

Gary Wary Of Tackling TV Show

By CHARLES MERCKE
NEW YORK, July 20 (AP)—While it's a trifle premature to state so flatly, it appears that Gary Cooper won't become a permanent television fixture next season as the host of a regular weekly Western series.

Cooper, looking bronzed, fit and young as ever, wrestled with the question on a visit to New York recently. Even when wrestling with a problem, however, he remains relaxed. His shoes off and his feet on a coffee table, he munched blueberries and talked candidly.

"Television is shifting so fast," he said, "that going on it is a risk for anybody. I want to explore this idea of my being master of ceremonies of a show very thoroughly."

The idea, according to sources other than Cooper, was first broached to him by ABC-TV. After that network didn't get far with the idea, CBS-TV took it over and began pressing it.

Doing a Lot of Selling

"In such a master of ceremonies job, you're selling a lot of things besides the product of your show's sponsor," Cooper said. "You're selling the show itself. You're selling yourself. And you're selling, in a way, your own movies. My feeling is that it's bad business for me to do it."

Does he mean bad business economically or from the artistic viewpoint of Gary Cooper, actor?

Assuming that the tax situation could be worked out satisfactorily, he said that "I know more about movies than television. I'd be moving into a competitive business. You can't do television with one hand. If you go into it you should go in with all four feet."

As examples of people who've gone into it with "all four feet" Cooper cited Jack Webb and Lucille Ball. Both were in the movies previously, though neither attained Cooper's stardom status. Another aspect of television that bothers Cooper is what he calls its "insalubriousness." Material used up so rapidly and a performer suffering from overexposure to the public.

No Second-Rate Movies

"Besides," he added with a grin, "I'm a lazy son of a gun. He likes to make two pictures a year at the outside—and one picture is better, he thinks, if it's very good. A first-rate picture is inevitably successful at the box office these days," he said. "But I don't see why anybody bothers to make a second-rate or third-rate picture. People just don't bother to go see them."

All who have seen advance showings of Cooper's new picture, "Love in the Afternoon," say it's first-rate. Costarring Cooper with Audrey Hepburn and Maurice Chevalier, it was filmed in Paris over the course of three months in what Cooper calls "these nice French working hours of noon to seven in the evening."

One of the pleasures of making movies, Cooper feels, is that he has time to do the things he wants to. No work in the fall shooting season and the chance to travel leisurely with his wife.

It's incredible that anyone ever started the rumor that Gary Cooper talks largely in terms of "rug" and "sop." He's an articulate and extremely intelligent conversationalist who unquestionably would make a superb master of ceremonies on television. Possibly someone still will convince him of that fact.

Ex-Football Guard Now Moviemaker

By JAMES BACON
HOLLYWOOD, July 20 (AP)—Producer Aaron Rosenberg is debunking that old theory—that the best guards in football are quarterbacks with their brains knocked out.

Rose, one of the all-time great linemen at the University of Southern California, is rapidly becoming known as one of the sharpest moviemakers in Hollywood.

He recently moved into MGM with his own production company in one of the best deals in town. He gets a regular producer's salary—which is never high—plus a healthy percentage of the profit.

Universal-International Studio has old lot wanted to match the deal but just couldn't.

"We really hated to lose Rose," says the U-I boss, "but we would have had to give him the studio to match the MGM deal."

At U-I, Rosenberg holds the record for making the two biggest grossing pictures in studio history—"The Glenn Miller Story" and "To Hell and Back"—the life story of Audie Murphy.

Back some years ago when U-I was in a financial crisis, Rosenberg produced a picture called "Winchester '73" in which he talked the studio into giving Jimmy Stewart 50 per cent of the profits instead of Stewart's regular \$250,000 asking price.

He followed that one with another Stewart hit called "Band of the River." Before long the Stewart-Rosenberg combine had changed the whole economy of the motion picture industry—profit-sharing among stars.

Rosenberg is a self-made moviemaker. Like many football heroes of the depression era, he first turned to pro football.

