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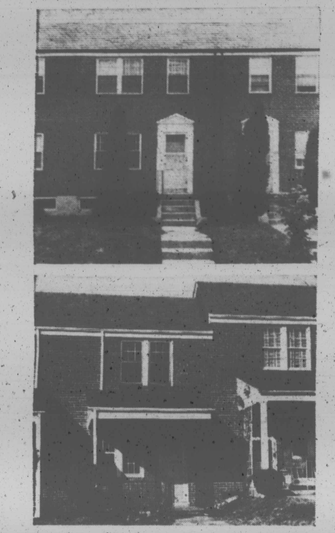

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3914 NORFOLK AVENUE
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1003 MT. HOLLY STREET
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NORTHWEST

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753 EDGEWOOD STREET
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911 ALLENDALE STREET
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3703 COLBORNE ROAD
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3912 COLBORNE ROAD
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Modern detached rancher, living room, dining room, unit kitchen, three bedrooms, and modern tiled bath, painted walls, carpeting, partially finished club room in basement, tile floor and ceiling and powder room, walk in storage closet in basement. Kitchen exhaust fan, aluminum storm windows and screens, some draperies. Flagstone front porch, aluminum awnings, front and side of house. Fenced in rear yard, floodlights, 220 wiring w/circuit breakers. Beautiful landscaped lot with nice shrubbery. Dehumidifier system on furnace. Hunter attic fan and air conditioner. Immaculate condition.

4402 NORFOLK AVE.
2-story semi-detached brick house, 6 rooms, 1st floor — Foyer, living room, dining room, unit kitchen, powder room. 2nd floor — 3 bedrooms, modern tile bath (colored), picture-type windows throughout, club basement with powder room and (laundry room) air conditioner, 220 wiring, base board radiator heat. Only 10 years old. Near Hillside golf course. $11,500—G.R. $120. $450 Down, Immediate possession.

3631 WABASH AVE.
2-story brick home. Living room with fireplace and built-in cabinets, dining room, unit kitchen, gas range and stainless steel sink, wall to wall carpeting and draperies on 1st floor. 2nd floor — 3 bedrooms, tile bath with stall shower, air conditioner, knotty pine clubroom, laundry room with large storage closet, flush and stall shower and garage in basement. Located in one of Ashburton's prettiest streets. $400 down.

3800 BLK. SEQUOIA AVE.
Beautiful detached cottage. 1st floor entrance hall, living room with fireplace and book shelves, large dining room, large unit kitchen completely modernized w/gas range, exhaust fan, garbage disposal, automatic dish washer, jalousie windows. 2nd floor — 4 good sized bedrooms and beautiful tile bath w/shower, large study or recreation room in attic w/built-in book shelves. Large landscaped lot w/one-car garage. $600 down payment. (ASHBURTON)

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1229 WINSTON AVE. - VAC.
1730 DARLEY AVE.
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BRICK COTTAGE
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Extremely spacious 4-bedroom 2½ bath Forest Park cottage with panelled club area, 2 - car garage, carpeting, drapes, etc. Owner purchasing elsewhere. No reasonable offer refused. Richard Goodman MO. 4-9972, Eves. MO. 4-0129.

BRICK RANCHER
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4 BEDROOMS
Ashburton's finest location offers this just reduced 4 bedroom masonry cottage with carpets, drapes, living room fireplace, etc. Owner desperate for sale. Everett Jarvis MO. 4-9972, Eves. WA. 2-6092.

WINDSOR HILLS
Ideal for the large family is this 6-bedroom, 2-bath Colonial styled cottage. Extras include carpeting, disposal, storm equipment, 2-car garage, and rear patio. Price will amaze you. Dick Bellman MO. 4-9972, Eves. OL. 5-3558.

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1000 EAST CHASE Street—Store front. Can be used as any type business or church. 2 apartments. Garage. MO. 4-4246.

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DEDICATION AUDIENCE — This was the scene Thursday morning at 900 Argyle Ave., as the Baltimore Urban Renewal and Housing Agency held dedication of the city's George B. Murphy Homes, a low-rent housing project named after the late Dr. Murphy Sr., educator, civic leader and former secretary of the AFRO-AMERICAN Newspapers. Over 150 dignitaries and citizens attended. In the background can be seen a portion of the 758-unit project contained in 24 buildings, four of which are of 14 stories each.

INSIDE 'THE' COOL WORLD OF BOB TORRENCE

By RALPH MATTHEWS JR.

A strange oil painting hangs over the bar in a West Baltimore tavern. It is of an unclothed woman.

From a distance, the woman looks like a calendar girl, sexy and sweet; up close, viewers see that she indeed has paws or hooves rather than hands and that her smile, rather than sweet, is sinister.

