Savings Include 20¢ Off Label
Laundry Detergent
Arm & Hammer
Reg. 2.09 SAVE 90¢ on 1 box
70-oz. box **1.19**

ADVERTISED BONUS SPECIAL

Giant Food
Natural
Potato Chips
Reg. 75¢ SAVE 19¢ on 1 bag
6-oz. bag **56¢**

ADVERTISED BONUS SPECIAL

Rich & Thick
Heinz
Tomato Ketchup
Reg. 1.09 SAVE 30¢ on 1 bot.
24-oz. bot. **79¢**

ADVERTISED BONUS SPECIAL

French Style
Libby's
Green Beans
Reg. 49¢ SAVE 47¢ on 3 cans
3 15½ cans $1.00

ADVERTISED BONUS SPECIAL

Sunny Italian, 1000 Island or Country French
Giant Food Dressings
Reg. 65¢ SAVE 30¢ on 2 bots.
2 8-oz. bots. $1.00

BEEF
RIB EYE ROAST
WHOLE or HALF 2" LIP ON
ADVERTISED BONUS SPECIAL
USDA CHOICE lb. 3.79
3.69 lb.
NO DIP YOU UNTRIMMED AS WE RECEIVE THEM FROM THE PACKER

BEEF
RIB ROAST
USDA CHOICE lb. 2.49
ADVERTISED BONUS SPECIAL
BONE IN
2.39 lb.
BONUS SPECIAL - Bone In
Beef Rib Steak Giant Lean lb. 2.69 USDA Choice lb. 2.79

HOLLY FARMS USDA GRADE A
JUMBO PAK FRESH CHICKEN PARTS
ADVERTISED BONUS SPECIAL
If you're feeding a crowd or your family is partial to one kind of chicken, Holly Farms and Giant have just what you need ... the Jumbo Pack. Lots of plump, meaty and tender Holly Farms chicken to serve and enjoy.
BREASTS WITH RIBS 5 to 7 lbs. lb. 1.19
LEGS 5 to 7 lbs. lb. 99¢
THIGHS 5 to 7 lbs. lb. 99¢
DRUMSTICKS 7 to 9 lbs. lb. 1.09
WINGS 7 to 9 lbs. lb. 69¢

IN CRY-O-VAC, BLUEBIRD
FULLY COOKED HAMS
ADVERTISED BONUS SPECIAL
SHANK PORTION lb. 79¢
RUMP PORTION lb. 89¢
BONUS SPECIAL - Fully Cooked Bluebird
Center Cut Ham Slices 1.99

HOLLY FARMS - USDA GRADE A FRESH MIXED
FRYER PARTS
2 Breast Quarters with Wing attached, 2 Leg Quarters with Back portion attached, 2 Wings, 1 Back and 2 Necks.
ADVERTISED BONUS SPECIAL Holly Farms CHICKEN
lb. 53¢
BONUS SPECIAL - USDA Grade A Frozen, 1½ to 2 lbs.
Rock Cornish Hens lb. 89¢

Prices in this ad are effective thru Sat., Aug. 2, 1980. This merchandise is not offered for sale or available to retailers, restaurants or other commercial enterprises.

GIANT
THE QUALITY FOOD PEOPLE

Grocery Department
ADVERTISED BONUS SPECIAL
Crunchy
Giant Food Corn Chips
10-oz. bag 56¢

Bakery VEGETABLE SHORTENING ...NO ANIMAL FAT except butter at Heidi!
Your Choice
Cracked Wheat or Wheat Bread
2 1-lb. loaves $1.00
OLD FASHIONED **Corn Muffins** 12-oz. pkg. 79¢
ALL VARIETIES **Cookies** OLD FASHIONED lb. 1.39

Frozen Foods
ADVERTISED BONUS SPECIAL
Ore Ida
Tater Tots
2-lb. pkg. 99¢

BONUS SPECIAL Minute Maid
Lemonade 12-oz. can 65¢

Combination Pizza
EXTRA! ADVERTISED BONUS SPECIAL
Totino's Extra
15½-oz. pkg. 1.89

Produce Department
Sweet
California Plums
lb. 69¢
Whole **Watermelons** each 2.49
2 or more stars per bunch **Celery Hearts** bunch 69¢
Full of Juice **Fresh Limes** 6 for 49¢

