

# Latest In Car Thefts? Just Use A Master Key

# Start Kids In School Much Younger-Hart

NEW YORK -- Jerry the Jiggler is in the automobile business. He steals cars. Jerry's an up-to-date thief who doesn't fool around with wire crossing and other old fashioned methods. He uses a "master key" to get into one else's car and then drives it off for sale to a fence. Master keys are called "jigglers" in the trade. They have to be jigged about a bit before they'll turn a lock. "The keys are the newest way of stealing cars," says Michael J. Murphy, president of the National Automobile Theft Bureau, an investigative organization supported by 400 carriers who write auto insurance. "An estimated 850,000 cars were stolen in 1967. That's one out of every 125 registered." Murphy, a big, broad-shouldered man, tossed a circular advertisement on his highly-polished desk. It was headlined: "There is no easier, faster, or more economical way to open locked cars." It offered to sell four sets of keys it said would open Ford, Rambler, Chrysler or General Motors car for \$10. "Selling these keys is big business," says Murphy, 54, a former New York City police commissioner. "A lot of people who sell them say they only advertise to car dealers and salvage yards and the like, but we've found they'll sell keys to anybody who writes in. "More and more cars are

being recovered without any evidence of forcible entry or of ignition tampering. This indicates master keys are being used." While the keys make car stealing relatively simple, the thieves don't have to bother using them a good bit of the time. The owners have left the car door open and the ignition key in its lock. "Over 40 per cent of the cars stolen have the keys in the ignition," says Murphy. "Eighty per cent of stolen cars are unlocked. If everybody started locking his car it wouldn't stop auto theft, but it would cut it down substantially." Murphy, who describes auto theft as "the biggest property crime problem," said his bureau "conservatively estimates the average value of a stolen car at \$1,000. But even at that low figure, the 650,000 cars stolen last year and that's \$650 million we are talking about." Auto theft in 1967 increased 17 per cent over 1966 when 1 out of every 41 cars registered was stolen, according to NATB figures. In 1957, the ratio was 1 in 211 and it has increased almost every year. "Most cars are stolen by kids," says Murphy, 54, a former New York City police commissioner. "A lot of people who sell them say they only advertise to car dealers and salvage yards and the like, but we've found they'll sell keys to anybody who writes in. "More and more cars are

of child development, the years when children are most receptive to learning and most responsive to intellectual growth. In a speech on the Senate floor, Hart, (D-Mich.), said: "MODERN RESEARCH indicates that an much intellectual growth takes place in the first four years of life as in the next 15--yet less than half of America's children go to kindergarten. "If the educators are right--and I do not doubt them--we are seriously handicapping our children by not offering good pre-school training." Under Hart's bill, titled the "Pre-School Education Act of 1968," pilot programs in pre-school education would be conducted in representative urban and rural areas of the nation. BORROWING THE CONCEPT of the educational park--already in use at the high school level, Hart suggests that half-day programs be offered on a voluntary basis to all pre-school age children within a reasonable distance from the project site. An educational park, he says, is actually a consolidated educational center which is both pleasing to the eye and efficient. Within a few acres it offers the student all the resources that education can muster--such as libraries, auditoriums, well-equipped laboratories and the latest in audio-visual equipment.

## Use Of Oils In Art Bared

WASHINGTON--Italian Renaissance painters apparently did not work the way the art-history textbooks say they did, a University of Michigan scientist reported. Mrs. Meryl Johnson, art conservator and chemistry research associate at U-M, told the scientific analyses she conducted on 63 Italian paintings of the 14th and 15th centuries. Her findings: --The artists built up the paint in thin layers, sometimes as many as 10 layers, sometimes alternating tempera and oil pigments. Neither the great number of layers nor the combination of tempera and oils had been known before. --Oil paints were used before the time of the Van Eyck brothers, in the early 15th century, and tempera paints long afterward. Art textbooks credit the Van Eycks with the invention of oil painting, and say that after the invention artists quickly switched from tempera to oils. Mrs. Johnson found some oil in use before the Van Eyck time and tempera in use in layers with oils until at least the mid-17th century.

