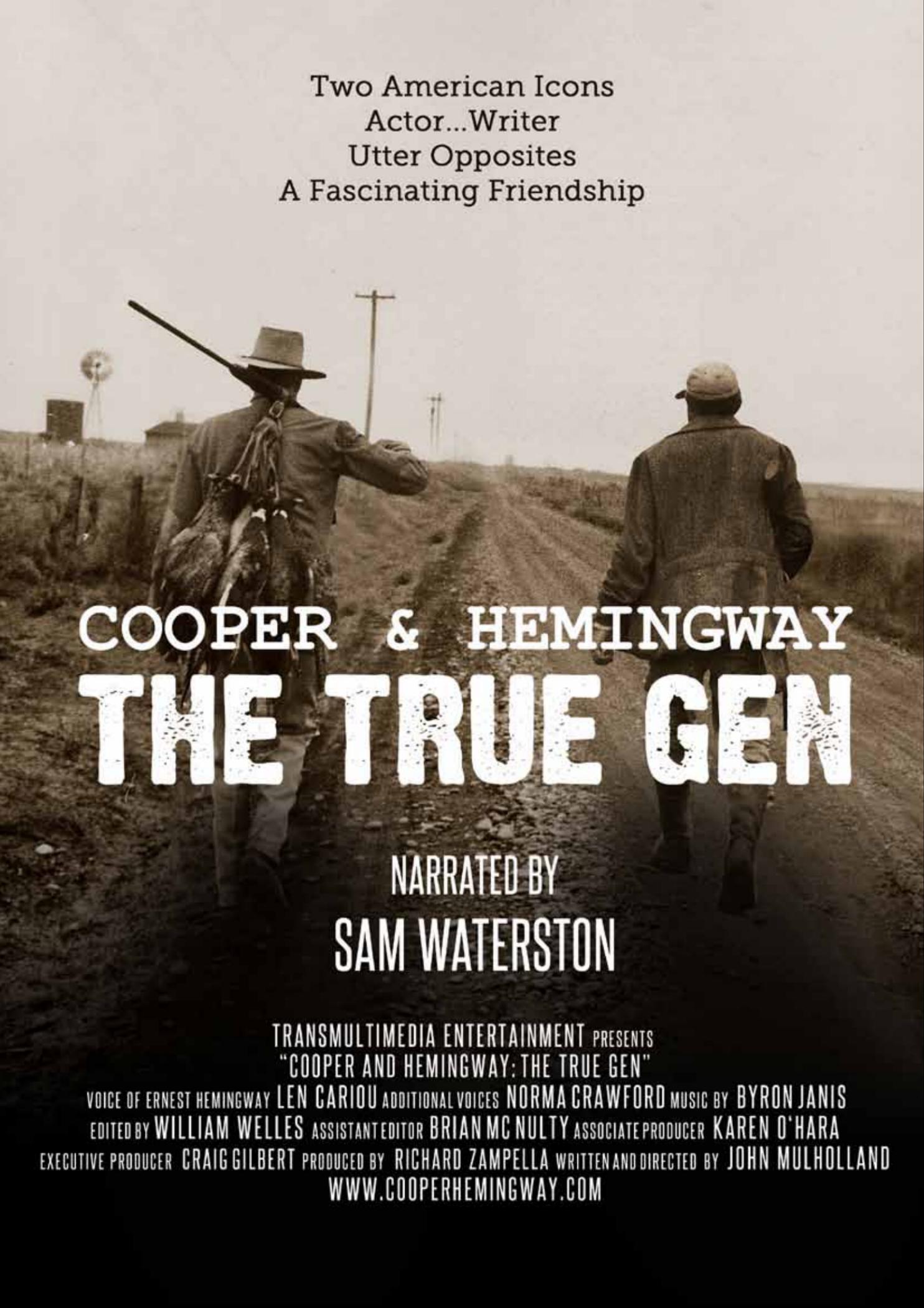


Two American Icons  
Actor...Writer  
Utter Opposites  
A Fascinating Friendship



COOPER & HEMINGWAY  
**THE TRUE GEN**

NARRATED BY  
**SAM WATERSTON**

TRANSMULTIMEDIA ENTERTAINMENT PRESENTS  
"COOPER AND HEMINGWAY: THE TRUE GEN"

VOICE OF ERNEST HEMINGWAY LEN CARIOU ADDITIONAL VOICES NORMA CRAWFORD MUSIC BY BYRON JANIS  
EDITED BY WILLIAM WELLES ASSISTANT EDITOR BRIAN MC NULTY ASSOCIATE PRODUCER KAREN O'HARA  
EXECUTIVE PRODUCER CRAIG GILBERT PRODUCED BY RICHARD ZAMPELLA WRITTEN AND DIRECTED BY JOHN MULHOLLAND  
[WWW.COOPERHEMINGWAY.COM](http://WWW.COOPERHEMINGWAY.COM)

P R E S S   P A C K A G E

COOPER & HEMINGWAY  
**THE TRUE GEN**

( 1 3 0   M I N U T E S   /   N O T   R A T E D )

A FILM BY  
JOHN MULHOLLAND

The New York Times  
 **Critics' Picks**  
[nytimes.com/criticpick](http://nytimes.com/criticpick)

"THEIR WORK ENDURES...  
AND SO DOES WHAT THEY STOOD FOR"  
- ANDY WEBSTER, FILM CRITIC, THE NEW YORK TIMES

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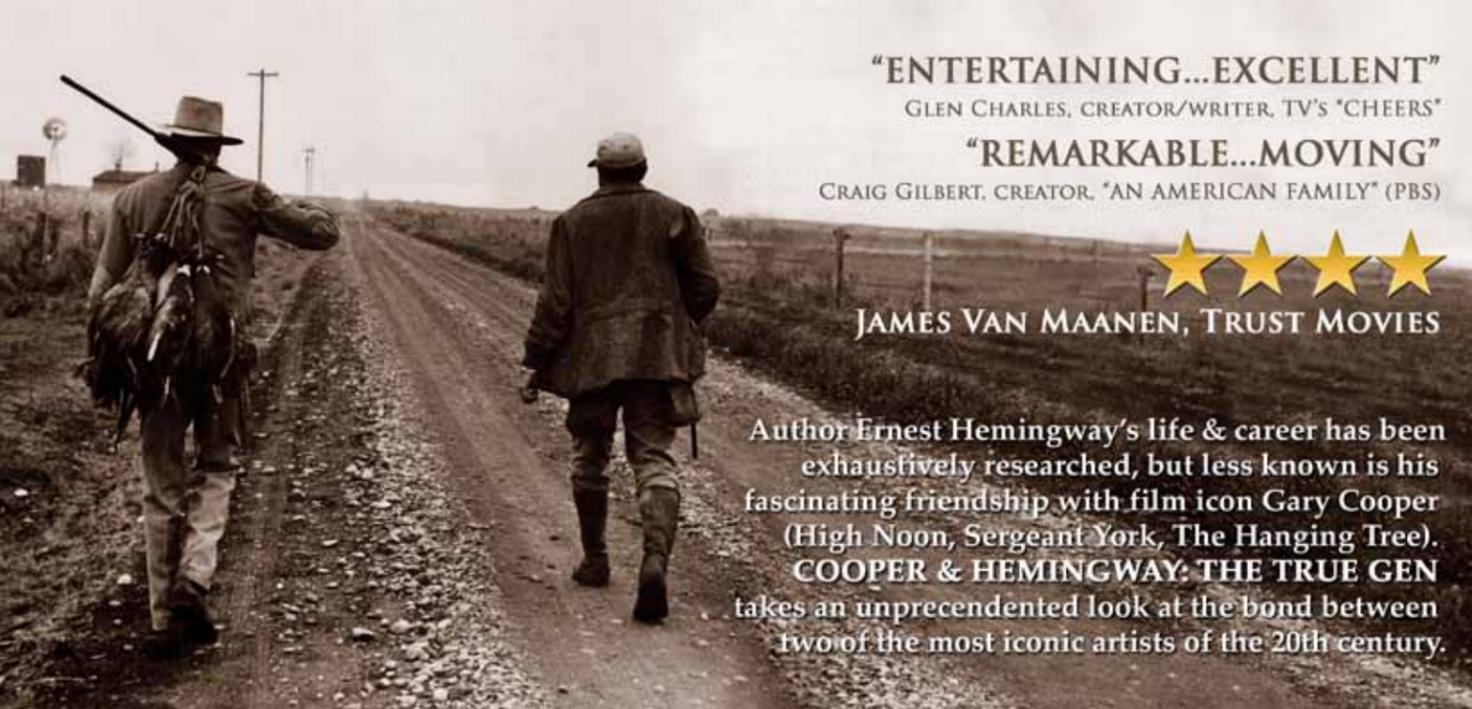
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**"ENTERTAINING...EXCELLENT"**

GLEN CHARLES, CREATOR/WRITER, TV'S "CHEERS"

**"REMARKABLE...MOVING"**

CRAIG GILBERT, CREATOR, "AN AMERICAN FAMILY" (PBS)



JAMES VAN MAANEN, TRUST MOVIES

Author Ernest Hemingway's life & career has been exhaustively researched, but less known is his fascinating friendship with film icon Gary Cooper (High Noon, Sergeant York, The Hanging Tree). **COOPER & HEMINGWAY: THE TRUE GEN** takes an unprecedented look at the bond between two of the most iconic artists of the 20th century.

