



FOR IMMEDIATE RELEASE

**PALE GRIOT FILM PRESENTS THE WORLD PREMIERE OF THE DOCUMENTARY
"EVERYDAY SUNSHINE: THE STORY OF FISHBONE" AT THE LOS ANGELES FILM
FESTIVAL ON JUNE 19TH, 2010.**

EVERYDAY SUNSHINE is a documentary about the band Fishbone, musical pioneers who have been rocking on the margins of pop culture for the past 25 years. From the streets of South-Central Los Angeles and the competitive Hollywood music scene of the 1980's, the band rose to prominence, only to fall apart when on the verge of "making it."

Laurence Fishburne narrates EVERYDAY SUNSHINE, an entertaining cinematic journey into the personal lives of this unique Black rock band, an untold story of fiercely individual artists in their quest to reclaim their musical legacy while debunking the myths of young Black men from urban America. Highlighting the parallel journeys of a band and their city, EVERYDAY SUNSHINE explores the personal and cultural forces that gave rise to California's legendary Black punk sons that continue to defy categories and expectations.

At the heart of Fishbone's story is lead singer Angelo Moore and bassist Norwood Fisher who show how they keep the band rolling, out of pride, desperation and love for their art. To overcome money woes, family strife, and the strain of being aging Punk rockers on the road, Norwood and Angelo are challenged to re-invent themselves in the face of dysfunction and ghosts from a painful past.

Fishbone's journey began in 1979 when, as part of the first post-civil rights generation, they were bused from the predominately Black communities of South Central to the suburbs of the San Fernando Valley participating in the controversial desegregation efforts of the time. As kids they were already listening to Parliament-Funkadelic and Rick James, but in the Valley they soon started rocking to Rush, Led Zeppelin, and the emerging Southern California punk rock bands.

Once the band stepped from the bedroom to the stage, they were at ease switching back and forth from speedy Metal guitar riffs, horn infused Ska, and smooth riding P-Funk grooves with a language of subversive politics and redemptive church choir-like vocals. With dreadlocks and Mohawks, sporting Mod fashion cool or wearing no clothes at all, Fishbone helped inspire a diverse community of musical comrades and fans at a time when the politics of the 1980's divided communities across America. Through it all, they made it okay for Black kids to slam dance and brought the Funk to the Punk.

Featuring interviews with Flea, Gwen Stefani, Ice-T, Perry Farrell, Branford Marsalis, George Clinton, Tim Robbins, Gogol Bordello, Questlove, and others, EVERYDAY SUNSHINE traces the band's history, influence, and struggle as individualistic, genre-blending artists up against an unforgiving music industry that threatens to pass them by.

"Everyday Sunshine: The Story of Fishbone"



LEV ANDERSON — CO-DIRECTOR'S BIO:

After graduating from Beloit College, and taking just five years to design the cities of the future, Lev left the bureaucracy of Urban Planning and jumped feet first into filmmaking. As a fine art photographer with works exhibited in San Francisco, Japan, and Mexico City, he has honed his unique perspective to create dynamic images with a sharp eye for finding contradiction and beauty where least expected. His first attempt at capturing the magic of music on video was at 12 years old, when, after attending a Suicidal Tendencies concert with his father, the two produced a fully dramatized lip-sync rendition of their song "Institutionalized."

CHRIS METZLER — CO-DIRECTOR'S BIO:

After graduating from USC with a degree in business and cinema, Chris' film career has taken him from the depths of agency work, to coordinating post-production for awful American movies seen late at night in Belgium. His film directing and producing work has resulted in him criss crossing the country with the aid of caffeinated beverages. He eventually made his way in the Nashville country and Christian music video industries, before finally forsaking his soul to commercial LA rock n' roll. These misadventures eventually culminated in him winning a Billboard Magazine Music Video Award.

His feature length directorial debut was the offbeat environmental documentary, PLAGUES & PLEASURES ON THE SALTON SEA, which was narrated by legendary counterculture filmmaker and "King of Trash" John Waters. A cult favorite, the film was released theatrically in the United States and broadcast nationally on the Sundance Channel.

