

DOMMAR®

Study guide for

THE GOD OF HELL

By Sam Shepard

Study Guide

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Cast and Creative Team

Cast

Stuart McQuarrie **Frank**, a Wisconsin dairy farmer whose sole objective in life is to care for his wife and heifers.



Lesley Sharp

Emma, Frank's wife, born in the Wisconsin farmhouse in which the drama unfolds. She deals with winter's fierce cold and isolation by lavishing attention on the plants that dominate her home.



Both her and Frank are the last bastion of the American heartland.

Ewen Bremner

Haynes, a government scientist and an old friend of Frank's, who is hiding in the house and who emits bolts of electric current whenever he is touched.



Ben Daniels

Welch, who first appears to be a somewhat cartoonish character masquerading as an American Salesman, but whose true identity has sinister undertones.



Creative Team

Kathy Burke, Director

Recent work includes – Theatre: Blue/Orange (Sheffield Crucible), Love Me Tonight and Born Bad (Hampstead Theatre), The Quare Fellow (Oxford Stage Company), Betty (Vaudeville) and Kosher Harry (Royal Court). Television: Mr Thomas.

Jonathan Fensom, Designer

Recent work includes – Theatre: The Mentalists (National Theatre), The Knight of the Burning Pestle (Young Vic), National Anthems (Old Vic), Talking to Terrorists and Duck (Out of Joint and Royal Court).

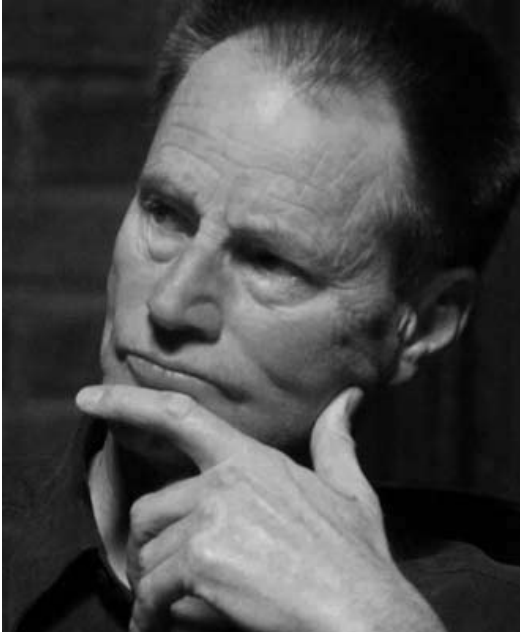
Jason Taylor, Lighting Designer

Recent work includes – Theatre: Us and Them, The Dead Eye Boy, Buried Alive, Gone to LA, What the Butler Saw, Terracotta (Hampstead Theatre), National Anthems (Old Vic) and Some Girls (Gielgud).

John Leonard, Sound Designer

Recent work includes – Theatre: The UN Inspector, Jumpers (NT, West End and Broadway); Anthony and Cleopatra, Much Ado About Nothing and the Prisoner's Dilemma (RSC). John's book on theatre sound is now in preparation for its second edition.

An introduction to the work of Sam Shepard



Sam Shepard is one of the major living forces in American drama today. Born on 5th November 1943 in Fort Sheridan, Illinois as Samuel Shepard Rogers, he was initially nicknamed 'Stevie' but would later change his name to Sam Shepard reportedly because "Steve Rogers was the name of the original Captain America."

When he left school in 1961 he began training in animal husbandry, but in 1963 he moved to New York and began his lifelong association with the theatre. By 1964, at the age of 21, three of his plays had premiered at Off-Broadway theatres.

In his plays Shepard combines wild humour, grotesque satire, myth, and a sparse, haunting language to present a subversive view of American life. His settings are often a kind of nowhere, notionally grounded in the dusty heart of the vast American Plains; his characters are typically loners, drifters caught between a mythical past and the mechanised present; his work often concerns deeply troubled families.

