In the second of series exploring drug use of the University.

Elections

Although a minority report was blocked recently in the State Legislature, a proposal to set up a new chemical dependency program is gathering a growing number of supporters. Each constituency should have its own dependency program.

The defeat of amendments further supports the idea of organizing a constituency from each residence hall. The defeated amendment must be referred to the Assembly for a decision.

Campus Drug Arrests Are Few

Harry Jay Katz, who has a propensity for buying and selling things, has been arrested again. Financing the purchase of a new night club, Katz is being held in jail on charges of fraud.

One should not get the impression that Harry Jay Katz is "always making deals," insisted he is not independently wealthy, but admits "it was very much a part of his life." He had been trying for the diploma ever since he left the University eight years ago.

PHILADELPHIA police, at present, will make no argument about Katz's success. Katz would have been arrested if he had not been able to pay his debts. The police will continue to prosecute him.

The lax enforcement of the

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Elections Committee Report Urges Open Communication

By TERI GROSS

Yesterday was a miracle day for Harry Jay Katz. The sexy, black-tie, man-about-town who has been mentioned in connection with thePhiadelphia Police Department's investigation into the shooting of a former University librarian was found not guilty of the crime.

The former librarian, who had been investigating the licensing of the new night club, was acquitted of all charges.

The trial was a complete victory for Katz, who had been fighting to clear his name for years.

Katz, who has been a fixture in the Philadelphia social scene for decades, had been accused of numerous crimes, but had never been convicted.

Yesterday, however, the jury found him not guilty of all charges.

Katz explained that he had been trying to clear his name for years, and was happy to be found not guilty.

"I've been fighting this for years," Katz said. "I'm glad to be found not guilty."

Katz, who is known for his good works, has donated large sums of money to various charities.

Yesterday, he donated $100,000 to the Red Cross.

Harry Jay Katz: Pomp, Circumstance, and a New Night Club

By STEVEN DURROW

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Happy Birthday

Terri

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The Daily Pennsylvanian

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Compiled from United Press International

THURSDAY, MARCH 4, 1976

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RHODESIAN WAR IMMINENT-Mozambique President Samora Machel closed
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massacring our people."

It takes the best
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BILL GOLD - a great actor and playwright - is coming to the Broadmoor.

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Nominations Are Now Being Accepted
Applications Due April 1, 1976

The University of Pennsylvania recognizes among its
undergraduates a small number of outstandingly gifted,
strongly motivated, and mature students with precisely
defined and often unconventional career plans calling for
graduate or professional study. Through its University
Scholars Program, the University offers the opportunity and the challenge of an indivi-

dualized advanced undergraduate and graduate or professional course of study culminating in a doctoral
degree.

Eligible students will have shown, through their
potential and accomplishments, that they are capable of
effectively using the advantages of the program. Some
students come from the entering freshman class, because
of their unusual promise and their clear graduate or pro-

fessional goals. Some, having demonstrated in their first
year the qualities of talent and motivation required for the
program, are enrolled during their freshman year. Others,
depending on when their talents and their graduate or
professional goals have revealed themselves to the
appropriate faculty members, might be chosen during their sophomore or junior years.

Current students: Students presently enrolled at the
University of Pennsylvania who wish to apply to the
Program must acquire a faculty sponsor. The sponsor,

who must be closely acquainted with the student and his or
her talents and goals, will nominate the student to the
Council only if the student is unusually qualified. A faculty
member may also initiate the nomination process. Seniors
will not be considered. Faculty members should reserve
the nomination privilege to the truly superior student. It
should be understood that in any class at Pennsylvania
there will be at the outset probably only 15 to 20 University
Scholars. Those considered most promising after their
credentials are reviewed will be interviewed by the
Council. The final decision will be made by the Council
only after it has obtained the consent of the appropriate
graduate or professional admissions group.

A dossier consisting of the following materials should be
sent by the faculty sponsor to Dr. Otto Springer, 102
College Hall:

1. Pertinent scholarly or research papers written by
   the nominee and showing unusual achievement.
2. A letter of endorsement by the faculty sponsor,
   together with other supporting letters.
3. A letter from the nominee to the Council indicating
   how he or she will use the advantages of the program
   in arranging a special study sequence, together with
   a statement of long-term goals and personal
   aspirations.
4. A high school transcript.
5. A transcript from the undergraduate school.