This "fox" woman is another disturbing creature from the far-out world of Robert Torrence, the young Baltimore painter, who, in the words of a friend, "wouldn't paint a peaceful picture if you paid him."

Most of Bob Torrence's paintings are far from peaceful. Even an innocent portrait, and Torrence is acknowledgedly a skillful painter of faces, often has some wild quality beneath the surface. He has painted the handsome features of a girl and in the background landscape behind her painted a lonely tree and a black lynching victim hanging from its branches.

He has done perfect likenesses of Georgia peach complexioned young women only to substitute a shade of ice-blue for their normal skin tones.

Asked about this, Torrence answered matter-of-factly: "The chick just looked ice-blue to me that's all."

He has painted black madonnas in intricate lace and ornate robes and in a pendant hanging from a madonna's neck has painted a miniature self-portrait. To gaze at a madonna and have a tiny image of Robert Torrence himself staring at you from a necklace has a certain shock value.

* * *

YET TORRENCE, who stays calm and unexcited despite all the wildness of his art, says he does not intend to shock. "If I wanted to shock people for the sake of shock, I wouldn't be able to show my paintings."

There is a dream-like quality to this painter's work and until recently a definite Oriental influence.

There is a definite reason for the Far East influence in Torrence's painting. He happens to be one of the few Americans to study painting at Safi University in Tokyo, Japan.

During the Korean conflict, Torrence, then a young Air Force photographer; found himself on long-term duty in Tokyo. He took advantage of his free time to attend classes at the Japanese school and for a long time afterward found it difficult to break free of the detailed jewel-like coloring characteristic of Japanese painting.

* * *

BOB TORRENCE got to know Japan well. He is an inquiring spirit and makes friends easily. To make it short: Torrence fell in love with Japan and says, "If I ever got enough money together, I would return. The people there have a feeling for the beauty of nature and life. They respect talent and encourage you."

But he pauses in his dream of making Japan his home to realistically observe that, "Soon the Japan I knew during Korean days will be gone. The Japanese are going American and are taking all that is bad about this culture of ours, it wouldn't be the same."

Torrence is a native Baltimorean. He played football at Carver High and can recall an interest in art that began when he was about nine years old. "My mother sent me to children's art classes at the Baltimore museum."

A bachelor at 30, Torrence lives in an apartment in West Baltimore just as wildly decorated as his paintings. Fellow artists, musicians, photographers, hipsters and "chicks" are forever dropping by but once Torrence begins his painting, he draws the window blinds and turns off the jazz and socializing and withdraws to that dream world from which his art flows.

* * *

HE CONSIDERS himself a surrealist. Surrealism, best known in the work of Spanish painter Salvador Dali, is painting that depicts the strange objects and figures that float through our sleeping minds.

In a Torrence painting, nude women run, wild horses gallop, bullfighters pose, jazz musicians are lost in smoke and fire. Sometimes these figures stand for something else.

Said a friend:

"Bob is a cat who digs things. He isn't limited to one class of people or one kind of life. Some of Japan rubbed off on him, some of the playboy life rubbed off on him, but underneath all the influences, Torrence is Torrence. You won't find another one, and any guy who can maintain his own personality in this world is a strong personality."

The secret of painter Torrence seems to be that while most of us stand around wondering whether we should do something, this artist wades right in. This is a trait of his painting and of the way he lives.

* * *

ONE OTHER friend recalls: "I had just bought a sports car and Torrence knows more about cars than General Motors so I got him to teach me the proper way to shift gears. We were roaring down the expressway and all of a sudden, Bob reached in his pocket and pulled out a wooden flute and began playing a jazz solo.

"If you can imagine anyone playing a flute in an open car at 60 miles an hour, it would be Torrence. I felt a little self-conscious because people in other cars were looking at us strangely. Bob was so absorbed in his music, he never paid them any mind. He was doing something he wanted to do and it wasn't hurting another blessed soul — so why not?

"You can't be a phony around Torrence. Not that he would ever criticize you but he has so much natural poise that either you act like a human being or stay away from him."

Torrence has a way of showing his work to new visitors in his apartment that separates the phonies from potential friends. He might casually pull out a painting showing a woman split in half and say "dig this."

An insecure social poser who has no feeling for art or artists might recoil at what seems so disturbing a scene. In a few seconds, depending on the reaction, Torrence is instinctly knows whether he's dealing with a social snob or genuine art-lover.

* * *

THIS IS not to say Bob Torrence concentrates strictly on disturbing paintings. He says, "I like to make people think. Not shock them. People are basically in a rut, artistically. They like to look at things they can appreciate before they see them. I like to give them something to stimulate them.

BOB TORRENCE

Recently Torrence, perhaps inspired by the revolution of the American colored man, is painting what artists and writers call "black." That is, he is more concerned with African and Afro-American themes.

