Aunt Nellie's
Tomato Juice 46-oz. can **79¢**
ADVERTISED BONUS SPECIAL

Dole
Pineapple Juice 46-oz. can **99¢**
ADVERTISED BONUS SPECIAL

GIANT
THE QUALITY FOOD PEOPLE

Seafood Department

Sea Trout FRESH Atlantic lb. **1.69**

Fluke Variety
Atlantic FRESH Flounder lb. **1.89**

Seafood items & prices effective thru Fri., Dec. 5, 1980.

Delicatessen Dept.

Weaver
Chicken Franks 1-lb. pkg. **99¢**
ADVERTISED BONUS SPECIAL

Sliced
Giant Food Lunch Meat
Meat or Beef Bologna, Olive, Pickle & Pimiento, Salami or Spiced Lunch
6-oz. pkg. **69¢**
ADVERTISED BONUS SPECIAL

Vacuum Pack
Kitchen Queen Sliced Bacon 1-lb. pkg. **1.39**
ADVERTISED BONUS SPECIAL

Land O Lakes - Quarters
Regular Margarine 1-lb. pkg. **69¢**
ADVERTISED BONUS SPECIAL

USDA GRADE A
FRESH FRYERS
WHOLE **56¢** lb.
ADVERTISED BONUS SPECIAL
CUT UP lb. 66¢ lb.
HOLLY FARMS
CUT UP lb. 69¢ WHOLE lb. 59¢
BONUS SPECIAL Cook to your specification
Whole Pork Loins lb. 1.39

USDA GRADE A FRESH CHICKEN
BREAST QUARTERS WITH WING & BACK PORTION
GIANT Food lb. 76¢
HOLLY FARMS lb. 79¢

USDA GRADE A FRESH CHICKEN
LEG QUARTERS WITH BACK PORTION
GIANT Food lb. 72¢
HOLLY FARMS lb. 75¢

ADVERTISED BONUS SPECIAL
BONELESS BEEF
BOTTOM ROUNDS
CAN BE CUT 3 WAYS AT NO EXTRA CHARGE
WHOLE 18 to 30 lbs. lb. 1.69
USDA CHOICE lb. 1.79
NOW DO YOU UNTRIMMED AS WE RECEIVE THEM FROM THE PACKER.
BONUS SPECIAL Boneless Bottom **Round Roast** Giant Lean lb. 1.99 USDA Choice lb. 2.09

Produce Department

Flavorful
Yellow Onions lb. bag **3 89¢**

English Walnuts 1.39
Tropicana Grapefruit or **Orange Juice** half gal. 1.79

Grocery Department

Aunt Nellie's
Apple Sauce 25-oz. jars **2 $1.00**
ADVERTISED BONUS SPECIAL

Sliced Yellow Cling Peaches or Chunky Mixed Fruits in Juice
Libby's Lite Fruits 1-lb. can **59¢**
ADVERTISED BONUS SPECIAL

Light Meat - In Oil or Water
Bumble Bee Chunk Tuna 6½-oz. can **89¢**
ADVERTISED BONUS SPECIAL

Frozen Foods

Giant Food
Sandwich Steaks 14-oz. pkg. **2.49**
ADVERTISED BONUS SPECIAL

Sip O' Sunshine
Minute Maid Orange Juice 12-oz. cont. **89¢**
ADVERTISED BONUS SPECIAL

Bakery VEGETABLE SHORTENING NO ANIMAL FAT except butter at Heidi!

Coconut - 1¾-oz. each
Glazed Cake Donuts 6 for **89¢**

GIANT FOOD SHOP
English Muffins 2 12-oz. pkgs. or 4 6-oz. pkgs. **89¢**
GIANT FOOD SHOP
English Muffins 2 24-oz. pkgs. or 4 12-oz. pkgs. **83¢**

White or Pink - 40 Size
Florida Grapefruit 4 for **$1**

Golden
Delicious Apples lb. bag **3 89¢**

Buttery
California Avocados each **39¢**

SHOWTIME

★Theatre ★Music ★Art

Ethel...

doing things her own way with 'soft power'

By Ida Peters

Do we really "know" Ethel Ennis? We may know bits and pieces but the real Ethel is revealed in her new album simply titled, "Ethel."

