

drew me in and I was singing "Ripple" right along with them. Well, it was really the free flowage of good pot that most attracted me, but I warmed up to the rest. It was easy back then to drive awhile and end up in Greensboro, N.C., or some other such place for a Dead show. Once there, we'd set out the velvet pouches and beaded necklaces we'd made, pass a few joints and then stumble across the parking lot for a cold beer and grilled cheese.

If I could go back to that first show, I would, and if I were a devotee of **Dark Star Orchestra**, maybe they could take me there. Problem is, I'm not willing to chase DSO around the country to find out when their Dead-concert timeship is going to land. But that's what DSO does ... they re-create Dead shows for anyone too young to have experienced the real thing or too old to find new gods to worship. They don't do note-for-note recreations – the Dead never played any song the same way twice – but they will skip lyrics as the Dead often did during their foggy years. DSO doesn't announce the date and place of the original performance until the end of the show, giving you ample time to enjoy it for the first time, or high-five your friends shouting, "I was there!" once you guess. Dark Star Orchestra and The Bridge play at 8 pm Sunday, May 4, at the McDonald Theatre. \$22 adv., \$24 door. – *Vanessa Salvia*

Do the Reggae

Even though 30-year reggae veteran **Michael Prophet** hasn't released a record of his own in some time, his trademark blend of roots and dancehall reggae continues to attract old-school reggae fans with its peaceful message and unpretentious spirituality. Even as reggae's successors, reggaeton and hip hop, take over the airwaves, the London-based Prophet's endurance proves that just as there's still a place for true school hip hop, there's also a thriving market for bona fide reggae music.

Prophet launched his music career while Jamaica was in the throes of the dancehall reggae movement – a faster-paced form of reggae generally understood to be a main precursor to hip hop as we know it today – but throughout his career, Prophet's message remained consistent with the peaceful, loving spirit of roots reggae. Roots reggae concerns itself with oppression, suffering of the downtrodden and praise for Jah, and these are the themes that feature most consistently in Prophet's work. Though Prophet emerged during the decline of roots reggae, it's arguably his roots-heavy work that attracted an

international audience. Discovered in 1977 by reggae producer Yabby You in Kingston, Prophet's first single, "Praise You Jah Jah," won him local acclaim. Several years later, Island Records signed Prophet and released his debut album, *Serious Reasoning*, in 1980.

Unfortunately, aside from two newish tracks recorded in 2003 by Rootsman a mere three days after police allegedly assaulted Prophet, he hasn't produced any new solo material in a good while – though he does appear on The Scientist's release *Scientist Rids the Evil Curse of the Vampires*. And since not all of Prophet's extensive catalogue is available to purchase, his show should include some fresh material even for fans who possess most of Prophet's work. At the height of Prophet's career, he performed with The Gladiators backing him; on this tour, he'll be joined by the Raggasouljahs, a seven-piece band with horns, The Scientist and Hawaiian Lyon; they will perform at 9 pm Sunday, May 4, at Taboo. 21+ show. \$12 adv., \$15 door. – *Sara Brickner*

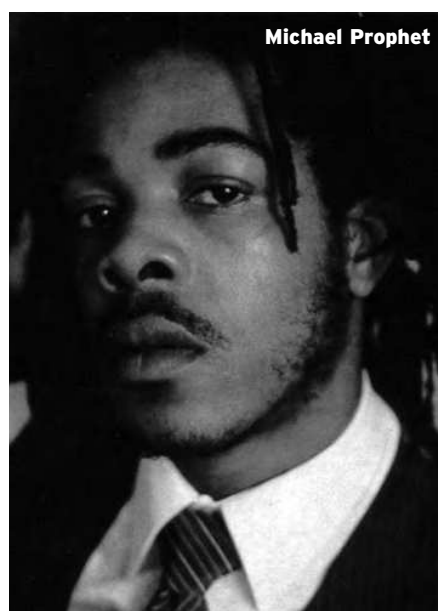
Flying High

Just as a kite looks innocent before it takes off without any sign of where it's headed, so does **Amy Obenski**. This week she flies into Eugene to promote her album *Kite*. You may recognize her song



"Carousel" from the ever-popular *Grey's Anatomy* as it climbs its way up the iTunes chart. The singer-songwriter's melodies lack complexity, but the faint piano and guitar cause the listener to focus less on the music and more on the lyrics, which undoubtedly are Obenski's true talent. With her sometimes bluesy/jazzy tones, Obenski clearly has full control of her vocals and almost piercing notes. She can definitely hit the high ones.

Playing with Obenski will be Spokane's David Hannon, who takes a more upbeat approach to music. Unlike Obenski, he can't quite hit the right notes and is left with only a sweet singing voice, but its simplicity matches the simple subjects of his songs. However, Dannon's strength lies in his skill with instruments; his songs bring a lot of variation in tempos and themes. A particular favorite is "Home," featuring Kristen Marlo. Its upbeat and complicated intro brings listeners in, and Marlo's complementary vocals keep them there. Amy Obenski and David Hannon play at 8 pm Wednesday, May 7, at Cozmic Pizza. \$5. – *Megan Udow*



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DOORS OPEN AT 8PM, SHOW STARTS AT 9PM
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GRAND PRIZE:
•RECORDING CONTRACT, PRODUCTION & DIGITAL RELEASE OF 3-song MINI EP ON topsecretrecords.net (including studio time at SPROUT CITY STUDIOS)
•Gear From GUITAR CENTER
•BLACK LOTUS TATTOO GIFT CERTIFICATES
•DUTCH BROS-COFFEE CASH
•PRINT WEAR OF OREGON FOR BAND T-SHIRTS
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