Shepard's many plays include:

- Curse of the Starving Class** Premiered at the Royal Court Theatre, London, 1977
- Buried Child** Premiered at the Magic Theatre, San Francisco, 1978, winning the 1979 Pulitzer Prize for Drama. Received its British premiere at Hampstead Theatre in 1980, revived at the National Theatre last year
- True West** Premiered at the Magic Theatre, San Francisco, 1980, receiving its British premiere at the National Theatre in 1981 and revived by the Donmar in 1994
- Fool for Love** Premiered at the Magic Theatre, San Francisco, 1983, again receiving its British premiere at the National Theatre, 1984
- A Lie of the Mind** The Promenade Theatre, New York, 1985, winning the New York Drama Critics Circle Award for Best New Play
- States of Shock** Shepard's response to the first Gulf War, premiered at the American Place Theatre, 1991
- Simpatico** Joseph Papp Public Theatre, 1994, directed by Shepard and made into a film in 1999

 **Did you know?**

The same night that *The God of Hell* opened at the Actors Studio Drama School Theatre, New York (November 2004), Sam Shepard began previews at New York Theatre Workshop in Caryl Churchill's *A Number*. This was the first time that he had appeared on stage since 1971.

The Late Henry Moss

Opened at the Magic Theatre, San Francisco, 2000, again directed by Shepard

The God of Hell

Premiered at the Actors Studio Drama School Theatre, New York, 2004. Receives its British premiere at the Donmar, November 2005

Shepard is probably best known to the American public for his involvement in film. He wrote and directed *Far North* (1989) and *Silent Tongue* (1994), and provided the screenplays for *The Right Stuff* (1983) – receiving an Oscar nomination for his role as Chuck Yeager. He has also acted in a number of other films.

His other work includes the stories, meditations, and reminiscences collected in *Motel Chronicles* (1982), *Cruising Paradise* (1996), and *Great Dream of Heaven* (2002).

 **Did you know**

Sam Shepard has worked on over 40 films since 1978.

Background to *The God of Hell*

Shepard and Politics

The God of Hell is essentially the playwright's reaction to the political situation he found the Western world mired in at the turn of the twenty-first century. However, this reaction - and, indeed, the political situation itself - are nothing new to Shepard: *States of Shock* was written as a response to the first Gulf War, and *When the World Was Green* finds its subject in the Bosnian conflict.

States of Shock

'There was this punitive attitude – we're just going to knock these people off the face of the earth...Not only that, but they've convinced the American public that this was a good deed, that this was in fact a heroic...war.'

Sam Shepard on the first Gulf War.¹

States of Shock opened in April 1991, less than three months after the end of the first Gulf War. Aspects of the play directly link to this war:

The recent memory of the blanket TV coverage of the night strafing of Baghdad was conjured up by the play's use of a cyclorama at the back of the set, periodically lit up with projections of tracer fire and explosions. The set itself is a sketched-in version of a plastic-American "family restaurant"; simultaneously the epitome of both the "family values" and the consumerism so relentlessly championed during the Reagan/Bush era. To the rear of the stage, two stereotypical bourgeois characters, White Man and White Woman (whited sepulchres in both skin and dress), sit complaining in a comically stuck-up manner about the poor quality of customer service... and blithely ignoring the eruptions of deafening drumming and the screened images of warfare. As an immediate depiction of middle America's complacent acceptance of the violence being enacted on its behalf, the premise is striking.²

States of Shock received its first London production in 1996 at the Battersea Arts Centre.



Discussion Point

After you have seen *THE GOD OF HELL*, can you identify how the production's political themes - written by an American playwright with an American setting - relate to a British audience?

Can you identify images from the production which link directly to political events that you have witnessed via the media?



The play in context

The God of Hell is Shepard's most recent play and was written in part as a response to the events of September 11th, 2001. The play has been described by Shepard as "a take-off on Republican fascism."

During the first Gulf War, presided over by George Bush's father, Shepard wrote his "vaudeville nightmare", *States of Shock* (1991). When history repeated itself, and George Bush Junior invaded Iraq, Shepard again countered events with *The God of Hell*, which he describes in terms of "black farce".

The God of Hell opens in the familiar Shepard territory of an all-American domestic scene. We are presented with a simple Wisconsin farmhouse where dairy farmer Frank oils his boots and is preoccupied with feeding the heifers, whilst his wife Emma meanders around the kitchen over-watering her plants and attempting to cook a breakfast of bacon.

