

ROCKOn

MAGAZINE

INTERVIEW WITH

ALICE COOPER

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ACCESS

RENO • TAHOE

ISSUE 63 APRIL/JUNE 2022

Lit

CANDLEBOX

MORE INSIDE...



Alice Cooper
Main Cover/Article



Gina Adams
CEO/New Business



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CEO/Publisher



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Graphic Design/Layout

ROCKOn MAGAZINE

April / June 2022 Issue 63

ALICE COOPER

Alice Cooper, Wow!

Thank you for your interview with Rock On Magazine. We grew up with your music and have followed your career for decades, and your spirit is one of a champion. We are looking forward to seeing you perform here in Reno, NV. Schools out, man. By the way, your management team rocks!

- Gina Adams

CANDLEBOX (Kevin Martin)!

A very warm Thank You for your interview with Rock On Magazine. I enjoyed reading the final interview. You have come a long way, and I read you are still moving forward in a fantastic direction—much more success for you personally and Candlebox.

- Gina Adams

Hey Lit!

Congratulations on your upcoming tour for 2022 and podcast. We appreciate you taking the time to interview with us here at Rock On Magazine. Be safe on the road, and hopefully, you'll stroll through Reno, NV, soon.

- Gina Adams

Rick Metz, Hola!

Your story is nothing short of remarkable. I'm happy you landed in Reno. See you around Reno/Tahoe performing soon.

CANDLEBOX

Lit

**RICK METZ
"THE SAXMAN"**

CONTRIBUTING WRITERS
Jay Luster, Bill Kopp

CONTRIBUTING PHOTOGRAPHERS
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Gina Adams/CEO - Rock On Magazine

ACTIVE ROCK READERS

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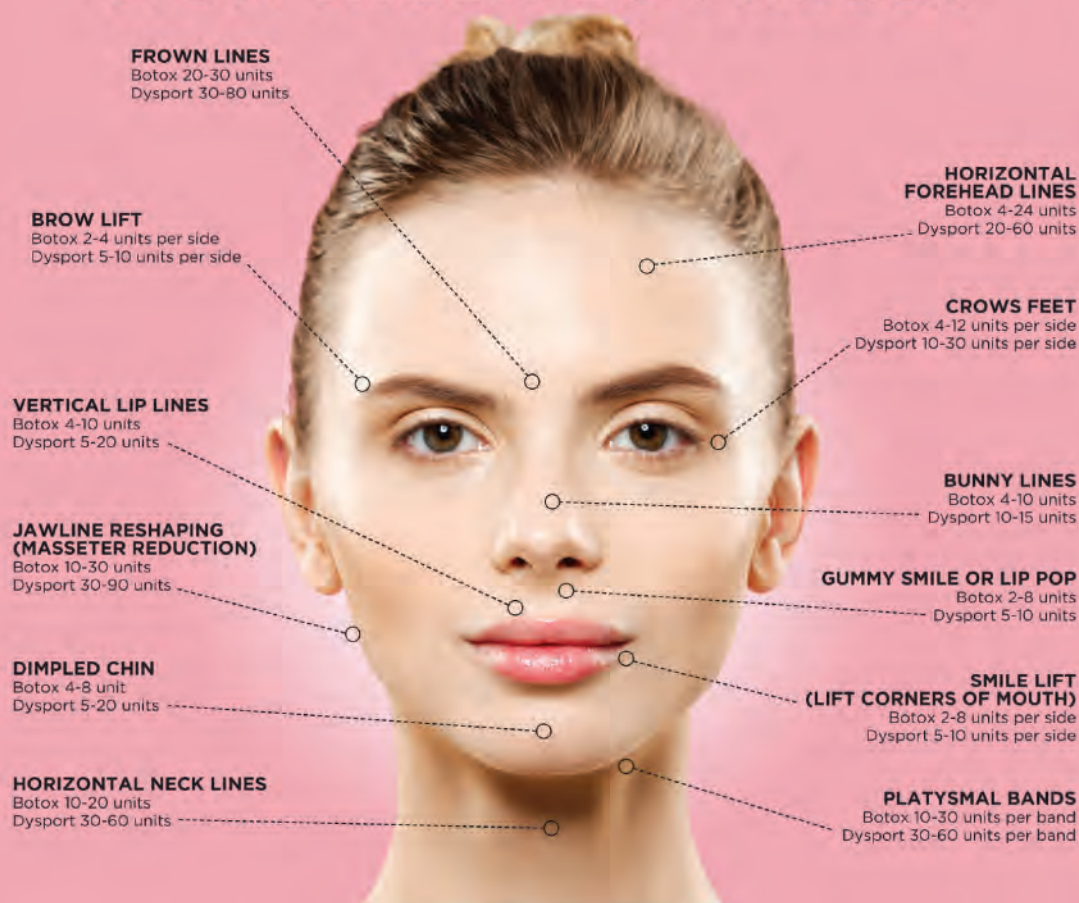


