SATURDAY 8 A.M. TO 12 MIDNIGHT

HECHT'S MARATHON SALE

16 hour

Howard Street 8 a.m. to 8 p.m.

SAVE ON ACCESSORIES, CHILDREN'S, INTIMATE APPAREL, MORE!

25% off regular price — Entire stock of plush animals

20% off regular price — Entire stock of children's slippers and sleepwear

30% off regular price — Entire stock of infants and children's outerwear

30% off regular price — Entire stock of children's basic denim jeans

25% off regular price — Entire stock of children's warm-up boots

33% off regular price — Entire stock of Kiffe bags

25% off regular price — Entire stock of Jason Maxwell scarf/umbrella sets

Take an additional 20% off Entire Stock of sale priced women's shoes and boots

20% off regular price — Entire stock of personalized umbrellas from N.Y. Umbrellas

25% off regular price — Entire stock of juniors' pajamas

33% to 60% off regular price — Entire stock of Renoir gold tone clip/pierced earrings

30% off regular price — Entire stock of sterling silver, vermeil or gold fill earrings

20% off regular price — Entire stock of misses' thermal underwear by John Rems

20% off regular price — Entire stock of misses' nylon tricot sleepwear

25% off regular price — Entire stock of Vasserette fleece robes

35% to 50% off regular price — Entire stock of Orion, Biagi, Renee boxed jewelry

50% to 65% off regular price — Entire stock of imported 10k gold or sterling silver chains

SHOWTIME

Manhattans here... huggable, sexy (sigh) Teddy Bear coming

The Manhattans recall Otis Redding death

By Ida Peters

The Manhattans are in town for a gala weekend and huggable, sexy (I sigh) Teddy Pendergrass was in town to promote his jeans Wednesday at Linda Lynn. If the crowd was not packed, jammed and screaming it was because the same day, crowds were gathered for amemorial for Beatle John Lennon and the rest of us had to work. We needed the bread 'cause its so close to Christmas. Teddy comes next week to Painters Mill.

THE MANHATTANS are in town for a gala weekend and the AFRO talked with Winfred (Boue) Lovett in Chicago last week.

In recent weeks they have played Philly at the Musical Arts Center; York, Pa. and when they leave Baltimore, they will play the Brooklyn Academy of Music.

In Chicago, they were cutting their new CBS album which will be released in the middle of February. Blue has written two new tunes, "Just One Moment Away" and a love ballad "Crying." They will be off to Japan at the end of February for 6 to 8 weeks.

1980 has been quite a year for The Manhattans. The Columbia Recording group had its first major crossover hit earlier this year with "Shining Star," which was taken from the gold LP "After Midnight" and which dominated this summer's airwaves.

Coupled with television appearances and a gala homecoming concert at Radio City Music Hall in July, the Manhattans affirmed their stature as one of the most accomplished vocal groups of all time.

The smooth, magical harmonies were born in the early 1960's when Sonny Bivins joined Blue Lovett, Kenny Kelley, Ricky Taylor and the late George Smith formed a group that would have limited success in the

Teddy . . . "Close the Door"

New York area but would not have a big hit until 1965, "I Wanna Be (Your Everything).

Blue Lovett remembers their first appearance in Baltimore was a smash at the old Coliseum on Monroe Street when they pantomined "I Want To Be Your Everything.

Blue remembers with fondness the Baltimore clubs like the Black Jack off North Avenue and they played the Carousel, year after year.

In 1967, they were playing the Civic Center when they were told that Otis Redding had just died. It was traumatic for them because they had been planning to switch managers and Otis was going to manage them.

They will never forget that night at the Coliseum because after the concert the audience was told that Otis Redding was killed. The reaction of sadness exhibited by crying and screaming is not easily forgotten.

Blue remembers that Sir Walter Jackson, Jerry Butler and Rocking Robin were also at that show.

1980 WINTERFEST
December 14-31

A nostalgic look at holiday's past — antique dolls, cars, costumes, trains and a streetcar. Santa Claus and a train garden also featured at the Baltimore Convention Center. free 659 -

THE DEL-FONICS in town at The Spot.

"Dream King" by Kermit Frazier based on T. H. White's "The Sword and the Stones" is being presented free at the Baltimore Museum of Art by the Young People's Theatre of Center Stage, Saturday, Dec. 13 at 2 p.m. In the cast are Peter Alexander, Judith Daniels, Timothy Greene, Denise Boston, Teresa Tabron and Charlie Haldeman.

Free at Baltimore Museum of Art

Kwanzaa and The Dance Menagerie

The Dance Menagerie, the Cultural Arts Program of Echo House will present a gala Kwanza Candlelight Celebration at Morgan State University, Little Theatre in Carl Murphy Auditorium, Friday, Saturday, Sunday, Dec. 19 - 20 - 21 at 8 p.m.

The program will consist of African and Modern Jazz dances, a sculptured poem and a Kwabzaa ceremony.

The Echo House Foundation Inc. is a non-profit organization who is meeting the needs of the community by providing such services as: Alcoholism Counseling, Family Services, Drug Abuse Therapy, Supportive Youth Counseling and a Cultural Arts Program.

The Dance Menagerie is the Cultural Arts Program of Echo House. This program is dedicated to the preservation and exploration of our cultural heritage through the performing arts.

Contrary to what many people believe to be true, Kwanzaa is not a continental African holiday. Rather, it is an African - American one. There is nowhere on the African continent a holiday named Kwanzaa. Nor is there any holiday celebrated on the continent with the same symbols, practices or principles. Kwanzaa, is an African - American holiday which reflects the dual character of the identity and experience of the African - American people.