As is usual with Shepard's writing, this Midwestern idyll is disrupted by the arrival of the cartoonish Welch, a "vivacious devil"³ in the guise of an American salesman bursting into Emma's world. He is looking for Haynes, a government scientist and an old friend of Frank's, who is hiding in the house and who emits bolts of electric current whenever he is touched. While the action is farcical, a disturbing undercurrent increasingly begins to overpower the comedy with references to torture, beheadings and contamination, making the play even darker and more politically acidic than other work by Shepard.

Shepard said that with *The God of Hell*, he wanted to write a black comedy, so he revisited the darkly anarchic work of Joe Orton, using the British playwright's *Entertaining Mr Sloane* as a starting point:

*'I started with three characters: the couple and the stranger who comes to stay with them. The notion of somebody coming from out of nowhere and disturbing the peace. It fits perfectly with the Republican invasion. The whole storm that built up after 9/11. The Welch character came in last. I wanted him to be like something out of Brecht's clown plays....the demon clown.'*⁴

A chronology of political events

1990

- August** Iraq invades neighbouring Kuwait.
November The UN sanctions military force as a means to get Iraq to withdraw from Kuwait.

1991

- January** Operation 'Desert Storm' – the aerial bombing of Iraq by US led coalition forces. First Iraqi scud missile hits Israel.
February Kuwait is liberated.
June The UN carries out its first weapons inspection of Iraq.

1993

- January** Iraq's refusal to cooperate with UN weapons inspectors culminates in US warships firing cruise missiles at a suspected nuclear-weapons base south of Baghdad.
June The US, claiming to have evidence of Iraq's involvement in an attempted assassin of George Bush Senior in Kuwait, attack the Head Quarters of Iraqi Intelligence.

1996

- August** Iraqi forces enter Northern Iraq, capturing the capital of the independent Kurdish region.

1998

- January** President Clinton receives a letter calling for the removal of Saddam Hussein's regime from power. Donald Rumsfeld, Dick Cheney and Jeb Bush are among the signatories.

2001

- January** George W. Bush is sworn in as President of the United States.
February US and British aircraft strike Iraqi air defence targets close to Baghdad.
September On 11th September the twin towers in New York are struck by a terrorist attack, killing nearly 3,000 people.
October The UK and US begin air and missile strikes against the Taliban and Al-Qaeda in Afghanistan.

2002

- January** President Bush calls Iraq, Iran and North Korea the 'axis of evil'.
September Iraq accepts the return of the international weapons inspectors.
The British Government publishes a dossier containing Iraq's weapons capabilities, claiming that they could launch Weapons of Mass Destruction (WMD) within 45 minutes on the West.

2003

- January** The UN Weapons Inspectors say that they need more time to carry out inspections in Iraq.
February The British Government publishes a second dossier on Iraq, which is later discovered to have been downloaded from a website and is the PhD thesis of an American graduate.
March On 17th March, Bush gives Saddam Hussein a 48 hour deadline to leave Iraq.
Blair holds an emergency cabinet meeting at which Robin Cook, the Leader of the House of Commons, resigns.
On 18th March the House of Commons votes to go to war. 139 Labour MPs rebel.

The play's metaphors, symbols and imagery

1. Symbols of patriotism

When Welch appears, as if from nowhere, and manipulates his way into Emma's home, he charges her with her home's lack of "the symbols of loyalty" and tries to sell her patriotic paraphernalia, which she declines.

Welch: I couldn't help noticing your flag pole, out front.

Emma: What?

Welch: Your flagpole.

Emma: What about it?

Welch: *(turning to her with a smile)* It's empty. Barren. Just the raw wind slapping the naked ropes around. Sickening sound.

Emma: So what?

Welch: Well, Emma, this is Wisconsin, isn't it? I'm not in Bulgaria or Turkistan or somewhere lost in the Balkans. I'm in Wisconsin. Taxidermy and cheese! Part of the U.S. of A. You told me that yourself.

Emma: What are you driving at?

Welch: You'd think there would be a flag up or something to that effect. Some sign. Some indication of loyalty and pride.

THE GOD OF HELL, Scene One.