Seafood Department
Seafood prices below effective at our stores with a full SERVICE Department ... Seafood prices below effective at our stores with a full SERVICE Department ... fish are cleaned while you wait ... stores with SELF SERVICE (Fisherman's Cove), prices are higher since fish are cleaned, pan-ready and wrapped before you select.
Rainbow Trout
FRESH Idaho lb. 1.99
Atlantic **FRESH BLUEFISH** lb. 79¢
Atlantic **FRESH SEA TROUT** lb. 89¢
Golden **FRESH CROAKERS** lb. 89¢
Atlantic FRESH **SEA TROUT FILLET** lb. 1.99
Seafood items & prices effective thru Fri., Aug. 1, 1980.

Delicatessen Dept.
BONUS SPECIAL Potato, Macaroni or Cole Slaw
Giant Food Salads 15-oz. cup 53¢

Kitchen Queen
VACUUM PACKED SLICED BACON
Sliced Bacon
Cooks up crisp and flavorful for breakfast and sandwiches
1-lb. pkg. 1.19

Giant Food
Refrigerated Drinks
All Varieties and Ice Tea
ADVERTISED BONUS SPECIAL
gal. jug 1.09

36 Size
California Cantaloupes
lb. 69¢

Fresh
Yellow Corn
8 ears $1

SHOWTIME

★Theatre
★Music
★Art

Sensational Summer Sounds

Commodores at Capital Center tonight (Friday)

Whispers at Painters Mill

Shalamar with The Whispers

Patti LaBelle with Commodores

What's Happening

By Ida Peters

The Commodores, rested, relaxed and raring to go with Walter Clyde Orange, drummer and vocalist in great shape, are in the Capital Center, tonight, Friday, August 1.

That marvelously exciting Patti LaBelle opens the show.

The Commodores . . . Lionel Ritchie, lead tenor and saxophone; Thomas McClary, guitarist; Ronald LaPread, bassist; Milan Williams, keyboards and William King, brass . . . and their entourage checked into D.C. Thursday for set up and sound checks.

The Tuskegee group are starting off on a nation-wide tour and they travel with a quarter-million dollar stage that has 400 lights and takes four semi-trucks to move. It takes about eight hours to set-up and requires crew of 30.

Before Walter Orange was injured in an accident the group had begun the southern end of their tour in Richmond, Biloxi, Miss., Baton Rouge, La. and Shreveport.

Reports from those areas is that the Lionel Ritchie penned tune "Jesus Is Love" from their new album is generating the most excitement from their audiences.

They'll be singing other new tunes "Got To Be Together," "Celebrate" and "Old Fashioned Love Song."

—

THE WHISPERS with their cool vocal wizardry and polished flair and their top hit "And The Beat Goes On" into Painters Mill with Shalamar. 'Shalamar's big album is "Big Fun" and their number one single is "The Second Time Around."

—

B. B. KING world-famous singer, guitarist will be singing "Look For Me," at Carter Barron Amphitheatre in D.C. Young fans call him "the main man" but those who know this legendary performer call him, "King of the Blues," "Head Man," "World's greatest blues guitarists" or "boss of the blues."

B. B. King at Carter Barron

RAY CHARLES, the legend "the genius" is at Towson Center tonight (Friday) Aug. 1.

Charles has been performing 35 of his 50 years, but it was with his first major recording hit "I Got A Woman" in 1958 that he gained recognition. Since then, Ray Charles has made his mark on every facet of popular music from rhythm and blues to country, jazz and rock. He has received a total of ten Grammys to date and a recent nomination for his rendition of "Some Enchanted Evening."

Ray Charles is a member of the The Recording Arts and Sciences Hall of Fame, the Playboy Magazine Music Hall of Fame and is honorary life chairman of the Rhythm and Blues Hall of Fame.

Phyllis Hyman and Breakwater into Carter-Barron on Aug. 5; Roberta Flack and Peabo Bryson into Kennedy Center Concert Hall, Aug. 8.

MONDAY, Aug. 4 the John Lamkin Quartet with Eartha at the 20 Grand on Bowley's Lane.

