make the most of the best of summer with our men's sport shirt sale

$6.99

orig. $10 to $15

Dog day afternoon . . . the heat has everyone headed for shade, where just about the coolest of short-sleeved knit shirts is proper attire. For added coolness, the price has dropped (if not the temperature) to a pleasant $6.99, for which you can get a machine-washable shirt of polyester and cotton from some top name manufacturers: Arrow, Puritan, Robert Bruce and Elan. In a range of solids and stripes that laugh at the Baltimore heat and humidity. Sizes S,M,L,xL in the selection; intermediate markdowns have been taken. Men's Sportswear—Downtown, Towson, Westview, Eastpoint, Southdale, Salisbury

Hutzler's
men's store

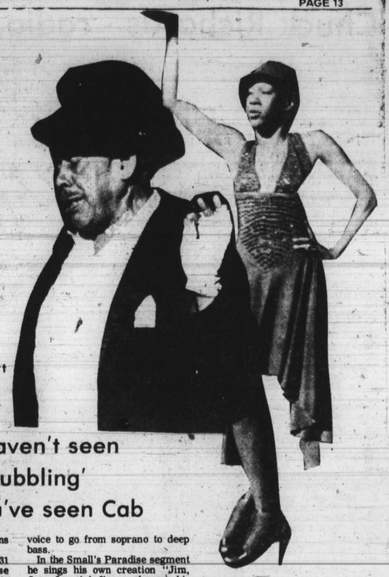
TODAY'S HOURS: Downtown 10-5:30 Suburban Stores 10-9:30. Sorry, no mail or phone orders. Use your Hutzler Charge, Master Charge or Visa for convenient shopping.

SHOW TIME

Cab Calloway is sensational singing Bert Williams' 'Nobody'.

Hi di hi di hi di ho!

I had a girl named
Minnie, the Moocher
She was a low down
Hoochie Coocher
She was the roughest
toughest frail
But Minnie had a heart
as big as a whale!



You haven't seen 'Bubbling' 'til you've seen Cab

By Ida Peters

You may have seen "Bubbling Brown Sugar" in Baltimore, Washington or New York but the show starring Cab Calloway, now playing at the Mechanic Theatre through Sunday is an entirely different ball game.

The opening night audience not only gave Cab a standing ovation Tuesday night but a big loud spontaneous cheer, something I have never heard from a press - night opening audience.

On stage during almost the whole performance, Cab Calloway recreates the Harlem he knew for 15 years starting from 1931 when he played regularly The Lafayette Theatre, 2227 Seventh Ave.; the Harlem Opera House, 211 W. 125th St.; The Apollo Theatre at 253 W. 125th St.

These black houses were part of a chain that included the Royal in Baltimore, the Howard in Washington, the Earle in Philly and the Regal in Chicago created by segregation. Blacks could not attend white downtown theatres because of 'Jim Crow.'

What Cab Calloway does is create a romping, stomping get down almost a reproduction of the stage shows of the Harlem from 1920 - 1940. He plays himself and his own music, covering two depressions and World War II.

Cab's band starting about 1931 was something else. In these depression days, he was the first to play his musicians $100, a week and dress them in stage costumes with custom - made shoes to match.

Cab plays John Sage an oldtimer in 1979 who along with his sweetheart Irene Page (Mable Lee) and his best buddy Checkers, (Clebert Ford), take two young coupies on a tour of back through time to the days of stomping at the Savoy, Samll's Paradise and the Jazz of Hope.

In the opening act Cab turns on his charm and during the Bill Robinson Specialty shows he remembers the soft shoe dancing when he joins Ronald "Smokey" Stevens in an excellent imitation of the famous tap dancer.

He scores again in Bert Williams' "Nobody." During the "Minnie the Moocher" segment he runs a sing-a-along with the audience gleefully joining in . . . first everybody . . . then the women . . . then the men. Ending on "Poor Min" he allow his voice to go from soprano to deep bass.

In the Small's Paradise segment he sings his own creation "Jim, Jam, Jumpin', Jive . . . he gets his kicks on the mello side . . . hip, hit" proving that his music is just as relevant today as yesterday and the more things change the more they stay the same.

Clebert Ford, who took over the role of Checkers at the last minute does a hilarious rendition of "Pray For the Lights To Go Out."

