

WHO NEEDS THE D1600

After joining for a short stint at a trade show in 1987, drummer Steve Luongo and Who bassist John Entwistle thought their chemistry might be worth exploring. They've been collaborating ever since, and in 1995 they formed the John Entwistle Band.

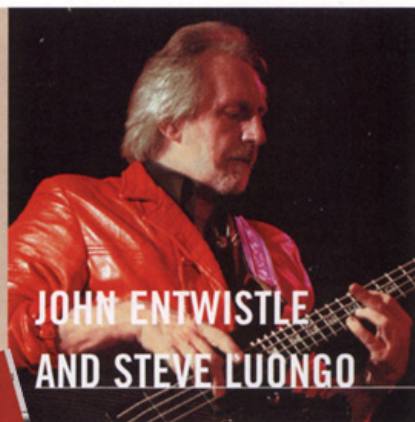
Recently they took possession of a Korg D1600 Digital Recording Studio for use as a writing tool on the road during this past summer's *A Walk Down Abbey Road* tour. They found it to be both a valuable and intuitive tool. As Steve explains, "The minute we started looking into it we fell so deep into the features it was unbelievable. It was next to no time 'till we were full running. It's a great machine."

As a recorder for on the road, the D1600 can't be beat. "We thought that it would be great to bring along so we packed it in a Haliburton suitcase. The

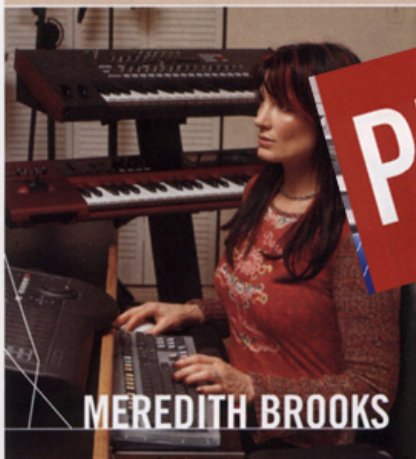
whole point is to be able to bring it with you and then when you get home to be able to interface it into your studio like nothing," Steve added. "I'll tell you why I think the thing is amazing. It's the combination of all. You see there are units that boast size as their biggest asset, there are units that boast features. This one has the best of everything."

John adds that a big plus is how easy it is to get around on the D1600, "It's virtually an invisible friend that is so easy to use that you don't even realize it. You're not getting bogged down with all the technical crap. It's so simple yet, it's so efficient that it doesn't interfere with the writing process."

John and Steve are working on material for a possible new Who release and a new John Entwistle Band project.



JOHN ENTWISTLE AND STEVE LUONGO



MEREDITH BROOKS

PROVIEW

...ntly, she got a hold of Korg's Karma station, and found that it suited her needs really. "I am not obviously a keyboard player, but very much a noise maker, and what I find interesting is that from the way the Karma is set up, it's just finding my way around it. It's not at all hard to use, and the nice thing is that I have it set up with the MS2000 too," she explains.

Brooks is also finding the Karma useful as she writes her new album, due out in late Winter 2002. It's serving to provide a more full sound, as she explains, "It's funny because once I got the Karma, I went through some of the songs and replaced a lot of my string parts with it. I'm going to have a cellist and violinist come in and play on top of those to give it that big budget sound when you don't have a big budget!" Find out more about Meredith at www.meredithbrooks.com.

Photo by Darren Young

BASS ACE

What do Al Jarreau, Thin Lizzy, Ted Nugent, The Cranberries, Ozzy Osbourne, Bill Ward, Tommy Shaw, David Coverdale, Blue Murder and Steve Lukather all have in common? Marco Mendoza. During his illustrious career, Marco has performed or recorded with all of these talented musicians. When he's not on the road with Thin Lizzy or his own band, Mendoza/Heredia/Neto, Marco is one of L.A.'s most in demand session aces. Though most often recognized for his jaw-dropping 6-string fretless bass chops, Marco is a master of the 4, 5 and 6-string fretted bass, too.

Marco recently picked up a Korg ToneWorks Pandora PX3B to expand his sonic arsenal and already sees the PX3B as an "indispensable tool" for recording and practice. "The presets are burnin'," he says, referring to the

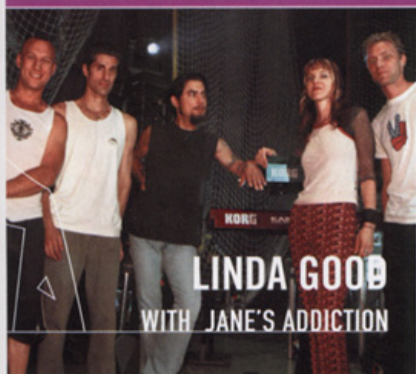
PX3B's factory programs.

Marco is using the bass cancel mode to practice along with pre-recorded material and the phrase trainer for learning new songs (which comes in very handy for session work). The PX3B's onboard Rhythm Patterns are one of Marco's favorite features. "Now I can get rid of my drum machine!" He also plans on using the Rhythm Patterns while recording on the road. A tribute to the PX3B's compact, yet fully featured "go anywhere" design.

Check out Marco on tour with Thin Lizzy, Ted Nugent, or Mendoza/Heredia/Neto when they come through your town. Visit www.audiophileimports.com to get a copy of Mendoza/Heredia/Neto *Live in LA* on CD.



MARCO MENDOZA



LINDA GOOD WITH JANE'S ADDICTION

GOOD KARMA

Fresh off the road with Jane's Addiction, keyboardist Linda Good paused for a moment to tell us about her experience using Korg keyboards on the road with these aggressive pioneers of hybrid rock.

"It was very fun," she commented. "I created a lot of sub-sonic tones with the MS2000 and a lot of live filter sweeps. It was really important to get a massive sound for the band that would fill the arena."

Good found her Karma to be a pretty important part of her rig. "Perry [Farrell] wanted to do a song from his solo record that was very keyboard based," Good continued. "My challenge was to take a song that probably had about 12 different keyboard

tracks on it and reduce it down to something that I could play live on my setup of three keyboards. Karma was great because I could count on its great sounds and features to help me do that."

Good is back in L.A. and working on a project with her twin sister and their band, The Twigs. She'll be using the MS2000 and Karma live and in the studio. "The Karma and MS2000 are more fun for me as a keyboard player," she revealed. "Karma's assignable controls are really great because I can manipulate the effects how I want while playing live. With both the MS2000 and the Karma I feel more connected to the instrument because I can do things with the sounds in realtime that I couldn't do before."