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THURSDAY-FRIDAY-SATURDAY DEC. 11-12-13

POWERFUL ACTION & SEX-FILLED COMBINE

First Run Films

'MAN OF THE WEST' IN 2ND WEEK AT MET

"Man of the West," held over for 2nd big week at the Met Theatre, stars the most suitable person in Hollywood for its title role, Gary Cooper. Judging by its title, one would almost assume it to be the biography of Cooper — but it's not. It's a western with scope and imagination, scripted by Reginald Rose, who wrote "12 Angry Men."

The film, in CinemaScope and color, is Cooper's first western in a long while. It brings him back to the range he rides so well. It sets him on a horse, and it lets him walk down western streets looking for trouble as only Cooper can.

Teamed with Cooper are a group of players whose importance rivals the grandeur of the story and its backgrounds; Lee J. Cobb, Julie London, Arthur O'Connell and Jack Lord. Anthony Mann, an old master of the western (he directed many Jimmie Stewart sagebrush sagas) is in top form with this picture.

Cooper plays the role of a reformed gunslinger who is catapulted by fate back into the clutches of the man who first set him on a road of crime, Lee J. Cob plays the role of a dangerously evil yet sympathetic character. One might describe his role as that of an off - beat villain.

BUSY RICHARD EGAN IN HARLEM FEATURE

Appearing in 235 of the film's 239 scenes, Richard Egan turns Universal - International CinemaScope film, "Voice in the Mirror," now playing at the Harlem Theatre, into a personal tour-de-force.

Long used to "bare chest" or "white collar" roles, Egan in "Voice in the Mirror" portrays a compulsive alcoholic, with julie London starred opposite him as the courageous wife who helps him to fight back.

Because much of the picture was filmed along the Skid Row streets of Los Angeles, Egan's picture "benders" took him into the B-joints, the bars, the flea - bags and mission - houses of that notorious section of the city. And one scene even found Eagan in character waking up in the actual Los Angeles Police Department "drunk tank," as called for in the script.

The role is a marked turnabout for Egan, but his assignment found many other top screen stars envious, for the portrayal of a screen drunk has so often increased the dramatic stature of the performer.

Ray Milland in "The Lost Weekend," Susan Hayward in "Smashup" and in "I'll Cry Tomorrow" and Burt Lancaster in "Come Back Little Sheba" are only a few of those who have parlayed the role of a drunk into phenomenal screen success.

'LAST HURRAH,' SPENCER TRACY ON ROYAL SCREEN

Spencer Tracy, twice winner of an Academy Award as best actor stars in "The Last Hurrah," now at the Royal. Co-starred with Tracy are such distinguished names as Jeffrey Hunter, Dianne Foster, Pat O'Brien, Basil Rathbone, Donald Crisp and James Gleason.

"The Last Hurrah" presents Tracy as the long - time political boss of a big city, master of a well - oiled and well-heeled political machine and a man who has the respect and adoration of his people. Even though he is opposed by the self - styled - "respectable" elements — including leaders in the community's social, financial, publishing and religious fields — Tracy's many large and human services, plus the exuberance and excitement of his political campaigning, make him confident of another victory. He maneuvers for votes in City Hall, at a "wake," at political rallies. His personal charm swings over to his side the otherwise hostile Miss Foster when he patches up her romance with his sports writer nephew, Jeffrey Hunter. Added attraction is "The Lineup."

GREAT 'TEN COMMANDMENTS' FILM NOW AT REGENT

Spectacle of an immensity never before seen on the screen and a masterful telling of a revered religious story make Cecil B. DeMille's production of "The Ten Commandments" the greatest of all motion picture entertainments. No matter what the movie - goer looks for, the Paramount colossus, which is now at the Regent Theatre, has it in incredible measure.

Since the story of Moses is one of a man who came to his greatness through the trials of a rich and varied life, the film is a vast, unfolding panorama of drama, romance, adventure and history, building to the devout climax atop Mount Sinai through scenes of raw power and opulence.

In matchless VistaVision-Technicolor photography, the pageantry of the Egyptian court, its music, dance, costumes, idols, its splendid architecture, desserts and mountains are background to the relentlessly dramatic story of the evolution of Moses from prince to prophet, with a superlative cast acting out the mighty events of the Book of Exodus.