As soon as her back is turned, Welch whips out a staple gun and proceeds to cover the interior of the house with strings of American flags, an action superficially of farcical absurdity but actually, underneath the humour, a deadly, iron-willed intent. It also serves as a metaphor for the vicious explosion of patriotism in America after 9/11, an event of devastating emotional unbalance and one that produced, Shepard believes, a grief easily perverted into an atmosphere of bullying, confrontational national politics and amoral coercion:

*'We're being sold a brand-new idea of patriotism. It never occurred to me patriotism had to be advertised. Patriotism is something you deeply felt. You didn't have to wear it on your lapel or show it in your window or on a bumper sticker.'*⁵

Shepard believes that this overt show of patriotism is linked directly to fear:

*'The sides are being divided now. It's very obvious. So if you're on the other side of the fence, you're suddenly anti-American. It's breeding fear of being on the wrong side. Democracy's a very fragile thing. You have to take care of democracy. As soon as you stop being responsible to it and allow it to turn into scare tactics, it's no longer democracy, is it? It's something else. It may be an inch away from totalitarianism.'*⁶

However, Shepard is wary of becoming a spokesman for a specific point of view, wanting the play to 'speak for itself.'⁷ He deliberately wrote a comedy in order to do this and to keep the piece ambiguous.

Did you know?

Shepard's working title for the play was *Pax Americana*, an ironic nod towards the play's theme of toxic patriotism.

2. A metaphor for radioactive contamination

- Haynes:** Do you know what Plutonium is named after, Frank?
- Frank:** What? Plutonium?
- Haynes:** Yes.
- Frank:** No – what?
- Haynes:** Pluto – The God of Hell.
- Frank:** Oh – I thought he was a cartoon.
- Haynes:** Do you know how long it remains radioactive and biologically dangerous once it's released into the atmosphere?
- Frank:** Plutonium?
- Haynes:** Yes.
- Frank:** No, I don't know anything about it.
- Haynes:** Five thousand years.
- Frank:** That's a long time.
- Haynes:** It is. The most carcinogenic substance known to man. It causes mutations in the genes of the reproductive cells. The eggs and the sperm. Major mutations. A kind of random compulsory genetic engineering that goes on and on and on.
- Frank:** That would probably affect my heifers then, wouldn't it?

THE GOD OF HELL, Scene One

When Haynes shakes hands or comes into contact with everyday objects such as coffee cups, a brilliant flash of blue light is emitted from his hand. This is a metaphor for radioactive contamination. However, it is also a comic theatrical effect: Shepard used to get static shock in the winter whenever he walked across a rug or touched something, and he has always wanted to put that in a play.⁸

3. An image of torture

A disturbing image of torture haunts the final scene of the play, evoking both the vile and de-humanising degradation perpetrated upon Iraqi prisoners of war by their American jailors in Abu Ghraib, and a seminal moment from Beckett's *Waiting for Godot*: an image of humanity locked in a battle of eternal dominance and submission.⁹ Shepard has used this image before in *A Lie of the Mind* (1985). An example of the similarities between the images can be seen in the stage directions taken from both plays printed below:

A terrible cry, close to hand...Huddled together, shoulders hunched, cringing away from the menace, they (Estragon and Vladimir) wait. Enter Pozzo and Lucky. Pozzo drives Lucky by means of a rope passed round his neck, so that Lucky is the first to appear, followed by the rope which is long enough



to reach the middle of the stage before Pozzo appears. Lucky carries a heavy bag, a folding stool, a picnic basket and a greatcoat. Pozzo a whip.

‘Waiting for Godot’¹⁰

(Jake) walking on his knees straight toward the audience with the American flag between his teeth and stretched taught on either side of his head like a set of driving reins for a draft horse. Behind Jake, holding an end of the flag in each hand, Mike walks along, clucking to Jake like a horse and tugging the reins now and then.

‘A Lie of the Mind’¹¹



Discussion Point

In *THE GOD OF HELL*, it could be said that Shepard again takes this seminal image from *Waiting for Godot* and pushes the boundaries of its menace still further. Identify when and how Shepard uses the image in this production. Discuss your response to this section of the play and how it works dramatically within the context of the play as a whole.

