



Reignition Vol. 1 rocks the WOW Hall with Speedshift (pictured), Cap Gun Suicide, Sweater Club and Unknown Horizons Friday at 7:30pm. Tickets are \$5.

## Rock Solid Eugene

Reignition showcases local talent.

**F**riday the WOW Hall hosts the first of what organizers hope will become a monthly showcase of rock in Eugene. The show, dubbed **Reignition**, is an opportunity for local bands to come together and create a strong culture of local music. The masterminds behind Reignition are the creators of [www.eugenerockmusic.com](http://www.eugenerockmusic.com) (ERM), a new website featuring more than 80 rock bands in Eugene.

"By creating a continuous, cheap, monthly local rock music showcase to attend," said event coordinator Rei Mastrogianni, "ERM aspires to unite the local bands, fans and the scene. In addition, all proceeds will go toward the WOW Hall's sound system and lights, which will improve Eugene's only all-ages venue, benefiting the scene once again."

He hopes the shows will work as a stepping stone for Eugene's local music scene by consistently bringing various local bands

together on one stage to perform for the hungry music lovers in the community. The idea is to get the music to the fans and, by doing that, increase the fan base.

At the first show, check out **Cap Gun Suicide**, a punk band out to have fun and to let people know how they feel about politics, growing up, and beer. **Speedshift** has a hard-driving modern rock sound mixed with a healthy dose of all-American punk. **Sweater Club** claims to defy genre-labeling and combines a potent combination of the melodic horn lines of ska, the energy and emotion of punk, the message and feel of reggae, the improvisational abilities of jazz and the power of rock. Finally, **Unknown Horizons** is just a good old native Eugene rock 'n' roll band void of gimmick, but with a passionate, energized sound that's usually bass-heavy and loud.

Come and be a part of the growing local music scene of Eugene. **EW**

## Keeping It Real

Stay true. Dance. See Fishbone.

**T**he night before leaving on a three-week tour, Angelo Moore, lead vocalist and saxophonist for Fishbone, is using his last bit of free time to see *Fahrenheit 9/11*. With another tour on the horizon, several new members, and a new album in the works, Moore has just now found the time to contemplate the production.

"I've been trying desperately to watch it," he said. "I think it's right on the money."

The band deals in what Angelo Moore refers to as "realities,"

and Fishbone's lyrics often contain pointed social and political commentary paired with a zany sense of humor. But it's upbeat, chaotic melodies containing ska, funk, reggae, and punk rock influences that have helped Fishbone carve out a name. "We get to enjoy the jams," said John Norwood Fisher, bass player. "They're the peanuts in the turds."

Throughout their 22-year career, Fishbone has shared the stage with the Red Hot Chili Peppers, the Stone Temple Pilots, the Mighty Mighty Bosstones and No Doubt. But unlike their peers, Fishbone did not skyrocket to MTV-brand, teeny bopper stardom. "A lot of what was underground became mainstream throughout the years," said Fisher. "It got diluted a little bit, in some cases. At least people are making music and having fun and expressing opinions. I recognize a lot of good in music.

There's a lot of bullshit, but that always was and always will be."

Although Fishbone does receive more recognition in Europe and Japan than in the U.S., Moore believes that the American industry often sets the entertainment standard for the rest of the world. The result is what he calls "musical segregation."

"When you look at MTV and VH1, you

don't see any black rock and roll bands

on there. You don't see any Japanese bands playing reg-

gae. What they don't

show, ain't nobody

gonna know. If

you're black, then

the stereotype is to

play R&B, hip

hop, or reggae; if

you're Spanish,

you play salsa;

and if you're white,

you play rock and

roll. If you're black

and play rock and roll, that's weird. We like to play rock and roll, and that shouldn't

hold us back, 'cause it's only music."

Fisher still believes Fishbone has stayed true to what the band stands for — "keeping it honest" and "keeping people dancing."

"The intention that I had playing music when I was a teenager is still alive and well and kicking, and this is the expression of it," Norwood said. "It changes, and we do expand on what it means to be Fishbone, but at the root of all that shit, it's still right there. It's something that I can wake up every day and be glad that I do." Fishbone plays at The Jungle Thursday, Jan. 13. **EW**





## Telling Her Story

Kinnie Starr draws on the divine.

**B**efore hip hop merged with trance to form trip hop, before Luscious Jackson broke open the genre to female musicians, before anyone else was intertwining rich, silky melodies with urban grit and groove, Kinnie Starr was out there doing it.

By 1996 she had already been scooped up by a major but quickly found her free flowing, raw style didn't mesh. Her most recent release, *Sun Again*, taps into natural rhythms that dip and flow, draws on the energy of reggae, harnesses the bump of hip hop, and weaves together her sultry, smooth voice with lyrics that contain an unmistakably socio-political message.

It's fresh like strawberries just picked from the field, cool like the ocean on a day so hot the sand burns your feet. "These are my stories," she said. "Not that I find my stories to be first and foremost important, but I think it's important for people to tell their stories; that people continue to speak out about their lives and what they experience."

As we talked by phone, she sat in her car looking out across the slate gray line that formed between the ocean and the sky, traveling from Vancouver to Sechart, B.C., the closest town to her home.

"I care about communication," she said. "I'm a mixture of Mohawk, Irish, German and British. For the last two generations, people who were of mixed roots changed their names, registered their babies as white and never settled on a reserve. A lot of people never identified themselves as native and lost their rights. Now that's changing. There's more awareness, and native people have some good ideas for protecting both the creatures that are living here and the people."

She sees the world a little differently and glorifies in it. Her music is a celebration, an offering, a vast exploration. "It's all in my music," she said, quoting a few of her lyrics about the sun, the mountains and the sky. "It's about a native perspective on everything." Kinnie Starr plays Sam Bond's Thursday, Jan. 20. **-MB**



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