Soft 'n' Pretty
Bathroom Tissue
Reg. 1.19 SAVE 35¢ on 1 pkg.
White, Assorted & Decorated
225 sq. ft. pkg. of 4 rolls
84¢
ADVERTISED BONUS SPECIAL

Light Meat - In Oil
Star-Kist Chunk Tuna
Reg. 87¢ SAVE 28¢ on 1 can
6½-oz. can
59¢

Giant Food Homogenized
Vitamin D Milk
gallon plastic jug
1.69
Giant Food Fresh Skim Milk gallon plastic jug 1.39
Giant Food Fresh Light Two Milk gallon plastic jug 1.63

DOUBLE COUPONS
DOUBLE SAVINGS ON MANUFACTURERS COUPONS
You get DOUBLE the SAVINGS marked on manufacturers' coupons you clip from magazines and newspapers or receive in the mail. This offer does not include "FREE" coupons, Giant's "BONUS SPECIAL" or Price Reduction coupons or other retailer coupons. In cases where double coupon total exceeds the value of an item, the offer is limited to the retail price. Lottery tickets, cigarettes, tax and items prohibited by law are excluded.

Giant Lean USDA CHOICE
It's Big! It's Exciting! It's Too Good to Miss!
STEAK SALE
GIANT THE QUALITY FOOD PEOPLE

ADVERTISED BONUS SPECIAL
SOLD TO YOU AS IS, AS WE RECEIVE THEM FROM THE PACKER.
BONELESS NEW YORK
STRIP LOINS
WHOLE 10-14 lbs. or HALF 5-7 lbs.
USDA CHOICE lb. 3.29 Giant Lean lb. 3.19
BONUS SPECIAL - Topmost N.Y. Strip Steak Giant Lean lb. 4.19 USDA Choice lb. 4.29

WITH TENDERLOIN
SIRLOIN STEAK
ADVERTISED BONUS SPECIAL
USDA CHOICE lb. 2.29
Giant Lean lb. 2.19
BONUS SPECIAL - BONELESS Sirloin Steak Giant Lean lb. 2.79 USDA Choice lb. 2.89

HOLLY FARMS - USDA GRADE A
FRESH CHICKEN QUARTERS
BREAST WITH WING & BACK PORTION lb. 69¢
ADVERTISED BONUS SPECIAL
LEG WITH BACK PORTION lb. 65¢

HOLLY FARMS - USDA GRADE A
PICK OF THE CHIX
3 BREASTS, 3 THIGHS & 3 DRUMSTICKS
ADVERTISED BONUS SPECIAL lb. 89¢

BEEF
TENDERLOIN STEAK
USDA CHOICE lb. 4.99
ADVERTISED BONUS SPECIAL lb. 4.89 GIANT LEAN

BEEF
PORTERHOUSE or T-BONE STEAK
ADVERTISED BONUS SPECIAL
Giant Lean USDA CHOICE lb. 3.39
3.29 lb.

PERDUE FRESH
ROASTING CHICKEN
OVEN STUFFER 5 to 7 lbs.
ADVERTISED BONUS SPECIAL lb. 89¢
BONUS SPECIAL - Mar-K Fresh Turkey Cutlets 2.69

REGULAR
GROUND BEEF
ANY SIZE PACKAGE
ADVERTISED BONUS SPECIAL lb. 1.49

Prices effective thru Sat., July 21, 1979. This merchandise is not offered for sale or available to retailers, restaurants or other commercial enterprises.

Grocery Department
Aunt Nellie's
Fruit Cocktail
Reg. 55¢ SAVE 10¢ on 2 cans
ADVERTISED BONUS SPECIAL 2 1-lb., 1-oz. cans $1

Bakery VEGETABLE SHORTENING ...NO ANIMAL FAT except butter at Heidi!
Fresh
Coconut Glazed Cake Donuts
2-oz. each 6 for 79¢

Frozen Foods
Table Treats steak-umm
ADVERTISED BONUS SPECIAL
BONUS SPECIAL Minute Maid Orange Juice 12-oz. cans 89¢
Table Treats® **Steak-Umm®** 14-oz. pkg. 2.09
Reg. 2.59 SAVE 50¢ on 1 pkg.

