shepard, Arthur Miller, Eugene O'Neill, David Mamet and August Wilson.

The sad lament of Pecos Bill on the eve of killing his wife: Cast: gender - mixed; number - 1 male, 1 female; size - small; ages - adults.

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

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exuberant and experimental personality.

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