THE MOON MAN has checked in with new listings from his New Connection TV Shows every Sunday at 1 p.m. on WBFF, Ch 45. Sunday Aug. 3 will be the Jacksons and John and Arthur Simms.

Night Scene Seen

By Bob Matthews

Over the years, one oasis for live entertainment has been The Sportsmen's Lounge out on Gwynn Oak Ave.

For many years, the spot offered the only nightclub outlet for out-of-town jazz artists—a policy which endures to this day.

Started originally by then Baltimore Colts halfback Lenny Moore, the club became "the" gathering spot for the club-going, music-loving crowd.

In fact, certain nights found it impossible to gain entrance, so huge were the crowds. One of the regular artists performing weekends at the club was a teenaged Greg Hatza, on organ, accompanied by Billy Murphy, (yes, that one) on drums.

When Bob Haynes took over the club, the name was changed to The Sportsmen's, but the policy remained the same. The Saturday jazz jams produced some of the swingingest sounds around.

The club became the mecca for local jazz musicians, with occasional forays outside to bring in other talent.

It still is.

Now, Haynes does it again—this time with Richard (Groove) Holmes, one of the top organists in the country, who will be featured Thursdays through Sundays every week during August and September.

The Saturday jams have acquired a new name for this period, now being called the Groove Holmes Jazz Workshop. This week, from 4 to 8 p.m., local alto saxophonist Arnold Sterling will be featured.

Was a bit curious, so looked up Groove in some of our reference material, and discovered that his entire name is Richard Arnold Holmes, born May 2, 1931 in Camden, N.J., and was discovered by pianist Les McCann during a Pittsburgh, Pa. engagement.

As to style, Groove says: "I don't listen to other organists, I listen to bass players." He is a bass player himself.

—

The Left Bank Jazz Society brings in drummer Roy Brooks and the Artistic Truth Sunday, a sextet which is in the mainstream of the new wave jazz musicians.

Couldn't get any advance word on the personnel, but remembering the last appearance of Brooks for LBJS, this one has to be an exercise in what percussion is all about.

There was a lot of trepidation about The Famous, since the air conditioning was on the blink for a few weeks, but last week it was functioning, and is expected to maintain proper temperatures this week.

Incidentally, have just learned that LBJS in cooperation with the Baltimore Urban Services, will host an outdoor free concert on August 20 on the fringes of the Inner Harbor area, Pratt and Light Streets.

It will mark an appearance of the travelling Jazzmobile, and in the lineup are: Milt Jackson, vibes; Lou Donaldson, alto sax; Monty Alexander, piano; Bob Cranshaw, bass, and Grady Tate, drums. Whew!

—

Harford Community College in Bel Air, Md. is well into it its series of Sunday afternoon jazz concerts, this week presenting the Warne Marsh quintet.

Marsh, tenor saxophonist, is perhaps best known for his long association with Lennie Tristano, and was one of the proponents of the West Coast "cool" school.

—

Another cool school advocate is in town this weekend. Al Cohn, tenor saxophonist will be playing The Bandstand, along with Reuben Brown, piano; Marshall Hawkins, bass and Dude Brown, drums.

Cohn came to attention as one of the "Four Brothers" of the Woody Herman herd, and for many years played with Zoot Sims all over the world.

—

Ray Charles and his band, plus the Raelets are in town tonight at Towson Center on the campus of Towson State University. The Port City Jazz Ensemble will be at Cherry Hill Jr. High from noon 'til 2 p.m. Saturday, August 2. Gene Walker and Baltimore's Big Band will play a free concert in War Memorial Plaza Sunday from 7 to 9 p.m. This will be the last concert of the season for the group. Our spies report that big doings are scheduled at The 20 Grand out on Bowleys Lane, but we aren't allowed to talk about it—get. The Epicurean Lounge is presenting live music on Sunday nights in the Garden with Mickey and Shirley Fields plus Johnny Polite. Tonight, a new sound in town called Air Water is on tap at the Epicurean out on York Rd. Dave Ross, organist, heads up the live entertainment at The International for the weekend, Marlene Ross is featured on vocals.

Speak loudly, carry big stick

William Henry Curry

By Paula S. Francis

When one thinks of an orchestra conductor, one usually pictures a stiff, snow-haired European gentleman wearing immaculate evening dress. One seldom pictures someone like William Henry Curry, an unpretentious twenty-six-year-old black man, who drives a beat up Dodge Dart and likes kites for relaxation.

