

LORD MALQUIST & MR MOON

by TOM STOPPARD

The flags are at half-mast all over London, but there is little mourning for the corpses that to Moon's bewilderment litter his progress through the twenty-four hours leading up to the funeral of the year. The first to fall is Mrs Cuttle, ridden down under the pink-and-yellow wheels of the last privately - owned coach - and - pair in London. It belongs to Lord Malquist, a dandy figure whose self-imposed role it is to live out in the 1960's the last flourish of a redundant aristocracy—which he does with the aid of a liveried equipage, a pet lion, numerous creditors and the philosophy that there is nothing to be done except to survive in whatever comfort one can command.

From then on Moon's view of life—habitually implausible—goes through shifts of mounting absurdity towards nightmare. From time to time he stumbles upon his wife Jane and Lord Malquist absorbed in some intimacy which a less cautious man than Moon might find compromising . . . Two cowboys also compete, with loaded six-guns, for Jane's love . . . Furtive strangers telephone for Corrective French lessons from Marie the au pair girl . . . The tatterdemalion figure of the Risen Christ, from Dublin, dogs him, biding time for the moment when he will preach to the multitude . . . And Rollo, Malquist's lion, has been banned from the Ritz ever since that awful business about the pageboy . . .

Only rarely—as in the four-poster bed of Lady Malquist who sheds tears of pure alcohol for the babies she cannot have—

(continued on back flap)

25/- net
in U.K. only

Lord Malquist And Mr Moon

Kimball King



Lord Malquist And Mr Moon:

Lord Malquist & Mr. Moon Tom Stoppard,1968 Lord Malquist & Mr. Moon Tom Stoppard,1966 *Lord Malquist and Mr. Moon* Tom Stoppard,2006-07-10 Mr Moon attempts to make a grand statement by setting off a bomb but the bomb explodes with the force of a small balloon and he dies later when the husband of a woman killed earlier by Moon s carriage throws a bomb into his lap Lord Malquist & Mr Moon Tom Stoppard,1980 **Lord Malquist & Mr. Moon, Etc** Tom Stoppard,1966 Lord Malquist Y Mr. Moon Tom Stoppard,1969 **Lord Malquist and Mister Moon** Tom Stoppard,1975 **New York Magazine** ,1968-05-06 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *The Cambridge Companion to Tom Stoppard* Katherine E. Kelly,2001-09-20 Companion to the work of playwright Tom Stoppard who also co authored screenplay of Shakespeare in Love *The Cambridge Introduction to Tom Stoppard* William Demastes,2012-11-22 An engaging overview of one of the most dynamically entertaining and intellectually challenging British playwrights of the past fifty years **Stoppard's Theatre** John Fleming,2009-11-20 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 Lend Me Your Ears Antony Jay,2010-10-28 Now available in Oxford Paperback Reference the fourth edition of the *Oxford Dictionary of Political Quotations* brings together both words of wisdom and things that might have been better left unsaid A mouth watering collection for anyone with an interest in history and politics *Modern Dramatists* Kimball King,2013-04-03 This comprehensive collection gathers critical essays on the major works of

the foremost American and British playwrights of the 20th century written by leading figures in drama performance studies

Encyclopedia of British Writers Christine L. Krueger, 2014-07 This concise encyclopedic reference profiles more than 800 British poets

Renaissance Shakespeare: Shakespeare Renaissances Martin Procházka, Andreas Höfele, Hanna Scolnicov, Michael Dobson, 2013-12-12 Selected contributions to the most prestigious international event in Shakespeare studies the Ninth World Shakespeare Congress 2011 represent major trends in the field in historical and present day contexts Special attention is given to the impact of Shakespeare on diverse cultures from the Native Americans to China and Japan

Tom Stoppard P. Delany, 2016-07-27 Every four or five years Britain's most prominent dramatist pulls out all the stops and writes a major stage play of his own Between plays Stoppard the craftsman does translations screenplays light entertainments and work for hire Delaney's book is the first to focus on the major plays Spanning Stoppard's career from *Rosencrantz and Guildenstern Are Dead* 1967 to *Hapgood* 1988 this study shows the figure which Stoppard from the first has been weaving in his theatrical tapestry That there is development in Stoppard is clear but as Delaney demonstrates the development is from moral affirmation to moral application from the assertion of moral principles to the enactment of moral practice Such development from precept to praxis demonstrates organic growth rather than radical metamorphosis Using Stoppard's words in a number of little known interviews as a starting point Delaney shows how the major plays bear out Stoppard's contention that he tries to be consistent about morality The volume contains the most extensive bibliography and discography of Stoppard interviews over 200 including print and broadcast sources ever compiled

Tom Stoppard's Plays Nigel Purse, 2016-11-01 In *Tom Stoppard's Plays* Patterns of Plenitude and Parsimony Nigel Purse assesses the complete canon of Tom Stoppard's works on a thematic basis He explains that amongst the plenitude of chaotic comedy wordplay and intellectual ping pong of Stoppard's plays the principle of parsimony that is Occam's razor lies at the heart of his works He identifies key patterns in theme ethics and duality and method Stoppard's stage debates and his dramatic vehicles as well as in theatrical devices Quoting extensively from all Stoppard's published works many of his interviews and also unpublished material Nigel Purse arrives at a comprehensive and unique appraisal of Stoppard's plays

Behind the Great Wall James Whitlark, 1991 This work explores what lies behind the fantastic barrier in a borderland that C G Jung called the unconscious the avant garde writer Kafka termed incomprehensible and Whitlark argues is an entire spectrum of muted awareness

Edinburgh's Festivals David Pollock, 2023-08-04 In August 1947 an emigré Austrian opera impresario launched the Edinburgh International Festival of Music and Drama to heal the scars of the Second World War through a celebration of the arts At the same time a socialist theatre group from Glasgow and other amateur companies protested their exclusion from the festival by performing anyway inventing the concept of fringe theatre Now the annual celebration known collectively as the Edinburgh Festival is the largest arts festival in the world incorporating events dedicated to theatre film art literature comedy dance jazz and even military pageantry It has launched careers from Peter Cook and Dudley Moore in

Beyond the Fringe to Phoebe Waller Bridge with Fleabag mirrored the political and social mood of its times shaped the city of Edinburgh around it and welcomed a huge all star cast including Orson Welles Grace Kelly Yehudi Menuhin and Mark E Smith s The Fall and many many more This is its story **Tom Stoppard** Tim Brassell,1985-03-18

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