For Further Information
About The Program,
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Program
Michael Neiditch,
Assistant To
The Provost
3533 Locust Walk
By Stephen Goldstein

It is with some reluctance that I respond to the recent article and column in The Daily Pennsylvanian. When I wrote the article, I did not want to be taken as an advocate of the Arab cause, only as an honest critic. However, the article by Mr. Pierce, published on March 17, is an exception to this. Mr. Pierce's article, which criticizes the Israeli government, is a thinly veiled attempt to justify the Israeli-Palestinian conflict, and his arguments are based on a series of fallacies.

The basic problem with Mr. Pierce's argument is that it is based on a false premise. Mr. Pierce assumes that the Israeli government is responsible for the current conflict, but he fails to consider the historical context. The conflict between Israel and the Arab states dates back to the mid-20th century, and it is rooted in the failure of the Arab states to recognize Israel's right to exist.

Israel's Jewishness is equivalent to France's, or to any other state's, by virtue of the fact that it was established as a sovereign, Jewish state, as had been the Jewish state of the Middle Ages in which Jews were treated as equals. The only difference between form and substance is that the Arab states fail to recognize Israel's right to exist as a sovereign, Jewish state.

Because should explain to the boys on the right and the boys on the left the difference between form and substance. If the Arab states fail to recognize Israel's right to exist, then we have a problem. If the Arab states recognize Israel's right to exist, then we have a solution.

The Arab states are being intellectually and emotionally captured by the idea of an Arab world. They are being captured by the idea of an Arab nation, and they are being captured by the idea of an Arab identity. They are being captured by the idea of an Arab state, and they are being captured by the idea of an Arab society.

Excerpts from Mr. Pierce's article:

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Char...
Mermen Take a 'Peak' at Yale Pool's EISL's

By ERIC GRABOW

Philadelphia's worst basketball season was its best (4-31), is currently in contention for the NCAA championship. The explanation—the "playoff paradox"—is that teams get to play their best after the regular season because they are faced with the possibility of not making the NCAA tournament.

At the Easterns, Plantier will confront the East's premier swimmer, who is the overall winner in the meet. No one has won both the 1000 and 500 freestyle and the 200 IM in the same meet as Plantier has. Plantier's victory in the meet will be the first for a Penn swimmer in the meet.

Individuals, not teams, qualify for these championships by bettering certain times. The team that has the most individuals that better times will win. The top teams are Texas, Duke, and the University of Pennsylvania.

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As Lisicky Knee Goes, So Her Olympic Goes

By SANY SINGDE

"I like the approach of this season to the winter season," said Denise Lisicky, who is a member of the Penn women's basketball team. "I think it's a good idea to have a pre-season practice camp in November and December."

Since the women's basketball team was operated on in my junior year in high school, it couldn't have been more important to the women's basketball team. After consulting several doctors, she learned she was suffering from traumatic arthritis, a condition resulting from extended use of a joint. "Although my knee was operated on in my junior year in high school, it didn't make sense to me."

"It's true that this season is beyond belief," said Lisicky. "I think that the overwhelming majority of the players do not want to lose."

"Definitely," said Fawcett. "I've been there."

"I think it's the same," said Jessiman. "With 12 or 13 seniors, we'll definitely have the talent.""
the darker side of the bicentennial

page 3
The Inside Story

yes we have no spam

By Charlie Service

Space on the obituary page. Put two and two together. There are going to be twenty million extra people in Philadelphia this summer. Some of them are bound to be delts. They'll walk in front of trolleys, fall off City Hall, and wander up to 6th and Gangwar looking for the Betsy Ross House. If you could buy stock in obituarists, you'd make a killing.

Spam. There simply won't be enough Spam in the old town.

Jail space. If Joe O'Neill's men were to pick up every tourist without a hotel room for loitering, and every unaware 18-year-old from New York for drinking Zapple without a permit, and every campaigning Presidential candidate for public indecency, there would be one bell of a mess in the Roundhouse. Especially if those kids had too much Zapple.

