

# DANAMATIC

REAL MUSIC FOR REAL PEOPLE

JANUARY 1996  
ISSUE #14

CHECK ONE-TWO-CHECK!...HI!  
WELCOME TO  
THE NEW GIANT  
SIZE DANA-  
MATIC.\* I'M  
DAN EMERY  
AND--



**WAIT!**

STOP! FOR CRYIN'  
OUT LOUD, TELL  
US WHY???



WHY? WHY MORE PAPER? WALK THRU ANY  
CLUB IN N.Y.C., ANY RECORD STORE, OR PAST  
ANY LAMP POST AND YOU'LL PASS **ZILLIONS**  
AND **ZILLIONS** OF FLYERS, CARDS AND POSTERS.

**BIG  
SHOW  
TONITE**

**NO..  
COME  
SEE  
ME!**

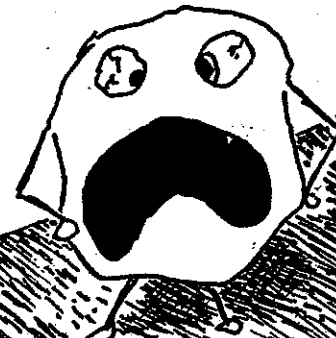
**LOOK  
HERE**

Help... gasp...  
too many flyers..  
..I'm going... down..

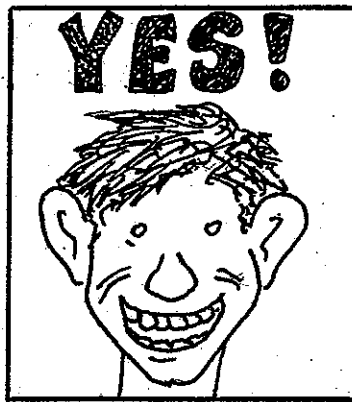
**DO WE REALLY NEED MORE?**

AND ANYWAY, IF YOU STAND ON ANY EAST VILLAGE  
CORNER AND CHUCK FIVE ROCKS IN RANDOM DIRECTIONS.  
YOU'LL PROBABLY HIT FIVE ASPIRING MUSICIANS!!

SO **WHY?** DO  
WE REALLY NEED **MORE**  
PAPER PLUGGING  
**MORE ACTS?**



\*THE FIRST THIRTEEN ISSUES WERE A MERE ONE JAMPACKED PAGES LONG.

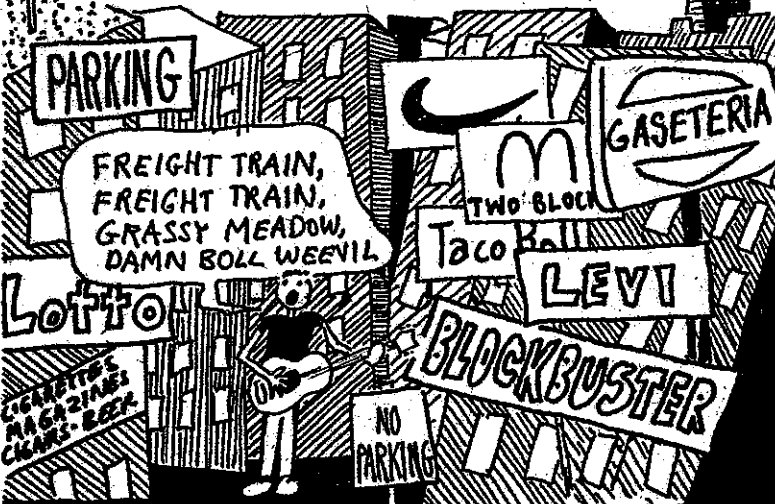


I TRULY BELIEVE I'M PLAYING EXCITING AND MEANINGFUL SONGS. I'VE USED COMICS TO GIVE PEOPLE THE DETAILS BECAUSE I FIGURED THAT SOMEONE WHO LIKES COMICS MIGHT ENJOY MY SHOW. BUT NOW, DANAMATIC WILL BE CARTOONS PLUS INTERVIEWS WITH OTHER ARTISTS!

### HERE'S WHY:

## THE HERE AND NOW REASON

IN TODAY'S HIGH-TECH, FAST PACED, ETC., ETC., ETC., THOSE GREAT OLD FOLK SONGS DON'T HAVE THE SAME IMMEDIACY THAT THEY DID A HUNDRED YEARS AGO.



