

### San Francisco Offering 20 Cable Cars For Sale at Forthcoming Public Auction

San Francisco — (U.P.)—Just what we always wanted—a San Francisco cable car for our very own!

Whether you react this way to cable cars or not, certainly you must know someone who does. Tell him right away he can now buy one for keeps straight off a San Francisco hill-side.

As casually as the Army casts off old sleeping bags and oil drums, San Francisco is selling 20 cable cars as surplus property. They will go to the highest bidders.

Think of the possibilities—an outdoor bar or barbecue pit in cable car decor, or an indestructible toy for the youngsters.

The price? Well, Public Utilities Manager James H. Turner had figured \$300 would be a pretty safe bid but now he's not so sure. Interest in the auction has been mounting. His office is getting lots of mail and phone calls from would-be buyers.

**In Use Since 1870s**  
San Franciscans and visitors have been admiring the "dinkies" ever since they began their hill climbing in the 1870s. They don't fit into the traffic pattern too well any more, but there was a public furor recently when it was suggested they be abandoned.

The cable cars are not being abandoned but the service has been curtailed. The city owns about 60 of the steel and wood cars, some dating back to the 1880s, and only 30 are in use. Ten are going to be kept in reserve and the other 20 sold.

Sealed bids are being accepted now for the first group of 10 to go on the block. At a future date still unannounced the bids will be opened and the 10 highest bidders will be the owners of surplus dinkies, F.O.B., the car-barn.

**Los Angeles Buys One**  
In a special transaction, the City of Los Angeles already has made off with one surplus car. Los Angeles bought one for \$300 to display in Griffith Park and to cart around for publicity purposes. This car did not come from the 20 being auctioned, however.

Potential bidders are being advised the surplus cars actually are the newest in the fleet. The

Powell Street line that straddles Nob Hill is using the 19th century models, while the surplus cars come down the defunct Jones-Hyde-O'Farrell line.

This line lost all its cars in the fire and earthquake of 1906. It had to be rebuilt following the disaster, and the offering of surplus cars are these post-1906 models.



**GRANTING EXCLUSIVE** interview to William Randolph Hearst, Jr. and aide, Svetlana Stalin, only daughter of late Soviet dictator is photographed with her son and daughter in a modest Moscow apartment. (World Copyright International)

### Around Hollywood

By ALINE MOSBY  
United Press Correspondent

Hollywood—(U.P.)—Television's biggest controversy today is whether viewers prefer their shows live or on film, with the anti-live group collecting TV "blooper" as ammunition.

Networks admit the trend for filmed shows is growing. Jackie Gleason and George Gobel plan to try filming their programs. Donald O'Connor and Eddie Cantor already have put theirs on celluloid, and one New York dramatic program, "You Are There," has moved to Hollywood to be filmed.

But many of the big programs still are live, resulting in fluffs that provide lively conversation in parlors of the Plaster City.

**Boom Booms**  
One actor moans that a microphone boom crashed to the floor in the middle of his tender scenes in "The Penny Serenade" on the Lux Video Theater. On the U.S. Steel Hour's production of "The Bogeyman," the camera showed Celeste Holm silent, but a pre-recorded line of her dialogue had her yelling, "Tony, the cane!"

The prize for the most noticed fluff goes to a "corpse" who got up and walked away in the middle of a Kraft Theater dramatic program.

One live TV director here admits, "On live shows you deal with human beings, and we can't eradicate all their errors." Viewers chuckled the night

veteran movie star James Mason forgot the name of the star he was introducing on the Lux show. On "The Hit Parade" veteran singer Snooky Lanson couldn't remember the words to a Christmas carol.

One local TV columnist suggests an award be given to the actor who can parlay a fluff into a successful piece of business on the show.

On a recent Jackie Gleason epic, for example, the comic slammed a door so hard it jammed. Art Carney, due to enter the scene, couldn't get the door open. He gracefully climbed through the window. This quick recovery, however, was marred by the fact he forgot to open the window but stepped through the glass-less frame, to the giggles of both audience and cast.

**'Unbreakable' Breaks**  
Comedian Steve Allen once was demonstrating an "unbreakable" fibreglass chair by hitting it with a hammer. The chair broke.

"This must be a fibreglass hammer," he quipped.

The pro-live supporters, however, insist such fluffs "give the show spontaneity and excitement."

"On live dramatic shows you have story, performance, drama and background noises," says one network executive. "On film shows you have no story, no performance, no drama and no noise. Which do you want?"

"You remember the stars who appear on live dramatic shows but you can't remember their performance on film."



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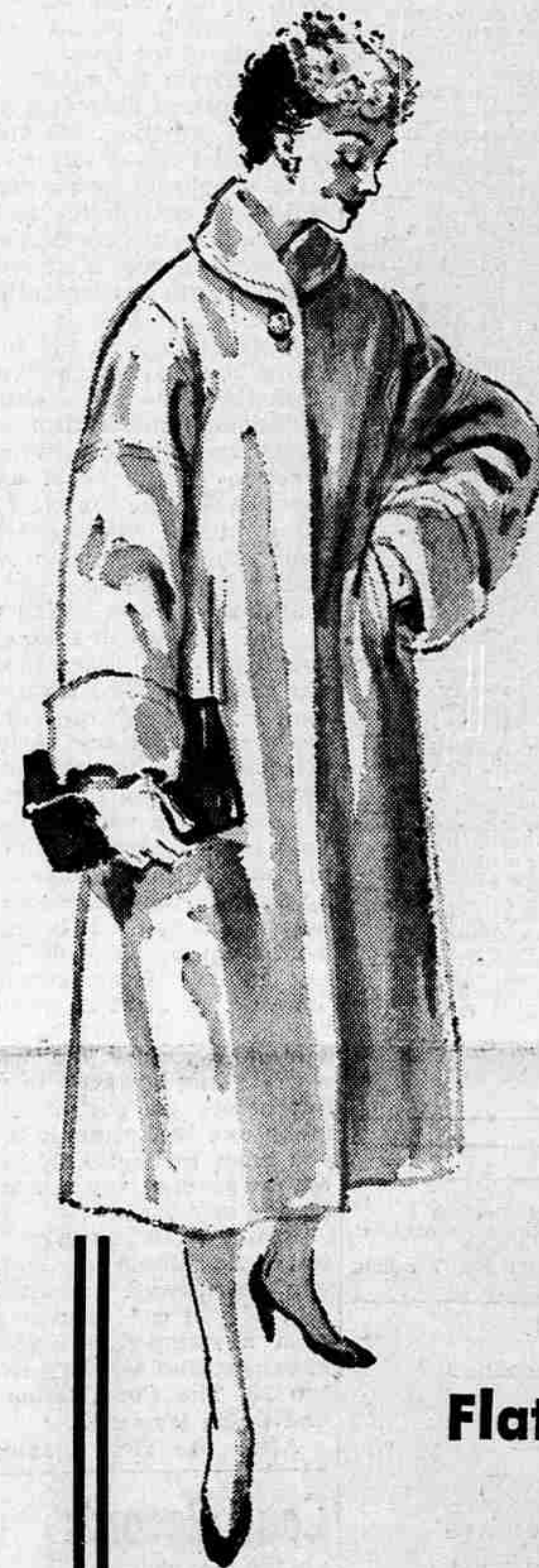
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