## COOPER & HEMINGWAY THE TRUE GEN

**Title:** Cooper and Hemingway: The True Gen

**Genre:** Documentary

**Director:** John Mulholland Production Year: 2013

**Rating:** NR

**Runtime:** 138 minutes

**Trailer:** [vimeo.com/114672160](https://vimeo.com/114672160)

**Official Site:** [cooperhemingway.com](http://cooperhemingway.com)

**Twitter:** @coophem

**Facebook:** /cooperhemingway

In many ways it was the perfect match: Ernest Hemingway whose heroes personified his definition of courage--"grace under pressure"-- and Gary Cooper, the man who often portrayed those characters on screen.

Yet in other ways--politically, intellectually, and personally-- Hemingway and Cooper were a study in contradictions. The story of this extraordinary 20+ year friendship is the focus of this feature documentary.

The film, narrated by Sam Waterson, features interviews with such Hollywood & Literary luminaries as Kirk Douglas, Charlton Heston, George Plimpton, A.E. Hotchner, Elmore Leonard and Patricia Neal.

### A NEW YORK TIMES CRITICS' PICK

**"FOUR STARS...REMARKABLY RICH, DETAILED AND MOVING, A FIRST CLASS, DUAL CELEBRITY BIO-DOC."**

- James Van Maanen, Trust Movies

**"ONE OF THE FEW DOCUMENTARIES THAT CAPTURED THE COMPLEX MAN THAT WAS MY FATHER."**

- Patrick Hemingway, son of Ernest Hemingway

**"REMARKABLE...MOVING."**

- Craig Gilbert, PBS's An American Family

**"SUBJECT MATTER THAT HAS TIMELESS VALUE. IT'S MORE THAN HISTORICAL."**

- Robert Becker, Director,

Ernest Hemingway Foundation of Oak Park

**"GENUINELY GREAT...IN EXPLORING THE LIVES OF TWO LEGENDARY AMERICANS, THE DOCUMENTARY ALSO EXPLORED THE HISTORY OF AMERICA IN THE FIRST HALF OF THE 20TH CENTURY. I WAS ENTHRALLED FROM BEGINNING TO END."**

- Alpie McCourt, author, "A Long Stone's Throw"

## COOPER & HEMINGWAY THE TRUE GEN

### SYNOPSIS OVERVIEW

Cooper and Hemingway: The True Gen is an unprecedented look at the bond between two of the most iconic artists of the 20th century.

Though Hemingway's extraordinary life and career has been exhaustively covered, less thoroughly examined has been his fascinating friendship with another American legend, film icon Gary Cooper. ERNEST HEMINGWAY: Writer, war correspondent, international adventurer, lover, drinker, brawler. The tabloid reputation -- filled with truths, half-truths and flat-out untruths -- grows ever wider. If you made up a character like Ernest Hemingway, how many would believe it? The mercurial Hemingway left people enchanted, hostile, endeared, confused, charmed, bruised, engaged, bitter. He was an extraordinary, unforgettable presence. As more than one person remarked: "Hemingway sucked the air out of a room."

Utter opposites ... nothing in common. The cowboy and the suburbanite. The conservative and the liberal. And yet these two artists (a word both men scoffed at) were the best of friends, right up to their deaths a mere seven weeks apart in 1961. But is the friendship of these two men really so surprising?

A study of these two men is a study of the 20th century. Their internationally renowned careers (Cooper, two Best Actor Academy Awards; Hemingway, Nobel and Pulitzer Prizes) were played out over the same turbulent decades: the hedonistic 20s, the grim Depression 30s, the war-ravaged 40s, and the deceptively slumbering 50s; throughout, their public and private lives connected, parted, re-connected, intertwined, over-lapped, and collided.

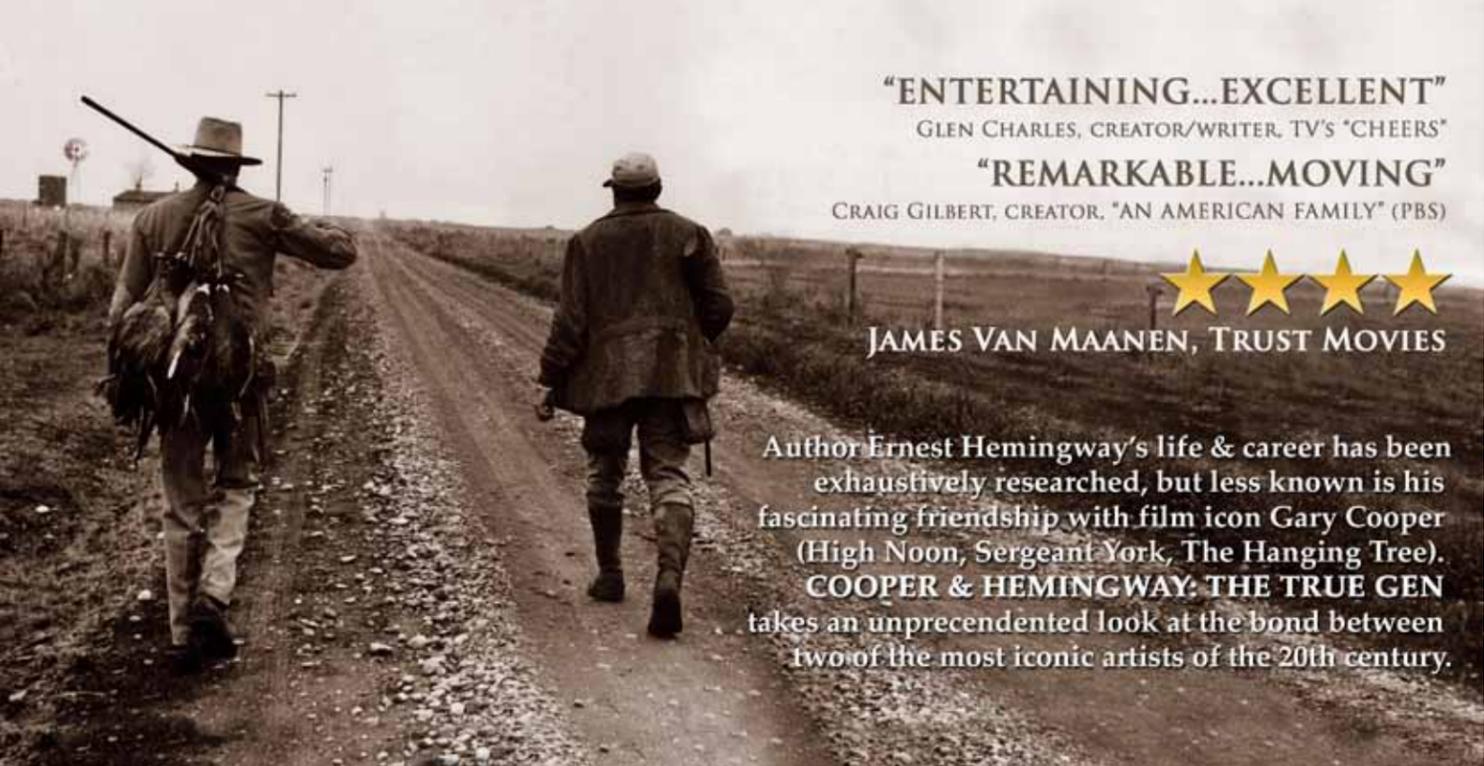
It is no small irony that the lives of these two men should suffer untimely ends at the dawn of the erupting sixties. Their final, poignant chapter closed at the beginning of a decade which would challenge many of the very ideals and precepts which both men so prominently represented.

