

Ciao Eric, so here we go with the questions for our interview:

1991: China's Live Tour, tell about your experience with the band during this important event.

At that time I had "no" experience with the European rock scene. Everything was new and I was a little like the typical American tourist. Looking back on that time I must have been a real pain in the ass to everyone. Always asking questions, getting lost every time I left the group, never remembering peoples names and things like that. Before I joined China I was produced and managed by Paul Stanley (Kiss) and then later signed to a record deal with the ex-members of Doro. None of those projects got off the ground and toured so I was very hungry to play live when I came to Europe. This energy of feeling like I would explode if I didn't get out on the road combined with China's music made for some great concerts. To this day I have never played with a more energetic band and we are still great friends. I look forward to singing on the new China tour starting in June 2007.

In their history, China always had the habit to change often the vocalist, why when a vocalist, you Eric, have suggest a change, like to try get same gigs in the United States, they didn't accept?

Actually we did play a few shows in the States and the audiences really liked it. The band wasn't the problem. The problem was the fact that the record company cut off support and we were all in debt with no money. I had no working permission so I couldn't stay in Switzerland and the band had no way to make real money in the states and pay their bills in Europe. It wasn't until ten years later when I released a Solo CD with BMG in Switzerland that I was able to actually support myself in Europe.

Which steps have been deciding for your career and which meeting or experience do you remember with the most pleasure?

Ouch....Hmmm....good or bad steps? Ok, good step number one was coming to Europe to work with China in 1989. Bad step number one was moving to L.A. in 1992 and losing my power base in New York and Europe. Most pleasurable experience? Being on stage as a young background singer at a Jam Session in Club Nirvana (N.Y.C.) in 1986 with David Coverdale, Michael Bolton and Joe Lynn Turner. All three of these guys were going for it vocally at the same time. It blows my mind to this day just to think about how good those guys were.

Within your songs, is there one that for you has a particular meaning or you just prefer?

I would say of the songs that I've recorded and released "Life Goes On". But also there is a song that I wrote with China that I feel is very special called "Take Me" but it was only in our live show and never recorded properly.

In your career there is a particular meeting, the one with Joe Colombo a famous Swiss guitar player, how did you start your music friendship?

Joe was introduced to me by the Ex-Gotthard manager "Marco". We got together to do some songwriting and we immediately became good friends. I sang 3 songs on Joe's "Natural Born Slider" album and I toured with him as a guest. Later we did many duo unplugged shows.

In one interview you say that your songs often are autobiographies, in a lyric from your new album you write: "I never left bridges behind me, always moving on", which one will be your next bridge to pass?

It's interesting that you would select this text. Bridges are good for two things: Moving forward and moving back. With the absence of a way back a man must work harder on success for the future. Obviously the bridge I will be trying to cross next is returning to the stage with China at the age of 45. And once I've said yes to something it's never in my mind to run back to the safety on the other side of the bridge.

From a band to be a Solo musician, which reasons have drove you in this actual choice?

I love to play music and since I was a young boy I played music alone here and there for fun. The solo "Artist" thing happened after being let down so many times by bands breaking up. Now, if I maintain the ability to play solo there is not so much pressure on the Band situation for me and more stability in my overall musical life.

From 1987 to today your career is always been going up with maximum success in the '90, what are you doing now to live?

That's funny! I just did my taxes for 2006 and it was my best year so far. When you talk about the 1990's as being a success I have to smile. Yes, this was a time when I had exposure to the media but I was dead broke. We call it "paying your dues" I have played an average of 80 concerts a year for over ten years and 5 years ago I started giving singing lessons as well as coaching and doing performance workshops. The last job I had that was non-musical was as a carpenter/handyman in L.A. in 1993.

One thing our readers would like to know is how is it possible to get the quality in a song, how long do you practice a piece and from where do you start.

Ok, start with an idea (be it a text or a melody) that inspires you enough to see it to completion. Then when you are working on the song ask yourself these questions: 1. Does it feel good? 2. Does it say what you want to say as clearly as possible without any extra "filler" lines? 3. Does it communicate directly to the people you are trying to reach? 4. If you work a little harder can it be better? Practicing is relative to the ability of the individual. Which reminds me of this joke: A guy asks someone on the street in New York: "Excuse me, do you know the way to Carnegie Hall?" (Famous Concert Hall). The person answers: "Yeah, practice!"

About a life of an artist is just remember their moments of glory, did you ever have difficulty? How you would like to encourage young musicians?

I think that there is no difference between normal people and artists in this regard. We all look back on good times or moments of glory with a kind of “Good Ole’ Days” attitude and I think that’s normal. Having too many regrets makes it painful to look backwards and it’s a shame we can’t think more about that before we make bad choices. I once had a Chinese fortune cookie in a restaurant that said: “Most men spend the first half of their life making the second half miserable”. I thought about this a lot and then asked myself what would I regret the most when I am old. The answer was: giving up or stopping to make music. So I never did.

About inspiring or encouraging other musicians I would have to say this: Never think of making music as a way to get rich. Think of being rich as knowing that your music makes people happy and everything else will fall into place!