



PHOTO COURTESY OF UNIVERSAL STUDIOS / GREG GORMAN

Mad scientists? They seem awfully happy. With the able assistance of her Creator co-stars, Vincent Spano (left) and Peter O'Toole (right), Mariel Hemingway tests the effects of laughter on various chemical compounds.

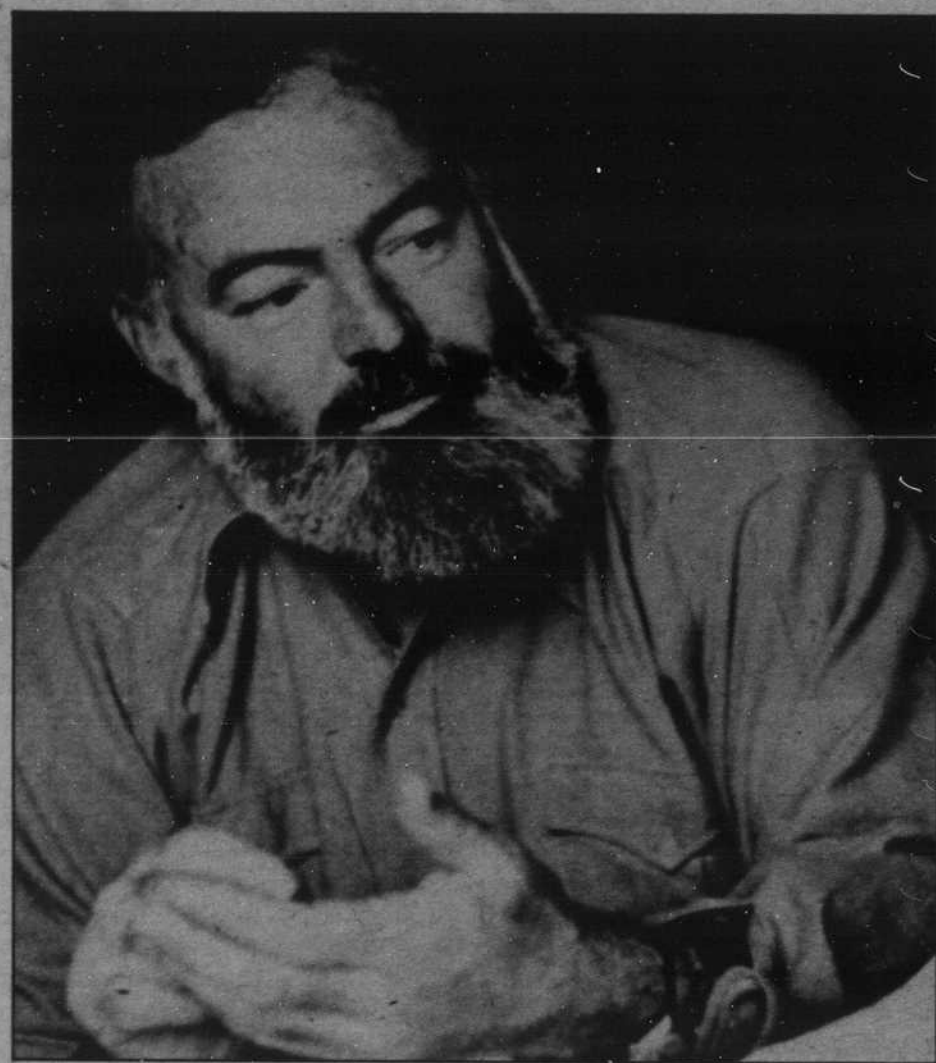
gether that we'd go out. I don't know why we ever lived together. He works through the night and I was filming all day so we never saw each other — perhaps that's why it worked so well. We had such a close bond from the three years of *Personal Best* and I didn't want to lose that. Then of course, as soon as *Star '80* was over, I realized I hadn't needed to move in. I've learned from that. Now I don't move in with every person I become attached to!"

Mariel won't comment on her current relationship, reportedly with French actor Christopher Lambert, who was Tarzan in *Greystoke* and who was seen of late squiring her around London, Ms. Hemingway looking uncharacteristically fashionable and elegant in a black silk pantsuit. But there are plenty of things she will talk about, like her new-found celebrity in the wake of *Star '80*: "There are a couple of things that really bother me about it, like standing in line at the grocery store, standing in line to buy stamps and going to dance classes. The dance classes always made me nervous, actually. I always felt *tall*, even before people recognized me. And standing in lines is when you start to hear, 'Oh, I think I know who she is. . . .'"

Part of her early shyness, Mariel feels, had to do with being the great Heming-

way's granddaughter. Though she was born after he died and didn't read his books until she was a teenager, she is a knowledgeable and fierce partisan of her grandfather's writing and she admits to being "teased a lot at school. And can you imagine having to hand in an essay with the name 'Hemingway' on the bottom?" But much more important was her self-consciousness about her looks. At 21, she is confident and carefree, but an infallible way to get Mariel to revert to a blushing teenager, holding a restaurant napkin up in front of her face, is to tell her she's pretty. "I'm not! And when people tell me I am, it makes it worse. I feel like a fake. When I was a teenager I had a very bad period when I grew like crazy — my legs got immensely long in proportion to my body. And I had a friend who was really beautiful all the time. I'd try so hard. I'd get dressed up to go out and my hair would be greasy and messy so I'd wash it and style it. Five minutes later, it was greasy and messy again. I'm a natural scruff."

A natural scruff and a natural actress, Hemingway is also a natural athlete. It was seeing a photograph of her on a trampoline that prompted Towne to cast her in *Personal Best* and that led to a year of intensive physical training. "I *thought* I was pretty athletic until I found



First Hemingway in Hollywood. Novelist and short story writer Ernest Hemingway sold a wealth of his tales to the film industry.

THE IMPORTANCE OF GRANDPA ERNEST

He wrote of people living dangerous lives. His style was sparse. His theme was stoic courage, expressed in tales of resolute soldiers, bum-luck athletes, aged fishermen and, quintessentially, bullfighters. Ernest Miller Hemingway, born in July of 1893, committed suicide in July of 1961, well before Mariel Hemingway was born to his son Jack. He saw life as war; perhaps, with his self-inflicted shotgun blast, he believed he was refusing to surrender though he couldn't continue to fight. He had once said, speaking of his many stories about bullfighters, "I was trying to learn to write, commencing with the simplest things, and one of the simplest things and the most fundamental is violent death."

Because his style is so unadorned that it can, quite on purpose, approach monotony, Hemingway has collected his share of critical horse-laughs. Nevertheless, he is among the most powerful and influential writers in American history. His plots and dialogue were highly original and his psychological observation acute. Some of the delight in reading Hemingway's novels and short stories comes from realizing how much freight his tight, economical constructions carry. His first novel was *The Sun Also Rises* (1926), his first book was *In Our Time* (1924). *A Farewell to Arms* (1929) drew on Hemingway's experiences while serving with the Italian infantry during World War I (his exploits in that war won the author decorations for valor). For *Whom the Bell Tolls* (1940), another war novel, draws on the Spanish Revolution and may be Hemingway's best. If any of the above sound cinematically familiar, along with other titles like *The Old Man and the Sea*, *To Have and Have Not* and *Islands in the Stream*, you have just recognized Ernest as the first Hemingway to make a splash in Hollywood.