RRRRR! BOLL WEEVILS AREN'T SO IMPORTANT TO US NOW, BUT WE'VE STILL GOT THE SAME OLD BEAUTIFUL HUMAN HEARTS—ONLY IN A CHANGED AND CHANGING WORLD.

IT'S A HUMAN HEART!

IT'S BEAUTIFUL!

WE NEED NEW SONGS ABOUT HOW THE HEART IS FARING RIGHT HERE AND RIGHT NOW, WITH JOBS, STUDENT LOANS, THE WORLD-WIDE WED, FAST FOOD, AND THE FEELING YOU GET AFTER YOU TURN OFF THE T.V.: AND LOVE, AS ALWAYS.

DANAMATIC WILL BRING TO YOU THE CREATORS OF THESE NEW AND VITAL SONGS.

## THE HONESTY REASON

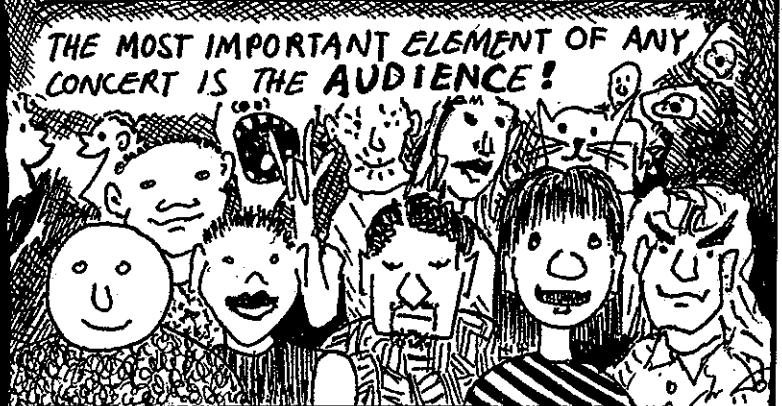
SURROUNDED BY REMINDERS OF THE GLORY OF STARDOM, IT'S EASY FOR US MUSICIAN TYPES TO FEEL LIKE THE WHOLE PURPOSE OF WRITING AND PLAYING IS TO BECOME FAMOUS, OR AT LEAST TO GET LAID.



IT'S HARD TO SING A SONG FROM WHO YOU ARE WHEN YOU WISH YOU WERE SOMEBODY ELSE. DANAMATIC WILL SHINE A LIGHT ON SONGWRITERS WHO SING THE TRUTH AS THEY FEEL IT. WHOMEVER THEY ARE.

## THE TWO-WAY-STREET REASON

THE MOST IMPORTANT ELEMENT OF ANY CONCERT IS THE AUDIENCE!



MUSICIANS WHO ARE COMMITTED TO CONNECTING WITH, UPLIFTING, AND ENTERTAINING THEIR FANS ARE RARE. DANAMATIC WILL HIGHLIGHT THE WONDERFUL PERFORMERS WHO ARE THERE FOR THE CROWD. DANAMATIC WILL EVEN CARRY INTERVIEWS WITH NON-PERFORMING LISTENERS!

I've seen Tom Nishioka play five or six times over the past year. I've always enjoyed listening, but his last show was over the top. In his most recent songs he combines precise and subtle guitar and vocals with simmering emotion.

**Me:** *What have you learned from the acts you've worked with as soundman and MC at Sidewalk Cafe?*

**T.N.:** From Mark Johnson and Hammel on Trial I learned to take my time as a performer, and to use silence--especially at the top of my set--to get the audience's attention. If you're standing up there not doing anything, then there's something weird going on, and the audience will look in. From Lach I've learned that as an MC you talk, but as a performer you don't talk as much; you talk to connect but not to entertain. From Mark Johnson I also learned to set myself inside the song and to perform it from that one place--to not be distracting with different personas.... I think it's important for people to get a sense of who **you** are. Major Matt Mason does that. You get a personal insight to him through his songs--and you like him.

**Me:** *You run your own sound studio. As an engineer, how do you think about sound when you play?*

**T.N.:** In terms of mic technique. I like to have a soft, intimate delivery, but if I need to I'll open up and sing full throated. My overall goal is musical subtlety. I try to focus on each detail--guitar attack, vocals, note choice--and fit each detail into the emotion of the song.