Produce Department
California
Red Plums
lb. 49¢
US No. 1 All Purpose White Potatoes 10 lb. bag 1.29
Crisp Iceberg Lettuce ea. 39¢
Tangy Red Radishes 5 6-oz. cello bags $1.00
Full of Juice Fresh Limes 6 for 49¢

Seafood Department
Seafood prices below effective at our stores with a full SERVICE department where fish are cleaned while you wait. In stores with SELF SERVICE (Fisherman's Cove), prices are higher since fish are cleaned, panready and wrapped before you select
FRESH Regular Crab Meat Giant Brand 12-oz. can 4.29
FRESH Backfin Crab Meat Giant Brand 12-oz. can 6.69
Atlantic FRESH BLUEFISH lb. 59¢
Atlantic FRESH SEA TROUT lb. 79¢
Golden FRESH CROAKERS lb. 79¢
Atlantic FRESH NORFOLK SPOT lb. 89¢
Atlantic FRESH HADDOCK FILLET lb. 2.49
Atlantic FRESH HAKE STEAKFISH lb. 89¢
Seafood prices effective thru Fri., July 20, 1979.

Delicatessen Dept.
Kitchen Queen VACUUM PACKED SLICED BACON
ADVERTISED BONUS SPECIAL
Kitchen Queen **Sliced Bacon** 1-lb. pkg. 89¢
ADVERTISED BONUS SPECIAL
Giant Food **Cottage Cheese** Pineapple, The Light One or Garden Salad 12-oz. cup 59¢

Luscious **California Nectarines** lb. 49¢
Carolina **Fresh Peaches** 3 lbs. 99¢

SHOWTIME

★THEATER ★ARTS ★MOVIES

Promoters make peace with Teddy Bear

By Ida Peters

Last week the AFRO reported that the Black United Concert Promoters, a newly formed organization based in Los Angeles, headed by Dick Griffey, was planned to boycott major concerts by black recording super-stars.

As an example, the new group had targeted Harold Melvin and the Blue Notes, Teddy Pendergrass and Earth, Wind and Fire.

Since the call for a boycott went out nationwide against Teddy Bear, he comes to Baltimore, July 28 at the Civic Center and the Capital Center, August 19), an announcement in Cash Box, the music trade publication says that the Black Promoters Association of America have reached an amicable agreement with Dick Klotzman of International Tour Consultants. The organization is now working with the management of Earth, Wind and Fire to discuss the group's tour scheduled to begin in August.

Dick Griffey, the Black United Concert Promoter's leader held a press conference last week in Los Angeles accompanied by Pablo Davis, Lee King, W.G. Garrison, Lewis Gray and Paul Blagas ... all black promoters from various sections of the country and all with impressive credentials.

Are black promoters getting fair share? If not why not?

The organization was founded four months ago to upgrade the industry as a result of discussions at the June convention of the Black Music Association held in Philadelphia to safeguard black composers, lyricists and deejays.

Griffey says that each year more than $3 billion is generated in the record industry through sales and concerts. Putting the magnitude of the problem in economic terms, he says that at least one-third of that figure is generated by black performers and fans who cater to black artists. With a larger share of the concert dates of black artists the Black Promoters figure that a larger share of the economic pie would end up in the black community.

Griffey called on the black artist to be more responsible and recognize the qualifications of black promoters.

In Philadelphia, WDAS talk show host Georgie Woods is spearheading the United Black Concert Promoters efforts on the East Coast.

Woods has threatened demonstrations at any auditorium or concert hall "that denies us the right to promote black concerts" citing specifically the Academy of Music, the Spectrum, the Shubert Theatre and Robin Hood Dell.

He said "picketing is contemplated during any performance or activity, be it sports, plays or concerts" at the sites named.

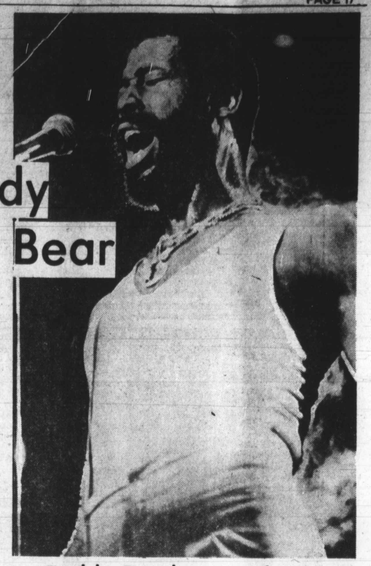
The boycott, he said, will also extend to performers, radio stations and recording companies, to end control by "white promoters who book black shows and derive their profits from the black community and when the sun goes down ... leave our part of town."

