A&P

Double Coupon SAVINGS!

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MOST A&P STORES ARE OPEN 24 HRS. MONDAY thru SATURDAY
SUNDAY 9 A.M. TO 6 P.M.
MOST OTHER STORES OPEN TIL 10 P.M. MON. THRU SAT.
CHECK YOUR LOCAL STORES FOR CONVENIENT STORE HOURS

You can count on A&P to look for ways to help you save! We're offering you savings you can actually add up before you even come into our stores! Between now and Sat., July 8th, we will redeem all national manufacturers' cents-off coupons for "Double" their value. Offer good on national manufacturers' "cents-off" coupons only! It does not apply to other store coupons whether a manufacturer is mentioned or not or to free coupons. Cigarettes and certain other items are excluded by law. Customer must purchase coupon product in specified size. Expired coupons will not be honored. One coupon per customer per item. When double the value of a manufacturers coupon exceeds the retail of the item this offer is limited to the retail price. Offer expires Sat., July 8th, 1978.

EXAMPLE: 50¢ OFF Manufacturers' Cents-Off Coupon — This A&P offer is good for the consumer doubling the face value of the manufacturer's cents-off coupon and does not apply to Free or Reduced Coupons. 50¢ From A&P For A Total of $1.00

This week at A&P, every Manufacturers' cents-off coupon is worth twice as much — that's Double Coupon Savings!

SAVE 70¢ with coupon & $7.50 purchase — Tide 49 oz box 1.09

SAVE 48¢ — Pepsi diet or regular 6 16-oz. no return bottles 1.19

Super-Right Quality Whole Boneless Sirloin Tip $1.39 lb. avg. wt. 8-12 lbs. SERVING SUGGESTION
Sirloin Tip Roast lb $1.59
Sirloin Tip Steak lb $1.79

Kounty Kist shoepeg White Corn 4 12 oz. cans $1.00

SAVE 60¢ with coupon & $7.50 purchase — Ann Page Dreamsicles 24 ct. pkg. 99¢

A&P Ground Beef 5 LB. ROLL $1.19 lb. SERVING SUGGESTION

Turkey Breast frozen roast $1.19 lb.

Boneless Bottom Round Roast $1.59 lb. Steak $1.79 lb. SERVING SUGGESTION

SAVE 30¢ on any variety A&P — Gallon Milk skim non-fat plastic jug 99¢ — Homogenized Vitamin 'D' plastic jug $1.39 paper carton $1.35 with coupon & $7.50 purchase

A&P pickle, olive, dutch loaf, bologna — Luncheon Meats 8 oz. pkg. 89¢

sliced Smithfield Bacon 1 lb. pkg. $1.39

SAVE UP TO $4.10 WITH THE SINGLE PURCHASE OF $7.50 OR MORE CLIP & REDEEM ONE OR ALL OF THE COUPONS BELOW

A&P picks the best bakery values!
Jane Parker pumpernickel or Jewish Rye Bread plain or seeded 3 16 oz. loaves $1.00 SAVE 77¢
Jane Parker / SAVE 20¢ Dutch Apple Pie 22 oz. pkg. 99¢
Jane Parker / SAVE 20¢ Jelly Roll 11 oz. pkg. 69¢

A&P picks the best produce!
Washington state — dark & sweet Bing Cherries lb 79¢
California Driscoll Strawberries pt 69¢
Southern Peaches lb. 49¢
California vine-ripe jumbo 12's Cantaloupes ea. 77¢

LOOK FOR A&P's ECONOMY CORNER
GOOD PRODUCTS LOWEST PRICES
SWEET PEAS — CREAM STYLE CORN
where good products and lowest prices come together!
A&P's Economy Products now give you another way to save. You can save up to 30 percent over national brands. You already find low prices on national brands at A&P and our own A&P, and Ann Page brands are priced even lower. Shop and compare today! Our economy products are the lowest prices yet. You get good quality and nutrition on many of the products you use most. There is no compromising at nutritional value in our new economy food products and our economy paper products and household products will do the job well.
All products have plain black & white labels and marketing costs have been minimized. But, the regular A&P money-back guarantee stands behind every Economy Product you'll find at A&P's Economy Corner.