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CANDLEBOX

Simple Lessons:

Candlebox learns from experience and builds on its successes

by Bill Kopp

In the life of a rock band, ups and downs are inevitable. High expectations are often placed on a band when it scores a monster hit with its debut. And if subsequent albums don't measure up, both the business and the listening public can lose interest. Often, that spells the end for a group. But Candlebox endured those peaks and valleys, took some time off to grow up and improve, and returned stronger than ever. With a healthy second wind, the Seattle group has been on a creative winning streak that's entering its 15th year. Candlebox is currently touring in support of *Wolves*, its sixth album of new material. Candlebox came out of the Pacific Northwest in the early 1990s, a time when grunge rock was in its ascendancy. Bands like Green River and Alice in Chains were beginning to gain a foothold outside the region, and Pearl Jam, Nirvana, Soundgarden and others wouldn't be far behind. But Candlebox would stand somewhat apart from their Northwest compatriots; their sound wasn't as deeply rooted in the then-trendy grunge style.

"We were younger than the guys in Alice in Chains and Pearl Jam and Soundgarden," says Candlebox lead singer and founding member Kevin Martin. "We didn't grow up in that [musical] community." He says that from the band's start, Candlebox drew more influence from blues-based rock 'n' roll of groups like The Who, Aerosmith and Led Zeppelin. But Martin and his bandmates weren't isolated from alternative rock. He recalls his older sister turning him on to bands like The Clash and Blondie when he was all of six years old. "I grew up in San Antonio," he says. "There was a great punk movement going on there from 1978 all the way to about '86." When his family moved to Seattle in the mid '80s, Martin brought that background with him. And he was surprised by what he found. He says that the Seattle scene of that time "was so different. It was more inspired by the tuned-down, Black Sabbath dark side of rock 'n' roll." When he and three other musicians formed Candlebox in 1990, they followed a path that was informed by punk but with a firm foundation in the melodic side of things. "We didn't really connect with Seattle early on," he admits. Candlebox self-financed the recording of an EP, *The Red Demo Tape*.

"It cost us five grand," Martin recalls. And he believes that the comparatively raw recording is a true document of the band's sound at that point. "We were firing on all cylinders then," he says. In the space of a 12-hour "lock-in" session, the band cut eight songs, including vocal overdubs and mixing. "Two of the songs didn't even have finished lyrics," he notes. He completed the lyrics during that session.

Things took off quickly for Candlebox when the band was signed by Maverick Records, a brand-new label co-founded by Madonna. "We were the first band they signed," Martin says. It was a successful alliance. "They got lucky with us, and we with them," Martin observes. The runaway success of Candlebox's self-titled debut album in 1993 paved the way for Maverick to sign other up-and-coming artists like Alanis Morissette and The Deftones.

And Maverick took a hands-off approach to the music, allowing Candlebox to make music the way they wanted to. The 4X Platinum-selling album spawned two hit singles, "You" and "Far Behind." Music videos for those tracks plus "Change" were popular on MTV as well. Martin says that he was thrilled at the band's success, but admits that he saw it coming. "We knew that if the songs were given the chance and there was an opportunity for people to hear them, they would take us where we wanted to go: to have a career and be a touring band."

Winter 1993 represented a turning point for Candlebox. "We had already sold 250,000 records," Martin recalls.