Elzie Street of Street and Street Productions, the black promoters who put on the Atlantic City Jazz Festival recently points up another side of the problem.

When he went into Atlantic City, all of the goods and services he had to buy went up in price. It's ridiculous he had to pay $15,000. for security personnel and $1,000. to rent a piano.

Street has been promoting concerts for 20 years including the recent Count Basie-Damito Jo concert in 1979 and the Jazz festivals at Laurel Raceway.

The problems with black artists is their managers the ante when a black promoter tries to get a date to the point where the date is a losing proposition according to street.

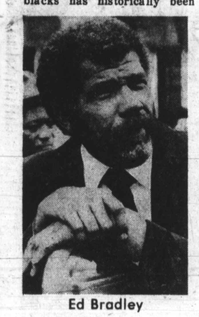


Teddy Pendergrass here July 28th at Civic Center

'Blacks in America: With all deliberate speed?' to air July 24-25

sm1306 Twenty-five years after the Supreme Court outlawed segregation in public schools, CBS News will examine the quality of life for blacks — in both the North and South — in education, housing, jobs and politics, in a two-part CBS Reports: "Blacks in America: With All Deliberate Speed?" to be broadcast Tuesday, July 24 and Wed. July 25.

The first hour will examine the gains — and losses — made by blacks in a number of towns and cities in Mississippi (Jackson, Tupelo, Bolton and Lexington), where resistance to civil rights for blacks has historically been fiercest. The second hour will focus on Philadelphia, Pa., a city struggling with many of the same urban problems as its northern neighbors.



Ed Bradley

The broadcast is anchored by CBS News Correspondent Ed Bradley (a native of Philadelphia), and produced by Philip Burton Jr.

"Blacks in America" begins in Mississippi, the poorest state in the Union, a quarter of a century after the landmark decision in "Brown vs. Board of Education." Public schools are now integrated, but the broadcast will examine some new racially-related problems: few blacks in advanced classes, many in remedial classes; the downgrading of black personnel who move from all-black to integrated schools; a lack of black role models; and the growth of whites-only private academies, and their effect on the resources of the public schools.

In Lexington, Bradley and the CBS News crew found doctors' offices with separate waiting rooms for whites and blacks, as well as charges by blacks, denied by the mayor, that supervisory jobs in the city government are closed to blacks.

Bradley also reports on the renaissance of the Ku Klux Klan, whose membership has been growing by 100 a month, and who have counter-demonstrated when blacks protest against police brutality, as in Lexington.

With the mechanization of agriculture, some 72 of the farm jobs in Mississippi, many of them held by blacks, have disappeared, and the jobs that have replaced them are often menial, non-union jobs. In Lexington and its county, white salaries still average three times that for blacks (20 years ago, it was four times). Statewide black unemployment is four times higher, and almost one-third of the black population lives on food stamps. And 39 percent of Lexington's population — most of them black — live in substandard housing. One woman tells Bradley: "You want to live like a human being, live in something. Not like this." As Minnie Huntley, a volunteer with a community action group, tells Bradley, "We have the same problems we had 25 years ago: race, poverty, hunger, the lack of medical attention, and all the things that goes with poverty."

One thing has changed drastically, according to the broadcast: black political power has increased dramatically since "Brownlll" and since the 1965 Voting Rights Act. More than two million blacks have registered to vote in the South, and some 2,700 blacks have been elected to office.

The broadcast follows the losing campaign of Evan Doss, who nevertheless, garnered 19 of the vote in a three-way primary in Mississippi's 4th Congressional District, despite being outspent by his opponents 20 to 1. One of them, John H. Stennis, son of the former senator, talks about his active search for black votes.

Ku Klux Klan in Tupelo, Miss.

Four out of five public high schools in Philadelphia are de facto segregated. "CBS Reports" visits all-black Overbrook High School, which is rated better than average in the city. Seventeen percent of the students in Overbrook are in a "magnet" enrichment program that will mean college for many of them. On the other hand, CBS News found that one-third of the students read at, or below, the sixth-grade level, and that many of the "bad students are "automatically shuttled down" to the vocational classes. "It's so damn frustrating," the teacher tells Bradley.