A&P picks the best groceries!
Stratford Farms Strawberry Preserves 32 oz. jar 89¢
Grape Jelly 32 oz. jar 69¢

SAVE 70¢ — B No. 673 — Tide Detergent 49 oz. box 1.09 — With This Coupon & $7.50 Purchase. LIMIT ONE PER FAMILY. OFFER GOOD THRU SAT., JULY 8, 1978 IN A&P STORES IN BALTIMORE INCLUDING ABERDEEN, BEL AIR, HAVRE DE GRACE, JOPPA-TOWNE, ANNE ARUNDEL COUNTY & THE DELMARVA PENINSULA

SAVE 40¢ — B No. 674 — M&M's Candies plain or peanut 16 oz. bag $1.59 — With This Coupon & $7.50 Purchase. LIMIT ONE PER FAMILY. OFFER GOOD THRU SAT., JULY 8, 1978 IN A&P STORES IN BALTIMORE INCLUDING ABERDEEN, BEL AIR, HAVRE DE GRACE, JOPPA-TOWNE, ANNE ARUNDEL COUNTY & THE DELMARVA PENINSULA

SAVE 60¢ — B No. 676 — Dreamsicles 24 pk. 99¢ — With This Coupon & $7.50 Purchase. LIMIT ONE PER FAMILY. OFFER GOOD THRU SAT., JULY 8, 1978 IN A&P STORES IN BALTIMORE INCLUDING ABERDEEN, BEL AIR, HAVRE DE GRACE, JOPPA-TOWNE, ANNE ARUNDEL COUNTY & THE DELMARVA PENINSULA

SAVE $1.00 — B No. 672 — present this coupon when picking up finished prints to receive $1.00 off A&P's Kodak Film Developing — With This Coupon & $7.50 Purchase. LIMIT ONE PER FAMILY. OFFER GOOD THRU SAT., JULY 22, 1978 IN A&P STORES IN BALTIMORE INCLUDING ABERDEEN, BEL AIR, HAVRE DE GRACE, JOPPA-TOWNE, ANNE ARUNDEL COUNTY & THE DELMARVA PENINSULA

SAVE 30¢ — B No. 675 — on any variety A&P Gallon Milk including chocolate — With This Coupon & $7.50 Purchase. LIMIT ONE PER FAMILY. OFFER GOOD THRU SAT., JULY 8, 1978 IN A&P STORES IN BALTIMORE INCLUDING ABERDEEN, BEL AIR, HAVRE DE GRACE, JOPPA-TOWNE, ANNE ARUNDEL COUNTY & THE DELMARVA PENINSULA

Marvel Enriched White Bread 22-oz. loaves 3 59¢ With coupon below

SAVE 60¢ — B No. 675 — Marvel Enriched White Bread 22 oz. loaves 3 59¢ — With This Coupon & $7.50 Purchase. LIMIT ONE PER FAMILY. OFFER GOOD THRU SAT., JULY 8, 1978 IN A&P STORES IN BALTIMORE INCLUDING ABERDEEN, BEL AIR, HAVRE DE GRACE, JOPPA-TOWNE, ANNE ARUNDEL COUNTY & THE DELMARVA PENINSULA

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SHOW TIME

The arts, music, theatre, movies

Baltimore Dance Theatre Friday 4 p.m.

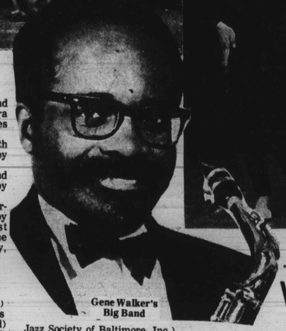
Annette Hall, Ballet Mistress, Baltimore Dance Theatre with Melvin Cooper

Eva Anderson, director, Baltimore Dance Theatre, sponsored by Urban Services.

Baltimore Arts Festival fills Harbor with music, dance, art

Olu funmilay and her African Dance Company

Mickey Fields Sunday 4 p.m.



