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Minnesota governor to speak in D.C.

WASHINGTON — Civic Responsibility Day, Sunday, will be observed at John Wesley AME Zion Church morning services. Guest speaker will be Gov. Orville Freeman of Minnesota.

The observance is in the interest of encouraging registration for the May 3rd District Primary, and the injecting of the Christian emphasis in political participation.

SHOULD WIVES HELP THEIR HUSBANDS through school?

More and more young wives are making personal sacrifices to help their husbands through school. What do they do when their husbands are busy? Are these special problems where the husband is unemployed and the wife makes the money? Do the husbands appreciate the sacrifices their wives make for them? Ready, Steady, Wives of Medical Students," in the feature-packed March issue of EBONY magazine, now on your newsstand.

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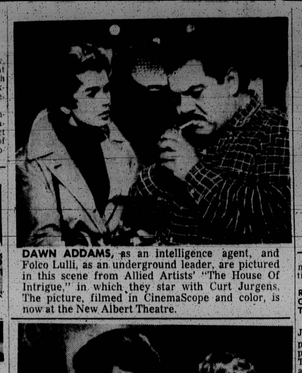
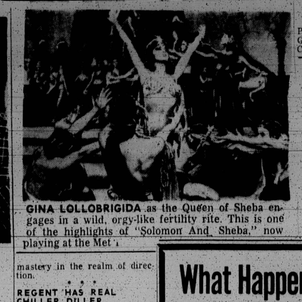


DAWN ADDAMS, as an intelligence agent, and Folco Lulli, as an underground leader, are pictured in this scene from Allied Artists' "The House Of Intrigue," in which they star with Curt Jurgens. The picture, filmed in CinemaScope and color, is now at the New Albert Theatre.



GINA LOLLOBRIGIDA as the Queen of Sheba engages in a wild, orgy-like fertility rite. This is one of the highlights of 'Solomon And Sheba," now playing at the Met.

A HOT TIME IN THE OLD TOWN: Lord Sopwith (Bill Shine) revels with a Can-Can dancer in a scene from "Jack The Ripper," the mystery thriller presented by Joseph E. Levine and released by Paramount Pictures, now at the Regent Theatre.

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"HUK"
FRI.-SAT. MARCH 4-5
Gary Cooper and Rita Hayworth
"THEY CAME TO CORDURA"
and
"SANTA FE"

REGENT — NOW PLAYING

This lady of the night has taken her last walk

The swinging purse . . . the swaying hips . . . the sensuous body . . . then the sudden glint of a knife . . . a choked scream . . . fleeing footsteps . . . and over and over he would repeat his brutal compulsive act of killing!

JOSEPH E. LEVINE
JACK THE RIPPER

First run films

'FOUR FAST GUNS' PLAYING AT HARLEM

Produced by a new motion picture company whose initial claim to distinction was that it would make movies about the old West in a region that, not too long ago, was an authentic part of the frontier, "Four Fast Guns," which opened at the Harlem Theatre, is an exceptionally able introductory effort.

This outdoor adventure drama, which co-stars James Craig, Martha Vickers and Edgar Buchanan and features Brett Halsey and Paul Richards, was produced by the Phoenix Film Studio for Universal-International release.

As the name of the company implies, it has its own studio, just north of Phoenix, Ariz., and the picture was filmed in its entirety in and around that studio, making it the first feature movie ever completely produced in Arizona.

"Four Fast Guns" tells a tale of harrrowing suspense based on a little known custom of the old West.

This was the practice, resorted to by some communities, which did not have formal law enforcement officers, of hiring a "town-tamer," usually an itinerant "fast gun," when conditions became too intolerable.

In this instance, James Craig is the town-tamer and his prowess with the gun is put to more than one severe test before he fulfills his mission, since he has to dispose of four killers who are cunning as well as fast with their guns.

'SOLOMAN AND SHEBA' HELD AT THE MET

The suave, debonair villainy of George Sanders, which has made him one of the screen's most-likely-to-be - hissed stars, is again being displayed in "Solomon and Sheba," $6,000,000 Biblical epic which stars Yul Brynner and Gina Lollobrigida in the title roles and co-stars Sanders with Marisa Pavan. The picture, filmed in Technicolor is held over at the Met Theatre through United Artists release.

In "Solomon and Sheba," Sanders portrays the conniving Adonijah, elder brother of Solomon, who intrigues with the king's enemies to depose or kill him so that Adonijah can ascend the throne.

Sanders, a most typical Englishman through and through, was actually born in St. Petersburg (now Leningrad), former capital of Czarist Russia, where his British father was engaged in the rope business.

He was still a young boy in elementary school when World War I broke out, followed by the Russian Revolution, which forced his family to flee home to England.