At Mann Elementary School, where Bradley taught 14 years ago, students are "pushed," advanced despite academic failures, a common practice nationwide. What about slow learners? Bradley asks the principal. "You exclude them from school," is his answer.

A. Leon Higginbotham, a federal judge, tells Bradley that such strategies are self-fulfilling prophecies. "One hundred (students) will fail if one hundred believe they can't make it." Higginbotham, nonetheless, believes that the Supreme Court decision in "Brown" was a "great dream" and has had a "profound impact."

One hundred thousand black families own their own homes in Philadelphia, while 75,000 blacks live in public housing, with thousands more waiting to get in. New housing developments have met fierce opposition — particularly from working class whites. State legislator Milton Street, and his brother, John, a City Council candidate, have built up a grass roots organization to improve housing for blacks; charging that discrimination in the distribution of development funds, and bureaucratic red tape, have led to the deterioration of many inner-city neighborhoods.

Heath Brothers pack Famers Ballroom

by Frederick I. Douglass

The Famous Ballroom was chock full of music lovers this past Sunday when the Left Bank Jazz Society presented saxophonist, jimmy Heath and bassist, Percy HEATH IN CONCERT. Accompanying the Heath Brothers were Stanley Cowell, piano; Tony Purrone, guitar; and Keith Copeland, drums.

Rampaging through a series of tunes from their latest albums "In Motion" and "Passin' Thru," Jimmy and Percy laid down some hard core BeBop sounds that brought the members of the audience to their feet again and again and again.

Percy Heath

Jimmy Heath belted out scorching and sizzling saxophone riffs that document the fact that he does not have to take a back seat to any contemporary tenor saxophonist.

Jimmy was also wailing like a banshee on the soprano sax, letting everyone within earshot know that he is a serious contender for the heavyweight title when he whipped through a voley of amazing riffs on the composition "Feelin' Dealin'."

Jimmy Heath has been playing beaucoup sax for a couple of decades as evidenced by albums like "The Quota" and many others, but it has been during that past two years that he has begun receiving the bread and recognition he deserves — and he has done it without resorting to the crossover or disco bag.

Percy Heath is a monster of a bass player and he seems to enjoy playing his chosen axe much more since he has gotten away from the straitjacket group known as the Modern Jazz Quartet which he worked with for so many years.

The Modern Jazz Quartes was a great group and many of the albums they recorded have become classic examples of how to fuse jazz and classical music. But Percy Heath always seemed hampered by the formal structure of the group. The session Sunday was no-holds-barred and Percy stretched out and swung for days. Plucking, bowing, thumping, and strumming the strings of his upright bass, Percy amply demonstrated that he is a superior performer to bass players like Jaco Pastorious of Weather Report who people are praising to the high heavens these days.

Percy is philosophical and has a sense of humor about the whole situation. He did an imitiation of Jaco's habit of shaking his posterior while playing and quipped "if you take the "P" away from his last name, you'll have a better idea of where Jaco is coming from and what his music is all about."

The tour de force of the evening was the group's performance of "Watergate Blues," a song the audience liked so much that the Heath Brothers had to play it twice. The tune served as showcase for Percy's cello playing. Sitting down and embracing the smaller version of the bass, Percy delivered a benchmark performance that should have been heard by all young musicians aspiring to master the bass.

The Heath Brothers received all the support they needed from their sidemen. Stanley Cowell was in good form, playing huge handful's of chords behind other soloists and blurting out spitfire strands of stacato single notes during his spectacular solos.

Tony Purrone complemented Cowell's chordal and single note riffs, answering him on the guitar with solid two-fisted statements.

And it was Keith Copeland who almost stole the show from the Heath Brothers during the last set with a machine gun drum solo that earned him a standing ovation. Undaunted by the prowess of their teammates, the Heath Brothers enjoyed seeing their proteges get down to the nitty gritty and were inspired to play even better. If you were not one of the several hundred people who were at the Famous Ballroom on Sunday, you missed one down-home concert by the Heath Brothers.

Jimmy Heath

Bob Mathews is on the West Coast this week.

JUL