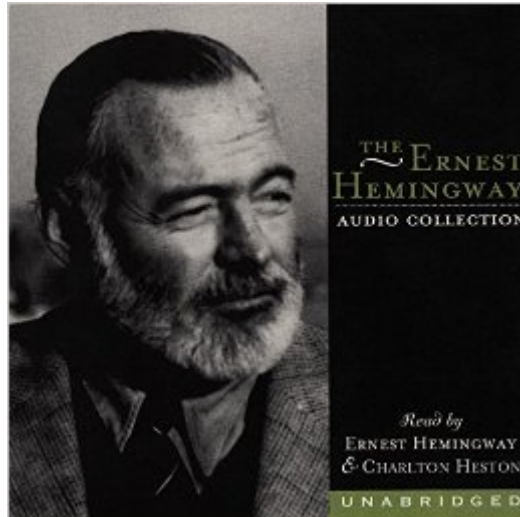


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Ernest Hemingway Audio Collection CD



Synopsis

Nobel Prize-winning giant Ernest Hemingway is widely considered one of the greatest American authors of the Twentieth Century. Here, listeners can experience his riveting style both from his own voice and from one of America's most esteemed actors. *The Snows of Kilimanjaro*: Performed by Charlton Heston, this is a classic story of a hard-drinking, ruthless and womanizing world adventurer who comes face-to-face with the one antagonist he cannot conquer: his own ignoble and imminent death. *The Old Man and the Sea*: Also performed by Heston and nominated for a Grammy, this recording of Hemingway's Pulitzer Prize-winning story is a perfect example of his literary precision. *Ernest Hemingway Reads*: A rich sampling of Hemingway's brilliant, multifaceted writing which the Nation said "provides his readers the opportunity to listen for and appreciate the Hemingway wit." Includes: The Nobel Prize Acceptance Speech; Second Poem to Mary; In Harry's Bar in Venice; The Fifth Column; Work in Progress; Saturday Night at the Morehouse in Billings, Montana. Read by Charlton Heston and Ernest Hemingway

Book Information

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Customer Reviews

Of the Charleton Heston readings of *The Old Man and Snows* little need be said; they are professional in all respects and fine as they can be. It is good to hear Hemingway's deceptively simple prose read well, for it discloses the fundamental modern English architecture beneath it: decidedly tuned to the ear, with conscious attention to alliteration and repetition of sounds and words. The stories are two of the most carefully crafted in Hemingway's canon, and the resonant voice of Heston will gratify repeated listenings. The addition of a rare disc of Hemingway's own

voice will seem, in context, a throw-away or add-on. First of all, the listener will be startled by the high, occasionally hesitant pitch of the author's voice, simultaneously tentative and clipped, and heavily accented. It is no species of stereotyped tough guy one might have expected, neither Jimmy Cagney nor John Wayne. Nor is it one used to public performance. It is quite obviously private, and distinctly regional -- the timbre found in many great plains settlers, with a distinctly 19th century timbre that by now has all but vanished. The occasion was Hemingway's pal A.E. Hotchner (author of Papa Hemingway) bringing a tape recorder down to Cuba in the 1950s. Set pieces of the public non-fiction voice were what the author obviously found most comfortable in this experiment: introductions to an obscure play and the collected stories, and finally a very moving performance of the short Nobel speech. There is also humor -- a self-parody of *Across the River and Into the Trees* harder on himself than any critic, and an outrageous improvised bawdy tale that sounds rather boozed.

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