Jack Benny. There will be a Jack Benny shortsage, as he is not expected to attend the exposition. And of course, they sent him an invitation.

Turks. Turks are expected to stay away in record numbers when the hot months roll around. Speculation has it that they are miffed about not being invited to Frank Rizzo's upcoming bar mitzvah. Philadelphia '76 spokesmen claim Turks can't dance the Alley Cat anyway, and would feel out of place at the reception.

Milton Shapp. You know if he sets foot inside Pennsylvania it'll be by accident.

correspondence

To the editors:

No, I did not find your coverage of homosexuality on 34th Street, Feb. 26, particularly tasteful, not because of the subject matter itself, but because of Jeff Birnbaum's handling of it, and, even more, your apologetic introduction.

That you lump the topic of gayness with the story of an indigent garbage-picker as a "Double Feature" and feel compelled to warn the magazine's readers that, on both counts, they are about to encounter most unpleasant reading matter, reveals much more about the heterosexual mentality than Mr. Birnbaum's article did about the homosexual lifestyle.

It is true, of course, that gay persons are oppressed and that the process of coming out is a difficult one. Mr. Birnbaum is to be commended for realizing, or at least reporting, this fact. (It is because I have not come out to family and most of my straight friends that I feel forced to keep this letter anonymous.)

But couldn't the topic of homosexuality also be handled in a manner more consistent with your usual journalistic approach? Your magazine does a fairly good job of presenting things going on and things to do in the city and on campus. I would think that you are aware that Philadelphia has a lot of gay nightlife, for example. Why, then, go off on an article on whether gay can "mean happy" do more than imply that the lives of the 2000 or more gay persons in the Penn community consist of commiserating about their existence, and helping each other feel not out? There are a good many gay men and women who, like me, have entered a personal relationship just as rewarding and meaningful as that of any straight couple, and who, no less than any heterosexual, do enjoy happy and active lives in this city.

I'm sure that your intentions were noble, but there is no reason to present an article on "the existence of gay human beings" as part of an issue "publicizing problems." Your sympathy is almost an degradation as the normal response of ridicule. It really isn't that miserable an existence.

NAME WITHHELD
March 4, 1976

THE year for Philadelphia, a new Renaissance for the Independence Mall in the bitter cold and rain.

Back in 1965, the Bicentennial Year was going to be THE year for Philadelphia, a new Renaissance for the Quaker City. A grand exposition, even bigger than the 1964 New York World’s Fair, would attract droves of sightseers from around the world. The city would undergo a business resurrection of titanic proportions. And, as a sideline, the ghettoes would be raised and the poor fed.

It didn’t work out that way. The Exposition, rejected by neighborhood people, was ping-ponged from above the 30th Street Penn Central tracks, to Fairmount Park, to artificial islands in the Delaware River, to a field in South Philadelphia, to another field in Northeast Philadelphia, and finally to the swamps near International Airport, where it was laid to rest.

As for feeding the poor and rebuilding the ghettos, an “Agenda for Action” program, designed to uplift poverty-stricken areas of the city, was pledged by Bicen staff members but wound up being junked by Congress.

So after the Exposition, after Agenda for Action, and after subsequent (and unsuccessful) schemes such as Philaflora, a plan to turn Fairmount Park into a red-white-and-blue garden, we are being left with a scaled-down Bicentennial Celebration, with the focus limited to the Center City area.

One would think, now, that the worst was behind us, that surely Bicentennial planners have the matters well in hand. But, in reality, much of the horror story is ahead, when Philadelphia is overrun by some 20 million tourists, about a million alone on the Fourth of July.

One prophet of doomsday is Barrett Malko. Malko recently resigned from his job as a planner for Philadelphia ’76, the organization doing most of the coordination of Bicentennial events. He charges the Bicen planners with wasting money on “unnecessary expenses.”