“We came back to Seattle and sold out three nights at the Paramount.” With the creative winds at their backs – and three million copies of the debut sold – the band returned to the studio in 1995 to record a follow-up album. Released in October 1995, *Lucy* was a comparative commercial disappointment. The album explored different styles than its predecessor, and fans of the early hit singles weren’t as impressed. “By going the direction we did,” Martin allows, “we alienated a lot of the people who loved us for ‘Far Behind.’” But success is relative: *Lucy* would eventually go Platinum. “It only sold a million records,” Martin says with a chuckle.

In the wake of the second album’s modest showing, Maverick did what record companies often do: they assigned a producer to work with the band, one with a proven track record of delivering hits.





In this case it was Ron Nevison, best known for his work with both hard rockers (Michael Schenker, Ozzy Osbourne) and mainstream pop acts like Chicago. “We wanted Jeff Lynne or Roger Waters,” Martin says.

Martin acknowledges Nevison’s talents and skill, but in retrospect thinks his approach wasn’t right for Candlebox. “He had a history of taking rock bands and crossing them over into the pop world,” he says. “We were just not interested in that, so it was a bit of a battle.” The resulting album, *Happy Pills*, repeated a pattern, selling fewer copies than the record before it.

Maverick was going through changes at the top, and the members of Candlebox weren’t fans of the new management. “We broke up the band to get out of the contract,” Martin says. A key-man clause in the group’s contract meant that Martin was forced to remain with the label; he would produce demos under duress. “I was writing songs that I knew they wouldn’t accept,” he says with a laugh. In 2002 he finally gained his freedom from Maverick; the label ceased operations a few years thereafter. By 2006, the Maverick catalog was owned by Warner Brothers Records. When that label decided to compile a Candlebox best-of, the band members were inspired to reunite. “We got in touch and said, ‘Let’s go back on the road and support *The Best of Candlebox* and maybe make a new record,’” Martin recalls. They did just that, and 2008’s *Into the Sun* represented a return to form, a new beginning for the group.

Martin ascribes some of that record’s creative success to the time the members spent away from the group. “We had become better songwriters and better friends, getting to know each other,” he says. The creative streak has continued unabated since then. As solid as Candlebox’s early releases are, *Into the Sun* and 2012’s *Love Stories & Other Musings* showcase a band that sounds more comfortable in its collective skin.

Disappearing in Airports would follow in 2016. Candlebox’s most recent – and quite possibly best-ever – album, *Wolves*, was released in September 2021.



Working with producer Dean Dichoso, the band adopted a live-in-the-studio approach that effectively captures the power, energy and passion of the band. “It feels the aggression, it feels the sadness, it feels the tension,” Martin says, explaining that the group took its time to write and refine the songs before going into the studio.

Future plans call for more touring in support of *Wolves*, and then sessions for a follow-up record to commence in late ‘22. And next year will mark the 30th anniversary of Candlebox’s smash debut. “We’ll probably do something special for that,” Martin teases. “Making records is fun, but it’s really about getting out there and playing those songs.” And with the 1990s receding into the distant past, whatever tenuous connections Candlebox might have had with the grunge movement are largely forgotten now: the band is measured on its own terms. And Martin says that opposed to groups that are built around one prominent member, his band has a different character. “I think people love us because of the whole,” he suggests. “They don’t know us as individuals. The majority of people know and love us because of the songs. That’s why we’re still here. And we still write some pretty great music.”



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WELCOMES



Ashley Owens, PA-C | Reno - Monte Vista

A Reno native, Ashley earned her undergraduate degree in biochemistry and molecular biology from the University of Nevada, Reno. She then completed her master's in physician assistant studies from Chatham University in Pittsburgh, PA. Ashley returned home in 2016 to start practicing as a physician assistant and is thrilled to be specializing in dermatology and treating patients of all ages.



Anna Ellis, APRN | Reno - Monte Vista

Anna completed her undergraduate studies in nursing along with her master's in nursing/nurse practitioner from the University of Nevada at Reno. After graduating, she worked in primary care at Renown Health, after which she shifted her focus to dermatology. Anna's diverse background has helped to create the foundation for her holistic approach to patient care.



John Burns, PA-C, MSPA | Reno - Moana

Born and raised in Louisiana, John received a bachelor's in biology with a minor in chemistry from the Northwestern State University of Louisiana. He completed his master's in physician assistant studies at the LSU Health Science Center. John worked at the Overton Brooks VA Medical Center and completed a dermatology physician assistant fellowship at the University of Texas Southwestern. He comes to us after spending eight years in Vancouver, WA.

