

## Characters

- Wesley
- Ella
- Emma
- Taylor
- Weston
- Ellis
- Malcolm
- Emerson
- Slater

## Act 1

### ACT ONE

*SCENE: Upstage center is a very plain breakfast table with a red oilcloth covering it. Four mismatched metal chairs are set one at each side of the table. Suspended in midair to stage right and stage left are two ruffled, red-checked curtains, slightly faded. In the down left corner of the stage are a working refrigerator and a small gas stove, set right up next to each other. In the down right corner is a pile of wooden debris, torn screen, etc., which are the remains of a broken door. Lights come up on WESLEY, in sweatshirt, jeans and cowboy boots, who is picking up the pieces of the door and throwing them methodically into an old wheelbarrow. This goes on for a while. Then WESLEY'S mother, ELLA, enters slowly from down left. She is a small woman wearing a bathrobe, pink fuzzy slippers, hair in curlers. She is just waking up and winds an alarm clock in her hand as she watches WESLEY sleepily. WESLEY keeps cleaning up the debris, ignoring her.*

ELLA

*(after a while)*

You shouldn't be doing that.

WESLEY

I'm doing it.

ELLA

Yes, but you shouldn't be. He should be doing it. He's the one who broke it down.

WESLEY

He's not here.

ELLA

He's not back yet?

WESLEY

# Script Curse Of The Starving Class

**William Herman**



## **Script Curse Of The Starving Class:**

**Curse of the Starving Class**, 1977 *Curse of the Starving Class* Sam Shepard, 2008 The setting is a farmhouse in the American West inhabited by a family who has enough to eat but not enough to satisfy the other hungers that bedevil them The father is a drunk the mother a frowzy slattern the daughter precocious beyond her years and the son a deranged idealist As the family decides to sell the house to raise money the mother talks of running off to Europe or Mexico the father sobers up and tries to take control the daughter is blown up in the family car and the son is left brutalized and bloodied In the end the characters become a metaphor for the underside of American life benighted innocents pursuing a dream that remains beyond their reach [Playwrights in Rehearsal](#) Susan Letzler Cole, 2013-10-23 Playwrights in Rehearsal is an inside look at the writer's role in the creative process of bringing his or her words to life on stage Susan Letzler Cole granted rare access to some of the major playwrights of our time recounts her participation in rehearsal with Arthur Miller Sam Shepard Tony Kushner and Suzan Lori Parks and others *American Theatre* Thomas S. Hischak, 2001-02-08 Volume Four of the distinguished American Theatre A Chronicle of Comedy and Drama series offers a thorough candid and fascinating look at the theater in New York during the last decades of the twentieth century **Critical Survey of Drama: Sha-Z** Frank Northen Magill, 1994 V 1 A Chi v 2 Chu Fra v 3 Fri Jam v 4 Jon Mil v 5 Mor Sha v 6 Sha Z v 7 Essays Index [Theatre World](#) Daniel C. Blum, John A. Willis, 2008 **True Lies** Jim McGhee, 1993 This perceptive study analyzes Sam Shepard's thirty published playscripts from Chicago and Rock Garden to A Lie of the Mind and States of Shock not as realistic dramas but as fantastic satires Using criteria for the fantastic in literature developed by Tzvetan Todorov and Eric S Rabkin with corroborating commentary from Northrup Frye and Cedric Whitman this study will prove valuable to literary scholars as well as actors and directors **Critical Survey of Drama: Jules Romains - William Trevor**, 2003 **Masterplots II.** Frank Northen Magill, 1990 *The Motion Picture Guide* Jay Robert Nash, Stanley Ralph Ross, 1996 *Film*, 1996 **Beyond Naturalism** William W. Demastes, 1988-11-15 Demastes draws a distinction between the genus realism and its central species naturalism He studies from an historical perspective the growth of realism into the foremost aesthetic form in 20th century theater and focuses on American playwrights who have used realism to challenge outdated and essentially naturalist thought thereby infusing realism with fresh and contemporary perspectives of the world around them Demastes analyzes the unique contributions of David Rabe David Mamet Sam Shepard Charles Fuller Beth Henley and Marsha Norman and assesses their overall critical reception ISBN 0 313 26320 5 35 95 [Theatre, a Way of Seeing](#) Milly S. Barranger, 1986 Consistently praised for being streamlined and clear and student friendly this text offers the beginning theatre student an exciting full color introduction to all aspects of theatre It presents the experience of theatre who sees what is seen where and how it is seen largely from the viewpoint of audiences exposed to a complex living art that involves people spaces plays designs staging forms language and productions The book includes the appropriate coverage of the history diversity and most critical

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**Theater Week** ,1996

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