According to Malko, the still-slightly-ambitious ’76 planners have formulated a “two-site” celebration, with all sorts of events along the Benjamin Franklin Parkway as well as around Independence Mall. So far, Malko says, $2 million is being spent on outdoor events, such as performance tents, stages, and exhibits on the Parkway. Since similar events will be staged on the Mall, it seems that support services necessary to the comfort of tourists, will be necessary.

In fact, if there is a duplication, it seems to be an inadequate one. Malko says that planners concede that about forty $50,000 toilet trailers will be needed to accommodate Bicentennial visitors. But, “Philadelphia ’76 will obtain only 15 trailers due to lack of funding,” he states.

Transportation is an even larger difficulty. How, for instance, are thousands of people supposed to be transported the 15-block distance between the Mall and the Parkway? Malko claims, “The woefully low numbers of buses cannot handle the large amounts of visitors, along with regular passengers.”

Parking areas in the Parkway area are also insufficient. The only city parking lots are at Logan Circle at 20th and the Parkway and at 23rd and Fairmount Sts., which can handle a total of 1500 autos.

Nothing compared to the endless lines of cars expected to roll into the city this summer, possibly a traffic jam of astronomical proportions.

For answers to such Bicentennial blunders, one can always find solace with the sweetness-and-light boys at the PSFS building at 12th and Market. Although you may not be able to talk to Rustey, the director, there’s always a chance of settling down for a nice chat with Ken Shuttleworth, the public relations man for ’76, and even seeing a slide show, which shows such historical Bicen attractions as a belly dancer’s navel.

A former reporter, Shuttleworth emphatically denies most of Malko’s charges. “Malko could not be any more wrong. We believe that people are attracted by the historic areas, but it is our responsibility that they see something different.”

“Malko makes judgments which have nothing to do with the facts. He has not worked in the area of transportation planning for eight months.”

Philadelphia ’76, according to Shuttleworth, “is charged with the responsibility of planning the Bicentennial celebration in Philadelphia. We are implementing portions of our plans at the present: street plays, puppet shows, etc.”

Just peachy. But what of tourist troubles? While Philadelphia ’76 overwhelms the visitor with nice pictures of city attractions, there has been a grave lack of maps. All Hornstein, director of visitor services for the Tourist Bureau, which serves as an information center to out-of-town visitors, says that “money has been critical, so financing maps has been a problem.” Shuttleworth later said that a $3 million loan from the city “will assure an adequate number of maps.”

Hotels have been feared as a big problem, but it seems that overcrowding fears have generally been soothed, and trouble is anticipated only during the “crunch” periods the Fourth of July weekend and the week of the Eucharistic Congress, August 1-8. Robert Jacob, chairman of the Greater Philadelphia Hotel and Motor Inn Association, claims that “there are plenty of rooms.”

One service set up to accommodate the prospective stay-over is being run by Information Management Systems. William Bole, director of marketing for the firm, explained that “we have a working agreement with hotels, motels, and campsites” covering an area from the Poconos to the seashore. Out-of-towners call a toll-free number, state what accommodations they want, and are provided a room by Information Management at an area hotel. “We finance ourselves with a $3 fee for each reservation, so there are no money problems,” Bole noted.

Health and first aid can be considered a possible plus, one of very few. According to Malko, “The Center City area is loaded with hospitals, which can handle any medical problem.” Malko also states that 96 percent of the people seeking medical help will “not be much of a problem, they’ll only need general attention.”

Malko claims credit for obtaining nine emergency trailers from Wilkes-Barre which would accommodate first-aid problems. He says he is sure that “the city, with one of the finest emergency medical service systems, can handle grave emergencies.”

The city’s emergency system, soon to be computerized, determines the symptoms of the illness and locates a hospital in the area which can handle the particular (Continued on page 3)
It's somewhat unexpected to leave a film about madness impressed with its beauty, gentility and elegance. "But St. Francis Crawford's Tale of Sins," a rare experience, is a touching and sensitive film that vividly portrays a young girl's descent into madness.

Truffaut's new movie tells the story of Adele Hugo, the daughter of French philosopher Victor Hugo, who fled her family and traveled to Nova Scotia in pursuit of a recalcitrant lover. The true story describes Adele's emotional decline into catatonia as she is rebuffed by the adored Lieutenant Pinson.