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False Pride, Superiority
and Ego

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Which Wolf Wins? The one You Feed Most

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Sincerely,

Gina Adams - CEO - Rock On Magazine



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"It was almost like we couldn't help ourselves. It just flowed out of us. Then we realized that nobody had done it"
-Alice Cooper

RENO APPEARANCE

ALICE COOPER

By Jay Luster

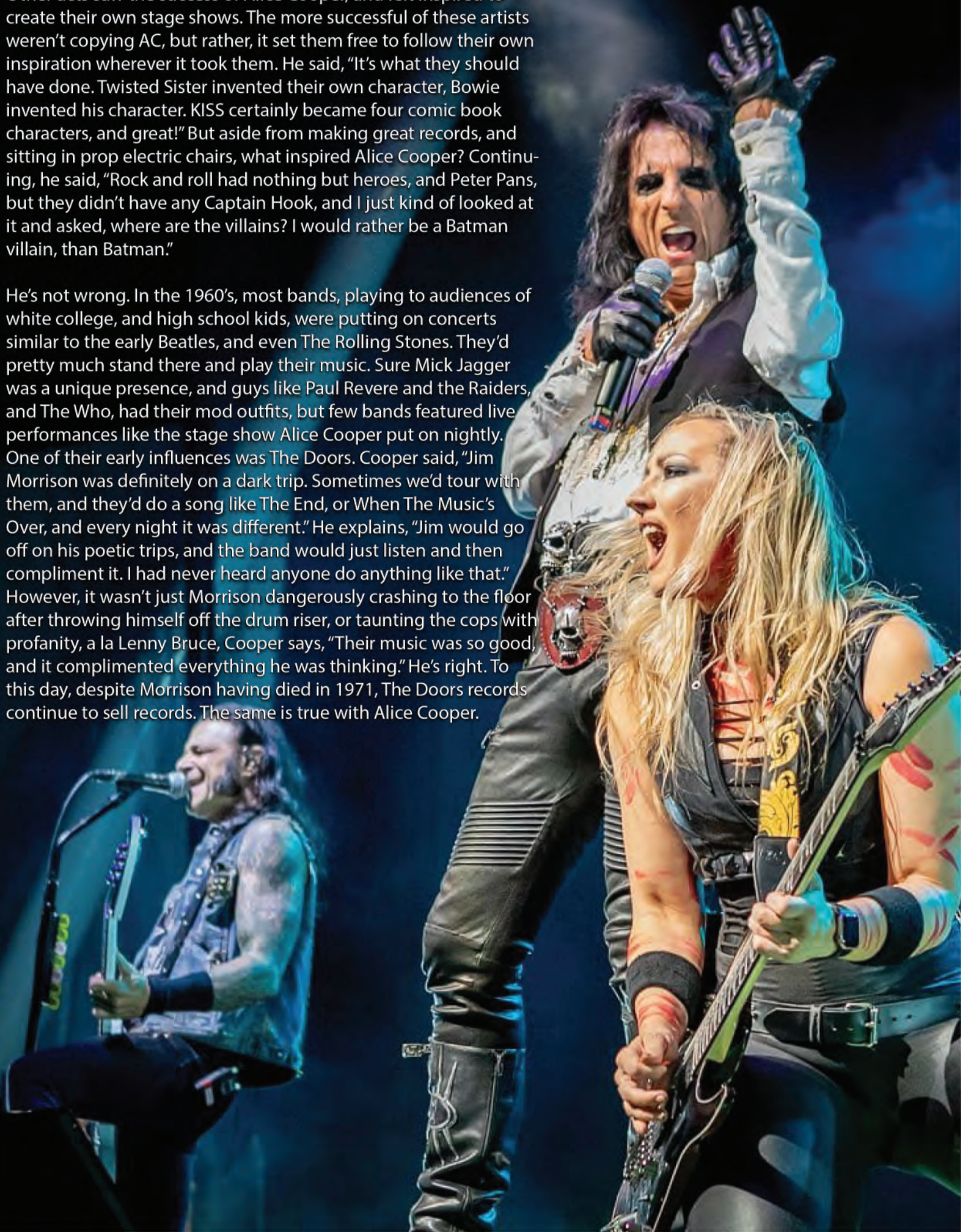
In the mid-1960's, a high school band calling themselves the Earwigs wanted to enter a Phoenix talent show. Basically, it was five guys lip synching, and lampooning the Beatles. They won. Forty-Seven years later, in 2011, three of that original band were elected into the Rock and Roll Hall of Fame. Eventually, after a few different nicknames, and a couple of personnel changes, the band became known as Alice Cooper. Despite that innocuous sounding name, their shows became the must see event of the early to mid 1970's. Having invented what would go on to be called theater, or shock rock, they redefined what concerts looked like, and influenced music, and stage craft, in a way still going strong today.