And yet, decades later, we have Liam Neeson reflecting: "...the character of Bryan Mills (Taken) fits into a cinematic iconic figure that we all recognize from way back ... I'm thinking of Gary Cooper in High Noon, who is kind of a Bryan Mills. That kind of iconic figure that audiences seem to be attracted to."

Perhaps Cooper and Hemingway didn't really pass the torch, perhaps they merely leant it.

Narrated by Academy Award nominee Sam Waterston (Law & Order, The Killing Fields), COOPER AND HEMINGWAY: THE TRUE GEN offers an unprecedented look at the bond between two of the most iconic artists of the 20th century. Featuring interviews with legendary actors, historians and members of the Hemingway family, including:

- ❑ **KIRK DOUGLAS** (Spartacus, 20,000 Leagues Under the Sea). One of the American Film Institute's Greatest 'Screen Legends in American History
- ❑ **CHARLTON HESTON**, Academy Award Winner, Best Actor (Ben-Hur, The Ten Commandments, Touch of Evil)
- ❑ **ROBERT OSBORNE**, film historian and actor. Host, Turner Classic Movies
- ❑ **GEORGE PLIMPTON**, American Journalist and Founder, The Paris Review
- ❑ **PATRICIA NEAL**, Academy Award Winner, Best Actress (Breakfast at Tiffany's, The Day the Earth Stood Still)



“ENTERTAINING...EXCELLENT”

GLEN CHARLES, CREATOR/WRITER, TV'S "CHEERS"

“REMARKABLE...MOVING”

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# COOPER & HEMINGWAY THE TRUE GEN

## SYNOPSIS

With never seen before photos and footage (in HD) from the Gary Cooper estate and JFK Library in Boston, **COOPER AND HEMINGWAY THE TRUE GEN** looks back at the fascinating and unlikely friendship of Ernest Hemingway and Gary Cooper.

From 1940, when they first met, until their untimely deaths a mere seven weeks apart in 1961, Cooper and Hemingway connected, collided, clashed, and reconnected in Idaho, New York, Cuba and Paris.

Seen against the panorama of a turbulent American Century, **COOPER AND HEMINGWAY** is more than the story of a unique friendship; it is an exposition of the changing ideals of what defines a hero, what acts can be called courageous and what defines the sometimes fragile ideal of masculinity.

Ernest Hemingway: *“Coop is a fine man; as honest and straight and friendly and unspoiled as he looks. If you made up a character like Coop, nobody'd believe it.”*

And if you made up a character like Ernest Hemingway, how many would believe it? The mercurial Hemingway left people enchanted, hostile, confused, charmed, bruised, bitter.

Utter opposites ... nothing in common. The cowboy and the suburbanite. The conservative and the liberal. And yet these two artists (a word both men scoffed at) were the best of friends, right up to their deaths a mere seven weeks apart in 1961.

But is the friendship of these two men really so surprising?

Consider this Cooper obituary: *“Perhaps with Gary Cooper there is ended a certain America. That of the frontier and of innocence, which had or was believed to have an exact sense of the dividing line between good and evil.”* Corriere Della Sera, Rome.

A study of these two men is a study of the 20th century. Their internationally renowned careers (Cooper, two Best Actor Academy Awards; Hemingway, Nobel and Pulitzer Prizes) were played out over the same turbulent decades: the hedonistic 20s, the grim Depression 30s, the war-ravaged 40s, and the deceptively slumbering 50s.

# COOPER & HEMINGWAY THE TRUE GEN

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And yet, decades later, we have Liam Neeson reflecting: *“...the character of Bryan Mills (Taken) fits into a cinematic iconic figure that we all recognize from way back ... I'm thinking of Gary Cooper in High Noon, who is kind of a Bryan Mills.”* That kind of iconic figure that audiences seem to be attracted to.

Or Katniss Everdeen, the hero from The Hunger Games. For all the modern trappings, the extraordinarily courageous and selfless Katniss is really just a female updating of the Hemingway/Cooper hero. She's Robert Jordan. She's Will Kane.

To understand Ernest Hemingway and Gary Cooper is to understand both the genesis of Katniss Everdeen and why she and other contemporary characters represent what they do to audiences today.

Perhaps Cooper and Hemingway didn't really pass the torch, perhaps they merely leant it.



## ON THE IMPACT OF ERNEST HEMINGWAY AND GARY COOPER:

*“Among my biggest literary influences would be For Whom The Bell Tolls. Robert Jordan is an inspiration to me.”*

- PRESIDENT BARACK OBAMA

*“Gary Cooper was ... a phenomenon – his ability to take something and elevate it, give it such a dignity ... Cooper was such a presence.”*

- AL PACINO, actor

*“Hemingway. Those sentences just knock me out.”*

- JOAN DIDION, author

*“In the first film to win the Academy Award for Best Picture, WINGS, we see the future of screen acting in the form of Gary Cooper...He does something mysterious with his eyes and shoulders that is much more like ‘being’ than ‘acting’.”*

- TOM HANKS, actor

*“Robert Jordan was everything I ever wanted to be. I was thrilled by him.”*

- SENATOR JOHN MCCAIN

*“High Noon is my favorite movie. Any time you're alone and feel you're not getting the support you need, Gary Cooper's Will Kane becomes the perfect metaphor.”*

- PRESIDENT BILL CLINTON

# Why Ernest Hemingway & Gary Cooper?

## Director's Note

### John Mulholland

Raylan Givens, the hero in Elmore Leonard's hit TV series *Justified*, is frequently compared by other characters to Gary Cooper. Such as:

Randall to Raylan Givens: "I'm gonna put a limp in that Gary Cooper walk."

And with good reason, as the NY Times noted: "Raylan, the shoot-first, anti-authoritarian sex symbol descended from both Gary Cooper & James Dean ..."

Tony Soprano on Gary Cooper: "What ever happened to Gary Cooper? The strong, silent type. He was an American."

Who is this man, this Gary Cooper, so admired by Tony Soprano, of all people?

Or consider: "High Noon is my favorite picture. And Gary Cooper is my favorite actor."  
- President Dwight Eisenhower

"High Noon is my favorite film of all time. I've always been most proud of Gary Cooper for how he handled himself. He is still my favorite."  
- President William Clinton

President George W. Bush on ex-Japanese Prime Minister Junichiro Koizumi telling him: "You're like Cooper' I said, I'm like Cooper?" He said, Yes.' I finally figured out what he meant."

Three U.S. Presidents, decades apart, hardly politically in synch, and yet, on one issue they are: Gary Cooper.

And consider this, three admiring actors:

"In only one scene in the first film to win the Academy Award for Best Picture, *WINGS*, we see the future of screen acting in the form of Gary Cooper He is quiet and natural, somehow different from the other cast members. He does something mysterious with his eyes and shoulders that is much more like 'being' than 'acting'."  
-Tom Hanks

"Gary Cooper was our favorite, growing up. Sergeant York, that's what we wanted to be."  
-Clint Eastwood



"I had dreams - fantasies really - about acting. I watched Gary Cooper as a boy. That's who I wanted to be."  
- Djimon Hounsou (Blood Diamond, Amistad, In America) Benin, West Africa

Hounsou first glimpsed his destiny in the Gary Cooper films that filled the small rural theater in his childhood in the 1970s.

Who is this actor, this Gary Cooper?

How about this: Donna Karan, Ralph Lauren, Bill Blass, and Givenchy are hardly alike in their fashion statements. Yet, all four are in agreement in the most influential mete fashion influence in the 20th Century. Yup, Gary Cooper.

And when Peter Wood needed an American ideal to represent dignity, manliness and wisdom In contrast with today's bitter, angry social and political landscape in his book, 'A Bee In the Mouth Anger in America Today' (pub. Jan. 4, 2007), he chose none other than Gary Cooper.