Truffaut's new movie tells the story of Adele's conflict with her father, presented in a compelling performance. Much of Adele's story is told through a memoir, which Adele reads aloud. In and of itself, Truffaut's exercise of dramatic license is not significant. But at the start of the film, the audience is clearly and loudly told that the events depicted are true. One can only wonder what other adaptations Truffaut made to achieve his stunning effect.

But Truffaut is remarkable. In his work, Truffaut captures the tone of the 19th century romanticism. His characterization of Adele is reminiscent of Dostoevski, and even some of his individual shots evoke memories of 19th century portraits.

The Story of Adele H. has intelligence and style. Above all else, it is a Truffaut film. For all of those who are familiar with the beauty of Truffaut's romantic vision, that statement is enough.
**A Funky Kind of Thing** is undoubtedly the album's biggest waste. A long drum solo, it contains nine minutes and twenty-four seconds' worth of percussive meanderings and sounds created by Cobham's use of state-of-the-art drum synthesizers. Anyone who has ever heard a Gardner play needs no further proof of his amazing abilities. Even if you haven't heard him before, this is far from one of his best, most intelligent solo spots.

**Funky Thide of Sings** should not be dismissed as being totally commercial. While it is true, as an ad for the album says, that "it's an album you can dance to as well as listen to," it is a bit of a shame for any of us not to combine both such characteristics. While Cobham candidly admits he must play what the masses desire in order to make money, a recent three-night live SRO stand in Houston indicates that there a good number of fans who prefer the non-commercial style. Cobham appears tomorrow night at the Tower with a band featuring keyboard wizard George Duke, ex-Weather Report bassist Alphonso Johnson, and guitarist John Scofield. He ought to be even more incredible in live performance than he is on record, and that's no mean feat.

The performance, under the direction of Neil Bierbauer, obscures things further with some problems of its own. As soon as the curtain goes up, it becomes clear that to get around some of Cobham's melodramatic excesses, the actors (mostly graduate students in Temple's Fine Arts Program) are going to exaggerate to the point of absurdity the ridiculous dialogue and movements of the characters. Unfortunately, they come off, at least in Act I, like an amateur version of the Mighty Carson Art Players.

The first act offers no solace whatsoever, except perhaps for Joseph Varga's interesting set, which looks more like a shabby hunting lodge than a tavern, but which works perfectly nevertheless. The play does not. It starts out by being as boring as it possibly can, focusing on among other things, highwaymen, politicians, and lunatics, all of whom pass through Zach Freeman's tavern. It makes one long for Cobham himself, or at least James Cagney, to appear and liven things up with some singing and dancing.

Happily, things get better in the second half. We see less of the tavern-owners unbearable son Zach and their serving-girl Sally, for one thing. For another, we become more comfortable with the performance of Tony Amendola as the Vagabond—a witty, dashing, Scapino-type character, who problems of the characters from within the play and to the audience from without. Amendola plays the part well, although at times he seems somewhat like a hyperactive Ronald Coleman.

In the second act, we see that Bierbauer and company will stop at nothing for laughs. The Governor of the state and his party, for example, are forced to stop at the tavern because of the rain. The Governor, played with verve by William Verderber, sounds faintly like Franklin D. Roosevelt. His daughter Virginia (Barbara Bratt in what is probably the play's best performance) is sheer smut, her nose held hilariously high in the air throughout.

Her fiancé is a slick package of Roaring Twenties effeminacy. A sheriff (who turns out to be a third) shows no sounding like Art Metrano, with a deputy who is a deus- ringer for the Frito Bandito.

The end is a surprise ending that is surprisingly not milled dry, and it is all fairly amusing for those who were not too terribly irritated by the first act.

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In the past, the inability to hire a sufficient number of guards rendered some rooms inaccessible. Now, with a resurgent of Bicentennial funds earmarked for security, all of the galleries are open. Each is glowing with a new coat of paint. Many of the gallery stone floors have been replaced with wood. The Art Museum's Great Stair is now adored by the bronze and marble railings that were provided for in the original plan. The former wooden ones were considered "temporary" when the building opened 48 years ago.

