

Blues-E-News

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Y O U R P A R T N E R I N B L U E S

2014 GEAR GUIDE

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-legend-

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Throughout keyboardist Gregg Fox's professional career he has performed for hundreds of thousands of fans in major venues across the country and has recorded and performed with many well known artists from acts such as Heart, Asia, Bad Company, Jefferson Starship, Billy Idol, Slash, Queensrÿche, Quiet Riot, The Cult, Yes, AC/DC, Iron Maiden, Whitesnake and Ozzy Osbourne.

Gregg has performed at the Academy Of Country Music Awards live for 36 million people watching on CBS, toured the country extensively as the keyboardist for Louis Prima Jr. and The Witnesses, performed Jazzfest in New Orleans and the Hollywood Walk Of Fame star presentation for Louis Prima, recorded and performed with original rock groups "Beggars & Thieves" and "King Kobra" and has been seen coast to coast twice on Access Hollywood "Live" TV.

Raised in the Pacific Northwest, the young Fox began playing piano at the age of five. His early influences included The Beatles, Elton John and Led Zeppelin but it was when he first heard the music of Yes, Emerson, Lake and Palmer and Deep Purple that his passion for keyboards launched him on a musical journey in the tradition of the great rock and progressive rock keyboardists Rick Wakeman, Keith Emerson and Jon Lord. That journey continues to this day.

As a skilled studio musician and session player Fox adds his rich keyboard tonalities and sound programming ingenuity to music of all types and does session work for many artists all around the country.

Gregg says "The annual NAMM show in Anaheim is not only an important pilgrimage to see the new technologies and products available in keyboards and recording but also to network with industry professionals and musicians. It's a very inspiring thing to see what advances are available and to see performances by brilliant musicians and friends at the evening festivities around the area.... it's the musicians version of

Mecca!"

Last year Fox performed in the NAMM 2103 "Living Legends" concert series with John Payne (Asia), Alan White (Yes), Robin McAuley (McAuley Schenker Group- Survivor), Frankie Banali (Quiet Riot), Nicko McBrain (Iron Maiden) and many more.

He tells us that he brought his own keyboard for this prestigious event because "you have to have your own sounds! With me it's all about the sounds! I don't know how keyboard players are expected to walk in and just play any keyboard available. You would almost never ask a guitar player to do that and rarely even a drummer! I hate scenarios where back line keys are the only option and for years I've been forced into scenarios where I spend hours before sound check and AFTER sound check programming whatever keyboards are available to tweak up the patches, fatten the sounds and to adjust the effects and envelopes. That's a lot of work! I've gotten smarter and so these days I prefer to request a Yamaha Motif, which most back line companies have and I use external drives and flash drives to download my preferred sounds.

Whenever possible I prefer to bring my Korg OASYS! I love this keyboard and its depth of programming options! I've used Korg for years, since the M1 days, and have become very proficient at programming them. The OASYS allows me to control almost every aspect of sound and performance control options. I'm a programming monster and will spend days and weeks sometimes getting the patch absolutely perfect. I can get SO deep into the sound on the OASYS! It's awesome. I've been programming synths since they first came into existence and its been quite a ride of learning new technologies and programming possibilities. I really pride myself on my sounds and people often want my tracks and live performance talents largely based on my reputation for creating "the perfect sound" for live or for each individual studio track.

I've stuck with the OASYS over upgrading to the Kronos because even though the Kronos certainly has some advantages with sound engine additions the screen of the OASYS makes it much more comfortable to do live sound edits and sound modulations and I prefer the overall set up of its "live control" options. The OASYS was not really designed to be a "live" keyboard as much as a studio workstation but with the depth of programming I use and WAY to many "zoning" splits live I love the control it gives me to send individual types of patches and instruments separately to the house board.

I'm still very happy with the sound engines and the quality of the samples in my OASYS. That being said I have to admit that besides the depth of my programming skills I'm really not your average keyboard player "techie" guy. If I had my choice I would spend ALL my time practicing, playing, writing and recording. So I don't spend enough time researching and playing other things EXCEPT for my annual pilgrimage to NAMM!! LOL!

This year I've dedicated myself to adding the Hammond back into the set up because as we all know nothing REALLY can compare to that sound. All other attempts are not really even close imitations. I'm excited to introduce the new XK-1c ultralight (only weighs 16 lbs!) mini-Hammond keyboard into my rig because it has that perfect and original Hammond sound by using the same virtual tone

wheel "engine" of all the classic Hammond models and has extensive customization capabilities allowing it to be tailored into replicating any Hammond & Leslie vintage combo with all settings stored in each patch. Also most common "Hot Rod" mods are possible right in the editing facilities! Very cool! The best thing for much of my traveling and back line scenarios is that it fits right in a gig bag and is "carry on" just like a guitar!

I also spent time with the Finale transcription software people learning more depth of its capabilities as my new project "The Renaissance Rock Orchestra" requires lots of strings and I'm spending more and more time doing string arrangements and charts for string and horn players for studio tracks and live.

One of my highlights of NAMM this year was doing a short demo on the QRS "Pianoarc"!

This circular keyboard with "endless" keys is a very cool concept and I look forward to playing it more as it is developed and released into the market. It is a circular controller keyboard with 292 keys. It has 3 contiguous eighty-eight note keyboards and 1 twenty eight note control section with pitch bend/mod per keyboard section. Its wonderful to be surrounded by keys! Yeah baby! I love that "keyboard wizard" feel! Its a very "safe" feeling being inside the keyboard "cocoon" and I love the easy transition between splits being so accessible either in close proximity or at an arms length away in any 360 degree direction!"



exciting blend of classical keyboard skills combined with many years of powerful rock experience. Watch for two releases featuring keyboardist Gregg Fox both to be available by June 10th. "The White Gate Trilogy" by The Renaissance Rock Orchestra and "Blow" by Louis Prima Jr. and The Witnesses.

Gregg also says that if you're in New Orleans for Mardi Gras be sure to keep your eye out for him to pass by on a float for the "Krewe Of Thoth" as he performs live with Louis Prima Jr. and The Witnesses traveling down Mardi Gras central in New Orleans!

@greggfoxmusic @RenaissanceRok

www.LouisPrimaJr.com

www.GreggFox.com

www.RenaissanceRockOrchestra.com

"I've gotta take a moment to talk about recording the new record for Louis Prima Jr. at Capitol Records this summer! It was a dream come true!" says Gregg. "To spend the day in Studio B for a week was amazing! The vibe and the sound of the room was quite spectacular to experience! Man, it was like going to church everyday! Louis is moving from doing his fathers material to his own style and his own and group written originals so it was quite a joy to write and record with this phenomenal group of musicians. Producer Jim Ervin from Universal helped us all capture magical performances and a big huge "live" yet studio sound for this record!"

Gregg Fox has also just launched a new epic project, "The Renaissance Rock Orchestra." RRO is a powerful