**Me:** *Why write a song? Aren't there enough songs already?*

**T.N.:** I definitely have a social/political agenda. Progress in the way that people have relationships comes about by what we see and hear of people interacting. Songs can be teaching by example, or songs broadcast how the days make you feel, and that can bolster other people who are feeling the same things. Songs can bring people together. Songs can bring people into your life.

Tom will play the Sidewalk Cafe (Ave. A/6th St.) Sun, Jan. 28, 8:30 pm.

Charles Herold, a tall, gangly, weirdo, is one of the most entertaining songwriters knocking around the East Village. His lyric laden songs about cockroaches, nuclear war, death, disaster, and sex are simultaneously down to earth and very, very, far from it.

**Me:** *Your songs are funny. Why?*

**C.H.:** Well, life is funny. Actually, I just fell into humor. I used to rattle on to people in high school about how miserable and lonely I was, and something in my giddy, exaggerating style and unrelenting pessimism made people think it was all a joke. I found that one can confess one's deepest, darkest secrets and dreads to casual acquaintances if you just act like it's a joke. It was the perfect solution for a compulsive confessor with no friends. So humor became my forte'. Everything I've done--music, writing, film making--has been essentially comic.

**Me:** *How do you write songs--and how do you remember all those lyrics?*

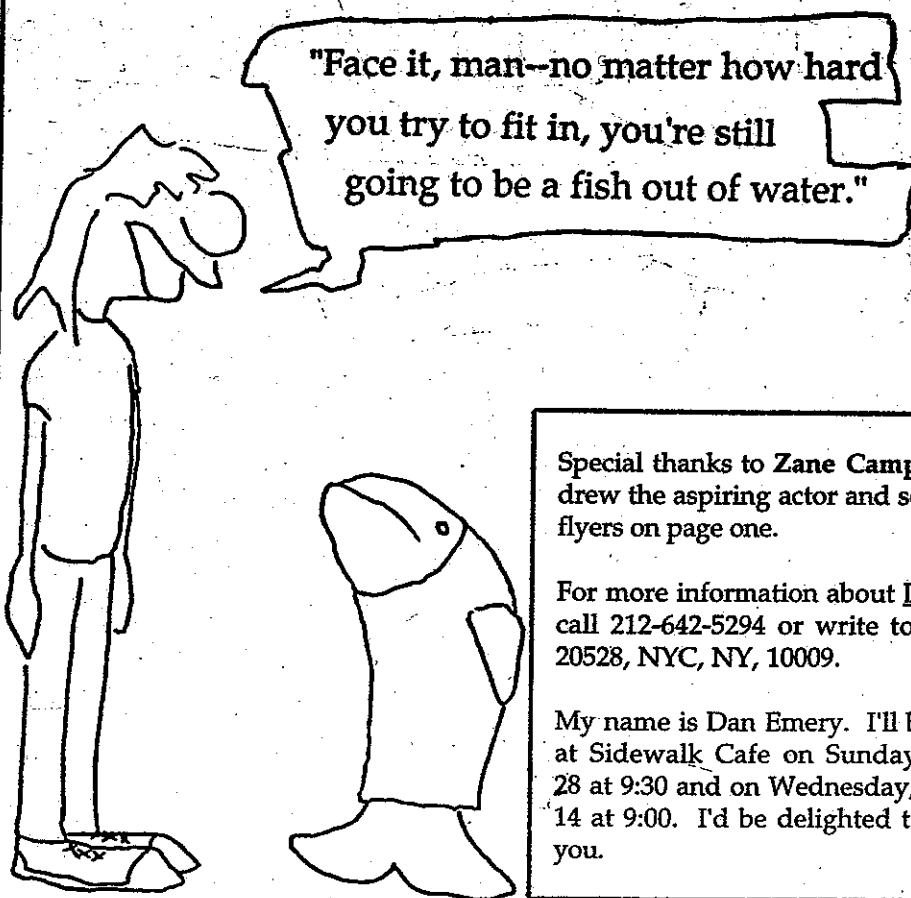
**C.H.:** Once I've got an idea, the song just unfolds. It's like--idea: song about missing ex-girlfriend, told from the point of view of having to masturbate. So you just riff on it--possible blindness, etc. You go into the reasons why she

left, and you ask her to come back so you can have sex again. It's all pretty obvious, almost inevitable, once the idea's there. I write by strumming the guitar and singing whatever pops into my head, over and over again, adding words and singing. Because my songs have that aforementioned logical inevitability, they're easy to remember as long as I follow the train.