"I decided there must be easier ways of making a living than having Bronko Nagurski step on your face," he laughs. So he went to work at the old Fox studio for six a week and by 1943 had worked up to becoming the highest-paid assistant director in the business.

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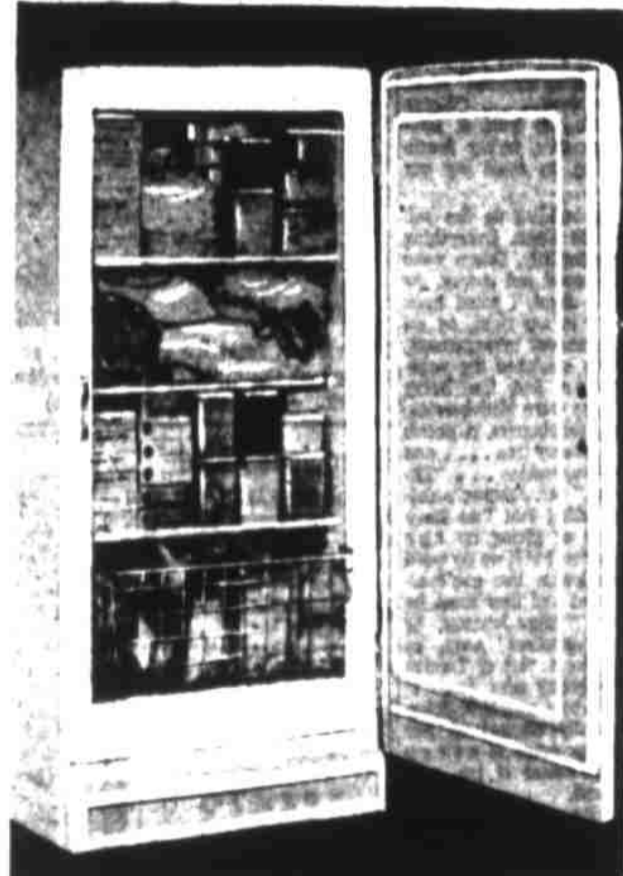
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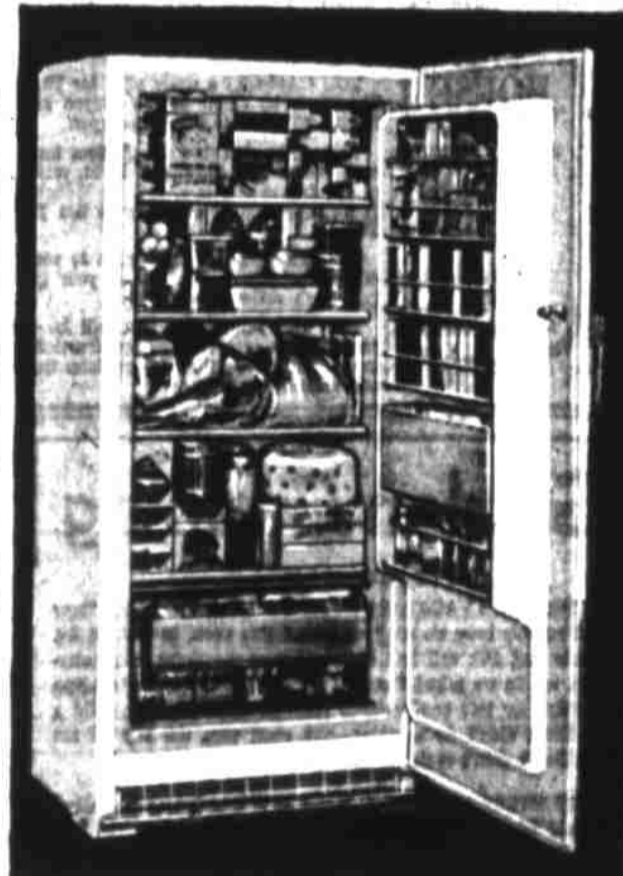
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