The R&RHOF inductees were Dennis Dunaway, Gary Buxton, and Alice Cooper, nee Vincent Furnier. Furnier, originally from Detroit, had legally changed his name to Alice Cooper in 1975, to protect the name of the band. As a result, his legal name became synonymous with their music. Their first record, called Pretties For You, was released by Straight Records. The label was created by rock legend Frank Zappa, who wanted to find bands who fit his avant-garde vision of what rock music could be. Alice Cooper fit that description to a T. What attracted Zappa? Cooper said, "We were already a pretty good rock and roll band, and then we just allowed it (the theatricalities of their stage show) to go wherever it wanted to go. I mean why not? Why wouldn't we do that?" He continued, "We started a movement that worked, but honestly, we didn't have to force that."



Other acts saw the success of Alice Cooper, and felt inspired to create their own stage shows. The more successful of these artists weren't copying AC, but rather, it set them free to follow their own inspiration wherever it took them. He said, "It's what they should have done. Twisted Sister invented their own character, Bowie invented his character. KISS certainly became four comic book characters, and great!" But aside from making great records, and sitting in prop electric chairs, what inspired Alice Cooper? Continuing, he said, "Rock and roll had nothing but heroes, and Peter Pans, but they didn't have any Captain Hook, and I just kind of looked at it and asked, where are the villains? I would rather be a Batman villain, than Batman."

He's not wrong. In the 1960's, most bands, playing to audiences of white college, and high school kids, were putting on concerts similar to the early Beatles, and even The Rolling Stones. They'd pretty much stand there and play their music. Sure Mick Jagger was a unique presence, and guys like Paul Revere and the Raiders, and The Who, had their mod outfits, but few bands featured live performances like the stage show Alice Cooper put on nightly. One of their early influences was The Doors. Cooper said, "Jim Morrison was definitely on a dark trip. Sometimes we'd tour with them, and they'd do a song like The End, or When The Music's Over, and every night it was different." He explains, "Jim would go off on his poetic trips, and the band would just listen and then compliment it. I had never heard anyone do anything like that." However, it wasn't just Morrison dangerously crashing to the floor after throwing himself off the drum riser, or taunting the cops with profanity, a la Lenny Bruce, Cooper says, "Their music was so good, and it complimented everything he was thinking." He's right. To this day, despite Morrison having died in 1971, The Doors records continue to sell records. The same is true with Alice Cooper.