He is losing his stress on dream painting. His colors are flatter, brighter as the colors of African robes. The women in his paintings are darker, more mysterious, the dreamy mixture of his Tokyo days and surrealism seem to be losing ground.

And with this new emphasis on "blackness" or as the African intellectuals call "negritude," it seems that Torrence himself more assertively wears his color. He has picked up weight, his beard is fuller.

One friend has pointed out that "Torrence used to look like Theolonious Monk, now he is beginning to look like the African statesman, Jomo Kenyetta."

It may be said that Bob Torrence, bearded, sometimes in boots rather than conventional shoes, and always in his blue-green sports car, is a complete non-conformist.

Fellow painter Cliff Smith has his own theory about the picturesque Torrence.

AS WITH most creative men, Torrence likes attractive women but he remains objective about them. He is especially critical of what he calls "aggressive chicks. They think life is a continuing war and men are not to be lovers or friends but something to master like a pet."

As with most of this generation of American artists, Bob Torrence is critical of American women. "Maybe I spent too much time in Japan but it seems that here, women would rather control than inspire. A chick gets a steady paycheck, especially long-oppressed colored chicks and they get a sense of power. Artists need chicks who cooperate rather than compete."

"Painting is not the best way to make a living so you are more receptive to women who understand the reality issues and not hang you up by keeping up with the Joneses. Painters are supposed to understand what makes the Joneses run—not run with them."

Torrence's painting is an after-work pursuit but art forms the main part of his daily job. He is a medical illustrator-photographer with the University of Maryland School of Medicine's department of art.

He is adept with camera, as well as with brushes and oils. He exhibits widely in the Baltimore area, his most recent showing of paintings being at Johns Hopkins Hospital.

* * *

AMBITION aside from art: "Seven children, a chick who can cook and a big old Mark VII Jaguar to ride all the Torrences around in."

The last time Bob Torrence stated this was at a party. All the girls present gasped: "Seven children?"

"Seven," he said determinedly but with a trace of a smile. A friend whispered: "That many children these days would scare the average girl." Torrence's smile broadened, "I know it."

What artist ever settled for average? Certainly not Bob Torrence.

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—Notebook
(Continued from Page 32)

It's as simple as that.

For anybody to argue otherwise is quite silly, indeed.

It should be noted they want to add this thumb and hat—rather than extend the Fourth naturally further westward in the large Fifth District's 15th Ward.

To go beyond the Hilton St.-Gwynns Falls Parkway line where this proposal stops—would be to go further into the heart of a colored community.

And to do this would give such a Fourth District an assured majority of colored voters.

* * *

SO, THEY bypass this natural move — and come up with the thumb and hat.

It's ridiculous, to say the least.

Now the "they" I have been mentioning here as agreeing to this proposal so far include all of the Fourth and Fifth Districts' state legislators — except the Fourth District's Senator Verda F. Welcome and Del. Clarence M. Mitchell 3rd.

If this gerrymander proposal is to be halted — these two must muster help to kill it.

So far — they have made no such encouraging advancements.

* * *

NOW — WHY all the fuss about maintaining a city district where the colored voter is in the majority?

The Jewish people have a district where they can elect representatives of their choice, the Catholics have such a district — so do the Polish people, to cite a few examples.

Who can sensibly argue, then, that the colored citizen shouldn't have such a district?

Anybody who attempts to advance such an argument—does so at the risk of making himself look quite silly.

Mrs. Frank Phillips Sr. dies; mother of 2 AFRO staffers

Mrs. Frank Phillips Sr., 442 Oxford Ct., Baltimore, died last night (Thursday) after a brief illness. She was 67.

She was the mother and grandmother of four AFRO employees: Son, I. Henry Phillips, AFRO photographer; daughter, Mrs. Priscilla Lansey, advertising secretary; grandson, Irving, a printer, and granddaughter, Laura, a teletypist.

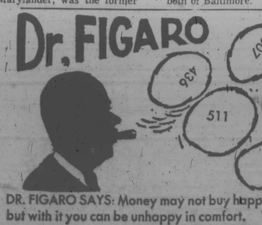
Another son, Frank W. Phillip Jr., AFRO art director, died in Feb. 1962.

Mrs. Phillips, a native, Marylander, was the former Miss Mary Brown. Her late husband was a teacher in the Baltimore city schools.

Funeral mass will be said Monday morning at Immaculate Conception Church. In addition to the children named above another son, Andrew, and another daughter, Miss Georgianna Phillips, also of Baltimore, survive. There are also 11 other grand children.

Additional survivors sisters, Mrs. Angella Calli Camden, N. J., Mrs. Otelia Butler, and a sister-in-law, Mrs. Martha Wainwright, both of Baltimore.

Dr. FIGARO



DR. FIGARO SAYS: Money may not buy happiness, but with it you can be unhappy in comfort.