**Me:** *What role does songwriting play in your life?*

**C.H.:** A: Steam valve. I can express things in song that I want to say. I can write songs to girls I can't talk to, brag about cool stuff that happened, deal with fears effectively but indirectly. B: It's a way to organize my thoughts. When I start thinking about something, it runs around and around in my brain. By writing a song about a feeling, I can focus on it, create something tangible that I can look at and say "oh, that's what's going on." C: Perspective. Making fun of my worries lets me get philosophical about them.

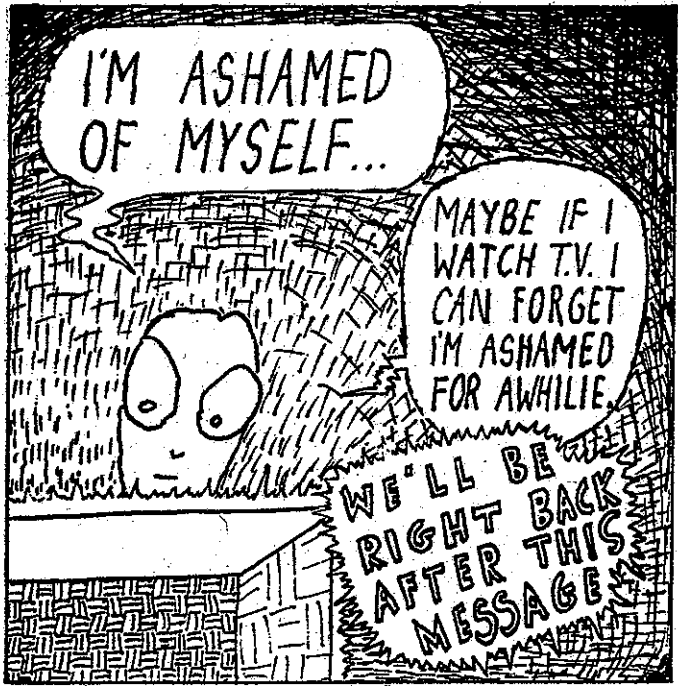
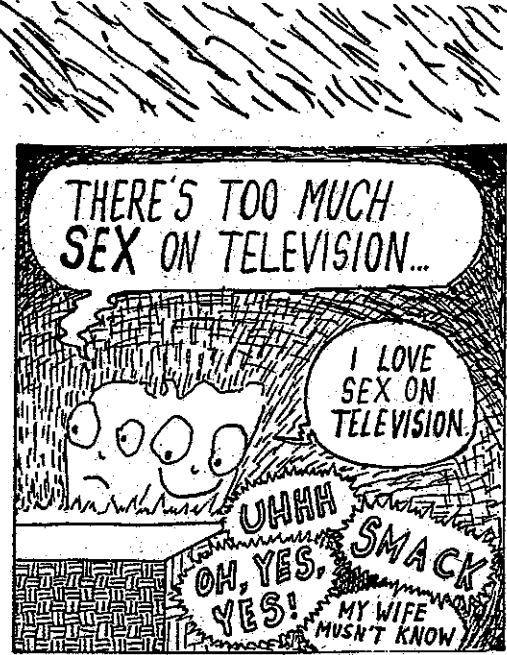
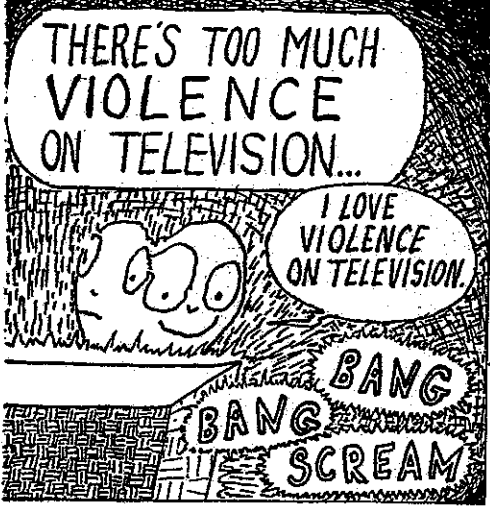
Charles will play the Sidewalk Cafe (Ave. A/6th St.) Tue, Jan. 16, 9pm and 22 Below (155 E 22nd) Sat, Feb. 10, 9pm.