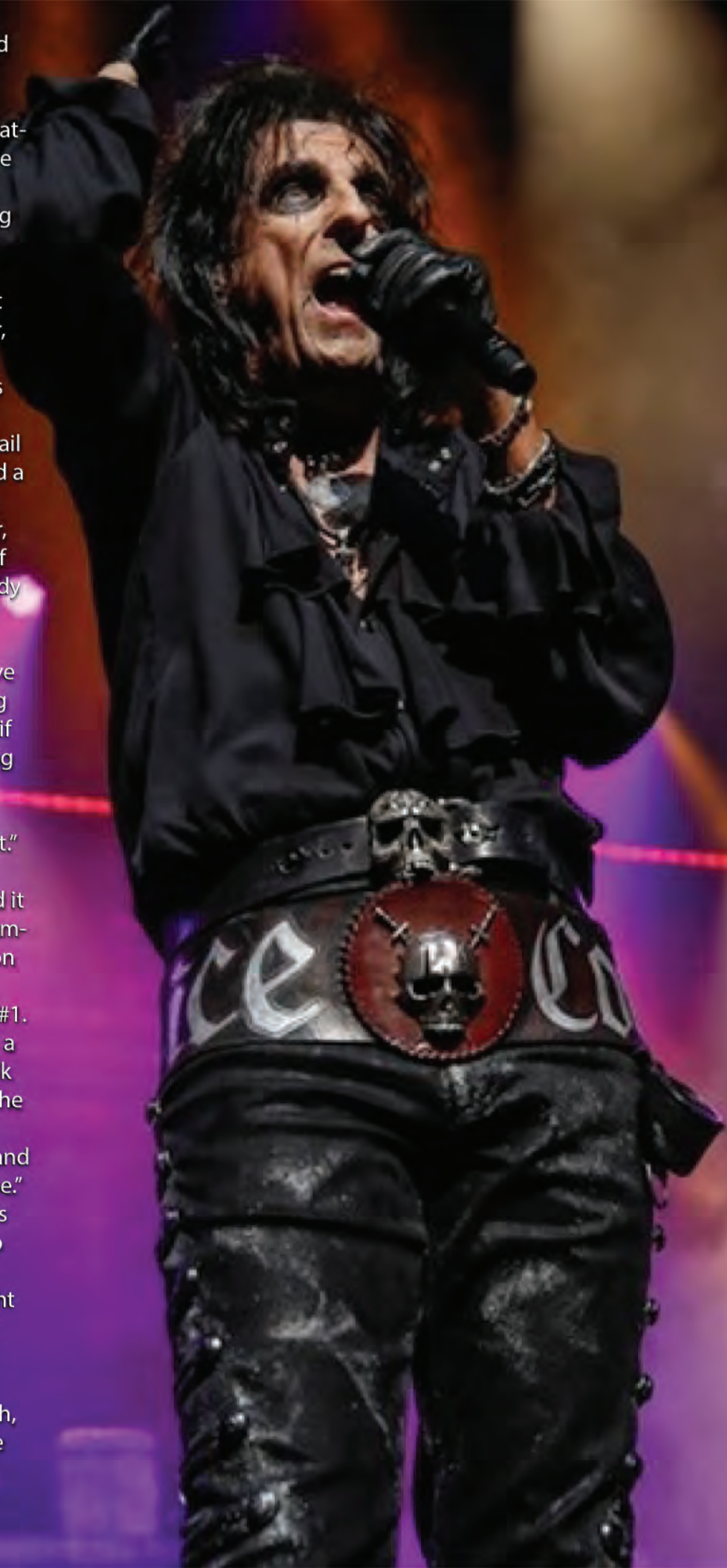


Between 1971 and 1976, The Alice Cooper Band released seven albums that reached into Billboards top 40. Four of them entered the top 10, and in 1973, *Billion Dollar Babies* reached #1. The band that began as a Beatles parody, complete with wigs and suits, had become rock legends. Ironically, their album oriented rock, designed for their increasingly elaborate stage shows weren't driven by singles. Throughout Cooper's career, as a band, and solo artist, he's just had a handful of singles break into the top 40, and only a couple of them were top 10. It seems peculiar in an industry still largely driven by singles, Alice Cooper could have at least a dozen albums in the top 10, but have no #1 singles, and only a couple of songs still played on classic-rock stations.

The dichotomy between huge album sales, driven by a noticeable lack of high-ranking singles seems mind blowing, until you realize the underlying secret of his success: concept albums. A concept album is essentially a collection of songs with an overarching theme, or simply tells a story. Early concept records would include The Beatles *Sergeant Peppers*, The Kinks *Are The Village Green Preservation Society*, and *The Odessey and Oracle* by The Zombies. Cooper said, "I think everything after *Love It To Death*, and *Killer*, became conceptual. *Schools Out* was a concept, *Billion Dollar Babies* was a concept, *Nightmare* of course, *Goes To Hell*, they all have story lines." Those storylines created the basis of his live act, which became the band's generally accepted claim to fame.

