

ENTERTAINMENT



RAY NANCE

This week on 'Just Jazz'

Triple threat on TV 10

Ray Nance, a triple threat on trumpet, violin and vocals, is featured on the ninth segment of "Just Jazz" on Wednesday, July 21, at 7:30 p.m., on Channel 10.

Nance, a diminutive bundle of talent and energy, was one of the stars of the Duke Ellington Orchestra from 1940 to 1963. Born in Chicago in 1913, he began to study

piano at six, and three years later, took up violin at Chicago Music College and studied under Max Fishel for seven years. He added trumpet in high school. Nance then attended Lane College in Tennessee, working and broadcasting with the college band.

In 1932 he formed his own band in Chicago, singing,

dancing, and playing violin and trumpet. He enjoyed great local popularity with long runs in several locations. Eager to broaden his experience, he joined Earl Hines' big band in early 1937, and remained until late the next year when he was hired by Horace Henderson.

A year later, he was again leading his own group when

he was discovered by Billy Strayhorn, who, along with Ellington, was scouting for a replacement for trumpet star Cootie Williams.

Nance joined Ellington in October, 1940, and shortly thereafter recorded his famous "Take the 'A' Train" trumpet solo with the band. His place assured, he proceeded to become one of the essential ingredients in El-

lington's music of the next two decades, leaving only after Williams had returned, and to Ellington's regret.

He soon led his own band in New York, appeared at the World's Fair, toured Europe as a single in 1966, and again in 1967, and in the interims worked at the Gaslight Club. In the winter of 1970, he began leading his own combo on New York's East Side.

Nance combines instrumental genius with a flair for showmanship. Both as instrumentalist, singer and personality, he generates uncommon warmth.

On this program, assisted by pianist Earl Washington; bassist Charles "Truck" Parham (an old Chicago associate), and drummer Hillard Brown (an occasional Ellingtonian), Nance performs "Take the 'A' Train" and "C Jam Blues" from the Ellington canon, pays tribute to Louis Armstrong with "Black and Blue," and plays a soulful violin solo on Gershwin's "Summertime." He also does "It Don't Mean a Thing" and "Sunny." "Just Jazz" is produced for PBS by WTTW/Chicago.

Black filmmaker gets Atlanta festival award

Black filmmaker, William Greaves, walked off with one of the highest awards granted by the Atlanta International Film Festival for his film, "Voice of La Raza," an in-depth look at the problems which confront Mexican-Americans and Puerto Ricans in securing equal job opportunities with other Americans.

The award -- the Special Jury Gold Medal -- is given for "film of outstanding creation, excellence and unusual merit." In expressing his feelings about "Voice of La Raza," Anth-

ony Quinn, who freely donated his services to the film, has said: "It is a very passionate picture." The film was produced for Equal Employment Opportunity Commission by Emmy Award winning producer, William Greaves.

The hour-long color film was filmed in New York, New Mexico, and California, utilizing "cinema verite" technique to capture the life and spirit of Spanish-speaking communities. The film grows out of the conversations and questions asked by Quinn, in his

travels across the country, concerning the plight of Spanish-speaking Americans. His personal feelings as a Mexican-American concerning equal job opportunities are also vividly expressed.

"Voice of La Raza" also deals with the role of the Equal Employment Opportunity Commission in combatting job discrimination against minority groups and women. Rita Moreno, stage and screen star, also appears in the film.

It was just two years ago that William Greaves won

an identical award at Atlanta for his film, "In the Company of Men" -- the production has won a total of eight awards at international film festivals. William Greaves is the former executive producer of NET's "Black Journal" who piloted the series to an Emmy Award in 1970. His company, William Greaves Productions, Inc., had the responsibility of filming the recent All-Frazier fight at Madison Square Garden. The film was then theatrically released throughout the United States and the world.

Conversation with Karrie placed-out jazz Brubeck and Booker Ervin



fields, is really the first to explore the uncharted seas of compound time. True, some musicians before him experimented with jazz in waltz time, notably, But Dave has gone further, finding still more exotic time in counterpointing over another. Basically, it shows the blending of three cultures; the freedom of jazz improvisation, and the often complex pulse of African folk music. He plunged straight into the most jazz-remote time-signature 9/8 group, not in the usual form (3-3-3), (2-2-2-3) as his gusty openings gives way to the more familiar jazz beat. He is heavy!!!

BOOKER ERVIN
BIG, FULL, OPEN, LOUD. There are other ways of describing the late Booker Ervin. Those just happen to be a few of the things I think are particularly appropriate.

LOUD, as I mean it, connotes a basically honest projection of his emotions, without any special regard for modulation. That, coupled with his appreciation for the BIG and FULL sound his instrument is capable of producing makes him seem LOUD. The important thing is the fact that it's Booker and his way of doing it. Self-expression is indeed a precious possession. Other than that, Booker Ervin was a soft-spoken man. There was a kind of contradiction between his "horn sound" and his "voice sound." (I do not think they had to be totally similar.) There was nothing contradictory about his playing, though. It is as clear as the colors of the rainbow and just as bright.

Booker was just as capable of being blue. The way he caressed notes on a single thread of sound; the way he would end and twist them and make them fit, said much through his music than he ever expressed in words. To experience his playing on certain ballads, is to express

the heartbreak of a love affair. He mixes moods very well.

Clarity was another of Booker's assets. His lines were always spoken in an uncluttered, orderly fashion. I got the impression that there was little, if any, room for excess notes in the construction of his ideas. He seemed to thrive on tempo; he was like a huge jetliner as it sucks in acres of air and thrusts itself skyward while all along its engines are whirling in furious precision. He climbs and climbs until he reaches his peak, then he levels off and just lays there, gliding like a giant Eagle.