Bettye Lavette does a sexy show stopping number on "Sweet Georgia Brown" and "Billie Holliday's number "God Bless the Child."

Ashton Springer one of the producers of "Bubbling Brown Sugar" who three years ago nursed the play from the Walnut Street Theatre to Broadway is to be congratulated. Springer is black and "Bubbling" is one of the few black shows to return profits to its investors.

The show is delightful summer treat. The choreography and staging by Billy Wilson who is currently doing the same for Sammy davis in "Stop The World I Want To Get Off" is performed by an energetic cast of young people who keep the show moving and fast paced.

It's too bad "Bubbling" will only play here through Sunday. It's the kind of show that you want to see, again and again. Cab gives a rare performance.

Must mention the music of Duke Ellington, performed an though the Duke, himself was the the baton. Jonathan Sprague does a number on "Sophisticated Lady" with Ronn Elmore and Kiki Shepard . . . she in silver and he in black tux that is gut wrenching. Other Duke numbers "Stomping at the Savoy" "Take the A Train" and the finale "It Don't Mean A Thing If You Ain't Got That Swing."

As the kids say, "It's Bad!"

What's Happening

By Ida Peters

Julian Mayfield's "Fount of the Nation" starring Sam Wilson and directed by Don Owens opens August 3 in the Silver Summer Series '78 at the Arena Players.

Baltimore's outdoor Shakespearean Festival continues through July 30 at the Cockpit in Court Summer Theatre at Exxes Community College in Baltimore County. Senior citizens call Waxter Center, 396 - 1228. For the Inner City Youth Program call Alfie Brown, 276 - 4646.

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Kid's Stuff continues every Thursday night at 7 p.m. in the Inner Harbor. Thursday, August 3 "Mime Musica" by Young Audiences

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The Little Peopl's Program, noon every Tuesday and Thursday will be The Marian Kaul Quintett, Aug. 1 and Jon Harvey, Mime, Aug. 3.

Date data: The Committee for Preservatio of Orchard Street Church holds a Bull Roast fund raiser at Martin's West, Saturday, Sept. 2. Call marguerite Campbell 396 - 4887; Ross 655 - 1638 or William Parris for ickets.

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The Board of Trustees of Provident Hospital are holding a Benefit Gala Extraordinaire at the Hilton Saturday September 9 at 7:30 p.m. M's Rosetta Sands, chairman, Board of Trustees; Mrs. Vashti Christmas, chairman, benefit.

Division No. 6 of the Maryland Licensed Practical Nurses Association hosts its annual Crabfest, Friday, Aug. 11 at Martin's West. The Johnny Walker Band will play. Contact MLPNA, 467 - 2010.

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The East Baltimore Mid - Way Development Corp., 909 E. 22nd St. presents a Talent Show on August 12, 7:30 p.m. at Cecil Elementary School, 20 th and Cecil Avenue. Hezkiah Brown is chair nan; Mrs. Hattie Fields, co - chairman; and Mrs Elsie Smith and Jonathan Smith, members.

If you have talent and want to participate call Mrs. Ida Grant, 467 - 5128 or the Kirk Center, Mrs. Bulter 235 -0005.

More data: — The first annual Umoja - Harambee Boardie is Monday night, July 31, 8:30 p.m. on the Port Welcome. The Oneness of Ju Ju will perform as well as Creative Force. Charles Dugger is the contact, 669 - 1281.

Over in D.C. at the brand new Harambee House, H and L Records along with Rod Armstrong and Ernie Donaldson held a press party to introduce The Softones and Milt Matthews celebrating the release of their new album.

Cab Calloay will be honored by Mayor William Donald Schaefer at the Maryland Science Center, Terrace Room, Sunday July 30 from 11 a.m. to 1 p.m.

The new Baltimore Is Best Celebration and Awards is Tuesday, August 1, 7 p.m. at the Inner Harbor Shore Ceremonial steps.

Alberta Hunter, the grand old lady of the blues on the Dick Cavett Show, Monday July 31 and Tues. Aug. 1

Isaiah C. Fletcher broadcasts "My Native Land: A Black Man Speaks" on WBAL Radio, Monday Through Friday.

