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100	600	21,250	1,635	818
20	1,000	8,500	654	327
10	1,600	5,313	408	204
5	10,000	850	65	33
1	100,000	85	7	4
TOTALS	114,460	1 in 74	1 in 6	1 in 3

These odds are in effect until 90 days after start. Thereafter, updated odds will be posted in all participating stores and in advertising.

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SAVE 20¢ Cheer Laundry Detergent 3 lb 1 oz box $1.89

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SAVE 20¢ Assorted Flavors Kraft B-B-Q Sauce 18 oz jar 69¢

SAVE 10¢ Crisco Shortening 3-lb can $2.49

SAVE 80¢ Catalina Kraft Dressing 16-oz jar $1.39

SAVE 20¢ 1000 Island Kraft Dressing 16 oz jar $1.29

SAVE 10¢ Clorox Bleach gal jug 79¢

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SAVE 81¢ Pantry Pride Dill Gherkins 46 oz jar 99¢

SAVE 20¢ Weight Watchers Mayonnaise 32 oz jar 99¢

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U.S.D.A. Choice Rib Roast Small End Beef $1.99 lb. Bonus Buy

10-LB. PKGS. & OVER

U.S.D.A. Choice Pkg. contains Roast, Steaks, 6 Cubes. Beef Shoulder lb. $1.89

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Kraft Cheese Spread Velveeta 2 lb box $2.99

Promise (By Quarters) Margarine lb pkg 89¢

Minute Maid Fruit Drinks gal ctn 79¢

DRESSED (Self Service) lb. WHOLE (Service Dept.) Fresh Sea Trout lb 69¢

Fresh Skinless & Boneless Haddock Fillet lb $1.99

Fresh Sliced (Hake) Steakfish lb 89¢

Orange Juice Florida Citrus ½-gal. ctn. $1.09

Fresh Bluefish DRESSED (Self-Service) lb. 79¢ WHOLE (Service Dept.) lb. 49¢

Fresh Egg & Potato Salad lb 69¢

Sliced To Order Turkey Ham lb 99¢

Sliced To Order - Imported Swiss Cheese lb $1.29

Turkey Breast Natural Sliced To Order ½-lb. $1.69

Chicken Franks Medford 16-oz. pkg. 79¢

Deli Pickles Vlasic qt. jar $1.19

Sweet Luscious Southern Peaches 2 lbs 79¢

Solid Slicing Fresh Tomatoes lb 59¢

Bananas Golden Ripe 4 lbs. 99¢ Bonus Buy

Thinskin California X-Large 115 size Juicy Lemons 6 for 99¢

California Large 88 Size Sunkist Oranges 6 for 99¢

Seedless Grapes Sweet California Thompson lb. 99¢

SAVE 40¢ Shoestring Potatoes Summerdale 5 lb. bag $1.39 Frozen

SAVE 20¢ Morton Frozen Macaroni & Cheese 20 oz pkg 79¢

SAVE 20¢ Morton Frozen Cream Pies 14 oz pkg 99¢

SAVE 20¢ Everfresh Frozen Peas 20 oz pkg 59¢

SAVE 46¢ Light N' Lively Ice Milk ½ gal ctn $1.39

Old Philadelphia Ice Cream Bars pkg of 6 $1.39

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SAVE 20¢ Snow Fresh • Peas • Peas & Carrots • Mixed Vegetables 49¢ Frozen

SHOWTIME

★Theatre ★Music ★Art

Esther Anderson and Sidney Poitier in tender love story "A Warm December". Ms. Anderson is one of the few Poitier leading ladies not mentioned in his book.

Poitier and Harry Belafonte in "Buck and the Preacher". Poitier says he made mistakes but he learned a lot about producing a film.

Sidney Poitier, Bill Cosby and Jimmy (J.J.) Walker in his First Artists "Let's Do It Again". Richard Wesley did screenplay following successful "Uptown Saturday Night".

Poitier may laugh all the way to the bank with his upcoming film "Stir Crazy" starring ailing Richard Pryor.

