WEEKEND TREATS



Happy Holidays! Dimensions Unlimited presents in concert The Whispers along with Starpoint, Saturday, Jan. 2, 1988 at Constitution hall, 8:00 p.m. For more information call (202) 638-2661.

The Whispers



Starpoint

Holiday Reminder

drink



SDECIAL EVENTS

BALTIMORE Art Calendar

depicts that town's architecture and social order as captured by photographer Brian V. Jones. Opening reception is on Wednesday Jan. 7, 5-7 p.m. Exhibit ends Sunday, Jan. 31. Free Admission. Gallery hours are noon to 6:00 p.m. Closed Saturdays and Mondays. The 'Roz," for Delta Sigma Theta Eubie Blake Cultural Center, operated by the Urban Services Agency, is located at 409 N. Charles Street. Phone: 396-1300 or 396-3192.

"Let Freedom Ring" David Zinman and the Baltimore Symphony Orchestra along with the Jr. Holiday announce "Let Freedom Ring," a musical celebration to honor Dr. Mar-Joseph Meyerhoff Symphony Hall on Thursday, Jan. 14 at 8:00 p.m. Admission to the event is free, and there is a limit of two tickets per person. All seating is reserved; tickets must be picked up in advance at the Baltimore Symphony Orchestra Ticket Office.

Concert

The Cathedral Concert Series presents Alan Seale, baritone, Cookson, pianist on Sunday, Jan. 17 at 5:30 p.m. at the Cathedral of Mary Our Queen, 5300 N. Charles Street.

WASHINGTON Civil Movement

628 N. Eutaw St.

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NEWSPAPERS group.

In commemoration of the

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Delta Sigma Theta Film, stage and screen star Ruby Dee and actress-singer Roslyn Burrough will headline a Diamond Jubilee Celebration, "A Evening with Ruby and Sorority, Inc., Saturday, Jan. 30 at 8:00 p.m. at Cramton Auditorium on the Howard tion's capital.

birthday of Martin Luther King

Jr., the Smithsonian's National

Museum of American History

will present "Of Songs, Peace



Ruby Dee



Roslyn Burrough

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COVER STORY

Chano Kimbalana: 'Play what you know and sit down!'

"I've been on this corner for forty-nine years," said Ted Martini, owner and founder of Ted's Musicians Shop on Center Street.

"I could tell you stories but you'd need a book to put them

in," he quipped. And though Ted has been known to tell some tall tales, the fact is members of the Baltimore Symphony Orchestra, Peabody students and local jazz musicians have long depended on Ted to supply them with everything from the smallest soprano saxophone to the biggest bass bassoon. Just look around his shop and you are likely to see every them antique and very valuable. Small wonder why and not doing anything to stop he has been in business for such a long time.

And like any successful business, there is a force behind the scenes — one that is seldom seen, but definitely felt. For upstairs, between the bongos and the trumpets, you

"Chano has been with me close to 30 years" Ted recalls. "He came in after the war (he was wounded in WWII) and he asked if he could work here. But he wasn't sure how long he could stay. So I sez, I'll take a chance. Work as long as you can and he's been with me every since."

And so for almost 30 years, Chano has been busy at his workbench everything from guitars + trombones. But there is more to this man than meets the eye. Born into family of doctors (his mother a Sierran, was an Obstetrician/Gynecologis and his father, a Libyan was an Orthopedic Surgeon) Tripoli in 1926, he was raiser in England and attended Oxford University and McGill School of Medicine in Montreal, Canada. As a small child, he spent his summers Gonzalez family of Vera Cruz, Mexico. The logical question figure like Chano doing place like Ted' (no offense

Friday Plus, January 1, 1988

"I came to the United States and Baltimore during the latter part of the 50s," he says. "I was in engineering and I planned to do some teaching here. I had an opportunity to go out to Martin's for a job and that's why I came here in the first place. But during that time, there was a lot of prejudice against blacks and since I still had some service time to do before my retirement (he was a captain attached to the American service from the British service), I decided to just stick around for a while. I was still playing then (reeds and percussion) and needed some timbales so I came to Ted's. We had a good conver-"So I got in place onstage sation and I told him that I was and Parker came up to the

So he worked at Ted's whenever he was in town. In between-time, he had the good fortune to meet and play with some of the premiere jazz musicians of the mid 50's: Don Bosch, Kenny Washington, Bud Powell, Diz and legendary Charlie (Yard Bird) Parker. "The first time I heard any

good at repairing instruments.