GEORGE Benson at Merriweather Post

Ethel Ennis at King of France

Calendar

Special Events

SPECIAL CENTER — "The Story of a Goblet," through Aug. 6. "How Sweet It Was," exploring interaction of industry, people and sweets in Baltimore's changing culture since 1830s. Through Sept. 30. Ship models. Through the summer.

CITY HALL GALLERIES — "Making Medical History: A Baltimore Tradition," experimental exhibit of multi - media displays, historical and modern medical equipment and public service information describing Baltimore's achievements and leading role in field of medicine. Mondays - Fridays, 9:30 a.m. - 4 p.m.. Through Tuesday. Opening Thursday "Growing Up In Baltimore," a photographic essay in color on Baltimore's children by Jack Engeman and "Sculptors & " work by Baltimore sculptors: Patrick McGuire, Greg Marling, Michael Paramenos, Frayda Shakowitz and Gary Siegel. Through Aug. 28.

Works by local artists, mainstream and underground. Summer hours: Monday - Fridays, noon - 1 p.m. and during show times. Through August 12.

ST. MARY'S CITY, 1638 — Dramatic recreation of everyday life in Maryland's first capital. Saturdays and Sundays through Augu., 20, 1 - 4 p.m. Grounds of the reconstructed State House of 1676. Free.

BALTIMORE FARMER'S Market Sunday, 8 a.m. to sellout. Fruits, vegetables, baked goods, country breakfast. Market Place between Baltimore and Lombard streets. Through October.

DANCE AUDITIONS — Pas de Six Ballet Company, a Young Audience ensemble, has openings for both women and men dancers for the 1978 - 79 season. Dancers must be able to work during the day time and will be guaranteed performance pay. Contact Mrs. Linda Dugan, Director, 315 Tunbridge Road, Baltimore, 21212 for details.

PEALE MUSEUM — Silver: The Artistic Process from Ingot to Heirloom. Exhibit follows silver from raw ore to elegant ornaments with emphasis on techniques of silversmithing. Visions of the City - Six Baltimore Photographers recent photographs by Max Aranilo, Deborra Cleveland, R. Thomas Gregory, David Lavine, W. Curtis Martin and Susan Tobin. History of Baltimore in Prints, The View From Federal Hill, through Sept. 3. Tuesday - Fridays, 10:30 a.m. - 4:30 p.m.; Saturdays and Sundays, 1 - 5 p.m.

THE CARROLL MANSION, 800 E. Lombard St. house of Charles Carroll of Carrollton Co. 1815, restored and furnished in styles of that period. Saturdays and Sundays, 1 - 5 p.m.; Wednesdays - Fridays, 10:30 a.m. - 4:30 p.m.

WASHINGTON MONUMENT Historical Information Center. Exhibits of Washington's association with Baltimore, history of monument, development of Mount Vernon Square area and places of historical interest in city. Fridays - Tuesdays, 10:30 a.m. - 3:45 p.m.

The phenomenon of Louise Parker

Louise Parker is far more than an excellent contralto and splendid musican. She is an actress and a linguist.

This international figure, who dina time to teach voice at Temple University in Philadelphia, as well as at Danbury's Western Connecticut State College, secured her training under the legendary Mme. Mariorr Freschi at the Curtis Institute of Music. Subsequently she has coached with Pierre Bernac, Martin Rich and Oren Brown.

She has sung throughout the United States (alas, her last appearance in Baltimore was in 1974) with all of the major orchestras. Her European tours have takes to a dozen countries.

In the East she has been heard in Iran, Indoesia and India. Several trips to the Carbbean and South America allowed the citizens of 13 countries to hear her.

Leopold Stokowski personally picked her to be soloist in the Mahler second symphony for one of the final concerts that late maestro presented in the United States, and Paul Hindemith selected her in similar circumstances to sing and to record his large - scale setting of Walt Whitman's "When Lilacs Last in the Dooryard Bloomed."

When Scott Joplin's only surviving opera was given its staged premiere (Atlanta, 1972), it was Louise Parker who breathed life into the role of Monisha. She sand Handel's "Messiah" before an audience of 16,000 in Salt Lake City.

It is exceptionally rare to find a singer who has mastered so many languages. Not only is there no trace of an accent — she fully grasps the style and the relationship of the language and the music.

She is totally at home with Italian, Fench and German, and every world is completely comprehensible. That cannot be said for many of her peers.