JEFF SPRINGER — DIRECTOR OF PHOTOGRAPHY & EDITOR'S BIO

Jeff Springer was born in an abandoned town in the California desert, raised in Hawaii, and educated at USC Film School. After living for a winter in Russia, he returned to Los Angeles to direct music videos and shorts, as well as edit for Fox, WB, UPN, Lucasfilm, Capitol, and Geffen Records. Burned out and hungover he fled to San Francisco to start work on the feature documentary PLAGUES & PLEASURES ON THE SALTON SEA, which went on to win 37 awards for Best Documentary. He frequently directs, shoots, and edits short documentaries on offbeat and unexpected subjects for HDNet's World Report.

LAURENCE FISHBURNE — NARRATOR'S BIO:

Laurence Fishburne was born in Augusta, Georgia but grew up in Brooklyn, New York. When just 12 years old, he and his mother moved to Los Angeles to start his acting career. At age 14, he earned a supporting role in APOCALYPSE NOW as swift boat sailor "Mr. Clean." Mr. Fishburne has since gone on to appear in many television shows and films, including memorable turns as "Morpheus" in the MATRIX trilogy, "Furious Styles" in BOYZ IN THE HOOD, and on the Broadway stage as "Supreme Court Justice Thurgood Marshall" in THURGOOD for which he received the Drama Desk Award for Outstanding One-Person Show. Mr. Fishburne got to be friends with the Fishbone members while working as a bouncer at a Hollywood club in the early 1980s. While he enjoyed rocking in the mosh pit to Fishbone's music, they also bonded over the shared experience of working as Black men in the entertainment industry challenging the stereotypical roles offered by the status quo.



SYNOPSIS – (50 words)

From the shifting faultlines of Hollywood fantasies and the economic and racial tensions of Reagan's America, Fishbone rose to become one of the most original bands of the last 25 years. With a blistering combination of punk and funk they demolished the walls of genre and challenged the racial stereotypes and political order of the music industry and the nation. Telling it like it is, the iconic Laurence Fishburne narrates EVERYDAY SUNSHINE, a story about music, history, fear, courage and funk on the one.

SYNOPSIS – (100 words)

This lively and loving documentary charts the turbulent history of the pioneering all-Black rock band Fishbone. Formed in 1979 in South Central-Los Angeles, Fishbone landed a major label record deal soon after graduating high school. However, after this early success, the band struggled for acceptance in a racially stratified music industry, while their unabashedly hybrid style has kept them proudly out of fashion for over three decades. Through frank interviews with the band, including eccentric co-founders Angelo Moore and Norwood Fisher, the film reveals the creative alchemy, the clash of egos, and the enduring friendships behind Fishbone's storied career.

SYNOPSIS – (200 words)

EVERYDAY SUNSHINE is a documentary about the band Fishbone, musical pioneers who have been rocking on the margins of pop culture for the past 25 years. From the streets of South Central-Los Angeles and the competitive Hollywood music scene of the 1980's, the band rose to prominence, only to fall apart when on the verge of "making it."

Suave but serious, Laurence Fishburne narrates EVERYDAY SUNSHINE, an entertaining cinematic journey into the personal lives of this unique Black rock band, an untold story of fiercely individual artists in their quest to reclaim their musical legacy while debunking the myths of young Black men from urban America. Highlighting the parallel journeys of a band and their city, EVERYDAY SUNSHINE explores the personal and cultural forces that gave rise to California's legendary Black punk sons that continue to defy categories and expectations.

At the heart of Fishbone's story is lead singer Angelo Moore and bassist Norwood Fisher who show how they keep the band rolling out of pride, desperation and love for their art. To overcome money woes, family strife, and the strain of being aging Punk rockers on the road, Norwood and Angelo are challenged to re-invent themselves in the face of dysfunction and ghosts from a painful past.