The final image of the play could be said to contain a triple metaphor for Shepard’s concerns. After having watched the production, can you identify three different groups of objects which are on stage and determine the metaphors that they represent? ¹

When writing about the American premiere of *The God of Hell* in September this year, Chris Jones, arts critic for The Chicago Tribune wrote:

‘They’ll love it in London this fall, because The God of Hell plays directly into European constructions of American insecurity, obsessive jingoism and inclination to bully’.

What do you think he means by this statement and how true do you believe it to be?

section 4

Practical and written exercises based on the opening of Scene One

As a class, experiment with staging the opening of the first scene of the play, printed below. Consult the questions at the end of the extract to help you identify the creative choices you will need to consider when staging the scene.

Once you have done this, you may wish to work individually on completing the written questions.

THE GOD OF HELL, Sam Shepard. The opening of Scene One.

Early morning. Interior, very simple Mid-Western farm house. Frosty windows looking out to distant vague, snow-bound pastures – no details. Two rooms separated by a simple kitchen counter. Small kitchen stage left with faded linoleum floor. Modest living room, stage right, with plank wood floor, small couch downstage right. Many potted plants of various sizes line the walls of the living room, not arranged with any sense of design or order. An exterior door upstage right leading out to a small mudroom and porch landing. A black cast iron school bell hangs from the porch ceiling with a short rope. Stage left wall of kitchen has an open arched entranceway leading to other rooms dimly lit off stage. The usual kitchen appliances; cupboards and sink – all dating from the fifties. Down left corner of kitchen is a semi-concealed staircase leading down to the basement, dim yellow light leaking up from stairs. Handrail and first flight of stairs leading down are all that's visible to the audience.

*Lights up on **Emma** in blue terry-cloth bathrobe, slippers, moving methodically back and forth from the kitchen sink where she fills a yellow plastic pitcher with water and carries it to the plants. She waters plants and returns to re-fill pitcher then repeats the process. **Frank**, her husband, sits on couch with pair of work boots in his lap, greasing them with Mink oil. It's a while before they speak.*

Emma: He's not up yet?

Frank: Haven't heard him.

Emma: I thought they were supposed to be early risers.

Frank: Who?

Emma: These scientists.

Frank: He's not a scientist. What made you think that?

Emma: I thought you said he was a scientist.

Frank: Nope.

Emma: Well, what is he then?

Frank: I'm not sure. I mean I'm not sure about his official title.

Emma: Official? So, he's working for the government or something?

Frank: I think he's in research.

Emma: I thought you said it was something to do with the government.

Frank: No, I don't think I said that.

Emma: Arms or something.

Frank: Arms?

Emma: Munitions.

Frank: I don't know. It has initials.

Emma: What does?

Frank: The outfit he works for. Out there in Colorado. "DMDS" or "SSCI"? Is that what you said? Something like that.

Emma: What the heck is that? What does it stand for?

Frank: I have no idea, Emma. I wasn't really following it. He was kind of panicky on the phone.

Emma: Panicky?

Frank: Yes. Panicky. Breathless. Like he was in a rush.

Emma: Running?

Frank: What?

Emma: Running away from something, maybe?

Frank: No – just – flustered.

Emma: Oh, flustered. That's different. Flustered.

Pause. She continues watering.

Emma: Well, how come I haven't met him before this? He's such an old friend of yours, supposedly.

Frank: Supposedly? There's no "supposedly" about it.

Emma: Well, how come you've hardly ever mentioned him?

Frank: I don't know. He kind of disappeared for a while. I thought he was dead, actually.

Emma: Dead?

Frank: Yeah- or missing.

Emma: Really?

Frank: Yeah – or tortured even.

Emma: Tortured? My God!

Frank: Maybe.

Emma: What kind of research is he involved in where he gets tortured?

Frank: I didn't say he was tortured. I said, I thought he might have been – He could have been.

Emma: Well, that's kinda serious, isn't it? I mean, tortured – Criminy!

Frank: He said it was all top secret.

Emma: Oh – so that’s why you’re not telling me then.

Frank: No, no – I’m telling you as much as he told me, Emma. It’s just that –

Emma: You don’t get tortured unless you know something or somebody thinks you know something.