## Why Ernest Hemingway & Gary Cooper Directors Note Cont.

Just who is this Gary Cooper, anyway!

Which is exactly what Ernest Hemingway asked himself when he met Cooper in 1940 in Sun Valley, Idaho: "Can Cooper be this real? Nobody can be this real. Nobody can be this natural."

And while we're on Hemingway, what about him, today, from our perspective?

"Robert Jordan is one of my literary heroes. I go back to *For Whom The Bell Tolls* a lot. Along with Shakespeare, it is one of my favorites."  
- President Barack Obama

My favorite character, my ideal, really, is Robert Jordan in 'For Whom The Bell Tolls'. Hemingway really understood what it is to be a man, in every sense of the word."  
- Senator John McCain

Gary Cooper, of course, played Jordan in the 1943 film. Interestingly, as Hemingway's son Patrick, says: "My father had Cooper in mind when he was fashioning that character."

"Ernest Hemingway influenced more contemporary authors than any other writer. By far. Including me."  
- Elmore Leonard

"We didn't just want to write like Hemingway. We wanted to live like Hemingway!"  
- Robert Stone

"Hemingway was my ideal. As a writer and as a man who lived life to the fullest."  
- Gene Hackman

"Hemingway is my favorite."  
- Tom Stoppard

Nor is Hemingway's appeal limited to actors and writers. Consider this: Decades after his death, he is still the most popular tourist attraction in Cuba. And in Key West, too. A mere writer!

Who are Ernest Hemingway and Gary Cooper? And why do they still resonate, more than half-a-century after their deaths?

- John Mulholland, Writer/Director

## ON THE IMPACT OF ERNEST HEMINGWAY AND GARY COOPER:

"Even someone like me, who didn't operate consciously under Hemingway's shadow, was still touched by Hemingway's shadow. He had an enormous influence on male writing in America, and his echoes ... are to be found almost everywhere."

- JUNOT DIAZ, author

"Gary Cooper was the perfect image for our campaign to get people to vote. We'd never had free elections in Poland. I am always so touched when people ask me to autograph that image of Gary Cooper from our campaign poster."

- LECH WALESIA, President of Poland, Nobel Peace Prize

"Hemingway created the whole idea of the anti-fascist hero. I mean you can't really have *Casablanca* and *Humphrey Bogart* and all those characters without the Hemingway character. They all kind of derive from Robert Jordan."

- ROBERT STONE, author

"Cooper put his whole career on the block in the face of the McCarthyite witch-hunters who were terrorizing Hollywood. He was subjected to a violent underground pressure campaign by John Wayne and others aimed at getting him to leave the film...But Cooper believed in me...He was the only big one who tried."

- CARL FOREMAN, screenwriter, director, producer (*High Noon*)

## PRODUCTION CREDITS

Narrated by  
Sam Waterston

Voice of Ernest Hemingway  
Len Cariou

Additional Voices  
Norma Crawford

Writer/Director  
John Mulholland

Executive Producer  
Craig Gilbert

Producer  
Richard Zampella

Original Music  
Byron Janis

Arranger/Original Music  
Peter Calandra

Consultant  
Maria Cooper

Consultant  
Patrick Hemingway

Director of Photography  
Alex Eaton

Sound  
Charles DeBold  
Brian Miklas

Editor  
William Welles

Animation Graphics  
Richard Zampella

Associate Producer  
Karen O'Hara  
Patricia Weichelt

Photos courtesy  
The Gary Cooper Estate  
JFK Library, Hemingway  
Collection

On Camera Participants  
Susan Beegle  
Rosemarie Burwell  
Nancy Comely  
David Douglas Duncan  
Kirk Douglas  
Nancy Dryer  
Peter Duchin  
Anthony Duke  
Jonathan Foreman  
Brian Garfield  
C.Z. Guest  
Jim Harrison  
Jack Hathaway  
Patrick Hemingway  
Mrs. Jack Hemingway  
Sean Hemingway  
A.E. Hotchner  
Donald Hyatt  
Maria Cooper Janis  
Stuary Kaminsky  
Elmore Leonard  
Pia Lindstrom  
A.C. Lyles  
Forest "Duke" Macmullen  
Peter McCrea  
Lee Clark Mitchell  
Peder Munsen  
Patricia Neal  
Robert Osborne  
Father Gene Phillips  
George Plimpton  
Stephen Prince  
Dean Rehberger  
Richard Schickel  
Richard Shepherd  
Budd Schulberg  
Richard Smitten  
Larry Swindell  
Robert Stack  
Rene Villarreal  
Tim Zinnemann

### SCREENINGS:

The Quad Cinemas, NYC  
Lammele Playhouse, CA  
Sun Valley, ID  
JFK Library, Boston  
Virginia Tech, Virginia  
Sedona Film Festival, AZ



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[www.cooperhemingway.com](http://www.cooperhemingway.com)



## COOPER & HEMINGWAY THE TRUE GEN

### CREATIVE TEAM

#### JOHN MULHOLLAND

Writer/Director

John Mulholland is currently working on a documentary on Hollywood's favorite author Elmore Leonard. Among Mulholland's other documentaries: On Macbeth, Eastern European Composers, Charles Dickens And A Christmas Carol, Liza Minnelli On Meet Me in St Louis, and As Time Goes By: The Children Remember Casablanca.

He also wrote and directed both Inside High Noon (narrated by Frank Langella), on the behind-the-scenes political controversy over the making of High Noon; and Of God & Country: Sergeant York (narrated by Liam Neeson). Mulholland served as the host of the online program, ICONS RADIO HOUR.

#### RICHARD ZAMPELLA

Producer

Zampella also produced Sergeant York: Of God & Country. He also produced over 50 episodes of the ICONS RADIO HOUR. He is currently working on a documentary on author Elmore Leonard with John Mulholland.

A native of northwest New Jersey, Zampella is founder and Managing Partner of Transmultimedia, Inc. Richard has over 20 years of experience in technology, entertainment, licensing & marketing related fields

While on active duty with The United States Army, Zampella was stationed at the U.S. Intelligence Center and School at Ft. Huachuca, Arizona. He spent ten years as an intel analyst with HQ Co. of The 50th Armored Division at Fort Dix, NJ.

#### CRAIG GILBERT

Executive Producer

Craig Gilbert: Created and produced such documentaries as: Margaret Mead's New Guinea Journal, The Triumph Of Christy Brown, An American Family, William Carlos Williams, etc.

#### PATRICK HEMINGWAY

Consultant

Patrick Hemingway is Ernest Hemingway's second son and the last living son. He was the first born to Hemingway's second wife Pauline Pfeiffer. During his childhood he travelled frequently with his parents, and then attended Harvard University, graduated in 1950, and shortly thereafter moved to Africa where he lived for 25 years. In Tanzania, Patrick was a professional big-game hunter and for over a decade he owned a safari business. In the 1960s he was appointed by the United Nations to the Wildlife Management College in Tanzania as a teacher of conservation and wildlife.

#### MARIA COOPER

Consultant

Maria Cooper Janis is an artist with a special interest in parapsychology. She is married to noted concert pianist Byron Janis, and together they are involved in several charities, among them Pro Musicis, the American Arthritis Foundation, and the Global Forum of Spiritual and Parliamentary Leaders on Human Survival. Mrs. Janis has contributed to several television documentaries about her father.

# COOPER & HEMINGWAY THE TRUE GEN



## COOPER & HEMINGWAY PRESS IMAGES

If you need high resolution public relations photos for Cooper & Hemingway: The True Gen, please contact us for formats: RAW, TIF, JPG. Here are some example cropped thumbnails of images we have in stock.



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COOPER & HEMINGWAY  
THE TRUE GEN



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MOVIE REVIEW

Coop and Papa, Manning Up in Good Times and Bad

'Cooper & Hemingway,' an Alliance of Actor and Writer

NYT Critics' Pick



Gary Cooper and Ernest Hemingway in a documentary directed by John Mulholland. By ANDY WEBSTER Published: October 10, 2013

Gary Cooper and Ernest Hemingway, two models of American virility, had similarities, not least as outdoorsmen: Cooper grew up on a farm in Montana, and Hemingway was a big-game hunter and deep-sea fisherman. But they were also a study in contrasts: Cooper worked with movie crews; Hemingway labored alone. Cooper was understated and conservative, Hemingway volatile and a liberal. The mix, as John Mulholland's exhaustive documentary "Cooper & Hemingway: The True Gen" demonstrates, made for a friendship spanning decades.