SYNOPSIS – (1 page)

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When Fishbone emerged in the 80's, America's melting pot was being stirred by a mosh pit of disenfranchised youth confronted with lingering racial and economic issues left unresolved by previous generations. Ronald Reagan's "New Morning in America" had a polarizing effect on the social welfare and progressive movements of the 60's, reordering a hopeful generation into a social majority geared more towards Wall Street than the dwindling imaginations of the counterculture and the aging Civil Rights movement. In Los Angeles, where the American dream and Hollywood fantasies collide with the realities of racial and economic tension, there was a widening gulf between Rodeo Drive and Crenshaw Boulevard, the emergence of designer boutiques and crack cocaine, and the violent rise of the Crips and Bloods street gangs. Fishbone was born from these chaotic contradictions and constantly searched for common ground between their Rock star ambitions and the realities of being Black in America. Through it all, they made it okay for Black kids to slam dance and brought the funk to the punk.

Fishbone's journey began in 1979, when as part of the first post-civil rights generation, they were bussed from the predominately Black communities of South Central to the suburbs of the San Fernando Valley as part of the controversial desegregation efforts of the time. As kids they were already listening to Parliament-Funkadelic and Rick James, but in the Valley they soon started rocking to Rush, Led Zeppelin, and the emerging Southern California punk rock bands.

Once the group stepped from the bedroom to the stage, they were at ease switching back and forth from speedy Metal guitar riffs, horn infused Ska, and smooth riding P-Funk grooves with a language of subversive politics and redemptive church choir-like vocals. With dreadlocks and Mohawks, sporting Mod fashion cool or wearing no clothes at all, Fishbone helped inspire a diverse community of musical comrades and fans at a time when the politics of the 80's divided communities across America.

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PRODUCTION CREDITS AND CONTACT INFORMATION

Directors: Lev Anderson & Chris Metzler

Narrator: Laurence Fishburne

Music: Fishbone

Starring: Past and present members of Fishbone, Flea, Gwen Stefani, Ice-T, Bob Forrest, George Clinton, Mike Watt, No Doubt, Keith Morris, Tim Robbins, Eugene Hutz, Les Claypool, Vernon Reid, and Questlove

Producers: Lev Anderson & Chris Metzler

Director of Photography: Jeff Springer

Camera: Jeff Springer, Chris Metzler, Lev Anderson, and Josh Kurz

Musical Score Producers: Norwood Fisher and Jimmy Sloan

Editor: Jeff Springer

Animation: Click3x

Motion Graphics: Josh Kurz, Jud Halpin, Carola Penn, Kia Simon, Jeff Springer, and Steve Tozzi

Sound Recording: Lev Anderson, Chris Metzler and Jeff Springer

Sound Design and Mix: E.J. Holowicki

Color Correction: Gary Coates

Poster and Identity Design: Steve Tozzi

Project website: **www.fishbonedocumentary.com**

Running Time: 103:00 min. (Theatrical Version)
56:40 min. (Television Version)

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THE STORY OF CALIFORNIA'S BLACK PUNK SONS

Fishbone's music was born at the end of the long bus rides from their ragtag South Central-Los Angeles neighborhood to the affluent San Fernando Valley. It was a journey to fulfill the historical promise of the 1954 *Brown v. Board of Education* U.S. Supreme Court decision desegregating U.S schools. Lofty goals aside, the most immediate effect in Woodland Hills, California was to deposit a group of Black junior high schoolers into the midst of hostile territory.

The grown-ups did all the talking. The parents cursed one another across police barricades, the lawyers argued fine points of constitutional law, and the ideologues framed the debate for the 11 O'Clock News.

It was 1979 and flickering on the TV screens across the nation was Walter Cronkite reporting the nightly news, as the California State Supreme Court announces, "The only feasible way to achieve racial balance in the schools of Los Angeles is through a program of mass mandatory bussing."

This major transformation in public policy soon put the story of six teenage boys in motion. Many parents from Los Angeles' African-American communities now had the opportunity to send their children to schools in other neighborhoods as part of the city's efforts towards desegregation. As the first post-civil rights generation was coming of age the policies of integration were still controversial, and the busing program in Los Angeles attracted heat from the local communities that were to open up their schools to outsiders. Despite the uproar, Elaine Fisher decided to send her sons Norwood and Phillip "Fish" Fisher to Hale Junior High in the suburban San Fernando Valley. While it would be a very long bus ride, Elaine felt it was the best thing she could do for her sons' education and it was through this experience that her sons would meet their future bandmates.

