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## When the Music's Over PartII

**Growing Up Doesn't mean Giving Up on the Dream: What L.I. Musicians Do When Stardom IS No Longer An Option**

By April Jimenez

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Eberle's band, and his first priority for a long time, Iridesense

### [Part I](#)

"I was never into music for the fame," he says. "I was there for music. I still get to be part of that."

While Diffuser has just reunited to put out what Costanza calls "a fun album," he won't be going back to hard days on the road anytime soon. He's grown comfortable in his entrepreneurial role, nurturing young bands with the experience he's gained and lending his classically trained ear to as many projects as he can. Costanza's long list of goals includes producing a multiplatinum record and winning a Grammy, and he says that if his life stayed like this, he would be content.

"I have never been this happy in all of my life," he says. "This is good."

It might be hard to imagine how an artist can give up all the glitz and glamour for a life of relative anonymity. But most performers-bands, models, television personalities, etc.-know they are on a timeline.

"Smart musicians know that being in a band doesn't last forever, and there's a limited amount of money in it, too," says McKnight. "They all know to plan for the future."

### YOUNG BLOOD

Local music guru Rick Eberle remembers reading *Rolling Stone* when he was 8, while other kids were reading comic books and passing notes; he wrote his first song in fifth grade, and put together two homemade music videos to go with it. In 10th grade, Eberle's original band placed third in his high school battle of the bands, at Merrick's Calhoun High, losing to legendary hardcore band Vision of Disorder. Along with his sister, Tara, Eberle went on to form Iridesense in 1993, and they have since opened for Sugar Ray, Gin Blossoms, Edwin McCain and Fountains of Wayne, among others. Iridesense's songs have appeared on MTV's *Real World* and *Road Rules* and on Nickelodeon's *Zoey 101* and *Drake & Josh*. Last year, the band signed to local label Paradiddle

Records. Eberle admits that he expected to be a "huge multimillion-dollar rock star" by now, but sometimes, life gets in the way. Eberle has now taken a pretty comfortable seat on the promotions and marketing side of things with his company, PopCore Entertainment. He mostly works from home, booking bands for clubs like LI's Crazy Donkey and Mulcahy's Pub, and Manhattan's Knitting Factory. He handles the PR for local bands The Madison Project, Paging Grace and Tauk. He also does some straight public relations, ranging from environmental to political clients.

"Being on this side of the business was always a plan if I didn't make it as a musician myself," says Eberle. "I have been pursuing both for a very long time. Now I am thrilled to be able to help other young blood get their names out there and make some noise."

That said, Eberle claims he will never give up his dreams of rock stardom, even if it means altering those dreams a little from the days of high school talent shows. These days, his biggest inspiration—both on and off the stage—is his 3-year-old son, Robert. Having a child of his own has made Eberle think twice before considering a six-month tour or an all-night party.

"Being a parent makes everything else you do more important; you have a responsibility to someone else besides yourself—you have to really think before you make life-altering decisions," says Eberle. He admits that when his wife got pregnant, he knew he had to adjust his path in life, and he now spends days at his desk in his home office, doubling on daddy duty. This past Saturday, during a band rehearsal at Eberle's home, little Robert grabbed the microphone and did his rendition of Iridesense's song "Gasoline."

"I'd never force him into becoming a musician," says Eberle. "But something tells me I couldn't stop him from becoming one if I tried."

## BRING THE NOISE

While some LI scenesters have become "suits" by choice, other self-starters do so out of necessity. Who knows the music scene better than its musicians? After years of playing the LI metal circuit separately, the ladies of Dormitory Effect got together to form the ultimate "bitch metal band," but the women quickly ran into problems when trying to book shows. Club owners were biased, they said; preconceived notions of what kind of crowd the band would bring in scared away potential bookers. The women found that other head-banging bands ran into similar problems. As a result, the metal scene was largely driven underground, with bands packing small unknown venues or performing in the city. Fed up with the lack of interest and convinced that there was a niche for the genre on Long Island, two of the DE members took matters into their own hands: Guitarist Meredith Herrmann-McCarthy and drummer Gina Ilasi started their own promotion company and street team, Sick Promotions, in order to spark some unity in the metal scene on LI.

"I was in London, and I went to a rock/metal club, and the line was around the block; there were three floors of metal," says Herrmann-McCarthy. "From '80s cheese to extreme doom metal, the rooms were packed full of eager listeners, and I knew that they were on to something."

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## [Part III](#)

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