Recorded live at the restored King of France Tavern in the Maryland Inn in Annapolis, the new album released this week has five fine songs, "Just The Way You Are," "Empty Bed Blues," "Freaker's Ball," "Deja Vu" and "Open Your Eyes You Can Fly." And, the album reveals Ethel's keen sensitivity, wit and understanding.

She's backed by O'Donel Levy, a recording artist in his own right, an energetic, emotional guitarist whose music flows smoothly between head, heart and hands. And, Charles Covington on the keyboards adding a subtle, stimulating musical interchange; Bob Wyatt, the percussionist, whose musical influence comes from his work with the U.S. Navy, Maynard Ferguson and Anthony Braxton; Jon Nazdin on electric and acoustic bass and Wiley Porter one of Washington's best known young guitarists.

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Ethel's new album is produced by EnE Productions which stand for Ethel Ennis and her husband Earl Arnett with the company based at their home on Leighton Street in Northwest Baltimore.

The new album "Ethel" confirms this writer's lingering suspicion that Baltimore has a famous personality whose talents are being exploited while she gives her time to endless charity affairs and benefits like the one she did last week at the Annual Kettle Kick-off for the Salvation Army at the Inner Harbor.

The question . . . why does a talent like Ethels stay in Baltimore when in New York, Chicago or Los Angeles she would be a sensation and a national treasure?

To answer that we visited Ethel Ennis and husband, Earl Arnett in their Leighton Avenue home. As we drove up black ravens were feeding on their lawn and in the bay window of the comfortable living room, two fat cats with a touch of white at the throat and tails sunned themselves placidly.

Ethel says that for the past five years she has been polishing her art before intimate, appreciative audiences at the King of France Tavern. She and her hubby formed their company and she plans to do what she should have done 30 years ago.

"We want to reach as many people as possible and concentrate on making our own records, theatrical productions and involve others."

Ethel feels she has now come full circle and she says the key to her future is to "Pick yourself up, dust yourself off and start all over again."

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Ethel Ennis was born at 525 Calhoun St. on the third floor. Her mother was Arrabell Smalls Ennis and her godmother was Miss Ethel Wise the Douglass High School teacher.

Her full name is Ethel Llewellyn Ennis . . . the Llewellyn coming from the late Douglass High School music teacher, Llewellyn Wilson.

Her father was Andrew Ennis, who used to sing and dance and play the harmonica, was later an amputee and was a barber for more than 60 years at Harlem Avenue and Stockton Streets.

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Ethel has a younger brother Andrew Ennis, the tenor saxophonist, who played for many years with Ray Charles. Andy is six years younger and Ethel says that while they never worked together, he is the better musician and they hope to finally "team up in our old age."

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Ethel and her family grew up in the Gilmor Projects and she remembers taking the 21 bus every Saturday to East Baltimore to study music under the late Mrs. Lovey E. Husketh at Caroline and Jefferson Streets.

In those days Ethel aspired to be an opera singer but Mrs. Husketh told her I'd never sing. I was about 12 or 13 and very timid and she had me sing "Ah Sweet Mystery of Life" which I didn't finish. She had pity. I learned scales, exercises and pieces out of the Methodist hymnals.

"I really got my musical training by performing with other musicians and learned by doing" said Ethel.

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While attending high school Ethel played the piano for various school assemblies but she did not participate in the after school programs because her mother made her "bring your butt home" right after school.

In her senior year in high school she got her big break and earned all of $2.50 a night playing piano with Riley's Ocette in halls in the suburbs and Baltimore union halls. It was a jazz and dance band and Ethel remembers Fred Bailey, guitarist; Tighnor (Elmo) Douglass, alto sax; Marning (he died young, don't remember his last name) Jinky (Edward) Jackson, Sylvester Cole, drummer and Abe Riley trumpet and bass.