Starring are Charlton Heston, as Moses; Yul Brynner, as arrogant Pharaoh Rameses; Anne Baxter, as tragic Princess Nefretiri; Edward G. Robinson, Yvonne De Carlo, Debra Paget, John Derek; Sir Cedric Hardwicke; Nina Foch; Martha Scott; Judith Anderson; Vincent Price; and a long list of top performers in the supporting roles.

NEW ALBERT THRILLER STARS DANDRIDGE

The diabolical plot of a man to murder the entire crew of a freighter in order to claim a half - million dollar salvage reward forms the genesis of "The Deck R Red," now at the New Albert Theatre.

James Mason, Dorothy Dandridge and Broderick Crawford are the stars of "The Decks Ran Red," with Stuart Whitman and Katharine Bard playing co - starring roles in the picture, which was written and directed by Andrew L. Stone and, like all his productions, filmed entirely on location. In this instance, the "locations" were the Matson luxury liner, Mariposa, and the Greek freighter, Igor, with sequences shot in the waters of the Pacific coast between San Francisco and Portland - Astoria ports.

Tarill scenes filmed aboard the freighter include a massacre in the engine room, fights on the bridge and catwalks, and an struggle in which James Mason, suspended above a rushing propellor, attempts to escape its blades, with the picture's climax showing the ship bearing down on helpless men in a lifeboat.

The story has Broderick Crawford and his accomplice, Stuart Whitman, planning a mutiny aboard the freighter, S. S. Bernard, in which they will murder the entire crew and claimine they are the sole survivors, will end up with the ship and collect half a million dollars in salvage reward. In an ambush, they mow down the entire engine room shift and soon have the remainder of the crew and the officers, headed by the captain, James Mason, at their mercy. They load the survivors, with the exception of Dorothy Dandridge, attractive mulatto wife of the ship's cook, into a lifeboat, with the intention of ramming it and thus eliminating all witnesses. The outcome of the suspense - packed climax will not be revealed here.

"The Decks Ran Red" reunites James Mason and Dorothy Dandridge, who appeared together previously in "Island in the Sun," with Mason subsequently scoring in the earlier Andrew Stone suspense-drama, "Cry Terror." As the mulheer, Broderick Crawford reverses his current "hero" role in the "Highway Patrol" TV series.

AJC appeals SCAD ruling on ARAMCO

NEW YORK — The American Jewish Congress this week filed an appeal against the dismissal, Nov. 10 of its complaint charging the Arabian-American Oil Company with refusal to hire Jews.

The appeal, in the form of an application for an oral hearing, was filed with Charlest Abrams, chairman of the New York State Commission Against Discrimination.

ROUGH-AND-TUMBLING out of the pages of the best-seller come Spencer Tracy as Mayor Frank Skeffington and, left to right, Frank McHugh, Pat O'Brien, Edward Brophy, James Gleason and Ricardo Cortez as his political aides in "The Last Hurrah," now at the Royal. Added attraction is "The Lineup."

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SUN.-MON.-TUES. DEC. 7-8-9
ROBERT RYAN in "GOD'S LITTLE ACRE"
—PLUS—
GUY MADISON in "TIMBER COUNTRY TROUELE"
WED.-THURS. DEC. 10-11
ROBERT MITCHUM in "THUNDER ROAD"
—PLUS—
VICTOR MATURE in "THE LONG HAUL"
FRI.-SAT. DEC. 12-13
3 Big Pictures
No. 1—"CIMARRON PASS"
No. 2—"Voodoo Woman"
No. 3—"Paths of Glory"

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"I WANT YOUR LOVE SO BAD—IT HURTS ... BUT I WON'T LET YOU PUT A HAND ON ME ..."
THE STORY OF A MARRIAGE THAT EXISTED FROM NIGHT TO NIGHT...!

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VOICE IN THE MIRROR
Co-starring WALTER MATTHAU and ARTHUR O'CONNELL as "Tobe"
PLUS
HIS GAME IS FANCY WOMEN... AND HIS FATE IS LADY LUCK!
TYRONE POWER in The MISSISSIPPI GAMBLER
Technicolor
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with JOHN McINTIRE · HUGH BEAUMONT and GWEN VERDON
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MET
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APOLLO HARFORD AVE AT CENTRAL AVE
NOW PLAYING THRU WED. DEC. 10
MGM presents
Cat on a Hot Tin Roof
METRO Color
STARRING Elizabeth TAYLOR Paul NEWMAN Burl IVES
— 2nd BIG HIT — "ONE WAY OUT"