But in addition, she knows Swedish and Russian. With two week's notice, she appeared in an opera by Janacek, singing her role in Czech!

When she sings DeBussy, you know she is totally at home in Paris. Her Mahler contains all the Weltschmerz found in that composer's highly expressive music. Her Italian has more than a soupcon of garlic.

She sings Bach as if that master had coached her personally. And when she sings spirituals, you kcow that she was nurtured in the churches of Philadelphia, that Hall Johnson had been her mentor.

She has been described as a modern day Marian Anderson, and it is startling to compare the two voices. But her dramatic intensity and that wonderfully smoky, dark, dusky voice cannot help but remind one also of Lentyne Price, yet she is distinctly herself — a rich contralot with the exceptional range of almost three ocatves, seemingly equal to any challenge.

In the light of all this, it seems absurd to note that Ms. Parker can be heard on only four recordings, all issued in the 60s.

Perhaps the first, from 1962, is the selections from Jerome Kern's "Showboat" (Columbia OS 2220).

In 1964, she recorded both Hanel's "Sampson" and Hindemith's "When Lilacs Last in the Dooryard Bloomed" (Bach 5060 - 62, and Odyssey Y 33821, respectively)

Within this period also came Monteverdi's "L'Incoronnazione di Poppea" (Cambridge 1901).

Even though we deserve many more recordings (what about an album of art songs by black composers, incudling music by George Walker, and some Lieder by Brahams, Wolf, and Schubert?) this quartet of discs is symptomatic of the extraordinary latitude of repertoire in which loise Parker feels totally comfortable.

Isn't it time to bring her back to Baltimore?

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.

...and all that Jazz

By Bob Matthews

Have been hearing how Henry Baker's tenor saxophone playing has improved over the past few months, so dropped in to the Closet in the hopes of hearing Henry on his horn.

Sure enough, last Friday the music set consisted of Mickey Fields on tenor, Hugh Walker, drums, and Donald Bailey, bass, plus — Henry Baker on tenor sax.

Let me report at this point in time, the rumors were absolutely correct — Baker has improved considerably.

With the backing of Hugh and Donald, Henry really showed that he is taking his horn playing seriously.

Talked to him after the act, and he concurred in the fact that he has been doing lots of practicing — and it shows.

Will always have a soft spot for Henry, for over the past umpty-umph years, he has been one of the motivating forces in keeping jazz alive in Baltimore.

From the time he had the little haberdashery on the Avenue, to the time he plunged all of his capital in trying to make Peyton Place a success, Henry has attempted to bring in top flight musicians to Baltimore.

Can remember hearing Freddie Rubbard, Sonny Stitt, Joe Newman and so many others at Peyton Place. Of course, all this was before Henry discovered he could make a living in the beauty business.

Rack your memory, and think about the live jazz scene in our town. Remember the Tijuana? This was the last place that Charlie Parker played in Baltimore.

Then there was the Club Astoria, which is the last place in Baltimore we got a chance to hear Billie Holliday. It was also the club where Eddie Lockjaw Davis and Shirley Scott decided to split up. Their last appearances together was at the Astoria.

So — what we're trying to say is that Henry Baker has been a rpime motivator of the jazz scene in Baltimore for many a year. And all this despite the fact that he wasn't considered an outstanding sax soloist. But — he never quit trying.

So, we just felt that Henry should get the recognition due him — and we tip the old fedora and loudly exclaim: "Huzzah Henry."

This Sunday, the Left Bank Jazz Society presents Sam Jones and Tom Harrell with a 12 - piece band.

The band is a relatively new creation, having been in existence less than a year. But they've gained the respect of New York jazz audiences.

In fact, they have replaced the Thad Jones - Mel Lewis band which practically owned Monday night at the Village Vanguard. The Jones - Harrell group is now there.

Over in D.C., Nancy Wilson is in concert with the Mdcer Ellington Band at the Kennedy Center, Sunday.

Freddie Cole is appearing at the new Harambee House Hotel on N.W. Georgia Ave. Oscar Brown Jr., is at the Last Hurrah, 22nd and P Sts., N.W.

Ethel Ennis is at the Maryland Inn in Annapolis, and Bill Harris is at his own club, The Pigfoot at 1812 Hamlin St., N.E., in D.C.

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