As the band recalls, "The ride meant watching things change and as we left our Black area... seeing what the area looked like. Sort of run down, streets not clean, trash men through the trash cans all over the place, all of the graffiti that no social group ever came and cleaned up. And then we would ride out toward the Valley and we'd see the buildings getting taller, houses getting bigger. We'd reach the Valley and the houses were really big – two stories, three stories, large lawns, backyards, trees real green, trash cans in the right spots, and just watching the color of people change while you were on the freeway." But that gradual change along the commute did not prepare them for the initial welcoming they received.

Rocks were thrown. Threats were made. Names were called. Like besieged settlers in a John Wayne movie, some of the young Black kids circled the wagons once they entered alien territory. As strangers

will do when pressed together against a common threat, the boys became acquainted. Then they became friends. And in the end, they became a band called Fishbone.

30 years later, Norwood Fisher is wandering the halls of his old school, describing what it was like to come from the 'hood to the Valley. "The first few days of school were scary. When our bus would arrive outside there were tons of angry parents with signs saying go home and shouting at us. But most of the kids wound up being cool and we even shared records together." The Black kids were already deeply grooving with the R & B and Funk of the day, but their White classmates turned them onto Rock bands such as Rush and Led Zeppelin. Soon, the emerging Punk Rock scene of the Southern California suburbs drew these Black kids in as they identified with the alienation of the rebellious Punk nation. As the founding members of Fishbone tell it, they felt like constant outsiders, not fitting in back at home or in their new school environs.

Angelo Moore, Fishbone's future lead singer, already lived in middle-class Woodland Hills and his encounters with his new classmates were as alien to him as the Valley was to them. As he tells it, while sitting on the lawn outside his mother's home in Woodland Hills, he was so excited that other Black kids had come to the school. "I wanted to be hip, they were the Black guys. There were finally some Black people out here in the land of green and lots of quiet. I was like, I need to talk to them." Coming from one of the very few African-American families in the area, he felt like the "fly in the buttermilk." Angelo looked for acceptance while coming to terms with the buttermilk, something that was compounded by his mother's devotion to her Jehovah's Witness faith that prohibited dancing and singing. With Angelo's mom, Dazireen Moore, not accepting his Afro or his love of Rick James, Angelo would sneak out of the house to expel his demons in the mosh pit.

As Norwood finishes his tour of the school, he vividly remembers the first time he met Angelo, "There was this one Black kid, the only one. He was different than us in a way and he smiled all of the time." Original Fishbone member Chris Dowd adds, "He was this sheltered ball of spastic energy, fresh out of Jehovah's Witness Kingdom Hall." The guys immediately disliked Angelo because he attracted all the girls they were interested in. But when Angelo heard that Norwood and the others were starting to play music together, he had to join them.

FROM GANG BANGING TO BANGING OUT BEATS

As the guys were growing up, America's melting pot was being stirred by a mosh pit of disenfranchised youth confronted with social issues left unresolved by previous generations. Ronald Reagan's "New Morning in America" had a polarizing effect on the social welfare and progressive movements of the 1960's, reordering a hopeful generation into a social majority geared more towards Wall Street than the dwindling imaginations of the counterculture and the aging Civil Rights movement. In Los Angeles, where the American dream and Hollywood fantasies collide with the realities of racial and economic tension, there was a widening gulf between Rodeo Drive and Crenshaw Boulevard, the emergence of designer boutiques and crack cocaine, and the violent rise of the Crips and Bloods street gangs. Fishbone was

born from these chaotic contradictions.

As Gangster Rap star Ice-T remembers, "The feeling from that era, in our neighborhood, was that you couldn't come from the street and become a star. I mean that's impossible. We were making music just to have fun, I mean there were no stars. No one had ever done it. You've got a band? Cool, so go get a job. You're not gonna make it, there's nothing ahead of you, there is no MTV."