MRS. JOHNSON reported her findings to the International Institute for Conservation of Historic and Artistic Works, meeting at the Smithsonian Institution here. In another report to the institute, Prof. Adon A. Gordinus of U-M's chemistry department told of chemical analysis of pigments from 15th century Persian miniature paintings. Both he and Mrs. Johnson employed the techniques of modern science in their research, which will have an impact on art conservation and the detection of forgeries as well as on an understanding of art history. Mrs. Johnson, in a study supported by the Samuel H. Kress Foundation, took pinpoint specks--some 10 millionths of a gram--from 63 paintings on display at the Walters Art Gallery in Baltimore. By turning the specks sideways and using a high-powered microscope, she was able to discern the many layers of paints. Each layer was extremely thin, allowing some color from the layer beneath to show through. With this method the artists were able to create colors which have a transparency and luminosity not easily available with palette-mixed pigments. Mrs. Johnson also developed staining techniques similar to those used in medical tissue analysis in order to determine whether oil or tempera colors were used. These techniques led to the discovery that use of tempera did not end with the Van Eycks, but continued for at least 300 years in combination with layers of oils. PROF. GORDINUS' study, supported by the Atomic Energy Commission and the Michigan Memorial-Phoenix Project, dealt with nine page-size paintings from the 15th century Book

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of Kings, or Shah-Nameh. Gordinus took tiny specks--less than a millionth of a gram--from the hand-illustrated pages. He bombarded them with neutrons in the University's nuclear reactor, and determined the type and amount of radioactive activity which they then emitted. These measurements made it possible to determine the types of pigments available to the Persian artist and the ways he mixed those paints to achieve various colors. It was possible to calculate, for example, the percentage of orpiment (arsenic sulfide) and verdigris (copper carbonate) in a certain yellow-green tone. The discovery of different pigments and mixing techniques in the same manuscript has led Gordinus to speculate that several non-Persian--perhaps a master and his student--were involved in illustrating the book. A separate analysis of a 20th century fake Persian miniature showed the pigments quite different from those used in the 15th century.

## Soy Sauce Gives Veal New Flavor

In cool weather it's nice to have a really good entree recipe that will satisfy the heartiest of appetites. La Choy home economy chefs have created this special dish that is easy to prepare, yet high in appetite appeal. Since Oriental foods have become so popular, homemakers have taken to incorporating some of the more adaptable Chinese ingredients into favorite Occidental dishes. So, how about turning your food budgeting talents to this delightful main dish having exotic overtones? This recipe from La Choy Test Kitchens for Veal in Mushroom Olive Sauce is a fine example of modern use of Chinese ingredients. This superb main-dish idea gets its flavor flippancy from tangy soy sauce. **VEAL IN MUSHROOM OLIVE SAUCE (Serves 4)** 1-lb. veal steak, cut in 1-inch cubes 1 tablespoon flour 1 teaspoon salt Dash of pepper 1 teaspoon paprika 1/2 teaspoon crushed marjoram 3 tablespoons butter 1 small onion, sliced thinly 1 can (4-oz.) sliced mushrooms, drained 3 tablespoons flour 2 cups skim milk 1/2 teaspoon seasoning salt 2 teaspoons soy sauce 1 can (1-lb.) bean sprouts, rinsed and drained 1/2 cup sliced ripe olives Chow Mein noodles Combine 1 tablespoon flour, salt, pepper, paprika and marjoram. Sprinkle over veal; toss lightly with a fork. Brown in butter. Add onion and mushrooms; cover and cook for 15 minutes. Stir in flour. Gradually stir in skim milk. Add seasoning salt and soy sauce. Cook over medium heat until slightly thickened. Cover and simmer 30 minutes, stirring occasionally. Stir in bean sprouts and ripe olives, just before serving. Heat until hot. Serve on chow mein noodles.

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