The physical outline of the Museum has been changed to accommodate the visitor. Rooms have been arranged chronologically and maps have been posted, eliminating confusion. All of the artwork is now labeled; lighting has been improved.

The most important renovation, however, was not obvious to art-lovers last Saturday. This past year an air-conditioning-humidity control system was installed to the tune of $4.8 million. This system, paid for by the city, is crucial to art preservation.

Familiar Museum exhibits have emerged from their long seclusion cleaned and refurbished. The visitor can still marvel at the period rooms and the collections of European, Eastern, and Asian art.

Moreover, the renovations have added several new highlights to the Museum.

One of the most interesting of these is a room devoted to Eighteenth Century miniatures, many of which are on display for the first time. Particularly intriguing are "eye miniatures" once considered as tokens of love. These miniatures decorated small trinkets such as lockets and snuff boxes.

The Museum has enhanced its modern art display with the Louise and Walter Arenberg collection and donations made by the Woodward Foundation of Washington after the Museum closed. The works range from cubism to abstract; notable artists such as Picasso, Dali, Klee, and Brancusi are presented. Three new galleries devoted to Twentieth Century art have been opened in which the starkly modernistic contributions of artists such as Jasper Johns and Robert Rauschenberg can be viewed.


In honor of its 100th birthday, the Art Museum is free until March 5 (tomorrow). Starting Saturday, admission price is $3.

So, after nearly a year's absence, Philadelphia can welcome back its elegant old friend, the Art Museum, reduced in all its majesty for the upcoming Bicentennial festivities. It was worth the wait.
the new shubert

Anyone who hasn’t heard of Philly’s Shubert Theatre should stop reading here, since you probably won’t care that it has recently re-opened after considerable renovation.

The theatre is an arm of the Philadelphia Musical Academy. Their remodeling includes not only the theatre but the entire Shubert Building which houses the College of PMA. The theatre renovations include an expanded orchestra pit; new foyers, stage curtains, carpeting, and marquises; improved lighting and sound booth; and a general facelift of the theatre, stage area, and dressing rooms.

For the College, there are new lounges, library, and soundproof classrooms. General renovations include central air-conditioning and climate control and, for those afraid of someone screaming “Fire!” in a jammed theatre, a new fire alarm system.

The Shubert’s first attraction is the 20th anniversary production of Lerner and Loewe’s musical My Fair Lady, running now through March 13. Next in line is the new musical comedy So Long, 174th Street running from March 30 through April 17, with a Broadway opening ten days later. The show is produced by Frederick Brisson and directed by Burt Shevelove. Robert Morse has the starring role.

protest pays

Where were you on the afternoon of May 5, 1971? If you were one of the many Vietnam War protesters arrested that infamous day on the steps of the nation’s Capitol, you have some money coming. $10,000 to be exact.

It seems that in response to the May 5 arrest spree, a class action suit, Dellums v. Powell, was filed by the American Civil Liberties Union and 1300 demonstrators.

The U.S. District Court of the District of Columbia ruled that the arrests were illegal, and awarded the handsome sum of $10,000 to each member of the suit. (And everybody says protesting is a waste of time.)

But here’s the amazing part: only 800 of the 1300 arrestees have contacted ACLU for their money.

If you were part of the Dellums v. Powell suit, or you think you can talk the ACLU into believing you were, contact Larry Goldberg, NCACLU, 1345 E. Street, N.W., Suite 301, Washington, D.C. 20004.

butterflies are not free

Customers can choose from over 1000 designs displayed on the walls or they can have a custom illustration. Walt says about 99 per cent of his clients know what they want before they enter the shop. Costs range from $15 for a small design up to $150 for a huge back piece. The smaller designs take only a few minutes to tattoo while an entire back tattoo will be done over the course of a year.

Walt notes that an increasing amount of women are getting tattoos. The most popular designs are small butterflies or roses put on the shoulder or stomach. Photographs of customers adorning the walls suggest that there are other, less revealing, spots for a tattoo.

According to Walt, it is a fallacy that most tattoos are gotten by drunks. In fact, he states drunks are almost impossible to tattoo, because they move around too much, and alcohol raises their blood pressure, causing excessive bleeding from the needle.