Special thanks to Zane Campbell, who drew the aspiring actor and some of the flyers on page one.

For more information about Danamatic call 212-642-5294 or write to P.O. Box 20528, NYC, NY, 10009.

My name is Dan Emery. I'll be playing at Sidewalk Cafe on Sunday, January 28 at 9:30 and on Wednesday, February 14 at 9:00. I'd be delighted to play for you.



**DAN EMERY** AT  
**Sidewalk Cafe**  
(AVE. A / 6<sup>TH</sup> ST.)  
SUNDAY, JANUARY 28 - 9:30 P.M.  
WEDNESDAY, FEBRUARY 14 - 9:00 P.M.

PLACE FOR A STAMP

TO:

WHAT'S THIS LINE FOR, ANYWAY?





I WANT TO BE SOMEBODY! I DON'T WANT TO BE JUST ANOTHER ONE OF BILLIONS OF HAIRLESS, SEMI-EVOLVED APES! I DON'T WANT TO BE A NUMBER! I DON'T WANT TO BE PART OF A CROWD OF POORLY DRAWN STICK FIGURES!





# MATT I THIAS

*The lead singer and designated silk shirt and sunglasses wearer of Fellini's Basement in his own words.*

"I was heavily influenced by old music, folk music, blues music. I came out of a scene in Chicago that was called No Exit. Most of the players were all into being real traditional. The whole idea was you wanted to play songs the way people used to play them, as accurately as possible...learn how to flatpick, fingerpick. There was a lot of emphasis on keeping the original spirit of those songs alive.

So I got heavily influenced by that and I started to get into Johnny Cash, Robert Johnson and Bob Dylan. I had a friend who used to have all these really cool old recordings and I'd just sit in my house and play with these recordings for nine or ten hours and that was pretty much where I first started learning how to play riffs and stuff.

When I first came to New York it was sort of a learning experience to come here out of that traditional background. That was the first time I sat in on one of the Anti-Hoot things. I sort of came in and did this talking blues thing that I was working on. I would do the three chord talking blues like Woody Guthrie kind of thing and I'd write my own stuff to it.

I used to do a lot of protesty songs because I guess for me where it was at was mostly trying to say something. But I wasn't really concerned with what the music sounded like at all. I agreed with a lot of the stuff that Dylan had to say about music, that he was really more trying to communicate something intellectual or something other than just what he was playing--that the chords or whatever were just a **vehicle** to convey ideas. Even today that's kind of a unique idea. All this stuff about anti-folk was a whole different perspective for me but also a very liberating kind of thing, because basically, what anti-folk music meant to me was that there wasn't really one right way to play a song. There isn't any right or wrong in playing music, but it's about an attitude. That was a great discovery for me--that the attitude of what you were doing, if it was real and sincere, could overpower any kind of technical limitations.

And so in a lot of the acts I saw in the scene when I first came down here there was this extreme talent and yet I could see people were looking back at traditional stuff, at the same time they were trying to make it progressive or at least on the pace with where things are at today in some respects. So that was the turn-on for me with that. I hung around for a while and did a couple shows and did a lot of Anti-Hoots. I've kind of formulated the opinion that the

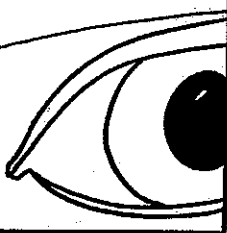
Anti-Hoots are really sort of the great coming together of songwriting talent in New York. I got to work with some people I really look up to and think of as great--like Joe Bendik, and other people. I definitely learned a lot about music and about trying to put your own vibe into what it is you're doing. That's sort of where I'm at now. I really think--well, I mean, you have to be real--it's not about fooling anybody--you can't fool anybody. People know if what you're doing is real or not. They just can tell. They feel it. So I feel like what we're doing with the band right now, Fellini's Basement and all this is--well, whatever it is I feel that its honest and...it just is what it is. I don't think its really trying to be anything but what it is which is just a New York story, a couple of chords, some jamming and a lot of fun, a big party, this kind of thing."