Concrete buildings tagged with graffiti and empty lots dominate the landscape outside the car window as Dirty Walt, Fishbone's original trumpet player, drives on a tour of the South Central neighborhoods the guys grew up in. Walt describes how the street gangs turned from friends hanging out and competing as dance groups into violent territorial cliques. While Walt and the Fishbone crew remained friendly with the local kids, their experiences in the 'burbs opened their eyes to their individual potential beyond the inner city struggles. "We did all the bad things kids could do and had fun doing it, but eventually we had to make music the priority." As it became increasingly difficult to negotiate the changing gangster landscape, the Fishbone kids found that as they differentiated themselves more through Punk Rock and New Wave styles of hair and dress, the less they were harassed. The gangsters recognized that they were serious about the music and gradually earned respect as individuals, not marks or posers trying to avoid the rival sets of Crips and Bloods.

Elaine Fisher remembers how happy she was that Norwood brought his friends into their small two-bedroom apartment to play music. "I always loved the idea of supporting creativity, plus I always knew where my sons were and not on the streets. I just didn't understand why they wanted to do Punk Rock!" Elaine became known as Mama Fish and the apartment, where the band would evolve over the next several years, became known as the Aquarium. With the exception of Angelo, all of the kids came from single-mother homes and those mothers appreciated that the boys had a place to go. Even if Mama Fish's neighbors didn't appreciate the noise, they soon became supportive. Darren Jones, former Crip and brother of Fishbone's guitarist Kendall Jones, remembers "I looked at Kendall as if he was square. I'm hanging with the homeboys and telling him these are the guys you should be hanging with, as I've got respect and I'm selling weed. But in the end, Kendall and the Fishbone guys were on the right path."

By 1983 the band was ready to move onto the club scene after playing high school talent shows and proms and gaining enough confidence from the endless Aquarium sessions. After their first club gig at Madame Wong's in Chinatown, Fishbone became known for their wild stage show and their unique genre-bending music. They switched back and forth from speedy Metal guitar riffs to smooth riding grooves with a language of subversive politics, P-Funk inspired discourse, and redemptive church choir-like vocals. Everyone brought their own ideas and it was heard in each song. With dreadlocks and Mohawks, sporting Mod fashion cool or wearing no clothes at all, Fishbone helped inspire a diverse community of musical comrades and fans at a time when the politics of the 1980's divided communities across America. "You didn't see Black punk rockers and all of sudden, here is everybody's favorite band and they're Black," says Bob Forrest of Thelonious Monster.

Soon they met a young record producer, David Kahne, and right out of high school they signed to Columbia Records. Fishbone became an inspiration for other bands in the Hollywood scene as they helped define the emerging Alternative Rock sound. They finally felt like they belonged. Fishbone's aspirations continued to grow and through it all, they were making it okay for Black kids to slam dance and expanded White audiences' experience with Black music as a new generation searched for common ground.

A NEW MORNING IN AMERICA

"Oppression breeds great art, so the reelection of Ronald Regan had invigorated us. We were seeing what was happening in our community. When people have something to complain about, art kind of thrives," Norwood asserts. As the Reagan era came to a close in 1988, Fishbone looked around the neighborhood and the nation, startled by the gangs, the crack epidemic, the failure of trickle down economics, and the continuing harassment by the police that they had experienced in the 'hood, in the Valley, and around the country. They had partied their way to a growing reputation as one of the best live acts around, but their fun-loving ways also meant they weren't always taken seriously. "Kendall didn't want us to be seen as clowns. But we're funny people and dress different, so we wanted to make our music both social commentary and fun, as that was who we were," says Norwood. They were no longer teenagers and as they appreciated how they were able to escape the fates of many of their neighborhood friends, they increasingly felt a responsibility to address issues that Los Angeles and society at large were struggling with.

"Here in L.A. we have a segregated city, a segregated music community, a segregated freeway system, and cars that we live in that keep us apart." says Bob Forrest of Thelonious Monster. The band was having success in attracting a predominantly White audience and a small, but enthusiastic group of self-labeled Afro-punks. However, it was difficult to reach a sizeable African-American audience who were instead drawn to the emerging Gangster Rap scene. As Angelo Moore recalls, the band's frustrations were evident, "I would encourage other Black people to go see Fishbone. Let them know it's funky," he chuckles, "But they'd just say we're not trying to hear none of that stringy haired White boy music."