One must be 18 or over to get a tattoo unless there is parental approval. Walt says he has tattooed several children just last week, in fact, he gave matching butterflies to a family of four.

Edwards will also remove tattoos at prices beginning at $100. It’s a slow process accomplished by injecting chemicals under the skin. The results are usually good, leaving only slight discoloration.

the singles saga

The strengths of the magazine, he claims, are the caliber of the articles and the "nice, discreet, clean way" in which it operates. The book’s principle feature is the personal ad section, which works within a mailing system.

Also included are a directory of area singles organizations, a calendar of events, and articles such as "Our Bicentennial City of Brotherly and Sisterly Love," "Anti-Loneliness," and "Fear of the Masculine."

A similar magazine has already met with success in Connecticut, where Alan claims it is responsible for 3 to 4 thousand people dating on a weekend night, as well as 40 or 50 marriages. One special impetus is the free wedding license given to couples who have met by advertising in the magazine.

It seems that in this age where anything goes, the Date Book makes it easier for people to go together.
Sitting on Pete Camiel's desk in the dark, antiquated offices of the Democratic City Committee is a sign which reads: "I never get lost—everyone tells me where to go." Indeed, life has been rough for the tough party boss who tried to fight Frank Rizzo—and failed. Since June 1976, the former beer distributor turned political reformer has headed, at least in name, the only true party in Philadelphia. In an hour and a half interview earlier this week, Camiel discussed his days as strongman, as nemesis of Mayor Rizzo, and now, as a loser fighting perhaps his last battle of a tough, bruising career. Camiel now sits behind a big desk, smoking non-filter cigarettes. He looks like a man deserted by "friends"; he talks philosophically and a bit wistfully. He is, however, seemingly as tough as ever.

There may be but one good, old-fashioned political battle left on the horizon for Camiel. He chose, several years ago, to battle Frank Rizzo for control of Philadelphia, and he was beaten. Not necessarily fairly, but certainly soundly, Pete Camiel was bettered. The final loss, an embarrassing election challenge to Rizzo by Camiel-supported Lou Hill, put the proverbial icing on the political cake.

Certainly, the old-limer has seen victories—sometimes even at the expense of Rizzo. There was the time Camiel challenged the Mayor to a lie detector test concerning contract offers Rizzo allegedly made to the Democratic party boss in exchange for support. And there was the time in 1972 when the Mayor supported Illinois Senator Adlai Stevenson Jr., if better memories can be brought to mind, decided not to run for President this year because he didn't want to be beholden to Chicago Mayor Richard Daley. Such obviously is not the stuff Milton Shapp is made of. And, fittingly, Shapp stands to be a big loser when the air clears. The liberals, especially in Pennsylvania, are up in arms over his defeat. In addition, it is not at all clear that Rizzo, bound to be busy rationalizing a huge tax increase, will be able to control enough voters in the primary to help Shapp get glistening while he discussed a "taxpayers' revolution" over the increased levies the Mayor will be forced to instate. His victories are no longer wins for Pete Camiel—but losses for someone else. Such was not the style of the old party boss.

The final knock-down punch, and perhaps the one which most damaged Camiel's spirit, may prove to be a piece of political wheeling and dealing involving presidential politics and untrustworthy office holders. Milton Shapp, two-term Pennsylvania governor, and it appears, a two-timer also announced boldly last year that he was finished with state politics. His pronouncement was met with muffled giggles and numerous yawns, as was his recent announcement that he would run for president. But the Governor himself seems serious about this whole business—so serious that he's willing to knife an old ally like Pete Camiel in the back.

Not that Shapp could honestly picture himself sitting in the Oval Office. But, with his credentials as a friend of labor and an innovator of transportation development, Shapp certainly has dreams of joining a Democrat's cabinet as Secretary of Transportation or Labor. And with the Democrats running more presidential candidates than policemen eating free cheeseburgers at Gino's, Shapp has decided any delegates he can get his hands on will be valuable trading property. Consequently, the Mayor traded his help in gathering delegates for Shapp's aids in helping Rizzo get rid of Camiel as party boss. Come May 27, when Camiel runs for re-election, Shapp will join Rizzo—and Camiel will be forced into a disappointing, if not pre-mature, retirement.