Bill Curry, a gifted musician with an impressive Oberlin Conservatory of Music background, is resident conductor of the Baltimore Symphony Orchestra. Besides his "Celebrity," "Friday Night Favorites," and "Pops" series responsibilities with the BSO, he has led the orchestra in collaboration with area church choirs, and performed in numerous local schools, including Walbrook, Lake Clifton and Dundalk Senior High Schools. One of the versatile young conductor's most enthusiastically received performances was with the BSO in a 1977 Christmas Concert at the Maryland Penitentiary where the inmates gave the group a ten minute standing ovation.

Bill's enormous musical talents forced him to choose between being a violist, a composer or a conductor, at an early age. He chose the baton. Encouraged by both parents and teachers, he resigned as player and became conductor of his school orchestra in Pittsburgh in the tenth grade.

"I liked playing viola in orchestra, and the experience helped me put the player-conductor relationship into perspective. I learned more about conducting from sitting in the orchestra than by watching the conductor's back. Learning what not to do is as important as learning what to do."

Bill gained his present position with the Baltimore Symphony by winning a conducting competition in 1977, and now, on top of his demanding symphony schedule, he guest conducts other professional orchestras, lectures at the Humanities Institute in Columbia, Md., and is conducting teacher resident conductor at the prestigious Peabody Conservatory of Music here in Baltimore, where he and the Peabody Symphony orchestra recently won a cash award from ASCAP (the American Society of Composers, Authors and Publishers) for innovative programming of contemporary music.

How has such a young man reached success so early in life? With hard work, to be sure, but also with tremendous good fortune.

In 1976 Bill won a conducting position with the Richmond Symphony. He went to Richmond with high hopes and ambitions, only to discover his responsibilities consisted of conducting a small chamber orchestra that toured the public schools in the wilds of southern Virginia. In some places they'd never even seen a violin before.

One morning he received a call from the orchestra's general manager, pleading with him to conduct a subscription concert that night in place of the ailing conductor, sans rehearsal. The piece? Beethoven's monumental Ninth Symphony, with its 100 piece orchestra, piano soloist and full chorus. Bill agreed immediately, afraid to admit he'd never done the piece before.

Not only did the performance go smoothly, but "the reviews were so enthusiastic they could have been written by my mother. I felt like the Leonard Bernstein of the South."

Having thus established himself, he was appointed assistant conductor with the Richmond Symphony. He subsequently performed many standard works, and was the first conductor in the symphony's history to program works by such renowned contemporary composers as Schoenberg, Berg and Musgrave. Word of his enthusiasm for modern music spread, and as a result he world - premiered a clarinet concerto with Benny Goodman.

"I'd like to do more modern music. Not only do I like to conduct it, but I'd like to become involved in recording it as well. It's always disappointed me that fresh new composers aren't performed more often."

Although he points out that he doesn't like academic or "sound" pieces, Bill is always willing to hear from young composers.

As recently as September 5, 1979, he conducted the National Symphony in Washington, D.C., in the world premiere of "Spirituals for Orchestra" by one of America's foremost black composers, George Walker. The collaboration was so successful that Walker is currently working on an overture especially for Bill.

His busy conducting schedule includes learning scores thoroughly and efficiently.

"It takes me a week to get an overall picture of a symphony score, and during that time I constantly ask myself the question, 'What's the composer trying to say.'

"It takes another two weeks of four hour sessions to absorb the details—the separate parts, balance, articulation, etc. Then it takes even more time to put all the parts together again.

"After so many years of studying scores, I have a system now to help digest a piece, but there's no fast or easy way. The actual learning is always hard, but the more I get into the piece and forget about myself, the better I study and the more it possesses me. Then the hours fly by."

And Bill has the skill to translate this knowledge to the orchestra. He has a clear, precise beat, a thorough knowledge of the music, and a rapport with the members of the orchestra. His sense of humor is an added asset. Pleas of, "First violins, please don't be mean to your instruments," and, "Orchestra, this is Brahms, not a German tango," help lighten the intensity of concentration necessary to prepare a concert.

A
U
G