

Walking on Water

When people ask me what I do, I say I'm a writer.

American writing took its most magnetic form for him, as he began to do his own work, in the figure of Hemingway. One of his *Village Voice* pieces was a comparison of two equally inadequate biographies of his hero, by Lillian Ross (sycophantic) and by Dwight MacDonald (a hatchet job). "Hemingway . . . can be spied between the two as a complete natural, engaging, bearish, bullish, joyous, witty, adolescent, pontifical, generous, and knee-high in pygmies." He admired the man, and he was inspired by the prose style. Hemingway had died only a year before he went to America for the first time, on his birthday, and, when he heard the news, he wrote to his mother (unusually addressing the letter to her alone) with strong emotion. It wasn't just the tragedy of his death, or his incomparable influence on so many other writers, it was also that he had longed to meet him, and now it was too late. "I don't get emotional about any other writer."

Hemingway's plain speech and taut narrative, at once banking down and letting out pent-up emotion, his quick-fire dialogue, his disenchanting comedy, his immersion in landscapes, his toughness muddled up with bewilderment, had a powerful effect on him. When he first saw *The Birthday Party* in 1962, he thought of Hemingway. In years to come, he collected his first editions, wrote about him, attended Hemingway conferences and continued to admire him. Explaining in the 1980s why he got "bitten" at twenty by Hemingway, in spite of the egotistical, ridiculous, self-parodying side of him, he talked about his "tensile quality," his astonishing expression of "the physical, sensual experience of life" (fishing, for example), his bold technical skills—how he would "leap forward in time beyond the point we have reached in the story"—and how he got his effects "by making the

reader do the work." In 2008, he was still a fan, rereading *A Moveable Feast* with excitement and admiration.

Brennan liked doing pastiche. One of his imitations—when undertaking a mildly uncomfortable assignment—was of a tough, macho foreign correspondent plunged into a war zone with the "the whine of bullets" making "a symphony of death" all around him. But he liked parodying Hemingway best of all. Enough of bullfighting novels, said Brennan in 1962. He was going to write a Hemingway cricketing novel, and here was an extract, called "For Whom the Balls Fall: Death After Lunch."

He looked at me and then the coin went high.

My mouth was dry the way it is when you haven't brushed your teeth. I brushed my teeth all right but this is how my mouth was. You can't explain these things but you try because maybe it means something and maybe it doesn't and in the end it doesn't matter, and you know that, too.

I need this luck, I thought. I need it bad because that's all there is. The coin spun high . . . and the earth moved away and under me.

He let me see it there. He didn't say anything, and then I stopped looking . . . It was a long way back. I walked into the room. They sat quiet, waiting.

"How did it go?"

"Fine," I said. I didn't know how to tell them, but they knew how it was in my face.

"We're fielding," I said. "It's okay."

"Sure it's okay."

"That's what I said," I said.

"We could have had such a damn good time batting together."

"Yes," I said. "Isn't it pretty to think so?"

In a spoof CV sent to Smith early in 1963, Stoppard described himself as an up-and-coming young playwright who "has travelled widely to New York (where he quickly established a reputation as a Hemingway parodist in the *Village Voice*)"; Hemingway seeped into his private writing, too. The summers of 1960 and 1962 were spent partly abroad, staying with the Smiths in a dilapidated castle in Blauvac, near Arignon, where Smith was friends with the eccentric chateraine, hitch-hiking, and meeting up with Isabel in Spain and Italy. A love letter to her, written in an all-night café in Narbonne while trying to hitch to Spain, takes on a melancholy Hemingwayish tone:

Stoppard The Playwright

Michael Billington



Stoppard The Playwright:

Tom Stoppard in Conversation Tom Stoppard, 1994 British playwright Tom Stoppard in his own words *Tom Stoppard in Context* David Kornhaber, James N. Loehlin, 2021-06-17 Tom Stoppard's work as a playwright and screenwriter has always been notable for mixing ideas with entertainment From the early success of *Rosencrantz and Guildenstern Are Dead* to masterpieces like *Arcadia* from radio plays about modern art to the Oscar winning screenplay for *Shakespeare in Love* Stoppard has challenged and delighted audiences with the intellectual and cultural richness of his writing *Tom Stoppard in Context* provides multiple perspectives on both the life and works of one of the most important modern playwrights This collection covers biographical and historical topics as well as the broad array of intellectual aesthetic and political concerns with which Stoppard has engaged More than thirty essays on subjects ranging from science to screenwriting help illuminate Stoppard's rich body of work