**More About This Movie**  
Cooper & Hemingway: The True Gen

Overview

**New York Times Review**

Cast, Credits & Awards

Trailers & Clips

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"The true gen" (Hemingway's military shorthand for "genuine information") suggests Cooper's economical acting style, which dovetailed with Hemingway's less-is-more writing philosophy. Cooper had starred in Hollywood's adaptation of Hemingway's "Farewell to Arms" (1932) before the men first met in Idaho in 1940. Hemingway later insisted that Cooper be cast in "For Whom the Bell Tolls" (1943). After a

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FEBRUARY 16 - 17

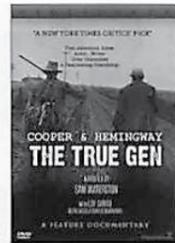
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  7. The Orthodox Sex Guru
  8. An Unblinking Look at Sexual Assaults on Campus
  9. 'Food Is a Death Sentence to These Kids'

Cooper & Hemingway: The True Gen ★★★1/2

(2014) 138 min. DVD: \$59.95 (\$299 w/PPR). Passion River. Closed captioned.



Hollywood idol Gary Cooper was cast as the lead in a slightly bowdlerized 1932 Paramount adaptation of Ernest Hemingway's *A Farewell to Arms* and wound up becoming a lifelong friend of the iconic author, despite their superficial differences in politics and temperaments. According to writer-director John Mulholland, the easygoing, quiet, well-liked, and modest Cooper and the tempestuous, fiercely competitive Hemingway (who had famous feuds with fellow writers but evidently considered the actor no personal threat) helped define American manhood in their era and brought out the best in each other. "Coop" was the one person who could drop in unannounced on the Hemingway homestead, or correct "Papa" on his boorish behavior. Weeks after Cooper's death from cancer in 1961, the ailing Hemingway shot himself. Mulholland's meaty saga of the lives of these two icons—who had long planned a cinematic project together but never managed to bring one to the cameras—nicely meshes film and literary criticism with gossip, and assumes viewer familiarity with, for instance, *For Whom the Bell Tolls* and *High Noon*. Occasionally, the narrative gets tangled up in film minutiae, verging on the nerdish (Indiana Jones is Cooper-inspired? Really?), and the documentary—like later Hemingway—might have benefited from tighter editing. But it is especially passionate about restoring both Hemingway and Cooper to the artists' pantheon from which detractors (mostly feminists in Hemingway's case; "method" actors in Cooper's) have often tried to demote them. Narrated by Sam Waterston, the roll-call of on-camera interviewees who have since died is an A-list itself: Charlton Heston, Elmore Leonard, Budd Schulberg, Patricia Neal, Robert Stack, George Plimpton, and producer David Brown. DVD extras include deleted scenes and text production notes. Highly recommended. Aud: C, P. (C. Cassidy)

Geraldine Ferraro: Paving the Way

★★★1/2

(2014) 86 min. DVD: \$89; public libraries & high schools; \$295; colleges & universities. DRA. The Video Project. PPR. Closed captioned.

In 1984, Geraldine Ferraro (1935–2011) became the first woman to run on a major American political party's presidential ticket. As the Democratic nominee for vice president and running mate to Walter Mondale, she broke ground for her gender in politics, but filmmaker Donna Zaccaro argues that she also faced unprecedented attacks aimed at her ethical and moral fitness as a candidate. *Paving the Way* traces Ferraro's story, from her childhood, education, and marriage up through her early career as a Queens prosecuting attorney specializing in child-abuse cases and sex crimes, followed by three terms in the House of Representatives. Focusing on the 1984 campaign, the film illustrates the political savvy and persona that made Ferraro a success; she was known for her Italian-American working-class background and her ability to work well with Congressional Republicans. But Ferraro's 1984 effort was hampered by assertions—alleged here to have been spearheaded by Nancy Reagan—of improprieties in her and her husband's finances and by pro-life demonstrations and admonitions from Catholic leaders who felt her pro-choice stance betrayed her faith. Footage from the Democratic convention and her debate with then Vice President George H.W. Bush highlight her political

skills and the excitement generated by her candidacy. An extensive interview conducted with Ferraro after her 1998 cancer diagnosis is interwoven with news footage and family comments, along with remarks from journalists and political figures including Bill and Hillary Clinton, George H.W. and Barbara Bush, Mondale, Madeleine Albright, and Nancy Pelosi. Highly recommended. Aud: C, P. (M. Puffer-Rothenberg)

Inheritance ★★★1/2

(2012) 27 min. In English & Farsi w/English subtitles. DVD: \$20 (\$150 w/PPR). Center for Asian American Media.

Filmmaker Aggie Ebrahimi Bazaz, an American woman of Iranian descent, also narrates this account of her family's life in the United States. In the 1970s, her mother, Parastoo, married an engineer with ties to the U.S. After moving abroad, the couple had a son, but when the regime changed, they moved back to Iran, where Aggie was born. In 1988, Parastoo and her children settled in America, expecting the father to join them, but he never did. Instead, he returned his wife's dowry to her family and took up with another woman. From what Bazaz can determine, he started other families, and didn't stay with any of them for very long, but she has no theories about his serial abandonment (he also appears to have cheated on Parastoo during their marriage). Throughout, Bazaz peppers her mother with questions, because she believes that her father's absence has contributed to her difficulty in establishing relationships, but Parastoo doesn't want to live in the past. Regardless, she's saved every remnant of her marriage, from letters to home movies. While an interesting story lies at the center here, Bazaz undercuts the emotional potential by consistently focusing the camera on hands and backs instead of faces, which feels both distancing and distracting. Still, *Inheritance* does have value as a psychological study of an inquisitive daughter and an unsentimental mother. A strong optional purchase. Aud: C, P. (K. Fennessy)

JFK: The Private President ★★★1/2

(2013) 53 min. DVD: \$24.95. First Run Features (avail. from most distributors). Closed captioned.

"It's not what you are, it's what people think you are," said Joseph Kennedy Sr., father of John F. Kennedy, commenting on the significance of image in American politics. The difference between image and reality is at the heart of filmmaker Kathrin Seelmann-Eggebert's *JFK: The Private President*, which serves up archival footage—both public and personal—that underscores what life was actually like for the late president and his family during his 35 months in the White House. No new dark secrets or scandals are revealed here: Kennedy's extramarital affairs are touched

working her first husband and becoming (as a single mother with two young sons) a designer of display windows for Fifth Avenue stores, while also studying art with George Grosz. She's perhaps best known for designing the Harlequin eyeglass frames that became a fashion standard, but her sculptures called "chairacters"—mixing human forms with furniture—are equally imaginative. Schinasi was also a filmmaker, producing an Oscar-nominated documentary on Grosz, as well as assisting her son Denis Sanders on his Oscar-winning short *A Time Out of War*. And she was an activist, aiding Jews in escaping the Holocaust, hiding friends who were being hounded by Senator Joe McCarthy, and working with Martin Luther King, Jr. and Rosa Parks in the early days of the Civil Rights movement. Directed by Schinasi's grandson, Peter Sanders, *Altina* is clearly a labor of love, emphasizing Schinasi's personal life. In addition to excerpts from interviews that Schinasi gave in the 1990s, the film features extensive recollections by Schinasi's son Terry, as well as her two surviving husbands (the last, Celestino Miranda, tearfully recalls her death in 1999), backed with reams of archival material that is skillfully stitched together. Extras include the bonus featurette "Reflections on Altina" (with comments from friends and relatives), and an art and photo gallery. An informative, genuinely touching portrait of a remarkable woman, this is recommended. Aud: C, P. (F. Swietek)



# The New York Times

(CONTINUED)

Gen

Overview

New York Times Review

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suggests Cooper's economical acting style, which dovetailed with Hemingway's less-is-more writing philosophy. Cooper had starred in Hollywood's adaptation of Hemingway's "Farewell to Arms" (1932) before the men first met in Idaho in 1940. Hemingway later insisted that Cooper be cast in "For Whom the Bell Tolls" (1943). After a critical and commercial decline, each rebounded in 1952, Cooper with "High Noon" (for which he won his second Oscar) and Hemingway with "The Old Man and the Sea" (and, two years later, his Nobel Prize). They died weeks apart in 1961.