Gene Walker's Big Band

Friday, July 7

Noon - The Original Crabtowne Stompers (from U.S. Naval Academy Band) (Dixieland)
1:30 p.m. - Olufunmilay (African Dance Company)
2:30 p.m. - St. Paul Brass Quartet (sponsored by Midtown Music)
4 p.m. - Baltimore Dance Theater (sponsored by Urban Services Cultural Arts Program)
5 p.m. - Carbaret
7 p.m. - Monumental City Six Dixieland Band (Sponsored by Baltimore Musicale)
8:30 p.m. - UNE SOIREE DE DANSE Participants: Wally Saunders Dance Company (Jazz), Impetus (Modern), Peabody Chamber Ballet, Maria Morales Spanish Dance Company of the Peabody Institute

Saturday, July 8

(All Music Day)
Noon - Mt. Vernon Brass Players (sponsored by Christ's Church)
1 p.m. - Moon August (Jazz) (Provided through the couresty of the recording industry's music performance trust fund with the cooperation of the Musician Association of Metropolitan Baltimore Local 40-543)
2:30 p.m. - The Maryland Facesetters Steel Orchestra (sponsored by Urban Services Cultural Arts Program)
4 p.m. - An afternoon with Peabody Musicians (sponsored by the Peabody Conservatory)
6:30 p.m. - Garris Brothers and the Cub Hill Cloggers (sponsored by Baltimore Bluegrass, Inc.)
8:30 p.m. - Anything Goes Orchestra (Big Band) (sponsored by the Music Performance Trust Fund) and Dancing on the Promenade, no ticket necessary, admission is free.

Sunday, July 9

Noon - Lotus Band (Blues Band)
1 p.m. - Gene Walker and His Orchestra (Baltimore's Big Band) (sponsored by the Bureau of Music)
2:30 p.m. - Cabaret (sponsored by the First National Bank)
4 p.m. - Mickey Fields Quartet (Jazz) (sponsored by the Left Bank Jazz Society of Baltimore, Inc.)
5:30 p.m. - Peabody Ragtime Ensemble (sponsored by Crown Central Petroleum Co.)
7 p.m. - Januwa Moja, Infinity Fashions. African prints and musicians.

...and all that Jazz

We told you so!

By Bob Matthews

We hate to say we told you so, but — we told you so!

Talking about the Left Bank Jazz Society's concert last week which featured musicians from Baltimore and Washington. And let us say that in our opinion, this concert ranked with any LBJS has put on.

Two groups were featured, the first was called the Mickey Fields Quintet and featured Mickey on reeds, John Lampkin, trumpet; Charles Covington, piano; Donald Bailey, bass; and Hugh Walker, drums.

Mickey dropped by the corner after completing his first set, and was positively beaming — and rightfully so, for Mickey put this group together.

He told us, "All the guys I wanted to play on this gig were available. Had a close scare, when Charleie Covington had a problem, but it all worked out."

And it did.

You would never have known that this group had never rehearsed together — nor done anything together except get up on the stand and play.

Naturally, all of the tunes were well - known standards, and they did them justice. For example, "Here's That Rainy Day," found Mickey playing a free - form type of vamp without accompaniment, before segueing into a soulful, funky takeoff.

Donald Bailey on bass was simply superb. As usual, he literally drove the group, sparking the entire ensemble. He was nobly abetted by the sterling pianistics of Charlie Covington and Hugh Walker's startlingly amazing stick work.

This was Mickey's tour de force, however, and he was more than equal to the task.

He shuns the full mike, preferring a more ambient sound, but demonstrated that he can hold his own in any company.

Our all - time great jazz tune, "Bye Bye Blackbird" came nexz, which was a showcase for John Lampkin on trumpet.

He displayed the Freddie Hubbard influence with cascades of notes pouring from his horn, filling every interstice in the music.

Without a doubt, he is a supergreat technician, with a classical background that showed.

On the first set, he took just a bit to really get "with it," since the group he plays with regularly is into the fashion - high energy sound.

By the second set, however, he had found his niche, and never looked back. There might be a small reason for this. We'll tell you about it in a later paragraph.

For now, we must say just a few words about the work of Charlie Covington. He was back to basics. Gone was the electric pianor or synthesizer. Just a plain acoustic Yamaha was used — and that's all that was needed.

Charlie is undoubtedly one of the most underrated pianists on the local jazz scene. The solo he took on "Od Folks" was a pure gem. He started with pure Covington before switching to the tinkling style of Oscar Peterson.

His basic humor showed when he lapsed into lagging bass - cord changes a la Errol Garner. Simply magnificent!

The second group on the bill was the Joe Clark quartet, featuring Joe on tenor sax, Phil Harris, bass; Michael Smith, drums, and Allen Houser, trumpet.