Ethel says her family didn't have any blues records but she used to learn "all those good songs" by listening to the lady's records downstairs in the project.

After high school she teamed with Monty Poulson and traveled the state while attending Walter Dixon's Cortez Peters Business School. She finished the four-year course in two years and won the Shorthand Award of that class in 1952.

While attending school, she worked six nights a week at Gamby's on Pennsylvania Avenue and for a time also worked at the Health Department at 1313 Druid Hill but had to give that up.

The group at Gamby's was called the Baltimore Tilters and they recorded for Atlantic Records the hit tune, "Ectilyadee." The recording was done at the old Monumental Studios and had Howard Washington, Mickey and Kenny Fields, George Muldrow, Pop Eye Wayman, trombonist, Arthur Nelson and Gene Edwards, guitarist.

1980 — New album cover by Sallie Kravetz.

Continued in Tuesday's AFRO

1958 — Toured Europe with Benny Goodman Band and played at the World's Fair in Brussels.

Stevie is the 'master blaster'

Our reviewer paid $26. and loved every moment in the peanut gallery

By Benny Phillips

Every once in a while, there is an artist who has both the genius and talent which will make you just sit in awe of him or her. Stevie Wonder is just such an artist.

For years now, there has been a general recognition of his talent; however, you have not arrived until you have the opportunity to sit and listen to him in concert. Sit is not the right word because there is no way to attend such an event without becoming totally engrossed in the performance.

On the eve of Thanksgiving before a capacity crowd at the Capital Centre, Stevie, the eighth Wonder of the world, ignited the audience with a premiere performance.

You can tell when you are in the midst of great talent when you and the ceiling are almost close enough to touch and you still feel the spirit instantly. You also know when a performer comes onto a stage and begins his performance without any warm-up by his band or orchestra.

Yes, this happened. Escorted by two lovely ladies (at least from the ceiling they looked lovely and knowing Stevie's style they were), he sat down and broke into "For Once in My Life."

The crowd burst into immediate appalause the mismatch of rumpling and other noise which was present through the "okay" Gil Scott Heron performance and intermission changed to a steady beat of the hands, feet with an occasional scream.

It was quite clear from the outset that this audience was ready to hear Stevie Wonder, and he was ready to give them what they wanted, music with the capital "M".

I should say here that I have never been a dedicated concert-goer. Matter of fact, I have often argued that I could not see spending $25 or more (who would want to go without a companion) to hear an individual or a group you have to look at on a screen in order to see clearly, and I simply refuse to use binoculars. Although I still feel the same way, I recognize there are exceptions to this rule and Stevie is one such exception.

Within the time span of 90 minutes, he went nonstop singing such tunes as "All I Do," "Lately," and "Did I Hear You Say You Loved Me" — all from his latest album "Hotter Than July." These were mixed in with songs from previous albums such as "Sir Duke," "I Wish," "Too Shy To Say," "Boogie on Reggae Woman," "Love's in Need of LOve Today," "All is Fair in Love," "You and I," and "Living for the City." There were others the audience wanted to hear, but the concert would have been twice as long.

Unlike other artists I have seen, there was no lull in the performance. Stevie went straight ahead. As soon as he finished one number, he gave the audience a half second to inhale and he was off to the next number. At the same time, each number took the crowd one step higher. We didn't have to worry about being strung out because at the same time, he soothed us. At the end of the hour and a half, I dare say there was one person in the auditorium who was not thoroughly enjoying him or herself unless they were deaf and asleep. This too would have been impossible because the audience was jumping right along with "The Man."

At this point, I would have felt thoroughly satisfied that I had gotten my companion's money's worth, but then Stevie did something which sent everyone into another world.

He said that he realized that it was late and everyone wanted to go home, but he had something serious to talk about . . . Celebrating Martin Luther King Jr's birthday on Jan. 15, 1981. The crowd started shouting, "Give it to us, we don't want to go home."