Fishbone was having trouble reconciling their Hollywood dreams with the realities of the industry and their city. On the one hand, Spike Lee directed a music video for the band, and when they performed on *Saturday Night Live*, they appeared to be on their way to rock and roll stardom. But, "You go out on tour, you feel the energy of the crowd, and you're feeling great. Then you head back home and the reality hits, everybody thinks you're a star, but you're living in the ghetto and you're just as broke as when you left," remembers Dirty Walt.

When the Rodney King not-guilty verdict hit the streets of Los Angeles, Fishbone had just left town to go on tour and found themselves watching their neighborhoods go up in flames on television, just as it had happened almost 30 years before during the Watts Uprising. The fact that the officers were acquitted struck a personal chord in the band. "Finally they get this stuff on tape. Something,

that as a Black person in L.A., we know is going on all of the time and boom, they walk!" says keyboardist, Chris Dowd. Bassist Norwood Fisher admits that, "It definitely changed us as people and artists. It killed a certain part of your hopefulness and your sense of justice, in that the system doesn't work for you Black man." While Los Angeles burned, the band burned hotter. The music got a little darker and more cynical, and audiences were not having as much fun that they had grown to expect from a Fishbone show.

Birthing from this anger, in 1993 Fishbone released their album *Give A Monkey A Brain and He'll Swear He's the Center of the Universe*. It featured the diverse music genres that had become their trademark but also a marketing nightmare for a traditional record label like Columbia (now owned by Sony.) The band was booked for the huge Lollapalooza summer tour and they were set to take the nation by storm. But the pressure of the moment also revealed cracks in the band. Kendall Jones, the original guitarist/songwriter, abruptly left the band in an attempt to reconcile with his personal issues and a troubled past. At one point Kendall told the group that the band was controlled by Satan, as their logo was a dead animal and because they were raised by single mothers in broken homes. Worried, Norwood Fisher and Kendall's girlfriend attempted an "intervention" by following him to Marin County (with duct tape and a stun gun) in hopes of bringing him into psychiatric treatment. They failed, were arrested, and tried in court, only to be found "not guilty" of the felony charge for attempted kidnapping by a jury and judge that could see they were trying to help Kendall.

Soon Fishbone got the reputation of being a "hassle" in major label circles. They had taken a defiant stance against the commercial system for years and now, set loose from their record label and with several members leaving, everyone expected Fishbone to go quietly. The music stayed loud and proud, but fewer people heard it as corporate radio tightened their grip on the airways and solidified the mainstream image that rock stars were White and rappers were Black. Fishbone was relegated to the sidelines, as the taste makers considered their sound too messy for the masses. As Branford Marsalis puts it, "The musicians got it, but other people didn't."

Fishbone kept at it, sinking to near obscurity and forced back to the grueling small club tours they started with, just to pay the bills. Meanwhile, the musical peers that they played with and inspired went on to sell millions of records. Now, years later and against all odds, Angelo Moore and Norwood Fisher have opened up a new page of history in the band by bringing in a new generation of musicians from their Los Angeles neighborhood.

LIKE JAZZ MUSICIANS OF ANOTHER ERA

Some of America's greatest Jazz musicians migrated to Europe during their careers, and they were able to make a better living there as African-American musicians pushing the boundaries of their art than they could in the more segregated and limiting industry in the United States. Similarly Fishbone finds its greatest audiences in places like France, Germany, and Eastern Europe, touring there twice a year. In France, they even have a record label whereas they remain unsigned in the States.

An intimate close-up on Angelo, the lines of age revealing, he remarks, "The older you get, the more magic you accumulate. The more magic you accumulate the more illusions you create." As the last original members, Norwood and Angelo keep the band rolling out of pride, desperation and love for their art. Fishbone struggles to transcend the bitterness of the past, determined to play despite the perils of an unforgiving music industry that threatens pass them by. Late at night, in a motel room Angelo and Norwood share on the road, the past is difficult to escape in their conversations. Together, they traveled the world several times over in cramped vans, on long plane rides, and tiny punk rock stages. On stage they get in the groove, hype the crowd, and keep it on the one. But after the show, it is just the two of them and tension returns with pressure to live up to the Fishbone legacy while creating new music for new audiences. Norwood admits, "If we wrote different songs and didn't experiment so much, maybe we'd be in a different situation today. I can't blame anybody in particular for the position that the band is in other than ourselves. We were and are who we are."