Frank: No – yeah, well he probably wasn’t tortured, then.

Emma: You were exaggerating.

Frank: No! I really don’t know anything about it, Emma. I didn’t want to stick my nose into his business. He just said that the bottom had fallen out and he needed a place to stay. That’s all he told me.

Emma: What bottom was he referring to?

Frank: See, there you go again.

Emma: There I go again, what?

Frank: Sticking your nose into his business.

Emma: I don’t know this man.

Frank: He’s a friend of mine. I told you.

Emma: I don’t know anything about him. He could be hiding as far as I know.

Frank: Hiding? What would he be hiding from?

Emma: How should I know? He’s your friend.

(Frank puts his boots on and stands)

Frank: I’m going down to feed the heifers.

Emma: How long’s he going to stay here, Frank?

Frank: Long as he needs to.

Emma: I’ll start the bacon.

Frank: Good.

Emma: Should I wake him up?

Frank: I wouldn’t.

Emma: Maybe he’d like some bacon.

Frank: You never know...

(Short pause, before:)

Frank: You’re going to drown those plants.

Frank exits. Emma – alone – stares out of the window as Frank crosses, outside. He waves to her. She blows him a kiss.



Practical Exercise

As a director, what atmosphere would you want to create in the opening scene of the play? You may wish to refer to the casting of the actors and production elements such as costume, set, lighting and sound in your response.

How would you direct the actors playing Emma and Frank in the extract to establish their relationship in the scene?

Share your answers with the rest of the group. After you have seen the Donmar's production of *THE GOD OF HELL*, consider how the staging of the opening of Scene One compares with the creative choices that you made for the scene.

Note: By referring to the next section, you will see how the Donmar approached the initial creative process of staging the play.

Designing *THE GOD OF HELL*: Jonathan Fensom's creative response to the task.

Jonathan Fensom, designer for *THE GOD OF HELL*, researched widely to create the Mid-Western farmhouse of the play. Wisconsin, the State where the play is set, is the dairy capital of America. He consulted pictures of dairy farms found in real estate brochures as the starting point for his design. Wisconsin is an impressive landscape to set the play in and Fensom wanted the house to have a sense of having just landed there in isolation, "like Dorothy's house in *The Wizard of Oz*," so he has set the house at an angle. During his research, he found that Wisconsin farm houses tended to be cluttered and cosy to compensate for the freezing temperatures outside in the winter months.

The setting for the play, which takes place in the present, has been given a "weird, dated look" by Fensom. He wanted to create a real home, rather than a pastiche of one, in which the furnishings haven't worn out. For example, the living area has thick nylon carpet leading through to the stairs and the kitchen area at the back of the set.

The biggest problem for designing this play for the Donmar stage has been the need for the basement. To accommodate this, the stage has been raised to make the audience aware of a space below. The basement is accessed via the spiral staircase which leads downstairs, with steps below the stage level leading to the basement. It is entered via a plastic sliding door.

The main door stage right opens into the space, so that the audience and Emma cannot see Welch when he first makes his entrance, as specified by Shepard.

Fensom sees the plants as Emma's substitute children, which she has gathered in one place – the warmest part of the house.

Shepard specified that he didn't want the set to look poor: Emma and Frank are proud Liberal Democrats and their home would reflect this.

The overall colour scheme is beige and brown. Fensom was influenced in his decision by 1980s American furniture catalogues (1980 being the decade when Emma and Frank would have furnished their home). Everything featured in these catalogues was within a brown tonal range and the kitchens were predominately decked out in pine, thus the fake timber cladding of the back wall of the set.

The American flags strung up by Welch are to be stapled along the stairs and the table so as not to obscure the sightlines of the audience.

To make more effective use of the stage area, the sofa suggested in the stage directions has been replaced with a single easy chair, the only other furniture being the table and accompanying chairs.

The central idea for the design has been to start the drama from a real, safe place, thus heightening the strangeness of Shepard's script as the play continues. Fensom felt that should the play be set from the beginning in a twisted and obviously surreal environment, the darkening tone of lunacy that overtakes the characters with the arrival of Welsh would be blunted, if not lost all together.