Well, let me tell you that Houser, who hails from D.C., was the surprise in this group. He had one of the cleanest tones we've heard since Woody Shaw.

It was almost as though a symphony trumpeter decided to play some jazz, and retained the clarity necessary to symphonic works.

When the group did "Night in Tunisia," that trumpet really soared.

Over in the corner, the denizens commented — "that will make Lampkin blow his horn," which is what I was referring to earlier.

And it did!

Clark on tenor encompassed many schools of sax playing. He chose to stay mainly in the bop idiom, with occasional forays into free form.

Phil Harris on bass has to do a considerable amount of work in the group, for one basic element was missing in the instrumentation — ther was NO piano.

Thus keeping the rhythm going fell to the lot of the bass and drums.

The music was reminiscent of the old West coast "cool school" and was quite pleasing, but the pyrotechnics were missing.

Next week, the LA 4 will be featured at the LBJS concert. They've been together since 1974. The L and A represent the leader, Laurindo Almeida, guitarist, plus Los Angeles, home base of the group.

Almeida is from Brazil, and along with Bud Shank, was playing music which became bossa nova in the early 50s.

Ray Brown is on bass. He's probably best known as the bassist with Oscar Peterson. They were together for 15 years. Drummer is Jeff Hamilton, formerly with the Woody Herman band, and Monty Alexander.

This will be their first appearance in Baltimore. They were in D.C. last week, and played the Newport Festival the week before that.

On black classical music

Dominique de Lerma

Freeman and Kabalevsky

Dr. deLerma is professor of music at Morgan State University. He also hosts a radio show, "Melodies, Notes and Lyrics" Sunday, 11 a.m., WEAA-FM.

Paul Freeman, already the most active black conductor in the concert recording field, is a key member on the conducting staff of the Detroit Symphony Orchestra. His concerts in Detroit, throughout the United States and Europe, fill out his very busy schedule.

His debut recordings constituted the first four volumes of the Black Composers Series on the Columbia label (which series now totals nine discs; with the promise of 11 more to come). He has now supplemented these award-winning recordings with releases of works by non-black composers.

Dmitri Kabalevsky is probably the best known living Russian composer. Perhaps to a greater degree than is true with his contemporaries, he has subscribed to the aesthetic philosophies of the Soviets: the music must be heroic or uplifting, it must speak to the masses and, accordingly, must not be primarily intellectual.

These guidelines have established the reason for the success of Khachaturian, Prokofiev and Shostakovitch (all of whom are now dead) and Kabalevsky, not only in the Soviet Union, but also in the West.

We now have recordings of the second and third piano concertos by Kabalevsky in performances which are conducted by Dr. Freeman. The second concerto (opus 23, written in 1934) appears on Columbia P 14254, with Ozan Marsh and the Royal Philharmonic Orchestra.

The third concerto (opus 50, composed a quarter-century later) has been released on Orion ORS 74149, with pianist Robert Preston and the Westphalian Symphony Orchestra.

The fact that Dr. Freeman selected these two concertos for recording does not indicate that he has elected to become any more a specialist in the music of Kabalevsky than in the music of any other composer, but it does demonstrate that this conductor is indeed a very versatile musician.

The second concerto is quite terse in organization and direct in expression. To this non-Russian, it sounds more Russian than the third, and the slow movement, somewhat like a decidouse Rachmaninoff, is cooly meditative and transparent.

The final movement brings back ideas of the first, with some exciting rhythmic alternations between the piano and the orchestra.

As is true in both works, Dr. Freeman is an impeccable conductor, carefully following the soloist, yet moulding the orchestra's dynamics and dimensions in a manner that is not subservient. Marsh plays with a flair and an elegance, documenting his deep knowledge of the concerto.

The third concerto is subtitled "Youth" — not that it, like much of Kabalevsky's didactic music, is intended for young fingers. Rather, it is very approachable by young ears, and is certainly not unattractive to older ones. This is a much happier and more heroic work, even more harmonically traditional, yet not so conservative as to be offensive.

It certainly is a composition which should stimulate other composers to think about writing respectable music which can be attractive to younger audiences, without being silly and condescending. Preston's pianism is vital, energetic and splendidly exuberant.