AVENUE Milton Ave at Hoffman
TODAY & SATURDAY DEC. 8-6
WALT DISNEY'S "SNOW WHITE & THE 7 DWARFS"
— 2nd BIG HIT —
BILL WILLIAMS "SPACE MASTER X-7"
SUN.-MON.-TUES. DEC. 7-8-9
FRANK SINATRA, TONY CURTIS "KINGS GO FORTH"
— 2nd BIG HIT —
ANTHONY PERKINS "THIS ANGRY AGE"
WED. & THURS. DEC. 10-11
GINA LOLLOBRIGIDA "BEAUTIFUL BUT DANGEROUS"
— 2nd BIG HIT —
ROBERT MITCHUM "THE HUNTERS"

SHOW BILL

APOLLO—Now playing Elizabeth Taylor in "CAT ON A HOT TIN ROOF"

AVENUE—Fri., Sat., "SNOW WHITE AND THE SEVEN DWARFS," also "SPACE MASTER X-7." Sun., Mon., Tues., Frank Sinatra in "KINGS GO FORTH," also "THE ANGRY AGE."

BIDDLE — Sun., Mon., Tues., John Drew Barrymore in "NEVER LOVE A STRANGER," also Burt Lancaster in "GUNFIGHT AT OK CORRAL."

BIDDLE — Sun., Mon., Tues., Robert Ryan in "GOD'S LITTLE ACRE," also Guy Madison in "TIMBER COUNTRY TROUBLE."

CARVER — Sun., Mon., Tues., "YELLOW TOMAHAWK," also "STEEL CAGE."

HARLEM — Now playing, Richard Egan in "VOICE IN THE MIRROR."

LENOX—Sun., Mon., Tues., Frank Sinatra in "KINGS GO FORTH," also "SABU AND THE MAGIC RING."

LINCOLN — Sun., Mon., Tues., "TERROR FROM BEYOND," also Stewart Granger in "HARRY BLACK AND THE TIGER."

MET — Now playing, Gary Cooper in "MAN OF THE WEST."

NEW ALBERT—Dorothy Dandridge in "THE DECKS RAN RED."

PARK—Sun., Mon., Tues., Frank Sinatra in "KINGS GO FORTH," also "SNOW WHITE AND THE SEVEN DWARFS."

REGENT—Now playing, Charlton Heston in "THE TEN COMMANDMENTS."

ROOSEVELT — Sun., Mon., Tues., "RAW WIND IN EDEN," also "NEVER LOVE A STRANGER."

ROYAL—Now playing, Spencer Tracy in "THE LAST HURRAH."

RITZ—Now playing, Elizabeth Taylor in "CAT ON A HOT TIN ROOF."

WALBROOK—Now playing, Elizabeth Taylor in "CAT ON A HOT TIN ROOF."

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"THE HIRED GUN"
THURSDAY-FRIDAY DECEMBER 11-12
MARK DAMMON in
"PARTY CRASHERS"
AND
ROBERT HARLAND in
"AS YOUNG AS WE ARE"
SATURDAY DECEMBER 13
STEWART GRANGER in
"HARRY BLACK & THE TIGER"
AND
JIM DAVIS in
"WOLF DOG"

ROOSEVELT
512 West Biddle St.
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SUN.-MON.-TUES. DEC. 7-8-9
JEFF CHANDLER in RAW WIND IN EDEN
PLUS
NEVER LOVE A STRANGER
WED.-THURS.-FRI.-SAT. DEC. 10-13
GREGORY PECK · CHARLTON HESTON in BIG COUNTRY
PLUS
"GOLDEN AGE OF COMEDY"

LINCOLN
936 Pennsylvania Ave
On Our Giant Screen
SUN.-MON.-TUES. DEC. 7-8-9
"IT, TERROR FROM BEYOND"
PLUS
Stewart Granger in
"HARRY BLACK & THE TIGER"
WED.-THURS. DEC. 10-11
"HELL IN KOREA"
PLUS
"REBEL IN TOWN"
FRI.-SAT. DEC. 12-13
Sterling Hayden in
"IRON SHERIFF"
PLUS
"REACH FOR THE SKY"

PARK
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SUN.-MON.-TUES. DEC. 7-8-9
"KINGS GO FORTH"
FRANK SINATRA · TONY CURTIS
WALT DISNEY'S
"SNOW WHITE and the SEVEN DWARFS"
WED.-THURS. DEC. 10-11
"NAKED EARTH"
RICHARD TODD
—ALSO—
"TALL MAN RIDING"
RANDOLPH SCOTT
FRI.-SAT. DEC. 12-13
3 BIG FEATURES 3
No. 1—"Harry Black & The Hirlo Tiger" IN COLOR STEWART GRANGER
No. 2—"Tarantula" JOHN AGAR
No. 3—"Gun The Man Down" "GUN SMOKE" TV STAR JAMES ARNESS

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GARY COOPER reassures Julie London when they come upon a gang of cut-throats in the exciting outdoor drama, "Man of the West." Filmed in CinemaScope and color, the United Artists release is held over for a 2nd big week at the Met Theatre.