Sidney Poitier ...'This Life'

By Ida Peters

Part 3

Sidney Poitier's "This Life" is written as if he is making a private confession on his shrink's couch not realizing the harm he may be doing to his former wife Juanita, to Diahann Carroll, to the memory of that great lady Michelle Clark and to his daughters...all six of them.

It's the kind of book that should be published 10 to 20 years after his career is finished and not when he has now obtained a "piece of the action"...as a full fledge producer and director able to raise $10 million and further the careers of hundreds of black actors and technicians.

"This Life's" obession with his sex life seems to be written with the New York and California press in mind, answering all of their petty detracting articles. People like Sidney Poitier who gain fame, money, adulation and success always get their share of detractors. He shouldn't waste space answering some unknown New York Times writer.

As for justifying marrying while actress Joann Shimkus and the reason for finally marrying her after fathering two daughters—may be a noble action and may bring him relief after seeing it in print...but thousands of people really could care less. They could care less about his insecurities or why he has finally decided to clean up his private act.

Sidney Poitier is important because he has blazed a trail that has enabled a whole generation to breathe and aspire. He started the revolution that after 25 years and 38 films, has made possible a flood of opportunities for black artists on both sides of the camera.

Because of Poitier, Hollywood has finally found that talent is where you find it and it comes in all colors.

Poitier has given many notable screen performances from the urbane doctor in "Guess Who's Coming To Dinner?"; the cool gambler in "For Love of Ivy"; the jack-of-all trades in "Lilies of the Fields"; the London school teacher in the smash box office hit, "To Sir With Love" and as the homicide detective Lt. Virgil Tibbs in "In The Heat of the Night".

In 1967, Poitier formed his own production company and produced his first film "For the Love of Ivy". In 1969, he was hailed as the box office champion of all film stars the same year he was invited to join First Artists, an independent production company with Paul Newman, Barbra Streisand and Steve McQueen.

"This Life" is a vaulable tool as he chronicles the making of "Buck and the Preacher" (1971) with Harry Belafonte and Ruby Dee; "A Warm December" (1972) with Esther Anderson, the story of a girl with Sickle Cell Anemia...which didn't make money but was a beautiful love story and finally "Uptown Saturday Night" and "Let's Do It Again".

Someday, maybe Sidney will tell the whole story about how he is a master at charming the press...print...black and white, TV and radio. And, how he is the one black producer, director to bring black actors from the comic and menial caricatures to full integration and into the mainstream of Hollywood Filmmaking.

The last chapters of "This Life" shine some light for future blacks who aspire to motion picture careers.

Because Sidney has had determination, stubbornness and faith he has beaten the odds. Some things he attributes to luck but it really reads, native ability and hard work.

B-More theatres visit N.Y. with 'Blues' meet James Baldwin

A first person story

By Dr. Percy Thomas

It is 7:45 p.m. June 21, 1980 at the Richard Allen Center for Culture and Art. Located on West 62nd Street and Broadway in New York, the Center is an off-Broadway, fourth-floor loft, theatre run by Hazel J. Bryant. The Free Spirit Theatre run by producer Percy Thomas and the Corner Theatre run by Bruce Godgrey are about to perform James Baldwin's soul stirring play "Blues for Mr. Charlie."

The two Baltimore based theatres joined forces to revive the Baldwin drama for Baltimore audiences. It was largely through the efforts of Percy Thomas and Hazel Bryant that the group came to New York.

Sixteen years have passed since the play was first performed by the Actor's Studio. "Blues for Mr. Charlie" opened at the Anita Theatre on April 23, 1964. It was staged by Burgess Meredith and designed by Feder. The cast included Pat Hingle, Rip Torn, Al Freeman Jr., Diana Sands, Ann Wedgeworth, Rosetta Le Noir, Percy Rodriquez, and the author's brother David Baldwin.

