

Open Stage

host Trio Típo

*Wednesday, November 9
sign up 6:45 pm, play at 7*

Trio Típo's sound was described in a May issue of Pulse Magazine as, "music at once familiar and strangely exotic; easy to listen to without being easy listening." In truth, Trio Típo is of the most innovative bands to emerge from the local music scene in the last few years. The trio of Típos ("Típo" is slang for guy in Spanish) consists of gui-

tarists Steve Haskin and Don Sellers with Terry Lee Storhaug playing a variety of percussion instruments.

Together, they are building a following of listeners of all ages from across the musical spectrum. They call their blend of music "Acoustic Fusion". Their first CD, "Where We've Been," was released last spring and is being well received. Work on their second recording has begun while they continue to perform around the area. Learn more about Trio Típo at their website - www.triotipo.com

The Cedar open stage is unique, in that it offers critiques of the participants by the host following the last performer.



Trio Típo

Thanks to this season's sponsors MBOTMA, (Minnesota Bluegrass and Old Time Music Association), Willie's American Guitars and Hoffman Guitars.

Admission is FREE.

Konono Nº 1

DJ Paul Harding opens

Thursday, November 10, 7:30 pm

"Try as you might, you cannot do it justice. This music comes from somewhere unknown and offers hope that there are worlds of music out there, unexplored and waiting to be discovered." Dale Shaw, BBC

This line-up includes three electric likembés (bass, medium and treble), equipped with hand-made microphones built from magnets salvaged from old car parts, and plugged into amplifiers. There's also a rhythm section which uses traditional as well as makeshift percussion (pans, pots and car parts), three singers, three dancers and a sound system featuring these famous megaphones.

The musicians come from an area which sits right



Konono Nº 1

worked into the polyrhythmic drumming and call-and-response chanting to create a brutal, neotraditional genre Kinshasa's musicians call tradi-moderne." New York Times

"The tale of how a collection of Congolese thumb pianos provided the missing link between punk, techno and all points in between, has taken 25 years to

drums and vocals bawled through megaphones, they make furiously intense urban trance music to which a degree of frantic buzzing distortion is entirely integral. The likembes' liquid tones are amplified into a booming heavy-industrial rasp, the hammering syncopations held in a constantly shifting balance with the speaker-shuddering percussion - the music progressing in great surges of excitement, whistles blasting and dozens of people joining in the call and response singing.

If it sounds at times like a tribal hoe-down broadcast through beaten-in speakers, this is entirely indicative of an aspect of music around the world that is seldom acknowledged. While development tends to be presented as a linear progress towards "modernity" - with African stars such as Youssou N'Dour and Salif Keita embracing digital technology and international influences - there's another grittier parallel history. Massive, unplanned urbanisation has created a huge market for neo-traditional sounds.

Basing their music on traditional Bazombo trance rhythms, Konono No 1 play for uneducated rural