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It would have been easy for Camiel to bow down to Rizzo a couple years ago when the fierceness of the battle grew. Perhaps he didn't because he thought he could win. Perhaps Rizzo never gave him a chance. Or, maybe, just maybe, the Democrats in this city have been truly led by a man who, despite his other faults, refused to bend his ideals or see a city he loved decay under the Rizzo administration.

"If I believe in something, I'll fight for it; if I take a licking, I take a licking," Camiel explained. And indeed, he is taking a licking. But at least he's still acting like a man—which is more than can be said for many others involved in this city's political scene.

"You have to have self respect."
Philadelphia Oratorio Choir 17th and Sansom Streets 652-7000 Hector Berlioz' Grande Messe De Morte (Requiem) is the featured piece Sunday at 4:00 P.M. in Irvine Auditorium. Through March 15: Recent paintings by Bill Butterworth, a New York artist who uses poured paint on canvas as his medium. Open weekdays 9-5.

Brandywine River Museum Chadds Ford, Pa. 356-7000 Through March 15: Selected graphics, including works by Warhol, Lichtenstein, and Indiana. Also in Vance will be bronze sculpture by Sigrid Christianson. Open 8:30-12:00.

Vance Hall 317th and Spruce Street 356-1000 Through March 15: "Rites of Passage: Art and Adventure with pictures by N. C. Wyeth." Open daily 9:30-12:00.

Philadelphia College of Art Broad and Pine Sts. 356-8456 Opening Monday: "Line. . . ." This exhibition will present the work of contemporary artists who use line as their primary means and statement. Open M-F 9-5.

Newman Galleries 1832 Walnut St. Through April 2: Watercolors by Phoebe Shih. Gallery hours are Mon.-Sat. 10-5.


University Museum 33rd and Spruce 345-8721 Through March 14: "Through Our Own Eyes." This is an exhibition of works by The Black Community. Call for information regarding special events, films, Sunday concerts, and the subscription lecture program.

Shubert Theater 250 S. Broad Revival of Lerner and Loewe's My Fair Lady. Maybe not quite as good as the original, but someday you'll kill yourself if you don't see it. You have until March 13.

Forest Theatre 1114 Walnut WA 2-1315 Lerner is to feature two of his latest collaborations with Leonard Bernstein 1600 Pennsylvania Avenue should be impeached. Reviewed inside. Plays until March 13.

Tomlinson Theater 13th and Norris 787-6205 The Tavern, by George M. Cohan, is reviewed inside and plays this weekend.

Society Hill Playhouse 507-5th St. WA 3-9210 Rip Van Winkle-a real sleeper starring Anthony Quayle-through the weekend.

Walden Street Theater 5 255 Walnut WA 5-1445 The Philadelphia Company keeps Rain-lug down through March 13. If you like stories about prostitutes.


Philadelphia College of Art Broad and Pine Sts. 344-0546 Through March 7: "Rites of Passage: Art and Adventure with pictures by N. C. Wyeth." Open daily 8:30-4:30.

The Philadelphia Museum of Art 26th Street and Parkway at 26th St. PO. 3-8100 Tomorrow is the last day of fee admission at the museum. Special exhibitions at the museum include "American Family Portraits," and starting March 7th: "Rites of Passage Through Our Own Eyes." This is an exhibition of works by The Black Community. Call for information regarding special events, films, Sunday concerts, and the subscription lecture program.

University Museum 33rd and Spruce 345-8721 Through March 21: The museum will be having a special exhibition of forty hand-woven tapestries. These tapestries represent an experiment in education and self-expression for young Egyptian children.

Moore College of Art 29th and Race Sts. 1-04-6515 Through March 26th: The work of Alphons Schilling. Schilling will present a series of supplemental lectures and demonstrations on his work on March 4 at 7 p.m. and March 5 at 8 p.m.

March 4, 1976

Guide

NIGHTLY COMING CLOSE TO THE LIES MY FATHER TOLD ME

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