The Free Spirit and Corner theatre's production of "Blues for Mr. Charlie" introduces a new cast of characters. Cassandra Jamison, Darrell Taylor, John Walchi, Gordon Parks, Bruce Godfrey, Delores Sutter, Bernice Kelly and Percy Thomas. The play is directed by Barry Fienstein a former student of the Actor's Studio.

Barry Feinstein, director of the play: Cassandra R. Jamison, actress and producer: Michelle Brown, actress; and James Baldwin, author of "Blues for Mr. Charlie."

As curtain time draws near the cast is busy with final preparations, working on voice and body warm-up. Bernice Kelly who plays Juanita in the p production is reciting "pa tucka, pa tucka," a vocal exercise to give her voice resonance, and proper projection.

Darrell Taylor, who plays the part of Richard meditates in a corner with a stoic look on his face. John Walchi (Lyle Britten in the production) puts the finishing touches on his make-up which completes his transformation into a full blooded redneck.

Gordon Parks (Lorrenzo) is nearing his fifty-fourth push-up, he shouts loudly "They've killed a nigger before" as he prepares for the opening scene. I played Meridian Henry in the production, and just minutes before the play was to start, I felt a feeling of sorrow and pain that I had never experienced.

I was about to explore that feeling when Gail Hemphill the stage manager interrupted the mood for a moment," The man is here and we are going up in five minutes". The man was James Baldwin and the going up was the curtain!

A capcity audience was on hand to see the play, and with James Baldwin in the audience, what more could one ask for in a theatre experience except a super show.

What a show! - "It was great" exclaimed James Baldwin. I have not seen this play in 16 years." Barry Fienstein, smiled broadly and exhaled a sigh of both anxiety and exhaustion. He had dared to cut the four hour epoch play. Fienstein, the artistic director at the Corner theatre trimmed two hours off the play. In Baltimore, the play was good but in New York the play was great.

Gene Frankel a Broadway director said, "This production is better than the original Broadway production. The actors are superb" as he singled out Darrell Taylor and me for our work as father and son in the production. He said that Al Freeman "should have seen your work" referring to Darrell Taylor's portrayal of Richard. There were praises for the entire cast.

When James Baldwin was introduced to the audience at the end of the play by Hazel Bryant, he received a thunderous ovation - a respectful tribute to an American genius.

I was in absolute awe of James Baldwin standing on stage beside me. It was a fantasy, an acting exercise, a dream, I simply could not believe. The dark, avenging angel, and the voice of the black revolution, one of the most powerful and influential black writers on the contemporary American and international scenes, was at the Richard Allen Center for Culture and Art witnessing our bringing life to his poignant and poetic characters.

We thanked him for his effort in helping Americans to see clearer what America is and the direction it has to take if it is ever to live up to its potential, a great nation indivisible.

Baldwin signed autographs and talked to people after the show. Several friends were there to see the play Actors Cynthia Belgrave, Rob Jackson, Darrell Croxton, David Wiedeman, Mel Richards, and director Gene Frankel were there to help make the evening a memorable occasion.

Baldwin then met with the cast and friends in the theatre's hospitality suite. He held court for hours fielding questions and sharing his experiences. Bob Chapman the theatre's photographer, clicked his camera steadily. This was obviously an event to be documented on film. Baldwin sat in a chair surrounded by wall to wall people. A line extended into the hotel corridor.

The group was spellbound and hung onto every word he uttered. It was like watching a great African chief speak to and teach his tribe. Everyone present appreared suspended in time as this great man held their total attention. "He is so gracious and respectful" exclaimed Gordon Parks, "I feel honored to be in his presence. I have read all of his books, I never thought I would ever meet him" commented another.

"How did you feel about seeing this play" asked Irene Heigh who was riveted to her chair across from where Baldwin sat. "It was like a kick in the belly, I thought I would never see this play again."