So he said if I was ever around

jazz musicians was in France." he recalled. "We were on the Alley (an American place) Later on when Bud Powell came over I really got chance to understand what jazz was all about. I grew v a household where medicine is the family life but I always had a love for music But when I studied, I studied the classics and so I didn't understand what jazz music was until I had the opportuni ty to be around jazz musicians." But the musician Chano loves to talk about the most?

The Bird...Charlie Parker. "I hadn't been in America very long. We were in a place called Minton's (around 118th everybody came there t play...Diz...everybody. And so I had heard of Parker but I had knew in England I thought played a pretty hot horn wit

Johnny Dankworth and them. We'd meet in England in the east end there and play. And I thought I had pretty fast fingers and everything and so we came to New York and I just wanted to sit-in and jam. After all, I had sat in with Don Bosch and I had a chance to meet Lucky Thomas and they all said, hey, you play pretty good. And so we're in the club at Minton's and everybody had their instruments out. I had just come from the Apollo Theatre after playing a contest there. So we went over there to Minton's and I figured I'd

stand and he was playing too. He was playing alto and I was playing alto. Man, he was just out of this world! So I still played. We were trading a couple of fours (eight bar solos) and I still didn't know who he was. And so when the set was over he says to me, You're about a bad b—h! I like you little man.' Then it finally came to me and I said, You are Yard Bird! You are Mr. Charlie Parker!' And he said, 'Man I'm just me, I'm me!' And then I got frighten ed. Seemed like my fingers and everything froze. So he said, 'No, don't feel that way. down. If you know 'Mary Had a Little Lamb' in all the keys and know the change then you play the changes. Then you play what you know and sit down, man. That's all you can do. And then you try to learn other changes ad other

you do with 'Mary Had a Little Lamb?' and so he took 'Mary Had a Little Lamb, 'just a sim ple, little tune, and he played so many different inversion and variations of it with different changes that I was worried at what might take place. Yet and still I tried to pay my dues. Later on I had an injury that slowed me down some but I never forgot what he taught me. Still, at the same time (the latter 50s) it was very bad to say you were jazz musician," he laughs "because everybody was hungry."

"Then he says, What can



Chano Kimbalana ... upstairs... between the bongos and the trumpets...

So Chano went back to Europe and did some work in film. In France he became very good friends with Josephine Baker. "My wife, Retha from France," he said, "and mile away from her mother. Therefore, whenever we visited I had a chance to see her quite often. She could open a lot of doors for you. Before we left one time a little girl showed up on the scene, kind of shy and frightened. I found out later she was Barbara Streisand. She was a very good friend of

Chano doesn't play very much anymore. Instead he has done quite a bit of lecturing for the Musical Therapy Foundation (located in Baltimor Philadelphia, and New York and he has met with The tion and Welfare secretaries during the Johnson ministration to discuss the im pact and correlation between music and the body and mental health. He feels that the music scene in Baltimore is a

good one but he says, "I've found that most young musicians don't like to practice.

"They must learn the books and how to read first. Then they must practice regularly so that when opportunity does come, they are able to cope with it. On the other hand many of them think they know everything every time they play a couple of jobs. So it's best to pay your dues. And there are a lot of local guys around such a Micki Fields, Johnny Polite, Arnold Sterling and others who have the ability to incorporate with the young ones if they in turn will just listen. And learn all that you can while you are young because you can never — and let me repeat — never learn enough. And even if you can't use it today, who know what tomorrow shall bring."

And he has a point well taken. One never knows what tomorrow shall bring. But the nature of man is hope. And we should all hope that one day humanity learns how to play what they know...and sit