Sanders had always been a fine musician who had organized a dance band during his college days. Since there were no jobs available during the Depression, he took up a suggestion that he study singing and try for a stage break.

Six months later he had developed a fine baritone voice, and just about at this time was offered a small part in a musical revue titled "Ballyhoo," by the producer who had heard him sing at a party. Several stage parts followed.

'THE HOUSE OF INTRIGUE' OPENS AT ALBERT

One of the finest dramas of excitement and suspense, Allied Artists' "The House Of Intrigue," is now at the New Albert Theatre.

Embracing a far-flung web of espionage, the screen play stars the talented Curt Jurgens and Dawn Addams with one of Italy's top-drawer performers, Folco Lulli.

Duilio Coletti, whose artistic versatility spills in various directions, is credited with producing and directing the film as well as sharing in authorship of the screen play with Ennio De Concini, Giuseppe Scoponi and Massimo Mida.

It is not easy to say in what field — producing, directing, writing — he is most capable. He has given a brilliant touch of each to "The House Of Intrigue."

The film is rich in fine production values and understanding direction; its players have been given dialogue that at once puts the picture countless cuts above its contemporaries. Stemming from H. J. Giuka's novel "London Calling North Pole," tells the stories of death-defying spies, tells of their schemes to hasten victory, tells of their travels (always perilous and grim) shows what happens to one if unfortunate enough to be caught "at his work."

But there is more. Through the labyrinth of suspense and fearful moments they each experience, two of the spies, Jurgens, portraying the head of a widespread military intelligence group, and the gorgeous Dawn Addams find time for an expression of tender love.

And here again in the warm love scenes, Coletti proves his mastery in the realm of direction.

REGENT HAS REAL CHILLER DILLER THRILLER

Although the subject of the Joseph E. Levine's mystery presentation, "Jack The Ripper," currently at the Regent Theatre, slashed his way to an all-time record number of gory killings in London, his shadow fell across America with terrifying effect as well.

At the time of the killings, which have been branded the most brutal and senseless in the annals of unsolved crime, fear became infectious on both sides of the Atlantic, and unfounded reports raced through major American cities to the effect that the "Ripper" had crossed the ocean to wreak havoc among "ladies of the evening" here.

The Paramount Pictures release, which features an outstanding cast, follows this aspect of the famous "Ripper" case with the introduction of a New York detective into the London police investigation.

So potent was the terrifying image of the master fiend here, that deranged murderers began to imitate his unique technique with the knife.

In New York City it was necessary to call out additional police reserves at one point in the "Ripper" excitement to control the mobs which collected before City Hall demanding protection.

Show Bill

APOLLO — Now playing Steve Reeves in "GOLIATH AND THE BARBARIANS" also "STREET FIGHTER."
BRIDGE — Sun. Mon. Tues. Hedy Lamarr in "SAMSON AND DELILAH."
CAPITOL — Now playing Steve Reeves in "GOLIATH AND THE BARBARIANS" also "STREET FIGHTER."
CARVER — Sun. Mon. Tues. Harry Belafonte in "ODDS AGAINST TOMORROW" also Guy Mdison in "THE COMMAND."
COLUMBIA — Sun. Mon. Steve Reeves in "GOLIATH AND THE BARBARIANS" also Fred MacMurray in "THE OREGON TRAIL."
HARLEM — Now playing James Craig in "FOUR FAST GUNS."
LENOX — Sun. Mon. Steve Reeves in "GOLIATH AND THE BARBARIANS" also Fred MacMurray in "THE OREGON TRAIL."
LINCOLN — Sun. Mon. Tues. "THE BAT" also "TARZAN THE APE Man."
MET — Now playing George Sanders in "SOLOMON AND SHEBA."
NEW ALBERT — Now playing Curt Jurgens in "THE HOUSE OF INTRIGUE."
PARK — Sun. Mon. Tues. Steve Reeves in "GOLIATH AND THE BARBARIANS" also Fabian in "HOUND DOG Man."
REGENT — Now playing Jack Patten in "JACK THE RIPPER."
ROOSEVELT — Sun. Mon. Tues. Steve Reeves in "GOLIATH AND THE BARBARIANS."
ROYAL — Now playing Sammy Davis Jr. in "PORGY AND BESS."
RITZ — Sun. Mon. Tues. "HIGH SCHOOL BIG SHOT" also "THE BIRD GANG."
WALBROOK—Sun. Mon. Tues. "SOOGIE FUN-O-RAMA" also "THE OREGON TRAIL." Sun. Mon. Tues. Harry Belafonte in "ODDS AGAINST TOMORROW" also David Nivel in "ARMANY GIRL."

MARCH 20 — Six at 8 p.m. This is thing. The famous Ward Singers of first appearance in Baltimore Philadelphia, Pa. will appear at after returning from Europe Gillis Memorial Community and their last appearance before Church, Calhoun and Mulberry fore going to South America.