FAMOUS BUT NOT RICH

Today, Fishbone is increasingly recognized as pioneers of today's hybridized music, as younger musicians cite them as big influences in creating new musical possibilities in the blooming multi-cultural world. As Gwen Stefani of No Doubt remembers, "Fishbone was the band that gave us the inspiration to be a band. They are just so unique and that is what I love about Fishbone, that they were super underground."

As their musical legacy grows, rumors of a reunion of the original line-up hang over the group like a specter, overshadowing successful gigs when the band has fun electrifying loyal fans and a younger audience is discovering the stage diving, slam dancing experience of a Fishbone show.

As Norwood reflects on what stands before them, "Fishbone needs to be in front of people in order to live. And maybe, just us being who we are, it makes it possible for another generation of musicians to do what they do. Hardships or not, if we follow it through and are successful, we make it possible for there to be true equality in the music industry, where Black guys can roll out and if the music is good, they will be accepted as Rock musicians or Country musicians or whatever field a musician chooses, no matter their ethnicity. That's what we bring to the table."



VOICE & TECHNIQUE

EVERYDAY SUNSHINE approaches Fishbone's story from multiple angles, from exploring the social history of Los Angeles that brought the band together, to intimate encounters with individual characters that create a real sense of the aging punk rocker experience, and the determination and love for the music that has helped the band survive.

EVERYDAY SUNSHINE was crafted from five types of visual techniques: in-depth interviews, cinema verite moments, animation, home video & still photographs, and news media reports, all emphasizing strong visuals with a keen eye for the unexpected. The film mirrors the creative, often improvised hi-jinx associated with the band with quick cut shots or longer passages that let the moment ride out. Shooting the band at home and on the road, we looked to share those revealing moments that speak both to the social awkwardness of creative outsiders and their artistic convictions.

A visual sense of memory echoes throughout with the use of rare Hi-8mm video footage shot by the band, their friends, and fans. The different formats mark the passage of time in Los Angeles and the storied events that shaped Fishbone and their generation growing up Black in South Central. A musical score provided Fishbone accentuates the moving images, providing for a deeper impression of their creative passions.

In addition to narration by noted actor Laurence Fishburne, the voices of Angelo Moore and Norwood are inter-cut with the perspectives of their band mates to tell a riveting story that challenges stereotypical perceptions of the African-American community and Black musicians. Additional interviews with their family, friends, and cohorts bring insight on the band and their unique place in American culture. Over the past four years, the producers built a trusting relationship with Fishbone and consulted with noted academic scholars in the fields of Black Studies, Ethnomusicology, and California social history.

As filmmakers we had extensive experiences with the Los Angeles cultural scene, having earlier lived in South-Central and shooting music videos for a variety of bands of different genres, coupled with numerous excursions traversing Southern California, exploring its unique curiosities. With this preparation and mindful of the effects of a typical "film crew" mentality, we strived to maintain a shoot that was unobtrusive and authentic as possible - all of which has been aided by shooting in small format HDV. This allowed us to interact informally with our interviewees and to keep our goals large and the production small. We mixed it up in the mosh pit and embraced the DIY spirit in the making of the film.



A BRIEF HISTORY OF LOS ANGELES SCHOOL DESEGREGATION EFFORTS

After lawsuits had been filed pushing for desegregation of the Los Angeles Unified School District, the California Supreme Court mandated that the district come up with a plan for integration in 1977. The school board soon returned with what the Court of Appeals would describe as "one of, if not the most drastic plan of mandatory student reassignment in the nation."

A desegregation busing plan was to be implemented for the 1978 school year, but two lawsuits by the group Bustop, Inc. were filed to stop the enforced busing plan, both titled *Bustop, Inc. v. Los Angeles Board of Education*. Many parents in the suburban San Fernando Valley had formed Bustop, Inc. to protest the integration strategy.