It's hard to think of a missing eyewitness here; some speakers — George Plimpton, Elmore Leonard, Patricia Neal — seem to return from the dead. In its allegiance to detail, the film is too long and perhaps overstates its case in claiming that later generations have lost an understanding

of common courage, as depicted by these two artists. Their work endures, and so does what they stood for.

A version of this review appears in print on October 11, 2013, on page C13 of the New York edition with the headline: Cooper & Hemingway: The True Gen.

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Cooper and Hemingway: The True Gen (2013)

Cast includes: Sam Waterston (Narrator)

Writer/Director: John Mulholland (*Sergeant York: Of God and Country*)

Genre: Documentary (120 minutes)



Gary Cooper and Ernest Hemingway are such icons, it's hard to separate the men from the legacies. Hemingway used a slang expression, "true gen" to describe what was true and genuine vs. everything else. With both Cooper and Hemingway... there was no "everything else"... there was only true gen. On July 2, 1961, Hemingway took his own life. The funeral was like a gathering of royalty. They were mourning Hemingway, of course, but they were also mourning the end of an era. Hemingway's best friend, Gary Cooper had died only a few weeks earlier. In many ways, the two men were on parallel paths, but there was no reason for their paths to have become so intertwined. On the surface, they had nothing in common. Among other things, both had passionate political views, and they were on opposite ends of the spectrum. Yet they became best friends. Before they ever met both were hoping for an opportunity to meet. And when they did, they developed a bond that would last until the end.

Growing up in Montana, Gary Cooper was a man's man. But during WWI, he was sidelined by an injury. After the war, he planned to go to art school in Chicago. While passing through Los Angeles, he learned he could earn some spending money as a stunt man for the movies. They could use some extras who really could ride a horse. Eventually his exceptional good looks got him noticed, and he started getting lead roles... including the lead in Hemingway's *A Farewell to Arms*, 1932. But the two didn't meet until 1940. By this time, each was possibly the most acclaimed celebrity in his fields... Cooper as an actor who reduced characters to just the essentials... and Hemingway as the master of verbal simplicity. (It's hard to overstate how original this approach was at the time.) It wasn't a stylistic thing for either of them. It was simply true gen.

Unless you were an adult in the 1930s and 40s, you probably won't realize just how famous these two were. After WWII, Cooper's career took a hit because of the new crop of Hollywood leading men. Hemingway had so many imitators that he was accused of being repetitive... a point Hemingway scholars adamantly challenge. However, during the height of their fame, Cooper and Hemingway were possibly the most photographed men on the planet... giving the documentary filmmakers a huge library of images to use. *Cooper and Hemingway* is well worth seeing, even if you've never given much thought to learning more about these two icons of true manhood. (You may find yourself speculating how different things could have been had Cooper understood the health hazards of smoking and Hemingway had access to anti-depressants.) At 2 full hours, it's definitely on the long side, but it's not just a single biography... it's two. There are a lot of surprises along the way... one of the biggest may be how much you thought you knew, but didn't. Fame can be fleeting, and there are too many momentary celebrities... but Cooper and Hemingway were the true gen.



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COOPER & HEMINGWAY THE TRUE GEN

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COOPER & HEMINGWAY THE TRUE GEN

Movie criticism (mostly foreign films, documentaries and independents: big Hollywood product hardly needs more marketing), occasional interviews and ideas from James van Maanen, who began this late-career-move reviewing for GreenCine, then took the big blog step a few years ago. He recently stopped covering new movies as often and now devotes a couple of days per week to sharing what's worthwhile (or not) on Netflix streaming. You can reach him at [JamesvanMaanen@gmail.com](mailto:JamesvanMaanen@gmail.com)

# Trust Movies

friday, october 11, 2013

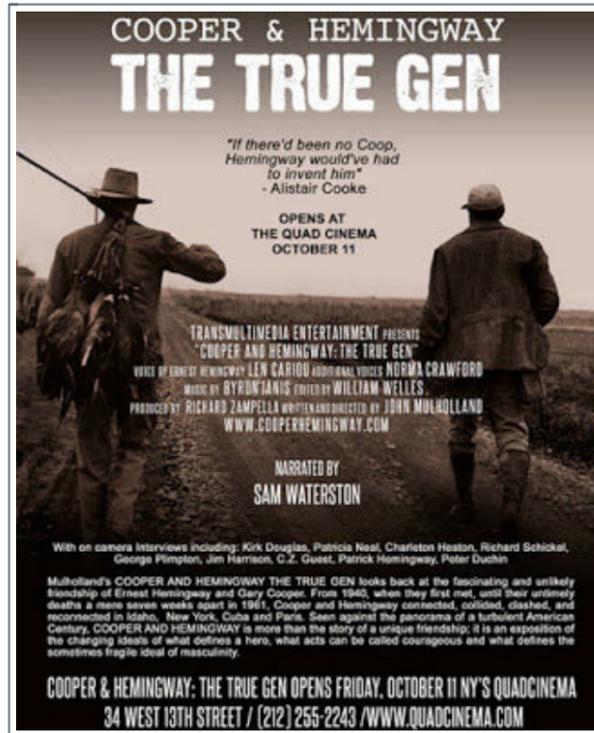
**John Mulholland's COOPER & HEMINGWAY: THE TRUE GEN is a first-class, dual celebrity bio-doc**



**Gary Cooper** and **Ernest Hemingway**

were best of friends? Who knew? I sure didn't. And prior to viewing this remarkably rich, detailed and moving documentary, I might have also added, Who cares? Not any more. Even if you were not the greatest fan of "Coop," one of, if not *the* most popular male

American actors from the 1930s through the dawn of the 1960s, nor one of those who bow down to Hemingway as the be-all-and-end-all of American fiction, this movie will surprise you, and, I suspect, quickly win you over. If you are already big fans of these men, get ready for some prime catnip.



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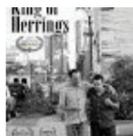
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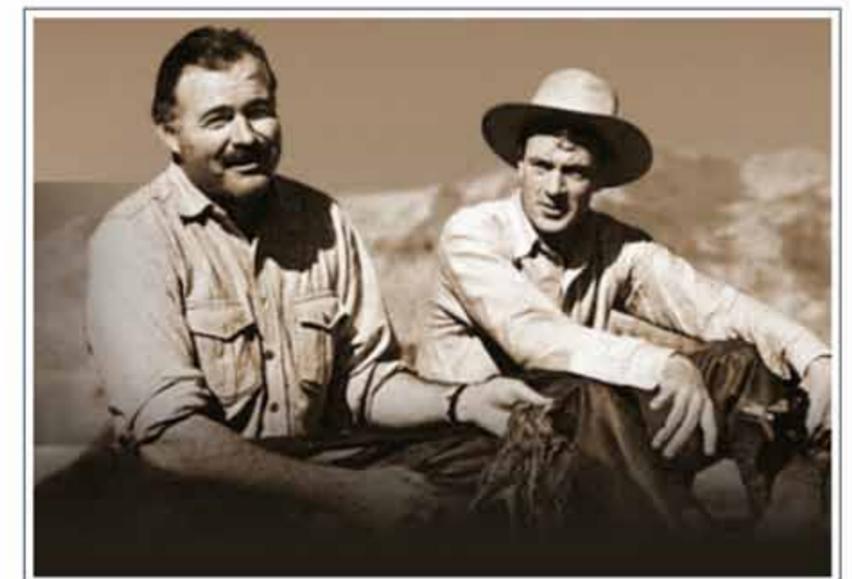


[Male sexuality, via the penis, gets a look-see in Brian Fender's new DICK: THE DOCUMENTARY](#)

More than five years in the making (the filmmaker evidently began work on this documentary back in 2008



**COOPER & HEMINGWAY: THE TRUE GEN** begins like one of those old westerns many of us loved -- with the camera gliding gracefully over hills and canyons, and the opening credits rolling by in a lovely, old-time typeface. "The true gen," by the way refers to a phrase Hemingway coined to explain that something was real, as opposed to a phony. He undoubtedly used it about his friend Cooper, and I think you'll use it about this movie, too -- written and directed by **John Mulholland**. So full is the film of interesting anecdotes about the two men, along with interviews with friends, family, movie people, popular authors influenced by Hemingway and academics who appear to have spent their lives studying him -- all this accompanied by a treasure trove of visual material that works near-perfectly with the film's narration (well spoken in his reedy tenor voice by **Sam Waterston**) -- that the movie comes remarkably close to a "you-were-there" experience.



when he took an ad out on Craigs...