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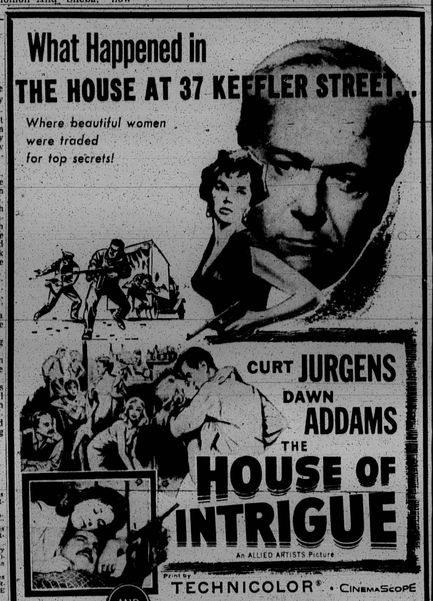

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SOLOMON and SHEBA
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MUSICAL MOMENTS

The Duke comes to town and 1,000 roar welcome

By ADAH K. JENKINS

The Duke (Edward Kennedy Duke Ellington) held court Monday for over 1000 with his Shriver Hall, no less.

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They roared their welcome to the suave, elegant prince of jazz who was introduced by the executive secretary of the Hopkins YMCA, which sponsored the concert, as "the man who put a tuxedo on jazz and made a man of it."

Perhaps that phrase expresses what Mr. Ellington has done for this American musical product — jazz.

Those who recall the early days of this "hot" jazz band at the Cotton Club in Harlem remember that the Duke outfit was the first to don formal dress for performances.

Along with this attire the imaginative and gifted conductor began to combine all the most fascinating elements of folk and popular music into what has become a world famous sophisticated pattern.

Monday night there were moments of "hot" jazz like Ray Nance with his trumpet and genuine "blues" in the immortal "St. Louis" (the Number 2 national anthem) as Duke announced it) with Lil Greenwood, singer.

There were plenty of laughs for versatile Ray Nance in "Just Squeeze Me" and "It Don't Mean a Thing if it Ain't Got that Swing."

One heard the jazz tradition of the "break" — a sort of cadenza improvised, more or less by the soloist, while the band "lays out" (rests).

It was here that Johnny Hodges, saxaphonist, who has been with Duke since Cotton Club days, scored, with the audience demanding two encores.

ALTHOUGH THE crowd loved the old - time favorites, excerpts from the latest, like score for the motion picture "Anatomy of a Murder" (Duke's jazz writing) and the "Shakespearean Suite" ran a close second in popularity.

To this listener there were too few moments for Mr. Ellington's "pastel in jazz, a sort of combination of "sweet" and "cool" jazz with the incomparable something that only Duke can do at a piano.

There was some of it in the opening number "Creole Love Call" and later in a too brief trio with saxophone, clarinet and trombone trio.

Wild enthusiasm greeted several codas (endings) when the soloist ended with a long, long note (on apparently inexhaustible breath).

In spite of their casual, informal air, this band is made up of experts who form a remarkably well disciplined ensemble.

With his wit and gracious manner the Duke ties the whole thing up in a most attractive package, delivered to the audience with this love and they, in turn "love" him.

After the concert old friends and students surrounded Mr. Ellington in his dressing room. Among them were Harley Brinsfield and "Sonny" Young, admirers of years standing.

Speaking briefly about young composers in jazz Mr. Ellington advised "Be yourself, write what sounds good to you and be honest with yourself."

Seen chatting were J. Logan Jenkins Jr. with Johnny Hodges, as they reminisced about orchestra days in Boston in the twenties when both played in dance bands.

Mr. Hodges is training his 13 year - old son, who tours with the band during the summer. He urged young instrumentalists to "keep on pitching and be ready for the excellent opportunities open now."

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"ATTACK Of The 50 FT. WOMAN"
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"Naked In The Sun"
FRI.-SAT. MARCH 4-5
WALT DISNEY'S
"Darby O'Gill and the Little People"
—PLUS—
"Lust To Kill"
4 — CARTOONS — 4

SAMMY DAVIS JR. and Pearl Bailey who co-star with Dorothy Dandridge and Sidney Poitier in "Porgy and Bess" now playing at popular prices at the Royal Theatre.

BRETT HALSEY'S rendezvous with Coral-King is interrupted at gunpoint by James Craig in this scene from "Four Fast Guns," now playing at the Harlem. The picture deals with hired killers in the little known profession of "town tamers" indigenous to the early West. Martha Vickers and Edgar Buchanan also have leading roles.