In these days of master producers and skillful engineers, there is no excuse for poorly produced recordings. In fact, the artificiality of recordings encourages us to expect more from live performances than is often humanly possible. That might be the case with these two discs but, in either instance, there are no shortcomings. nor is there any competition: these are the only performance versions presently available.

PEABO BRYSON

His Name Is

Peabo Bryson is a name to be reckoned with in the record world. A week ago he came to Baltimore's Civic Center with the O'Jays and Sun and literally threatened to take over.

Also last week he was named to the Top Male Vocalist list by Cashbox behind Peter Brown and Bill Withers. He beat out George Benson and Al Green in the R and B Singles Awards. He was also number three in the Top R and B Albums awards behind George Benson and Peter Brown beating out Johnny Mathis and Lou Rawls.

Peabo Bryson was born in the early fifties in Greenville, S.C. He grew up there and attended the nearby college for a couple years.

Then in 1970, the urge to pursue his musical career professionally became too strong so he joined Bang Records as a producer, songwriter and recording artist.

He produced several local groups before cutting his own first record, "Underground Music," which climbed into the Top 25 on the Soul Charts in August, 1976.

That single was included on his debut album, simply titled "Peabo" which jumped on the soul charts in October, 1976.

That album eventually spawned two more soul hits, "Just Another Day," January, 1977 and "I Can Make It Better," June 1977.

He was signed to Capitol Records, joining Natalie Cole, Maze, The Spinners and Freda Payne, by Larkins Arnold, vice-president, Soul Division.

Arnold put Bryson together with Richard Evans who has arranged for Natalie Cole, Bryson and Evans produced the album together in Chicago. Peabo wrote all eight tunes.

The first single, "Reaching For the Sky," is about trying for the best that love and life have to offer. Other cuts are "Feel the Fire, "A Fool Already Knows," "Hold On to the World." Also "Love From Your Heart," "Love Walked Out On Me" and "You Haven't Learned About Love."

High Inergy...you can't turn them off!

By Vashti McKenzie

It's often said in the music industry that luck might get you there but talent will keep you there.

High Inergy, plucked, polished and groomed by Motown, hit the charts with a Top Ten single, "You Can't Turn Me Off (In the Middle of Turning Me On)" from the gold album "Turnin' On." Luck you say?

Reports out of California that sisters Vernessa and Barbara Mitchell and their friends Michelle Martin and Linda Howard have done it again. The hype doesn't hurt, but even before the release of their second album "Steppin' Out," a cut "We Are the Future" from the motion picture "Almost Summer" is already on the charts. Call that talent.

With meticulous guidance in the Motown tradition, High Inergy's rise from Pasadena obscurity to national stardom is one of the year's biggest pop music success stories.

It's a spirited classic of how four skinny and nervous teenage girls, walk into a recording studio and walk out with a gold album and a top 10 single. This fact says something very special about High Inergy.

As such, lessons in song, dance and grooming, and long hours of stage and studio rehearsals, are now very much a part of the lives and careers of Vernessa, Barbara, Michelle and Linda. With Motown's star-building forces working behind them, the girls are having the times of their lives on a musical journey skyward.

Indeed, the stars did come out for High Inergy's biggest night — an invitation only, debut performance at the plush Westside Room of Los Angeles' Century Plaza Hotel. After an introduction by Motown's official hostess, TV's Miss Dinah Shore, a dazzling display of showmanship was given that serves tribute to the talent, guidance and hard work behind High Inergy.

High Inergy's sound — an explosive mix of slick pop, rock and hand clappin', foot stompin' gospel, meets with such overwhelming approval that the girls' second album, "Steppin' Out," takes Linda, Michelle, Barbara and Vernessa on to even greater musical heights.

Lead singers Vernessa and Barbara show their writing talents on two "Steppin' Out" songs, while Michelle, primarily a dancer and background singer at the group's start, sings lead for the first time on another album selection, "I Didn't Want To Tell You."

The story of High Inergy begins in 1976 when Michelle, Linda, Barbara and Vernessa enter Pasadena's federally funded Bicentennial Performing Arts Program as either singers or dancers. Soon discovering that their talents combine into one powerhouse package, the girls put together an ambitious one-hour show of original songs by Barbara and Vernessa and dances by Linda and Michelle.

Word of mouth spreads

(Continued on Page 19)