Conversations with Stoppard Tom Stoppard, Mel Gussow, 1995 *Limelight* *Stoppard* Michael Billington, 1987 [The Cambridge Introduction to Tom Stoppard](#) William Demastes, 2012-11-22 Tom Stoppard is widely considered to be one of the most important dramatists of contemporary theatre In this Introduction William Demastes provides an accessible overview of Stoppard's life and work exploring all the complexity and variety that makes his drama so unique Illustrated with images from a diverse range of Stoppard productions the book provides clear evaluations of his major works including *Rosencrantz and Guildenstern are Dead* *Travesties* *Arcadia* and *The Coast of Utopia* to provide the most up to date assessment available Detailed chapters situate each play in the context of its sources which include Shakespeare and contemporary existential thought espionage quantum physics chaos theory romanticism landscape design nineteenth century European intellectual thought and European totalitarianism The book also includes a section on Stoppard's Academy Award winning film *Shakespeare in Love*

Stoppard's Theatre John Fleming, 2003-01-01 With a thirty year run of award winning critically acclaimed and commercially successful plays from *Rosencrantz and Guildenstern Are Dead* 1967 to *The Invention of Love* 1997 Tom Stoppard is arguably the preeminent playwright in Britain today His popularity also extends to the United States where his plays have won three Tony awards and his screenplay for *Shakespeare in Love* won the 1998 Academy Award for Best Original Screenplay John Fleming offers the first book length assessment of Stoppard's work in nearly a decade He takes an in depth look at the three newest plays *Arcadia* *Indian Ink* and *The Invention of Love* and the recently revised versions of *Travesties* and *Hapgood* as well as at four other major plays *Rosencrantz and Guildenstern Are Dead* *Jumpers* *Night and Day* and *The Real Thing* Drawing on Stoppard's personal papers at the University of Texas Harry Ransom Humanities Research Center HRHRC Fleming also examines Stoppard's previously unknown play *Galileo* as well as numerous unpublished scripts and variant texts of his published plays Fleming also mines Stoppard's papers for a fuller more detailed overview of the evolution of his plays By considering Stoppard's personal views from both his correspondence and interviews and by examining his career from his earliest scripts and productions through

his most recent this book provides all that is essential for understanding and appreciating one of the most complex and distinctive playwrights of our time Tom Stoppard Hermione Lee,2021 This is a Borzoi book published by Alfred A Knopf

About Stoppard Jim Hunter,2005 In *About Stoppard* Jim Hunter charts the work of one of Britain's leading playwrights His survey includes a brief biography a chapter locating Tom Stoppard in his context and interviews both with Stoppard himself and with some who helped to put his work on stage including Peter Wood Trevor Nunn Richard Eyre Felicity Kendal Simon Russell Beale and John Wood An indispensable guide for anyone interested in this unique dramatist BOOK JACKET

The Real Thing Tom Stoppard,2017-11-21 *The Real Thing* is one of Tom Stoppard's most enduring and highly acclaimed dramatic works first performed in 1982 at The Strand Theatre in London starring Felicity Kendal and Roger Rees *The Real Thing* begins with Max and Charlotte a couple whose marriage is on the verge of collapse Charlotte is an actress who has been appearing in a play about marriage written by her husband Henry Max her leading man is also married to an actress Annie Both marriages are at the point of rupture because Henry and Annie have fallen in love But is it the real thing Tom Stoppard combines his characteristically brilliant wordplay and wit with flashes of insight that illuminate the nature and the mystery of love creating a multi-toned play that challenges the mind while searching out the innermost secrets of the heart Winner of the Tony Award for Best Play *The Real Thing* is brilliant and heartfelt an extraordinary theatrical exploration of marriage fidelity and the creative life **Tom Stoppard** David Bratt,1982

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