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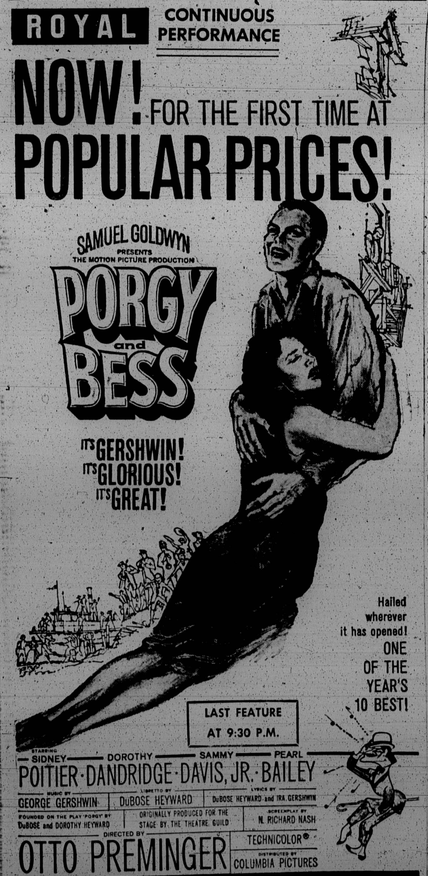

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THE APPEARANCE of the Juilliard String Quartet guarantees a capacity audience and worshipful attention. Such was the greeting they received at the third concert of the annual series presented by the Chamber Music Society of Baltimore at the Art Museum.

The program consisted of three quartets: No. 2 in A major by Juan Arraiaga, a little known 19th century composer; No. 3 by William Schuman, president of Juilliard Institute of Music and the C major (Opus 61) by Dvorak.

The ensemble seems to have selected a program that came out almost orchestral in its breadth and texture of sound. Even in the slower movements where one heard some exquisitely beautiful sounds there seemed an intensity and urgency. Since none of the quarters performed last Monday were from the classic and early romantic periods, perhaps one could not expect the repose and meditative atmosphere of that time.

The Arraiaga quartet is not profound music, but vivacious and sprightly and the Juilliard players carried it off with elegance. The controversial offering was the Schuman work. It is in the composer's neo-classic style (modern, yet based on the counterpoint of the old school). The Introduction and Fugue were bold, almost primitive and contrasted well with the "Intermezzo" with its very grateful passages for the cells. Turbulent climaxes marked the Rondo and Variations.

It is a difficult work that appeals to the intellect rather than to the emotions. Only a first rank quartet such as Juilliard, could bring to it theinsight and skilled musicanship that it needs.

After the intermission the listeners were ready to welcome the intimate, yet rugged character of the Dvorak quartet. Altho it is not national music one could help catch the rhythmic impulses and snatches of folklike melodies of the Czech composer. The players gave it warmth and vigor without losing in any measure the finely drawn lines of phrasing and melody.

THERE IS a lively interest in ballet if one may judge by the attendance at the number of ballet performances given annually. Perhaps this is due, in part, to the influence of television, with its dance scenes and ballet performers on most of the networks at the rate of one or more an evening.

With a few exceptions, most of these programs are not the classic ballet made famous by the European royal companies. It is usually a modern version combining some of the classic technics with modern pantomime. The national dances have become highly popular, with Spanish ballet being a special favorite.

The Ballet Espanol, which performed recently at the Lyric, is one of the Spanish companies that is being well received throughout the country. They give a vivid and lively concert with dynamic Robert Iglesias and his company of well trained and good looking dancers.

The audience was roused to frequent and spontaneous applause by the copious exhibition of heel and toe work. To this writer, however, the high points of the evening were the "Andaluza" (de Falla) by the troupe and Ana Mercedes, guest artist, in "Legend" (Albeniz). Both of these were of Andalusian origin and seemed to embody the real essence of Spanish music and dance.

IT IS a pity that American audiences for the most part, do not appreciate the real Spanish ballet, but prefer the heel and toe show. The two Mexican dances given by Felexia's dancers were refreshing and authentic.

"Theme and Variations," a stick dance and the traditional "aragonesa" were decidedly different. Set against the background of neutral colored drops the entire concert was eye catching with the changing and colorful costumes.

Marina Alessio at the piano shared the action which was given the ballet. Much of the atmosphere was created by guitar playing of Felix de Ubera and Pepe Menoz; as well as by the castinets handled by the dancers. The latter fascinated this listener with the intricate rhythms and the various changing of sound and tempo.

The entertaining overture and intermezzo were played by an orchestra ensemble directed by Williams S. Hart Jr.

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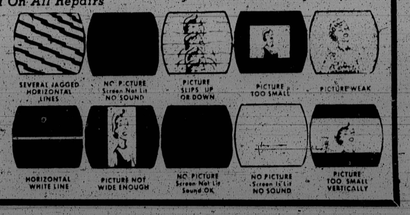
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