

# A Lie Of The Mind By Sam Shepard – Sally

## Sally Monologue A Lie Of The Mind

Sally: That was before. Before he'd had a drink. Now it was like he'd had a transfusion or somethin'. That tequila went right into his blood and lit him on fire. He crouched down in a racing position right beside Jake. And they were both deadly serious. And then they took off. Dad took about four strides and fell flat on his face in the street but Jake never stopped. He ran like a wild colt and never once looked back. Straight into the next bar up the block. I went over and tried to help Dad up but he turned on me and snarled. Just like a dog. Just exactly like a crazy dog. I saw it in his eyes. This deep, deep hate that came from somewhere far away. It was pure, black hate with no purpose. He wouldn't let me help him. He just crawled up the street toward the bar that Jake went into. And there I was following along behind. I felt so stupid. He kept turning and snarling at me to keep back. But I didn't wanna fall too far back 'cause I was afraid somethin' – I was afraid something' bad might happen to him and – it happened anyway. Jake came up with a brilliant idea. He said, since we were only about a mile from the American border we should hit every bar and continue the race until we got to the other side. First one to the other side, won. First one to America! But we couldn't miss a bar. Right then I knew what Jake had in mind. (Pause) Jake had decided to kill him.

(As he throws wood into wheelbarrow.) I was lying there on my back. I could smell the avocado blossoms. I could hear the coyotes. I could hear stock cars squealing down the street.

I could feel myself in my bed in my room in this house in this town in this state in this country. I could feel this country close like it was part of my bones.

I could feel the presence of all the people outside, at night, in the dark. Even sleeping people I could feel. Even all the sleeping animals. Dogs. Peacocks. Bulls.

Even tractors sitting in the wetness, waiting for the sun to come up. I was looking straight up at the ceiling at all my model airplanes hanging by all their thin metal wires.

Floating. Swaying very quietly like they were being blown by someone's breath. Cobwebs moving with them. Dust laying on their wings. Decals peeling off their wings. My P-39.

My Messerschmitt. My Jap Zero. I could feel myself lying far below them on my bed like I was on the ocean and overhead they were on reconnaissance.

Scouting me. Floating. Taking pictures of the enemy. Me, the enemy. I could feel the space around me like a big, black world. I listened like an animal. My listening was afraid.

Afraid of sound. Tense. Like any second something could invade me. Some foreigner. Something indescribable. Then I heard the Packard coming up the hill.

From a mile off I could tell it was the Packard by the sound of the valves. The lifters have a sound like nothing else. Then I could picture my dad driving it. Shifting unconsciously.

Downshifting into second for the last pull up the hill. I could feel the headlights closing in. Cutting through the orchard. I could see the trees being lit one after the other by the lights, then going back to black. My heart was pounding. Just from my dad coming back. Then I heard him pull the brake. Lights go

# Lie Of The Mind Sam Shepard Script

**Don Shewey**



## **Lie Of The Mind Sam Shepard Script:**

Plays, Movies, and Critics Jody McAuliffe, 1993 This exceptional collection explores the mutual concerns of dramatic theater film and those who comment on them *Plays Movies and Critics* opens with an original play by Don DeLillo In the form of an interview DeLillo's short play works as a kind of paradigm of the theatrical or cinematic event and serves as a keynote for the volume DeLillo's interview play is accompanied in this collection by interviews with theater director Roberta Levitow Martin Scorsese and film theater critic Stanley Kauffmann Other contributions include a critical look at the current American theater scene analyses of the place of politics in the careers of G B Shaw and Luigi Pirandello a compelling reading of Chekhov's *The Seagull* a detailed inquiry into the obsessions that energize the works of Sam Shepard provocative reinterpretations of the films *Mean Streets* and *The Sheltering Sky* and a translation of Andr Bazin's important piece on theology and film Contributors Andr Bazin Robert Brustein Bert Cardullo Anthony DeCurtis Don DeLillo Jesse Ward Engdhal Richard Gilman Jim Hosney Mame Hunt Jonathan Kalb Stanley Kauffmann Jody McAuliffe Mary Ann Frese Witt Jacquelyn Wollman David Wyatt