**GIRLHOOD:** Céline Sciamma's splendid look at a French girl at an important crossroad in her

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By this time we expect very good things from French filmmaker Céline Sciamma : the good *Water Lilies* , the better *Tomboy* , and now her ...



Here's an odd one, just making its DVD debut: **PLATO'S REALITY MACHINE** via Myles Sorensen

New filmmakers get points for simply trying something new, even if things don't pan out quite as well as they might have preferred. ...



One-half of a German lesbian couple pines for a baby in *Anne Zohra Berrached's TWO*

**MOTHERS**

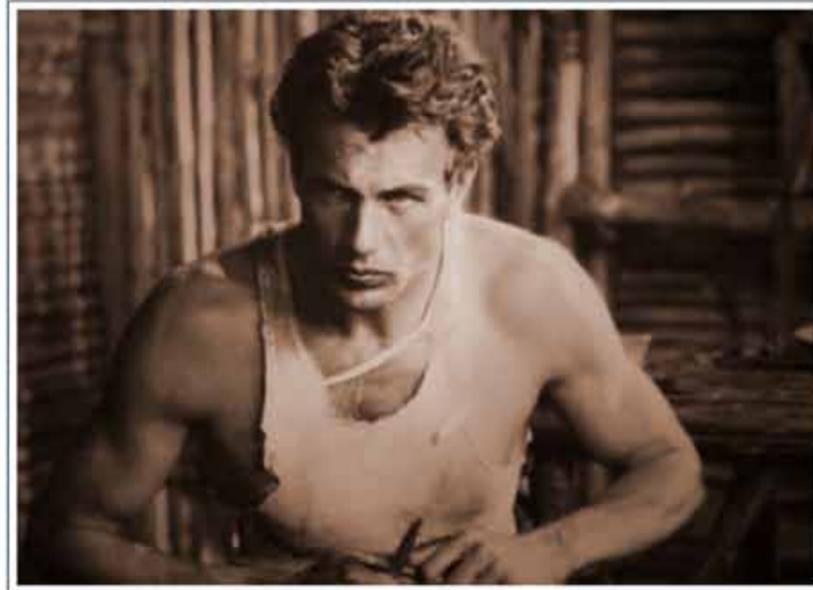
If only both partners were as eager to have that child mentioned in the headline above, things might have gone differently than they do ...



**PARADISE RECOVERED?** Not quite--but for a Christian movie, this one's at least worthy

The first thing we hear is one of those Christian radio broadcasts informing us that America was founded as a Christian nation. So what?...

What *Cooper & Hemingway* does especially well is give us what seems like the "whole" of these men. While the film exhibits great appreciation and love for them and their work, it is not afraid to go into the darker areas. Mr. Mulholland has chosen his anecdotes supremely well to give us a growing sense of who these men were, together with some of the forces that made them this way. We learn a lot of about their marriages: several for Hemingway, only one for Cooper (although it seems he rarely met a leading lady he didn't fuck, but in the most gentlemanly fashion. Everyone evidently fell in love with this guy).



For all this, the movie never seems salacious. Theme-wise, it concentrates most on the idea of American manliness -- which both these icons would seem to represent. In the early 20th Century, along with the coming of industrialization and office work also appeared to arrive a more feminized male. Coop and Hem, in their images at least, kept this at bay, though it became clear that Hemingway's was more of a "front" than that of Cooper's, with his grew-up-on-a-ranch background. Still, the movie insists, both men's public image was a kind of shell game.

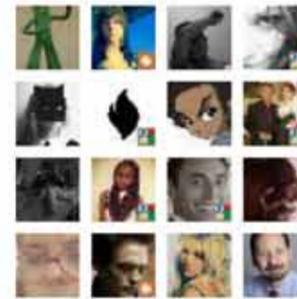
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We learn something of their politics -- Coop was conservative, Hem more liberal -- and their women, too, especially Mary, Hemingway's last wife, and Cooper's "Rocky," who proved strong enough to withstand his assignments -- though his approaching-a-permanent one with **Patricia Neal** almost undid their marriage. We hear from some of the children, as well, several of whom have piquant tales to tell -- especially Cooper's daughter Maria and Hemingway's son Patrick.



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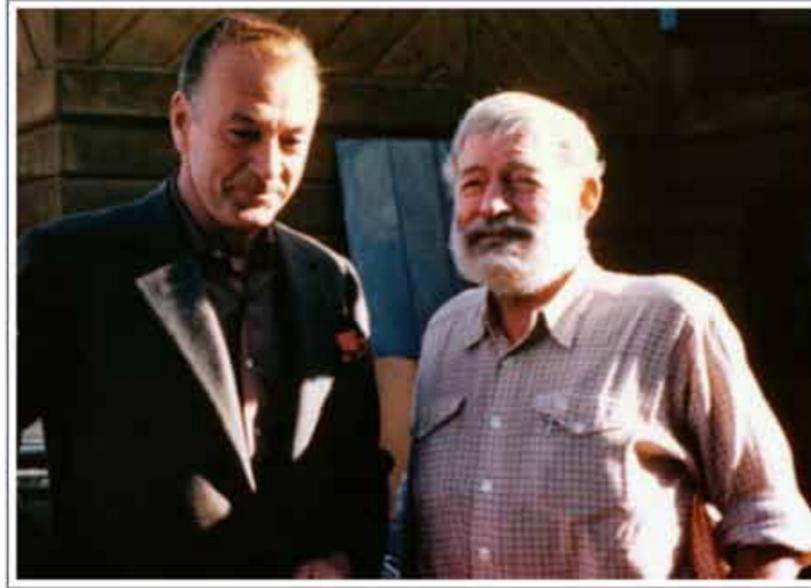
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Hemingway as a prevaricator is given full swing, too, though I wish the filmmaker had spent a little more time on just why, as he tells us, the writer came back from World War II so sick and unhealthy. Hemingway did not really see any action (he was considered by our government too valuable to waste in combat), though he is said to have invented certain of his WWII tales. Throughout, the writer comes off as supremely talented and pretty much an asshole as a person (the anecdote about how Cooper gets his friend to give a very necessary apology is succulent indeed).



We see how the wave of success crests and falls for both men, and how their comebacks -- [The Old Man and the Sea](#), [High Noon](#) -- were almost simultaneous. As were their deaths: Hemingway's suicide followed Cooper's death from spreading prostate cancer by only weeks. Mr. Mulholland does not make this claim, but the viewer cannot help but wonder how much the loss of his best friend added to Hemingway's terrible depression.

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The filmmaker must have worked on this project for quite a few years, as many of the people he interviewed are now dead -- from Ms Neal, [Charlton Heston](#) and [Jack Hemingway](#), all long gone, to [Elmore Leonard](#) and Paramount's [A.C Lyles](#), both recently departed. Overall, this movie made me even fonder of the work of Cooper (I'll want to see some of his movies again soon), while finally beginning to understand and better appreciate Hemingway, at least as a complicated personality.



[Cooper & Hemingway: The True Gen](#) -- from [Transmultimedia Entertainment](#) and running 143 minutes, not one of which I would have wanted to miss -- opens today in New York City at the [Quad Cinema](#), but won't hit the L.A. area until Friday, December 6 (at [Laemmle's Playhouse 7](#)).

## Film explores the lifelong friendship of Ernest Hemingway and Gary Cooper

### Contact:

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- 540-231-5200
- [susansanders@vt.edu](mailto:susansanders@vt.edu)

BLACKSBURG, Va., Feb. 2, 2015 – Writer and director John Mulholland will be joined by producer Richard Zampella, for a free screening of their documentary "Cooper and Hemingway: The True Gen" on Wednesday, Feb. 11.