Booker Ervin was a natural, and he was honest. So if we accept him on those terms, there can be no misunderstanding. With Booker Ervin, there was really no "IN BETWEEN."

Karrie is heard on WUWM-FM every Sunday from 8 a.m. til 12:00, and from 1 p.m. until 3 p.m. on Tuesdays.

Hollywood beat

The finding of Flip

BY BILL LANE
The City of Detroit had to put on a manhunt of the kind used by the FBI trying to find Flip Wilson to be star of the upcoming Big

Show in Detroit to benefit the Metropolitan Society for Crippled Children & Adults. Board member W.O. (Bill) Hines, campaign co-chairmen Ted Lindsay and Joe

Schmidt, of the Detroit Red Wings and the Detroit Lions, respectively, set out for Hollywood armed with letters of endorsement for Flip's appearance in Detroit for the benefit.

nefit the society and enhance Mr. Wilson's image as a performer who has a very deep concern and respect for humanity."

But David Horowitz, of the public relations firm of Solters and Sabinson, which handles publicity for Flip and for Diahann Carroll, said he had no idea where his client was, that the last he heard of him he was in his car on a second auto tour of the United States, "and his manager Monte Kay is in New York on his vacation and won't return his phone calls."



FLIP WILSON, best known for his portrayal of "Geraldine" on the Flip Wilson Show, is currently being sought in Detroit to appear in a benefit performance in that city. After guest spots on television, mainly the Johnny Carson Show, Flip received national recognition.

Invitation

This includes a form of invitation, and were from Michigan's Gov. William G. Milliken, Congressman Charles C. Diggs, jr., Detroit Mayor Roman S. Gribbs, Council President Mel Ravitz, Inkster, Michigan Mayor Edward Bivens, jr., Detroit Urban League director Francis A. Kornegay, Optimist Club proxy David C. Northcross, and a letter of resolution from all the members of Detroit's Common Council.

Special honor

The council resolution reads in part: "WHEREAS, it would indeed be a very special honor for the Society for Crippled Children and Adults and for the City of Detroit if Flip Wilson, who has achieved considerable fame as a warm-humor comedian, would make a personal fund-raising appearance . . . Such a performance would greatly benefit

Other talent

As a sidenote, a lot of people do not realize how much a big TV or movie or sports star is in demand all over the country to appear at benefits. Everybody wants the top dog. It used to be Bill Cosby, and he could hardly be reached. Now that Flip is tops, Cosby can be reached. Indications are, however, that Flip's appearance in Detroit will be worked out.

Holden
Holden
HIT NO. 2
He blew the Desert Fox to Hell!
Richard Burton
aid on Rammell
PLAYING!
TOWNE

All day long

Like lots of great fun in the sun? Spend the afternoon at Summerfest '71. Because this year Summerfest has it all. More than 200 fun-filled afternoon events . . . that run for ten days all day long. There's the Children's Theatre. A Jazz Oasis. Circus Acts and many Exhibits. And our wonderful new Petting Zoo. So spend the day at Summerfest '71 . . . and let the fun shine in.

summerfest '71 Milwaukee - July 16 thru July 25
Advance tickets \$1.00
Available at the following stores:
GIMBELS, PENNEY'S, SEARS, ATLANTIC

'Nightmares' at UWM

"The Sandbox" by Edward Albee; "Dutchman," by LeRoi Jones, and "Rats," by Israel Horowitz, will be grouped under the title, "American Nightmares" at the University of Wisconsin-Milwaukee's Fine Arts Studio Theater, July 14 thru July 17. Performances are set for 8:30 p.m., July 14 thru 16, and 7:30 p.m., July 17, with admission at \$1.50.

Student director Gary Noggle, 5269-A N. 38th st., has cast in "The Sandbox," Ellen Ritman, 3077 N. Newhall st., as Grandma; Monica Hruby, Route 1, Ironia, Mommie; Tom Ratkowski, 5523 W. Cleveland ave., Daddie; Seth Reimer, 2726 E. Linnwood ave., Musician. Rehearsal secretary is Doris Daniels, 3837 E. Van Elmeran ave., Cudaby.

For "Dutchman," William Doonan, 2513 E. Park pl., and 3026 S. California ave., director, and Donna Lieberman, 5067 N. Cumberland Blvd., Whiterish Bay, have cast Rafael Prieto, 3920 N. 22nd st., as Clay and Arleen A. Kalenich, 2571 N. Oakland ave., and 600 S. 62nd st., as Lula.

"Rats," directed by Dennis Koehnke, 4490 N. Oakland ave., Shorewood, has Vernon Bulluck, 128 W. Locust st., cast as Jebbie; Jed Harris, 512 N. 68th st., Wauwatosa, as Bobby, and Cheryl Goldman, Route 1, Ironia, as Baby, with Elizabeth Gundlach, 4142 N. Bartlett ave., Shorewood, as rehearsal secretary and stage manager.

Book review on TV 6

Elizabeth Janeway, author of "Man's World, Woman's Place," which was published in May, will be the guest on the Milwaukee public library's "Public Conference" television program at noon Sunday, July 18, on Channel 6.

Mrs. Janeway, New York, wife of the economist Eliot Janeway, has established an earlier reputation as a novelist, essayist, and literary critic. Her latest work, non fiction, examines social and psychological forces which influence the position of women in our society. She will discuss points raised in her book with Dr. Anthony Fazio, UWM assistant professor of psychology, and Mrs. Roslyn Warren, UWM associate dean of letters and science and professor of zoology.

Moderator of the discussion will be Miss Leslyn Schmidt, librarian in charge of the Tippecanoe Library.