"What does this play mean to you?" He paused for a long moment and then slowly began to speak, "It is very painful for me" (he pauses) "I just left Miami a few days ago - there is still so little that has really changed." When he talked about the writing of "Blues for Mr. Charlie" his eyes teared. In "Blues", Baldwin said, "I wanted to bring the races together not separate him. I wanted people to think and be a part of an experience which I think is important. I cannot speak for all Americans but for me and I think this entire

Playwright James Baldwin signs autographs for fans along with actor Percy Thomas after the moving performance of "Blues for Mr. Charlie."

cast "Blues for Mr. Charlie" accomplished the goal of bringing blacks and whites together in a theatrical experience.

The Free Spirit Theatre is a predominantly Black Theatre Company, and the Corner Theatre is White. They came together to do this play as actors and were affected by the play and experience at a humane level. All of us who experienced this play have found our lives enriched.

The intrepid candor in which Baldwin tells and writes his story is brutal, harsh and fictional for many people living in America. Perhaps his direct style of cutting across the "bullshit" and getting to the problem is less palpitable. For this writer his ability to tell the truth in a direct straight forward fashion is a tribute to Baldwin's genius.

Night Scene seen

By Bob Matthews

Well, bless Bess, another spot featuring live entertainment has come to the fore as The International, out on Park Hgts. Avenue joins in the trend.

A group calling itself Cancer Productions (name comes from the astrological sign of one of the producers) is now presenting All That Jazz nite each Monday at the installation.

Kicking things off was Brenda Alford, this past week, but a variety of artists will be presented on these Monday night sessions.

Dave Ross—yes that one—is manager of the entertainment segments of the establishment, and does his musician's hat to lead his trio on weekends.

Dave, of course, is on organ, along with Vance James, drums and Dave Smith, reeds. Vocalist is Marlene Ross, Dave's daughter.

On Wednesdays and Thursdays, Flight 300 takes the stand. This is the new singing group that was launched less than a year ago, and is finding its place in the show business firmament.

But it is the Tuesday night sessions that are the most interesting, for on this day, men are not allowed entrance until after midnight.

The ladies-only-night features something called the All American Male Review, and naturally we were not allowed in to see the act, but am assured it is calculated to appeal to women, and feature male dancers and singers.

The Epicurean Lounge & Gardens has launched a new summer program featuring live entertainment on Friday and Sunday nights.

The Friday sessions, from 7 p.m. 'til 12, features the group called Air Water. They hold forth in the garden.

Then, on Sunday nights, Mickey and Shirley Fields with Johnny Polite take over the Garden from 7 p.m. 'til 12. The club is located in the 4300 block York Road, and the last time we visited there, we were impressed by the facilities for barbecue in the garden.

Can only hope this is a continuing thing.

The Left Bank Jazz Society this week presents the master sax and flutist James Moody at their regular Sunday afternoon concert.

Moody is well known in jazz circles, and was immortalized by King Pleasure's rendition of his solo on "I'm in the Mood for Love," renamed "Moody's Mood for Love."

Not only is Moody a fantastic reed man, he is also somewhat of a humorist. And if he sings—and I'm sure he will—it is guaranteed to tickle your funny bone—even if he doesn't have much of a voice.

Local alto sax man Gary Bartz is in town this week, playing an engagement at The Bandstand in Fells Pt. through Sunday night.

Gary turned up at the Atlantic City Jazz Festival last week, unheralded as a part of the Woody Shaw group. He has also been travelling with Phyllis Hyman, but occasionally likes to come back home.

His motto is: "bebop lives" and that's what he will playing at the Fleet St. club: Rhythm section will be Reuben Brown, piano; Marshall Hawkins, bass, and Hugh Walker, drums.

The Saturday afternoon jazz jam will feature alto saxist Arnold Sterling. Friday and Saturday night, the Dennis Fisher organ trio with Ms. Jennifer Jones will headline.

FINAL NOTE: There has been a proliferation of "Proper dress required" announcements pertaining to various nightclubs and lounges, and it made us just a wee bit curious.

What is considered proper attire. After querying a few owners of places where this is the rule, the consensus seems to be that proper attire is no dungarees, tank tops, or things of this nature. While coats or jackets are not required, standard shirts or blouses are.

JUL