The event, which is free and open to the public, begins at 7 p.m. at the Lyric Theatre, located at 135 College Avenue in downtown Blacksburg. A question and answer session will follow the screening.

With never seen photos and footage from the Gary Cooper estate and John F. Kennedy Presidential Library in Boston, "Cooper and Hemingway: The True Gen" looks back at the friendship of writer Ernest Hemingway and actor Gary Cooper.

From 1940 when they met until their deaths just seven weeks apart in 1961, Cooper and Hemingway "connected, collided, clashed, and reconnected in Idaho, New York, Cuba, and Paris," according to the film's promotional materials.

Watch the trailer for "The True Gen": <http://www.vt.edu/>

The 130-minute film, narrated by Sam Waterston, features interviews with Kirk Douglas, Charlton Heston, George Plimpton, and Patricia Neal.

Mulholland also wrote and directed "Inside High Noon" and "Of God & Country: Sergeant York." Other documentaries include "On MacBeth," "Eastern European Composers," "Charles Dickens and A Christmas Carol," "Liza Minnelli on Meet Me in St. Louis," "Reflections on Gaslight," and "As Time Goes By: The Children Remember on Casablanca."

Zampella has produced numerous works by Mulholland including "Sergeant York: Of God & Country" and over 50 episodes of ICONS Radio Hour. He is the chief executive officer of MODA Entertainment and has worked with The Museum of Modern Art and Starwood Hotel Corporation.

Free parking is available in the Squires Lot, located at the corner of College Avenue and Otey Street, and in the Architecture Annex Lot on Otey Street. Find more parking information [online<sup>\[2\]</sup>](#). Alternative parking is available in the Kent Square parking garage or the Farmers Market metered parking lot, both located on Draper Road.

Virginia Tech's [School of Performing Arts<sup>\[3\]</sup>](#), a unit within the College of Liberal Arts and Human Sciences, is comprised of music, theatre, cinema, and dance. The school is committed to education, training, and experience in the transformative power of the performing arts. In addition to producing more than 250 student, faculty, and guest artist events each year, the school presents the annual Summer Arts Festival and maintains the university's artist registry.

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Movie Review: *Cooper & Hemingway: The True Gen*

## Exploring a Famous Friendship Opens Door to an Era of Very Different Fame

By Molly McCaffrey

*The True Gen*—an expression used by Ernest Hemingway to distinguish truth from rumor... the real from the phony.

There is no shortage of films or books about Ernest Hemingway these days... Woody Allen crafted a story about a wistful man traveling back in time to meet Hemingway and his "Lost Generation" contemporaries in *Midnight in Paris*. Clive Owen and Nicole Kidman starred as Hemingway and his third wife, Martha Gellhorn, in *Hemingway and Gellhorn*. Paula McLain wrote *The Paris Wife*, a fictional retelling of Hadley Hemingway's time as Hemingway's first wife.

And now there's *Cooper & Hemingway: The True Gen*, a documentary by John Mulholland chronicling the long friendship of Hemingway and mythical actor Gary Cooper—known as Papa and Coop to their friends.

The film opens with quotes by important writers and politicians—President Barack Obama, John McCain, former President Bill Clinton, Tom Stoppard, Joan Didion, Junot Díaz—asserting the influence these two legends had on their individual lives, collectively sending the message that everything in life ultimately goes back to Ernest Hemingway and Robert Jordan, the character Cooper played in the film version of *For Whom the Bell Tolls*. It's an assertion the film essentially proves by connecting them to everyone from Elmore Leonard to Indiana Jones.

And that's a fitting beginning to a film that details what it was like to be a famous writer and actor in the 20<sup>th</sup> century. What's interesting is that, though the same is still true of actors, it's not as true of writers, and as a result this documentary serves as a glimpse into a time that appears to be gone—a time when writers had a real voice, a time when writers were as celebrated as actors, when writers were so well known that journalists wrote about it every time they hit the local pub or went on a fishing trip, often embellishing and exaggerating to fulfill the fantasies the public had created about writers such as Hemingway.

Yes, we have our Stephen Kings and J.K. Rowlings today, but beyond that, writers aren't really household names anymore, and they certainly wouldn't be mobbed at a bullfight the way Hemingway was in his later years. In that sense, this film feels like an ode to another era, an era when you had to be famous for *doing* something rather than for just *being* someone. This celebrity wasn't something Hemingway or Cooper seemed to mind either, both of them cultivating tough guy images and hiding their intellectual sophistication. At one point in the film, Cooper complains about the press running an untrue story about Hemingway getting in a bar fight, but Hemingway scoffs, claiming the stories helped his image.

It also, in some ways, feels like an ode to a different kind of man, a man—the film's voice over claims with obvious longing—we don't see anymore: strong, silent, rugged, masculine, even macho. The kind of man epitomized by Hemingway and Cooper. But even though the film makes that point—somewhat offensively—the footage and letters and interviews actually characterize these two men as sensitive and thoughtful rather than overly brutish, depicting their friendship as a relationship based on trust, loyalty, supportiveness, and intimacy rather than a bond formed over fishing and hunting or drinking and carousing. In fact, Hemingway's image as an obsessive sportsman is challenged when it's explained that, more than anything else, Hemingway was consumed by books, traveling with a small library and often locking himself away for hours to read and write even while vacationing with Cooper and their wives. Hemingway's image as a lover of war is refuted, too, when one interviewee insists, "He hated war" and claims Hemingway didn't like to talk about his time in WWII—this

despite the fact that other interviewees talk of how often the younger Hemingway exaggerated his involvement in WWI. But apparently after witnessing first-hand the storming of Normandy, Hemingway became disgusted with war and refused to talk about it with anyone.

He did, however, discuss his relationship with Cooper, writing, "Cooper and I have the same style: Less is more. We don't spell it all out." They also shared a dislike of talking about their craft, believing it "emptied the well." Though Hemingway's letters make it seem like the two were friends because they had so much in common, the film demonstrates that their connection was just as much based on their differences as well as their commonalities.

They were, of course, opposites on the surface—Hemingway a liberal from the Chicago suburbs, Cooper a conservative from Montana. Hemingway short, squat, and disheveled; Cooper tall, slim, and fashionable. Hemingway was honest, too, about liking Cooper because he wasn't a writer and obviously not a threat either. And though Hemingway was somewhat moody—he talked frequently about his "black-ass" moods—he saw Cooper as a calming influence. On one notable occasion, Hemingway lost his temper with a hotel employee who had interrupted him while writing, but Cooper wouldn't stand for that kind of behavior, making Hemingway apologize and act civilized, leading the viewer to believe that Hemingway was drawn to Cooper for his cool demeanor as much as his manliness.

And their ability to help each other went both ways.

Hemingway criticized Cooper for his philandering and talked his friend into returning to his wife after a prolonged fling with actress Patricia Neal, advice Cooper took, saving his marriage. This image of Hemingway as the pro-marriage intermediary directly challenges the one often put forth in the media of a misogynistic womanizer who changed wives with every decade. Instead, in this film Hemingway is shown to be a thoughtful man who regretted the mistakes that had led to the end of his own marriages and hoped to avoid such issues in the future.

Hemingway is also, notably, portrayed as having the same concerns as other writers, obsessing over his work to the point of being miserable. As he once said about himself, "I have to write to be happy... and obsession is terrible." He was also intensely jealous of his contemporaries—so much so that he often picked fights with younger writers to assert his dominance over them. He was haunted by the idea of failure and plagued with insecurities about his writing—often making deprecating statements about his career out one side of his mouth while lambasting awards committees that hadn't chosen his work out of the other side. Like many writers, he worked on too many projects at once and sometimes missed his deadlines and page limits. He disparaged Hollywood but understood, too, that film would change the way people saw stories. And he was frustrated with what he saw as his publisher's inability to market and promote his work, writing his own promotional taglines. In other words, he was as anxious as any other writer, always worrying about whether or not he had it in him to write another great book. Honestly, the Hemingway depicted in this film makes this writer feel relieved to know he suffered from the same issues the rest of us do. In that way and many others, *The True Gen* offers viewers a story not merely about Hemingway and Cooper but about what it means to be human—the dreams of youth, the tentative steps into adulthood, the self-doubt and restlessness that follows early accomplishments, the wisdom that comes with maturity, and the fear of death that accompanies aging.

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