FOUR NIGHTS OF GREAT MUSIC, EACH FEATURING FOUR OF THE BEST ACTS TO BE FOUND IN NYC. BOOKED BY THE BANDS.

# EAST VILLAGE ALL-STARS

hip?  
or  
hype?



**FELLINI'S  
BASEMENT**  
MAR 19, 26 APR 2, 9

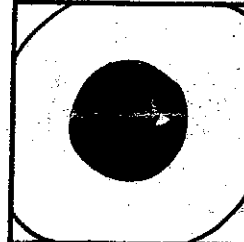


**THE  
DAN EMERY  
MYSTERY BAND** \*  
MAR 19, 26 APR 2, 9

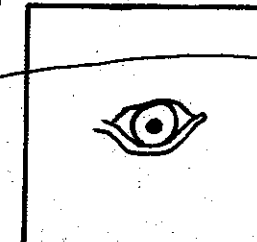
five men  
dedicated  
to bringing  
you  
pleasure

they wear  
helmets  
as they  
rock

**BUTZ**  
MARCH 19

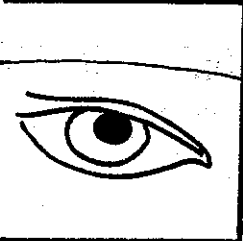


**STEVE  
ESPINOLA**  
MARCH 19



you will  
laugh, or  
cry, dependin  
on his mood

VIVACIOUS  
funky  
stuff



**ME HUMAN  
JOHNSON**  
MARCH 26

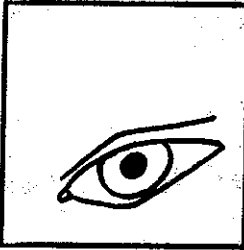


**DINA  
DEAN**  
MARCH 26

deep  
and  
beautiful  
songs

purity  
in  
rocking  
out

**MIKE  
RECKNER**  
APRIL 2

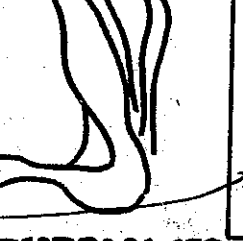


**MIRIAM  
KARMEL**  
APRIL 2

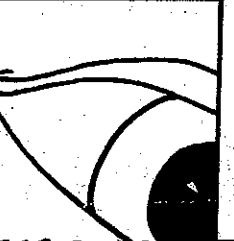
MAR 26  
HOSTED BY  
**LAURA D.**

truth/  
comedy  
crafted  
gems

T.N.T.  
meteor  
impact  
etc.