Stevie countered and sang:

"Now it doesn' make much sense
There ought to be a law against
Anyone who takes offense
At a day in your celebration.

We all know in our minds
That there ought to be a time
That we can set aside
To show just how much we love you.
And I am sure you would agree
But to fit more perfectly
Than to have a world party
On the day you came to be
Happy Birthday to you

. . . And the crowd was gone. Everyone was on their feet singing along with him. This even caught this masterful performer off guard that so many people could sing such a song which was not about the normal subjects discussed. You can tell the difference between a crowd which is mimicking a song and when they know the words. Believe me, the crowd knew the words. At one point, it seemed as if he was choked by the positive response of the audience.

By this time, he was up from the piano - organ - synthesizer and at the end of the stage. For no less than 10 minutes, Stevie and the crowd sang to each other. He sang the verse and the crowd sang the choruses in unison and in key.

"Happy Birthday" is one of those songs which has ignited the Baltimore - Washington area. If it is as hot across the country as it is here, there is going to be a crowd here and everyone will know that it sahould be a crime not to celebrate the birthday of Dr. Martin Luther King, Jr.

As with all things, the concert then drew to a close but not before "The Man" sang "Master Blaster (Jammin')" which gave the overwhelming young crowd which had to be in elementary school when Dr. King was slain, a chance to wipe those tears away. Yes, it was serious because even the funny cigarettes were forgotten during that 10 minutes.

For those who did not make the Stevie Wonder concert, you missed a premiere performance. Of the songs performed, "Let's Get Serious," which he wrote, was also sung making it the only selection he performed outside of his own recordings. Jermaine Jackson might do a serious job on this song, but you have not heard it until Stevie does it.

What's Happening

By Ida Peters

Hottest guests in our town last weekend were George Clinton of Uncle Jam Records from California and his entourage that included Phillipe Wynn, Bootsey Collins and Maceo Parker formerly with James Brown.

They stayed at Harrambee House in D.C. and spent most of their time visiting D.C. radio stations. Executives included Roman Spruell and Archie Ivy who nas been with Clinton for seven years. Ivy is married to the former Marcia Armstead, daughter of Delta's Chapelle Armstead.

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Thanksgiving weekend, spent a lot of time talking to Sonny Til. Remember him and "The Orioles" when they used to sing at Smith's, The Avenue singing "Crying in the Chapel"? He has a fascinating story, coming soon in the AFRO.

He appeared over the holidays at Bob Matthews' The Spot on Elgin Avenue.

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Also coming up on AFRO Entertainment pages our interview with Bohannon in Atlanta and a feature on Barbara Mason who has a new hit.

Sunday, Peace and Love Unlimited hold their 2nd Annual Dedication Service at St. Luke Baptist Church 1415 Gallatin St. N.W. Featured will be the Rev. Walter Fauntroy, Myra Summers, Henry Davis and Company, Wesley Boyd Workshop Choir and World Mission for Christ Choir. Vashti McKenzie (our Vashti) of WYCB is MC.

Also in D.C. "One Mo' Time" at the Arena's Kreeger Theatre has been extended through Jan. 4. Charles Farrow of the Washington AFRO wrote, "A remarkable show....drawn from a rich mother lode of strong vital talent — a raunchy and freewheeling as the times it covers".

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The Pierians and the Morgan State Gallery of Art hold a reception and viewing of the paintings of Paul F. Keene Jr., Sunday, Dec. 7 in the Carl Murphy Building at 5 p.m.

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The Arena Players Youtheatre, now in its sixth year, is preparing a Christmas adaptation of Victor Herbert's "Babes in Toyland" that will be presented on Dec. 12, 13, and 14 at the Arena Playhouse.

A professional staff of instructors is conducting the Arena Players, Incorporated Youtheatre which has been meeting on Sat. from 8:30 a.m. until 2:30 p.m. to prepare a musical showcase.