Kwanzaa was created by Maulana Ron Karenga in 1966, out of the needs of the social conditions and self - determined needs of the African - American people.

M. Ron Karenga put emphasis on the African roots of the holiday rather than its African - American roots and content, because, African - Americans are an African people and so our creations are African both in terms of our racial type and historian and cultural heritage.

The concept of Kwanzaa as a holiday of the "first fruits" comes directly out of the tradition of agricultural peoples in Africa, who celebrated and gave thanks for harvests at designated times of the year. Although African - Americans are essentially an urban people, and have no crops to harvest, the concept of "ingathering and celebration" forms a conceptual basis for Kwanzaa. Thus, Kwanzaa is a time for celebration of ourselves and our achievements and rededication to greater achievements and fuller more meaningful lives in the future.

December 26 thru January 1 is the dedication period in which people commit themselves to work and study for the World Liberation of African People now and forever. On each of these days, one of the candles are lit and a principle of Kwanzaa is explained and discussed.

The Karamu "The Fest", which takes place Dec. 31 is shared by the total community. The Karamu consists of food, drink, conversation, laughter and ceremony.

On the final day of Kwanzaa, the seventh day, January 1, gifts are given to the watoto (children).

Above Jackie Lambertis, Phyllis Braswell, Beatrice Croix, Aina Delphine Sneed, Mwangaza Handele, Debra Brown and Valerie Nelson

St. Mark's Gospel at Mechanic

Alec McCowen's solo drama of "St. Mark's Gospel" opened before an attentive audience at the Mechanic Monday night.

He recited, for two hours, the entire original, unrevised King James version, dressed in Heather pants, crew neck sweater, red shoes . . . or off red. With it he wore a Harris tweed jacket.

The stage was draped in black and props on the stage were an old table, a carafe of wine, a glass and three chairs.

All the critics have praised his performance but this reporter found it hard to sit still for two hours. "St. Marks Gospel is roughly the high mass of the Episcopal Church especially at Easter. Was reminded of so many times of hearing this Gospel backed by massed choirs singing Alleluias.

Alec McCowen in solo performance

An irreverant thought crossed my mind. Was Alex McCowen really the devil in disguise spoofing us for two hours with a two-hour reading from the bible?

Night Scene Seen

By Bob Matthews

Big news in the daily press is that the economy is worsening and a recession is looked for in 1981.

Which, of course, is no news at all for club and bar owners, who have watched the entertainment dollar diminish drastically over the past year.

One of the newer spots in town is reportedly in very serious trouble — so much so, that rumors were circulating over a possible closing of the place.

There has been a reprieve, however, and the Scene has learned that all systems are go — at least until after the holidays. Note we didn't name the club, and won't until a positive declaration is made.

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In the meantime there seems to be a lot happening on the night scene, what with The Manhattans playing the Ritz for the weekend, the Delfonics are at The Spot, Jennifer Jones is at The Sportsmen's Lounge, Michael Lee is at The Closet on Sunday night, while Joy Delight trio is performing on Fridays and Saturdays.

The Billie Holiday Room of Gatsby's continues with it's live music every night policy, with Ruby Glover and her quartet on hand for the weekend sets.

At The Left Bank Jazz Society session Sunday, the Ron Sutton, Jr. quartet is appearing. We must confess that we have never heard the group, which consists of a collection of teenaged teenaged musicians out of Washington, D.C.

Sutton, Jr. made an appearance at the LBJS session during the Philadelphia teenagers "Pieces of a Dream" set, and gave a cre credible performance.

Noted then that he seemed more comfortable in a fusion, rather than mainstream setting, so perhaps with his own group, all the pieces will come together.

At any rate, we have lots of faith in the LBJS presentations, and if they say this will be a top-flight jazz afternoon—it probably will be.

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The real treat of the week for jazz lovers is the appearance of multi instrumentalist Ira Sullivan at The Bandstand, a much heralded return engagement.

Ira demonstrated his versatility, when he dropped in following an appearance for LBJS, and finding no drummer to carry the set at The Bandstand, put his saxes aside, and became the drummer for the occasion — beautifully, we might add.

The rhythm section is one of the tops in this area, with Keeter Betts, Ella Fitzgerald's longtime bassist, on the acoustic bass; Peuben Brown, on piano, and Harold White, back home from his regular gigs with Horace Silver, on drums.

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Mentioned, earlier the new concept in nighttime entertainment put on by a group calling itself COW productions, which utilized the Arena Players Building, which was dark until the new production begins.

What they did was plan the entire evening, beginning with champagne and hors d'ouevres in the lounge area prior to the playing of vintage films of such people as Billie Holiday, Duke Ellington.

Following this, was back to the lounge for more champagne, with hors d'oeuvres, all the while live, mellow music played by Jimmy Wells went on for an hour.

Then, it was back to the auditorium area for a performance by the Warehouse Comedy Squad, which topped off the presentation. It was timed perfectly, it was a presold crowd—and actually just a beautiful evening.

Night Scene is happy to report on a slightly different happening, and hope others will take the hint and branch out from just the sip and stare and boogie which seems to be currently in favor.

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Have to give it to the management of the International. They are really into innovative ideas. First they came up with the "Ladies only nights, featuring male go-go dancers, which is still going along in high gear.

Next they made an attempt to get permission to hold "mud wrestling matches—the liquor board said no.

But Night Scene says watch the city scene. It won't be long before the mechanical bucking bronco will surface at a club in town, especially since the Western craze is still going, if a lower pitch.

So, don't be surprised if the International becomes the first—their track record points that way