**JOE BENDIK  
AND THE  
HEATHENS**  
APRIL 9



**LENNY MOLOTOV  
AND THE  
ILLUMINOIDS**  
APRIL 9

iconoclast  
philosopher  
wearer of  
hats

**EVERY WED**  
MAR 19, 26 APR 2, 9  
**10 PM**

**GERSHWIN HOTEL**

**7 E.  
27<sup>TH</sup>  
ST.**

only  
four  
possibly  
historic  
nights

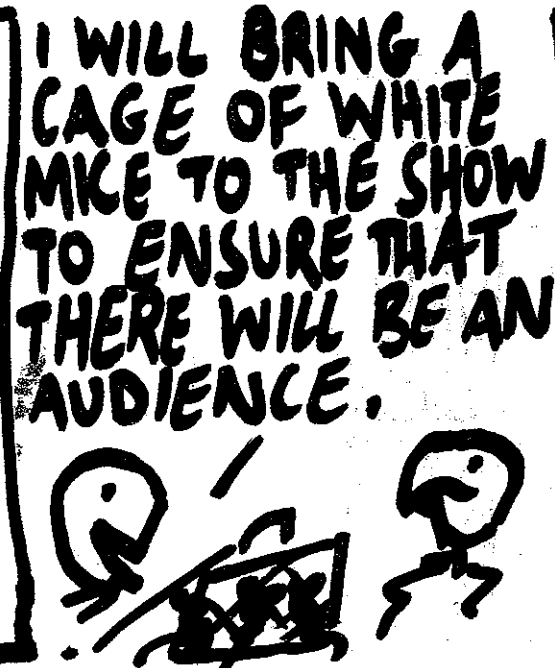
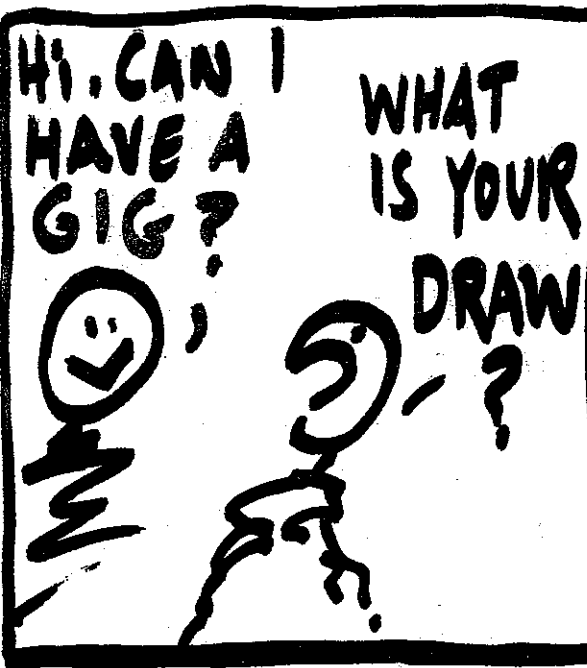
visually  
appealing

famous  
pop art  
zone

comfortable  
cushy chairs

\*SEE BACK  
PAGE FOR  
MORE SHOW  
DATES.

just  
East  
of  
5<sup>th</sup>  
Ave.



# THE DAN EMERY MYSTERY BAND! SIX GREAT SHOWS

**WED·MAR 19· GERSHWIN HOTEL· 10 PM**  
7 E 27 ST. WITH BUTZ, FELLINI'S BASEMENT & STEVE ESPINOLA

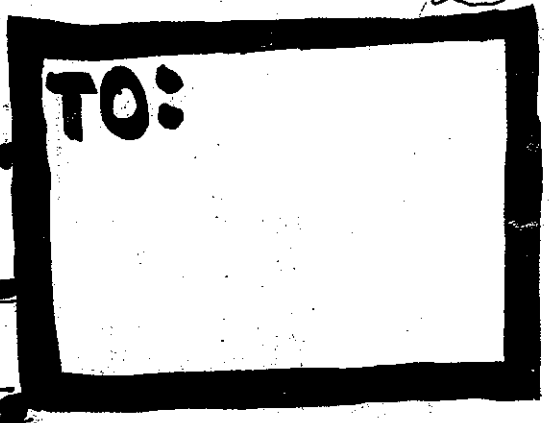
**SAT·MAR 22· SIDEWALK CAFE· 9 PM**  
CORNER OF AVE. A/6TH ST. WITH 8PM ONE TOO MANY 10PM GENE & MIMI

**WED·MAR 26· GERSHWIN HOTEL· 10 PM**  
WITH MEHMAN JOHNSON, FELLINI'S BASEMENT, DINA DEAN HOSTED BY LAURA D.

**WED·APR 2· GERSHWIN HOTEL· 10 PM**  
7 E 27 ST. WITH MIKE RECKNER, FELLINI'S BASEMENT & MIRIAM KARMEL

**WED·APR 9· GERSHWIN HOTEL· 10 PM**  
THE BAR IS LIKE A GIANT RED WOMB WITH JOE BENDIK, FELLINI'S BASEMENT & LENNY MOLOTOV

**FRI·APR 11· CB's 313 GALLERY· MIDNIGHT**  
313 Bowery WITH 9 PM PHAROAH'S DAUGHTER 10PM ANDREW VLADEK AND MORE



**THEY'D BETTER BUY DRINKS**

**SHOWS THAT WILL BE GREAT!**  
WITH ACTS I THINK ARE COOL

JOCELYN RYDER - Sidewalk - Mar 26 - 8 PM  
DAS PHROGGE - Kennys Castaways - Apr 3  
ESTELLE/DAN KILIAN - Sidewalk - Mar 25 - 8 PM  
PINATA LAND - Sidewalk - Mar 30 - 9 PM  
NANCY FALKOW - Sidewalk - Mar 27 - 9 PM

STEVE ESPINOLA  
APR 25  
SIDE WALK 9 PM

TIPS FROM A FELLOW FAN.