Catherine B. Orange, the director, has been working with the Youtheatre for four years. She began as a secretary and moved to administrative assistant, and this past year she took over as director. Mrs. Orange teaches English in the Baltimore City Schools and is Assistant Professor of English in Coppin State College's evening program.

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Le Cercle Francais (The French Club) of Morgan State University will present two French comedies on Friday,

(Continued on Page 18)

Night Scene Seen

By Bob Matthews

Everytime you look around, something new pops up on the night scene—and most of the changes are for the better.

Take for instance the new Billie Holiday Room Gatsby's which opened last week.

Actually, there is really not much difference in the decor of this room compared to it was previously, but the room itself announces to the world at large that here is a room de dedicated to good music.

The seating is stro strictly informal, with comfortable lounge chairs strategically placed throughout. Several mirrors have been added to portices, and the focal point of the entire room are the plethora of vintage pictures.

All in all, there are seven different poses of Billie Holiday, plus photos of Duke Ellington, Count Basie, Miles Davis, etc.

So much for the decor. The other major attraction of the new room is the fact that modern music will be featured on a seven-day a week

The night we visited, Ruby Glover was heading up a group featuring Jimmy Wells on electric piano, and we have never heard Ruby sound better. In part, this was due to the really excellent sound system in the new room, for every nuance was instantly audible.

As is consistent with the growing trend of allowing people to have a place to go when they dress up—a strict dress code is enforced at the room.

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Another newey on the Scene is the new Washington Boston restaurant, which is located in the Club International on Park Heights Ave. They are planning a lot of holiday

BARRY HARRIS
The Bandstand

effort to locate all of the old Scene Restaurant patrons for a Christmas

Then, Bless Bess, there is a "Sock Hop" scheduled to happen tomorrow (Sat.). For real, a sock hop—haven't heard of such a thing since the days of panty raids on college campuses.

It'll happen at the newly renovated Ritz from 5 to 9 p.m. sponsored by the Association for the Improvement of Minorities.

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Speaking of oldies, The Spot is featuring The Clovers this weekend, and next week will be featuring the Warehouse Comedy Squad during the 5 to 9 p.m. period.

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The Left Bank Jazz Society this Sunday presents the Gary Bartz Quartet, with Gary on alto, of course, plus Hilton Felton, piano; Ameen Raheem, bass, and William Goffigan, drums.

At the Bandstand, one

GARY BARTZ
Left Bank Jazz Society

of the top pianists extant will hold forth through Saturday night. On hand will be Barry Harris, who is undoubtedly the best known exponent of the bop idiom and simply a joy to hear.

With him will be Steve Novosel on bass, and another Baltimorean in town for the holidays, Harold White on drums.

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The Sportsmen's Lounge is doing something different at the Saturday afternoon jazz jam, with a group called C.A.M.E. plus 1 on hand.

They consist of Raschid Yahya, piano; Ameen Rabeem, bass; Middy Middleton, sax; William Goffigan, drums, and Rab'ah Al-Habyah, vocals.

The evening sessions will have vocalist Jenifer Jones, along with the Dennis Fisher trio, through Saturday night.

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The Closet is presenting vocalist Joy Delight on Friday and Saturday nights with the Michael Lee trio on Sundays. This will be the format through December.

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If at first you don't succeed, try again—which seems to be the motto at The Garrison Lounge, which has dropped the hot hors d'oeuvres during happy hour, in favor of a 2 for 1 drink policy.

Which all goes to prove that during happy hour food is not the essential quality—bargains are. Dropped in at the lounge the other day, and 'twas a happy clientele taking advantage of the twofers.

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COW productions presentation tomorrow (Sat.) of "just an evening affair with innovative and elegant flair" sounds like a winner.

It'll be held at the Arena Playhouse from 7 to 11 p.m., and featured will be live jazz, performances by the Warehouse Comedy Squad, and Stuart Hudgins archive jazz films, featuring the likes of Billie Holiday, Charlie Parker and John Coltrane.