At the beginning of the rehearsal process, when Fensom introduced his design to the cast, he said that he would like the set to become 'personalised' by their characters as rehearsals progressed.



Discussion Point

After you have seen the production, discuss the ways in which the set has been 'personalised' by the actors during the rehearsal process.



Ideas for further study.

Questions on the production and further practical work

1. When you go to see the Donmar's production of *THE GOD OF HELL*, consider the following:
 - How significant are the exits and entrances in the play in building tension?
 - What transformations do the characters undertake during the journey of the production? How do the actors physically embody these changes in their performances?
2. Once you have seen the production, try and create some of the scenes which are not in the play through improvisation. For example: the scene when Haynes arrives at the farmhouse the evening before the play starts; the first time Haynes meets Welch as part of his work. How do these improvisations inform your ideas about playing the characters in performance?



Reading and research

To gain a further understanding of the style of Sam Shepard's work, you may want to research the following films for which he has written the screenplays:

Paris Texas (1984) written by Sam Shepard and directed by Wim Wenders

Fool for Love (1985) written by Sam Shepard and directed by Robert Altman

Simpatico (1999) written by Sam Shepard and directed by Matthew Warchus

As well as researching the books about Shepard listed in the bibliography at the end of the Study Guide, you may want to look at some of the following:

Sam Shepard: Plays 1, Methuen

Sam Shepard: Plays 2, Faber & Faber

Sam Shepard: Plays 3, Faber & Faber

The Cambridge Companion to Sam Shepard, Cambridge University Press

Footnotes

1 Sam Shepard talking to Carol Rosen in *The Village Voice*, quoted in Stephen J. Bottoms, *The Theatre of Sam Shepard: States of Crisis*, Cambridge University Press, 1998, p. 247.

2 Stephen J. Bottoms, *The Theatre of Sam Shepard: States of Crisis*, Cambridge University Press, 1998, p. 245.

3 'Patriot Acts', Don Shewey, 16 November 2004, www.villagevoice.com/generic/show

4 Sam Shepard quoted in 'Patriot Acts', Don Shewey, 16 November 2004, www.villagevoice.com/generic/show

5 Sam Shepard quoted in 'Patriot Acts', Don Shewey, 16 November 2004, www.villagevoice.com/generic/show

6 Sam Shepard quoted in 'Patriot Acts', Don Shewey, 16 November 2004, www.villagevoice.com/generic/show

7 Sam Shepard quoted *ibid.*

8 Cited in 'Patriot Acts', Don Shewey, 16 November 2004, www.villagevoice.com/generic/show

9 Doris Auerbach, 'Who was Icarus's Mother? The powerless mother figures in the plays of Sam Shepard', Kimball King (ed), *Sam Shepard: A Casebook*, Garland Publishing (New York & London), p. 63.

10 Samuel Beckett, *Waiting for Godot*, Faber & Faber (London), 1965, p. 21.

11 Sam Shepard, *A Lie of the Mind*, New American Library, (New York), 1987, p. 120.

I It could be said that the American flags represent overwhelming patriotism; the wilting plants represent the country's damaging environmental practices and the paper money evokes America's bankrupt economic policies.

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- Hall, Ann C. *"A Kind of Alaska": Women in the Plays of O'Neill, Pinter, and Shepard*, Southern Illinois University Press, 1993
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Websites

www.villagevoice.com

About the Donmar Warehouse –

a special insight into the theatre

The Donmar Warehouse is an intimate (not for profit) 251 seat theatre located in the heart of London's West End. The theatre attracts almost 100,000 people to its productions a year. Since 1992, under the Artistic Direction of Michael Grandage and his predecessor, Sam Mendes, the theatre has presented some of London's most memorable theatrical experiences as well as garnered critical acclaim at home and abroad. With a diverse artistic policy that includes new writing, contemporary reappraising of European classics, British and American drama and music theatre, the Donmar has created a reputation for artistic excellence over the last 12 years and has won 25 Olivier Awards, 12 Critics' Circle Awards, 10 Evening Standard Awards and 10 Tony Awards for Broadway transfers.

For more information about the Donmar's Education Activities, please contact:

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