Some of those albums, at first blush, seemed dark, twisted, and dangerous. Songs like "I Love The Dead," and "Sick Things," fit the villainous image Cooper was carefully cultivating. However, when you look deeper into the music, what you find is irony, and humor. "Schools Out," one of the songs still receiving regular radio airplay included the lyric "well we've got no class, and we've got no principles, and we've got no intelligence. We can't even think up a word that rhymes," and later, on the song "Go To Hell," which opens the Alice Cooper Goes to Hell album, the chorus sings, "You'd poison a blind man's dog and steal his cane. You'd gift wrap a leper and mail him to your Aunt Jane. You'd even force feed a diabetic a candy-cane, you can go to hell." When asked about the rich, and dark humor, he said, "Thank you for noticing that! A lot of people don't get that. There's a ton of comedy that goes on in the lyrics of the songs" He continued, "I understand not everybody's going to get it, which is why you kind of have to put some kind of comedy inside of a song that people are just going to rock too. Even if they don't get the lyrics they're at least going to rock to the music. It's kind of a tricky tight-wire act. Making sure that the song rocks, and then putting the clever lyrics on it."

His latest album is called Detroit Stories, and it was written and recorded during the pandemic, and is his first #1 album since 1973's Billion Dollar Babies. He said, "We were shocked when the Detroit Stories album debuted at #1. We just went, are you kidding me? That was a total shock to the system." Why does he think the record scored so high? "I think, maybe, the world needed a good hard-rock record to cheer up a little bit (during the pandemic), and that's the one that came out at the right time." When asked to describe it, he said, "With this album, we said at the beginning let's just do twelve hard-rock songs. We had to decide (where to record it). LA isn't quite right for hard rock, and certainly not Nashville, or New York," Then he exclaimed, "DETROIT!" Continuing, he said, "Detroit is the home of hard-rock, and its hometown for me. So yeah, let's do Detroit. So we get to Detroit, and we go, why don't we write this song about Detroit?"