RICHARD EGAN takes a gun from the hands of Julie London in this scene from "Voice in the Mirror," now playing at the Harlem Theatre, the story of an alcoholic and the wife who helped him fight back. Walter Matthau and Arthur O'Connell are also co-starred in this Universal-International CinemaScope production. Harry Keller directed and Gordon Kay produced.

Baltimore wants a lot of jazz, but . . .

By BAKER E. MORTEN

Baltimore's desire for jazz and its support of jazz are two conflicting opposites these days.

A situation seems to exist where there is no middle ground, no common denominator, no plausible attraction between desire and support.

With but few exceptions, the desire for jazz is mounting, while the support of jazz attractions is taking a nose dive in the Monumental City.

This is a most perplexing circumstance since desire and support usually coincide beautifully.

Add to the fact that no marked decline in jazz record sales has resulted, and there's a migraine headache if there ever was one.

* * *

WHAT THEN, is the reason that Baltimore's masses of jazz lovers buy records and express desire for the art, but make a poor showing at the turnstiles when an attraction in jazz comes to town?

Some persons say economics, but record sales tend to defray much of that motive.

Others say club prices where entertainers appear are too high.

Perhaps so, but prices are generally more when "big named artists are brought in.

This period of recession, tight-money coupled with few jobs, has been cited as a factor affecting night club gate receipts.

The argument here is that people just don't have the money to spend on entertainment.

Of all views forwarded, this one is the soundest, though the sale of alcoholic beverages in most neighborhood bars detract from it being used as an irrefutable excuse.

* * *

IT IS difficult to dot all the "i's" and cross all the "t's" in probing a matter such as this, but several things are clear. They are:

1. Few cities comparable in size to Baltimore, with an equivalent jazz audience, suffer such financial distress trying to bring jazz personalities to the public.

2. Seldom has there been the thought-provoking element of jazz desire on the one hand in a city, minus jazz attraction support on the other hand.

3. **At least three Baltimore niteries, at one time or another, have suspended national jazz activities because of lack of support.**

4. Jazz lovers in Baltimore are still vocal today in their demands for big jazz acts.

5. Night club operators thinking about bringing big attractions in are getting ulcers trying to figure the situation out.

It is hardly conceivable that the day of jazz attractions in the city will be recorded in the dead past altogether, but it is almost certain that jazz support will have to come up to the level of jazz desire if Baltimore is to command a strong place in the jazz arena.

Woman held in butter knife stabbing

Mrs. Canary Gray, 39, 300 block 35th St., NE, was arraigned in Municipal Court Monday on charges of assaulting another woman with a dangerous weapon, a butter knife.

Bond was set at $300 and the case was continued until Dec. 9.

Police said Mrs. Helen A. Allen, 25, 1200 block C St., NE, was stabbed on the right shoulder Sunday night about 8:35 p.m. during an argument in Mrs. Gray's front room.

CASE OF THE VIOLENT DOMESTIC
SHE HATED White Folks and Preachers. Sensational confidential story of Izola Curry, servant housemaid who tried to murder DR. MARTIN LUTHER KING in crime that shocked the nation! A SEPIA HEADLINE THRILLER . . . Don't Miss It!

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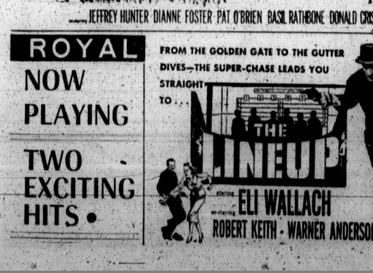

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"SABRE JET"
—ALSO—
"SAVAGE PRINCESS"
FRI.-SAT. DEC. 12-13
"JOHNNY CONCHO"
—ALSO—
"PARIS HOLIDAY"

Ellington, in a word, is grand

By BAKER E. MORTEN

Maestro Duke Ellington and repeat tour, gave the potent, scintillating performance so commonly associated with his name upon arrival here Tuesday night.

