



COURTESY OF REGINA HEXAPHONE
Triangle indie-folksters Regina Hexaphone will be playing a CD-release party Saturday night at Local 506 to celebrate the band's second LP.

REGINA HEXAPHONE: NEW AND OLD

Sara Bell has been playing in bands in the Triangle since the late '80s. Her current project, Regina Hexaphone, will be holding a release party Saturday night at Local 506 with friends The Monologue Bombs and Lud.

Bell, a self-described "late-night person" took time out on her way home from band practice to chat with Assistant Diversions Editor Jamie Williams about the new record, Into Your Sleeping Heart, classic jukeboxes and the importance of the track list.

Diversions: I know you have the big CD release show coming up this weekend, so what kind of things are you hoping for with the show?

Sara Bell: Well, I hope that it's fun. We were practicing tonight and trying to decide whether we should play the record straight through. I've never done that before,

but Jerry, our drummer, recollected that he saw the Meat Puppets right around when he first moved to Raleigh in '85 and they did it.

Dive: I know you've played in a lot of bands. Is Regina Hexaphone kind of the main thing now?

SB: Of all the things I've ever done, I'd say that it's the closest to my heart because I write all the songs.

Dive: Are your band mates old friends that you had played with a lot before starting Regina Hexaphone?

SB: Jerry (Kee), our drummer, has a studio in Mebane and he's recorded bands for years. He recorded all those records that Chapel Hill is sort of known for, like Superchunk and Polvo and he did that beautiful first Kingsbury Manx record.

He recorded my very first record, so he's an old friend.

Chris Clemmons from Raleigh, he's an old friend, and he's really the reason we're a band. He'd heard some of my songs that I had recorded myself and said he thought they

were really good.

Dive: Are there songs on this record you'd just written through the years, or are most of them relatively new?

SB: It's probably half and half. A few are pretty old. Maybe five songs are new. But one of the things about having a drummer who also has a recording studio is you can take a lot of time.

Dive: It could be weird with older songs to go back through them. That really puts you back in the state of mind you were in when you wrote them, doesn't it?

SB: What you find out is that they've changed. I think that means that the song is good; if you don't get sick of playing it and if it still seems relevant to where you are now, it must be OK.

Dive: I guess since you've been around, you've done the Local 506 thing before, are you excited about playing there again?

SB: It sounds great in there and it's the perfect size. Glenn Boothe, you know he owns it and runs it.

Dive: I saw that you thanked Glenn in the liner notes of the CD.

SB: Yeah, he's been a real supporter of music of mine for a long time.

Dive: I have to ask about Regina Hexaphone. I love that name. Where did that come from?

SB: Regina Hexaphone was the name of the first jukebox machine. A lot of people were really freaked out about it because musicians thought that there would be no use for them anymore.

It's just this handsome old machine, but to me it sort of symbolized how new technology comes in and sort of makes you think that this thing that we knew and loved will never be again, but in fact it didn't hurt anything. It sort of symbolized the new and the old.

Dive: The new record all sounds very heartfelt and honest. I love the focus on your vocals. I just think it has a real intimate feel.

SB: I want my music to touch people. For me a record is just that, a record, a recording of a particular moment in time.

Dive: I may be off, but it seems very unified. Is there a single theme you were working on?

SB: That's cool because when we started making the record I thought the selection was all over the place. But when we started putting them together I thought that it really worked as a record, so it's really cool that you said that.

Dive: The track order is just as important as anything else — you can have your 15 songs but if they aren't arranged right it can really take away from the quality of the record.

SB: You nailed it. We take that very seriously. We fought about it and everyone had their ideas. I think that can make or break a record. If one song is different then it can change the whole record. It takes a lot of time until you know something is right.

Dive: I guess since you did all the writing, it would be a very personal thing and you'd want it to be as good as it could be.

SB: I'm very opinionated and kind of a perfectionist. But I have a reason to fight for these things.

Contact the Diversions Editor at dive@unc.edu.

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