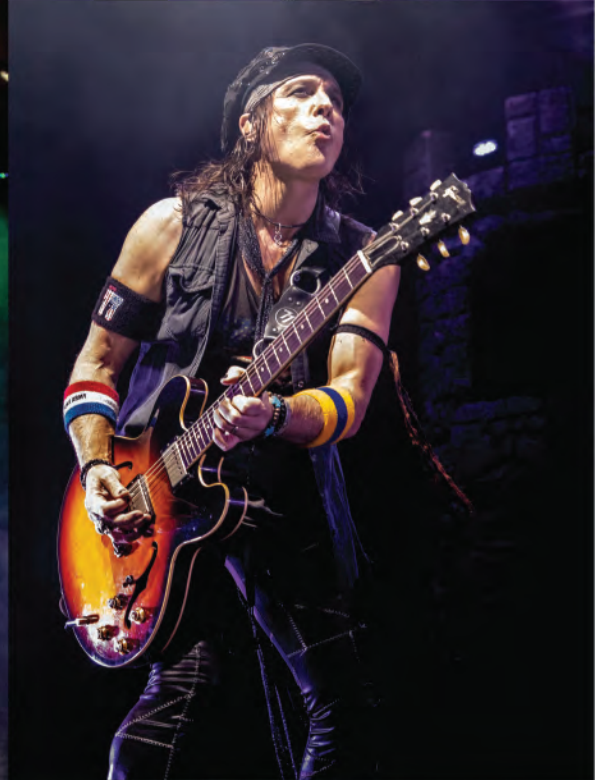
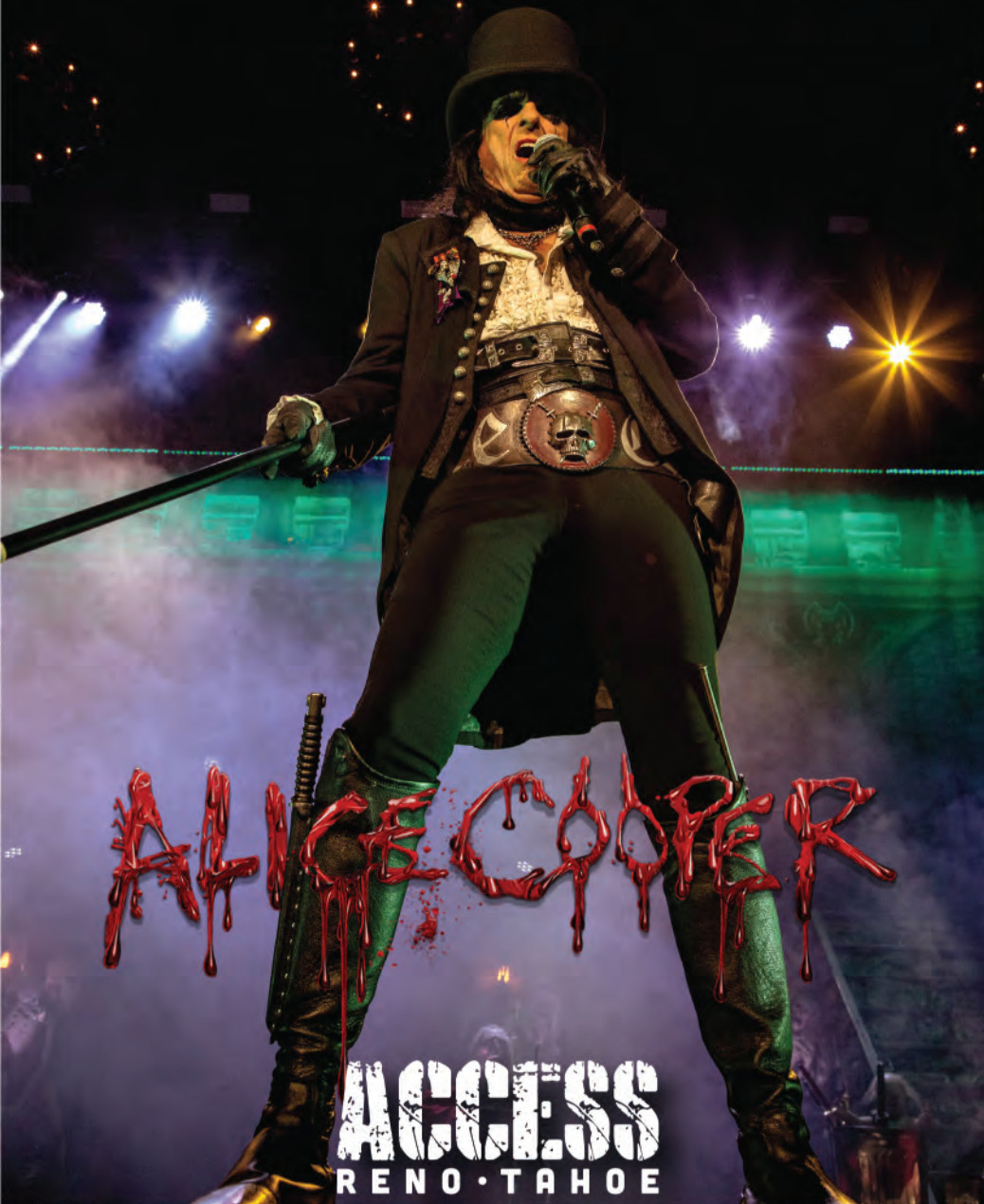


And then we were like, why don't we use all Detroit players? Ok, and suddenly we had a concept."The record is great, and should easily stand up to repeated playing. He said,"we can do hard rock, but if we're going to say Detroit, then we've got to include every kind of music in Detroit, so we did a punk song, "Go Man Go," we did a Motown song, "\$1000 High-Heeled Shoes," we did a blues song, "Drunk And In Love," and it all sort of fell into place. We didn't start out making a concept album, it just ended up being a concept album," because that's what Alice Cooper does. Cooper is still out there touring at a frenetic pace. The third leg of his tour, 26 shows in 38 days, brought him to The Grand Sierra Theater, in Reno, on April 22, 2022.



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RICK METZ **"THE SAXMAN"**



Rick Metz is first and foremost a saxophonist with extensive experience in the music business. Born in Brooklyn, NY and schooled in Albuquerque, NM, he's the "Road Warrior" of most groups, having played music in almost every state in the Union and most of Canada.

His extensive recording/performance credits include Mic Gillette (Tower Of Power/Cold Blood/Sons Of Champlin/Mic Gillette Band), Jimmy Z (Rod Stewart/Eurythmics), Sal Valentino (Beau Brummels/Stoneground), Sha Na Na, Chubby Checker, Otis Day & The Knights, Sam Butera/Keely Smith (Louie Prima), The Temptations, Barney Kessel, Ben E King, Tim Barnes (Stoneground), