



## Books

# Son recounts Hemingway's life

Review by Ron Ruggless,  
associate news editor  
*Papa/Gregory Hemingway/Pocket Books 1977 \$1.75*  
Friends, biographers and critics have called author Ernest Hemingway "Papa."

And, the author's sons called him "Papa."  
Now readers and Hemingway enthusiasts have a chance to really find out why these people called him "Papa."  
*Papa: A Personal Memoir* provides insight into what Hemingway the father was, as compared to Hemingway the author.

Greg Hemingway, Ernest's second son by his second of four wives, does not spare emotion in the writing of this interesting, informative autobiography.

Although Greg is a doctor—evident from his writing and style—the moments from his life recounted in *Papa* are invaluable.

Few people grow up with such celebrities as Gary Cooper ("unbelievably handsome, gentle, courteous and innately noble"), Ingrid Bergman ("Some women are noted for producing a state of temporary insanity in their admirers, but with Miss Bergman the insanity was permanent.") and Clark Gable.

Greg writes of times, never dull, with his father in Cuba, Sun Valley and on the high seas.

### Different life

This book brings a different life to Hemingway, one of father. It shows the compassion and love Hemingway

displayed to his son. And, it also shows the admiration, respect and love a son had for his father.

Greg never lived with his father on a permanent basis after his parents were divorced in 1940, but he did spend summers with the Nobel Prize winning author.

It was on these occasions Greg eventually fell in love with all of his father's wives. These touching accounts add greatly to the story.

Greg shows bitterness towards his father's critics, although he often thought of his father critically.

He writes: "In his youth, my father was not a bully, a sick bore, or a professional celebrity. In later life, in drunken revels with sycophants, revels which merely anaesthetized the pain which had accompanied the loss of his talent, the man I had known would never have left a record that provided a permanent feast off a carcass the literary vultures thought they had already picked clean."

### Days with father

Greg would spend many days swimming, fishing, sporting and shooting with his famous father. And, Greg often puts some of the blame of his father's death on his own shoulders.

As for hunting and the infamous Hemingway death wish, Greg writes: "Papa didn't deliver any pious lectures about giving them the 'gift of death' or any of that crap he talked in later years when he was sick and tired and death may have appeared to be a gift. The only thing I remembered was his advice when we picked up a wounded duck: 'Wring its neck quickly so it won't suffer.'"

Greg also gives Hemingway's impressions of contemporary artists, along with his declining physical and mental health.

*Papa* is a short book, but big on character—Hemingway's character.

Greg puts life into the Hemingway hero, life that can be read in one sitting, and a reader probably will want to do it in that sitting.

## arts and entertainment

### 'Cabaret,' 'Matchmaker' on NU Repertory Theatre agenda

By Charlie Krig

A summer of entertainment is planned by the Nebraska Repertory Theatre for the '77 season. The bill includes the usual four plays with the addition of a new genre, a children's theatre production.

Three of the four main productions will be presented on Howell Theatre's stage. The fourth will be performed in the Studio Theatre. The main stage productions are the musical *Cabaret*, the serious drama, *The Night of the Iguana*, and the comedy, *The Matchmaker*.

*Seascape*, the latest play by Edward Albee, will be done in the Studio and will be directed by UNL theatre Prof. William Morgan.

Morgan said *Seascape* is one of Albee's "rose" plays because it shows a brightness in humanity's future and a promise in evolution.

"The play says we have to keep trying to assist in the process of evolution, to move forward," Morgan said.

"The next big step is not here. We don't know where it'll be, but we're hoping it will be. That something new will take place."

Rex McGraw, chairman of the UNL theatre dept. will direct *Cabaret*. This show originally began as a series of short stories, became a play, then a musical and finally evolved into the movie-musical version.

McGraw said each step in the development of the play caused some changes in the original story and meaning, but he wants to capture the garishly theatrical and decadent feeling of the first stories and play.

Tennessee William's *The Night of the Iguana* will be directed by UNL theatre dept. assistant Prof. Bill Kirk. Humor, poetry and passion color the forceful characters in this play which is set against the backdrop of a steaming Mexican summer, Kirk said.

The guest director for the summer will be Dennis Dalen, professor of theatre at the University of Ohio at

Athens. He will direct *The Matchmaker*, the comedy basis for the musical hit *Hello, Dolly!* Besides his directing duties, Dalen will also play the role of the grandfather in *The Night of the Iguana*.

Doug Anderson, a UNL theatre arts graduate student, is writer and creator of the children's theatre piece, *Bumberton, Hopping and Snickerville*. McGraw will direct this show. He said the play would be available for performances in and within a one-hundred mile radius of Lincoln.

Another special part of this summer's series of plays will be the hiring of two professional actors, McGraw said. Patricia Ryan, an acting instructor at Penn State and Maurice Erickson, a member of the Virginia Museum Theatre in Richmond, Va., will play major roles in the four main stage productions, McGraw said.

The season starts June 24 and runs through August 20. Season memberships for \$16 are now on sale at the Temple Theatre box office. Individual tickets are \$4.50.

## Midwest Speedway is king of road entertainment

By Jim Williams

Simply as entertainment, Midwest Speedway has one big thing going for it—it's different.

On those summer Sunday evenings when re-runs rule the television, the movies are stale and the city's bars closed, Midwest provides close-fought competition for late-model and hobby stock auto racers and the tab is reasonable.

Midwest at 4600 N. 27th St., runs races almost every Sunday at 7 p.m. Three dollars with your student ID gets you in, \$4 without.

You'll want to bring friends, and you'll want to bring a towel. The one-third mile oval track is surfaced with clay, watered to eliminate dust, but the bleachers still get dirty. The friends are to argue with and to hold your seat when you head for the concession stand (a big cup of Coke and decent hot dog cost 90 cents) or the restroom (not immaculate, but you won't get any loathsome diseases).

The arguing is important because grassroots auto racing is conflict, and those who have the most fun are partisans. The way to have fun is to pick a favorite—whether by performance in the preliminary races, the color of his car or the fact that his crew wears "Take a Marijuana Break" T-shirts. Then follow his fortunes with insane loyalty. Nobody will mind. Everyone else does the same thing.

You should know that being a late-model stock car driver is about like being an AA league shortstop—it takes more ability than most people have, but it's not quite up there.

It doesn't matter, though. The racers sliding around out there in their vague parodies or ordinary street automobiles badly want to win and they run just as

hard for the \$500 first prize as Richard Petty runs for thousands.

The heat races, short sprints that winnow the ineffectual from the comers who'll make it into the 40-lap feature, are tense. Drivers slide the clumsy stockers sideways around the slick, wet-clay turns like drunks on ice. It doesn't have the variety of road racing, and unless you're rooting for somebody in particular it can get monotonous, but it's very competitive and very close. It also uses less fuel than sending the Big Red to one away game.

Sometimes it's too close, and somebody

gets tapped. Frankly, if you're the sort of vampire who wants to see blood, the fans who turn up at Midwest to cheer their favorites would just as soon you stay home and watch "Creature Feature." Better you should anyway, because this kind of racing is surprisingly safe.

During last week's late-model feature, I saw a racer stuff his Camaro head-first into the east guard rail. The race was stopped; emergency trucks climbed up to the scene. There was a long, long interval, and people in the pits began to mutter—"Hell, nothin' could have happened, he's

got a good safety cage. Unless his harness broke or something..."

Then a push truck rolled the Camaro until its engine started, and the driver resumed the race. The car's huge, bridge-like steel roll cage had absorbed the impact without damage.

"He couldn't have got hurt at that speed," a pit watcher said. "Sure as hell hurt his pride, though."

The other watchers nodded, ducked the huge clods of damp clay that bomb the pits when a car gets too high on a turn, and laughed. It's a good time.

**TRACK RULES**

NO DRINKING  
NO FIGHTING  
NO FOUL TALK

PLUS ALL WRITTEN  
MIDWEST RULES WILL  
BE ENFORCED

**VIOLATORS  
BARRED**

**Midwest  
FLAG RULES**  
YOU WILL RACE ACCORDINGLY

- GREEN: START
- YELLOW: SLOW DOWN HOLD POSITION NO STOPS
- RED: ALL CARS STOP
- BLACK: LEAVE TRACK
- BLUE: MOVE TO INSIDE
- WHITE: ONE LAP TO GO
- CHECKERED: FINISH
- CROSSED: OBSTACLE ON TRACK
- PIT CREWS ON TRACK—RED FLAG ONLY