**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

Out of the Sixties David Wyatt, 1993-10-29 This study looks at the cultural legacy of the sixties through ten creative figures who came of age during the Vietnam War

*The Facts on File Companion to American Drama* Jackson R. Bryer, Mary C. Hartig, 2010 Features a comprehensive guide to American dramatic literature from its origins in the early days of the nation to the groundbreaking works of today's best writers

Performing Women Gay Gibson Cima, 2018-10-18 Some feminists criticize male playwrights for misrepresenting and thereby victimizing women through patriarchal narratives other feminists applaud selected male playwrights as creators of universal women's roles In this bold and imaginative book Gay Gibson Cima delineates previously unacknowledged complexities in the relationship between male playwrights and female characters in the modern theatre That relationship has been misinterpreted she maintains because the contributions of female actors and the variations in their actual performance conditions and styles are too often ignored Taking into account hypothetical as well as historical performances of works by representative male playwrights from Ibsen to Beckett Cima sheds important new light on the acting styles invented by

women to create female characters on stage Changes in performance style Cima observes may alter conventional modes of viewing and disrupt behavioral codes generated by a patriarchal cultural system Performing Women is essential reading for theatre critics and historians feminist theorists theatre professionals and amateurs and others interested in film and the stage

**Tommy Thompson** Lewis M. Stern, 2019-03-28 Tommy Thompson arrived in Chapel Hill North Carolina in 1963 smitten by folk and traditional Appalachian music In 1972 he teamed with Bill Hicks and Jim Watson to form the nontraditional string band the Red Clay Ramblers Mike Craver joined in 1973 and Jack Herrick in 1976 Over time musicians including Clay Buckner Bland Simpson and Chris Frank joined Tommy who played with the band until 1994 Drawing on interviews and correspondence and the personal papers of Thompson the author depicts a life that revolved around music and creativity Appendices cover Thompson's banjos his discography and notes on his collaborative lyric writing

**Sam Shepard** Don Shewey, 1997-03-22 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 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

**Contemporary Literary Criticism** Janet Witalc, 2003-03 Covers authors who are currently active or who died after December 31 1959 Profiles novelists poets playwrights and other creative and nonfiction writers by providing criticism taken from books magazines literary reviews newspapers and scholarly journals

**Living with America, 1946-1996** Peter G. Boyle, 1997

**American Playwrights Since 1945** Philip Kolin, 1989-01-23 This is a study of the state of research on and history of performances of 40 American playwrights including major mainstream ethnic and regional playwrights The essays list their published and unpublished plays as well as their other works document the performances identify bibliographies biographies critical studies and analyses of the plays and discuss the critical reception The volume deals with production histories covering critics actors directors and theater companies that have contributed as much to theater as the playwrights themselves It also discusses original screenplays and identifies writing on younger playwrights on whom research has just begun ISBN 0 313 25543 1 66 00 For use only in the library

**Understanding Contemporary American Drama** William Herman, 1987

**American Literary Scholarship**, 1965

**Costerus**, 1989 Essays in English and American language and literature

**Australasian Drama Studies**, 1989

**New York Theatre Critics' Reviews**, 1996 Theatre reviews is a complete guide and record of the New York stage reprinted from New York sun New York times New York herald tribune New York post New York daily news

New York world telegram 1940 reprinted from the New York daily news Wall Street journal Time New York post Women s wear daily New York times Christian science monitor Newsweek NBC 1976      *The American Repertory Theatre Reference Book* Marilyn Plotkins,2005-02-28 A comprehensive reference guide to the history of A R T programming and the theatre artists who shape its distinctive character      **The American Humanities Index** Stephen H. Goode,1989      *Performing the Role of Beth in a Lie of the Mind by Sam Shepard* Kim Christopherson,1993      *Acting is Believing* Charles McGaw,Kenneth L. Stilson,Larry D. Clark,2007 Emphasizing that an actor must believe to make his audience believe this book remains one of the classic texts in the field of acting This Ninth Edition has an expanded theoretical grounding while providing numerous new and revised exercises to help today s acting student apply the key concepts of a Stanislavski based training program as interpreted through the eyes of twenty first century artists      **Contemporary Authors Bibliographical Series** ,1986

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