With the likes of alto men like Johnny Hodges and Julian "Cannonball" Adderly, plus Paul Gonsalves, Ray Nance, Clark Terry and Cat Anderson, Duke was flawless in execution and craftsmanship.

A receptive Lucky Number Night Club audience with ears attentive to the bevy of tunes peculiar to Duke alone, watched the parade of named artists within the band step forward to present themselves musically.

EVEN ELLINGTON, who is still looking for his first vacation in 30 years, relaxed every now and then at the piano to study his charges, so brilliantly did they perform both individually and collectively.

Johnny Hodges, fondly called "Rabbit," rolled back the years with his solo rendition of "Jeep's Blues," after "Cannonball," a replacement for Harry Carney, had blended some modern jazz in the affair.

Trumpeteer Clark Terry, blowing a flugle horn, rifled his way superbly through an up-tempo figment of Duke's imagination and then bowed to Ray Nance, another trumpet man.

Nance, working on Duke's "Madame Zajj" which turned around spells something close to jazz, gave a swell account of himself also.

* * *

HE THEN turned to violin on "C Jam Blues," after Paul Gonsalves' big tenor horn had spoken. Jimmy Hamilton, another tenor man, blew a soulful rendition of "Tenderly" on clarinet, patterned unmistakably in Ellington fashion.

Trombonist Quinton Jackson did a growling, muted arrangement of a jazz piece that closely followed the full band version of Duke's immortal "Black and Tan Fantasy" and "Creole Love Song."

Cat Anderson's high range trumpet succeeded in nearly breaking the sound barrier after Duke drew yeoman ovation for his theme song, "Take the A Train."

Vocalist Ozzie Bailey did a couple of tunes from the Ellington composition, "Drum is a Woman" and "Mood Indigo" wrapped up the first set.

EDWARD (DUKE) Ellington is not one for placing jazz in categories. He says:

"What we call jazz lost its identity long ago. There are now serious composers attempting jazz and jazz composers attempting serious music."

The Duke added:

"Music is without category. Jazz, as a commercial word, has increased audiences almost everywhere. If people want to listen to music as jazz, it's fine."

Duke said Cannonball Adderly replaced Harry Carney in the band this week due to illness in Carney's family.

At the same time he disclosed that his son, Mercer Ellington, also a musician, is ill in the hospital.

* * *

CHANGING THE subject, Duke smiled, "maybe you got Cannonball with the band this week. Our replacements are even tops."

Asked how many performances he's played in the past 30 years, Duke laughed and declared:

"You figure it up. I've played just about every day for the past 30 years." He added:

"I've never had a vacation in my life. Anytime I ever went anywhere, I was either playing or looking for work."

Hodges, who, left Ellington for a while, said the band had just returned from Germany. He said he recorded an album of Gershwin tunes with strings while abroad that is soon to be released.

* * *

IN ADDITION to the artists already mentioned, others in Duke's 16-piece band are John Sanders and Britt Woomdan, trombones; Harold Baker, trumpet;

Russell Procope, alto sax; Sam Woodyard, drums; Jimmy Woode, bass and Lil Greenwood, vocalist.

Duke will play Sunday for a party staged by employees of the AFRO, affiliated with Local 311, United Paper Workers. The cocktail party hours are from 5 to 9 p.m.

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Frank Sinatra in "KINGS GO FORTH"
—ALSO—
Sabu in "SABU AND THE MAGIC RING"
WEDNESDAY-THURSDAY DEC. 10-11
William Holden in "THE KEY"
—ALSO—
Charles Starrett in "OVERLAND TO DEADWOOD"
FRIDAY-SATURDAY DEC. 12-13
—ALSO—
Brandon de Wilde in "THE MISSOURI TRAVELER"
Richard Anderson in "CURSE OF THE FACELESS MAN"

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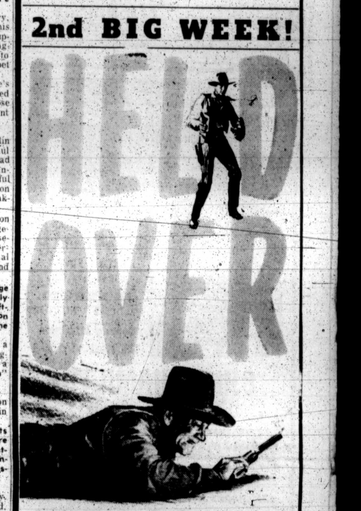
2nd BIG WEEK!



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