Eventually they petitioned the United States Supreme Court to stop the busing plan, but they were denied by Justice Rehnquist and Justice Powell. Soon after, in the 1979 election, the California Constitutional Proposition 1 passed with 70% of the vote, mandating that busing follow the equal protection clause of the U.S. Constitution.

The proposition paved the way for desegregation of Los Angeles' public schools. Many African-Americans school children were subsequently bused from South Central and Watts to the suburban San Fernando Valley.

The *Crawford v. Board of Education of the City of Los Angeles* lawsuit was heard in the Supreme Court in 1982, which upheld the decision that Proposition 1 was constitutional.



A LOOK AT THE SOUTHERN CALIFORNIA MUSIC SCENE OF THE 1980s

As the 1980s settled over the Los Angeles music scene like a layer of smog, there was a growing divide in the Rock scene. The rise of Metal and Hair bands like Motley Crue and Poison on the Sunset Strip was paralleled by a rise in Punk and New Wave bands in Hollywood and in the suburbs. In Southern California, Punk grew into Hardcore. According to author Steven Blush, "Hardcore comes from the bleak suburbs of America. Parents moved their kids out of the cities into these horrible suburbs to save them from the 'reality' of the cities and what they ended up with was this new breed of monster."

There were the Orange County punk bands like Black Flag and Agent Orange, the Minutemen from San Pedro, Bad Religion from the Valley, the gothic Christian Death, and the Hollywood punks like the Germs and X. Soon there were Ska bands like the Untouchables. In South Central Gangster Rap ruled the street with NWA and Ice-T. Fishbone and the Red Hot Chili Peppers hit the scene and rocked the crowds with music drawing from all the genres.

As MTV hit its stride embracing the emerging Alternative music sound, the entertainment capitol of Los Angeles became a natural incubator for the industry, signing bands like Fishbone, Red Hot Chili Peppers, Jane's Addiction, Stone Temple Pilots, Sublime, and No Doubt.



INTERVIEW SUBJECTS

Fishbone

Norwood Fisher (bass)
Angelo Moore (vocals, saxophone, theremin)

Former Fishbone Members

Chris Dowd (keyboards, vocals, trombone: 1979-1994)
Walter Kibby II (trumpet, vocals: 1979-2003, 2010-present)
Kendall Jones (guitar: 1979-1993)

Family

Elaine "Mama Fish" Fisher (Norwood and Fish's mother)
Larren Jones (Kendall's brother)
Anna Loynes (Kendall's ex-girlfriend)
Dazireen Moore (Angelo's mother)
Cheyenne Moore (Angelo's daughter)

Music Industry

Flea (Red Hot Chili Peppers)
Ice-T (rapper)
Bob Forrest (Thelonious Monster)
Gwen Stefani (No Doubt)
Perry Farrell (Jane's Addiction, Porno For Pyros)
David Kahne (producer, A&R Columbia Records)
Roger Perry (original manager)
Dallas Austin (producer)
George Clinton (Parliament-Funkadelic)
Branford Marsalis (Jazz Saxophonist)
Eugene Hutz (Gogol Bordello)
Tony Kanal (No Doubt)
Adrian Young (No Doubt)
Vernon Reid (Living Colour)
Mike Watt (Minutemen, Firehose)
Les Claypool (Primus)
Keith Morris (Circle Jerks)
Questlove (The Roots)
Tim Robbins (actor)

Current Fishbone Members Appearing

Rocky George (guitar: 2004-present)
Dre Gipson (keyboards, vocals: 2004-present)
John McKnight (guitar, trombone, accordion: 1999-2001, 2005-present)
John Steward (drums: 1999-present)

Former Fishbone Members Appearing

Phillip "Fish" Fisher (drummer: 1979-1998)
John Bigham (guitar: 1989-1997)
Padre Holmes (trumpet: 2004-2005, 2007-2008)
Tracey "Spacey T" Singleton (guitar: 1997-2003)
Curtis Storey (trumpets, vocals: 2005-2007)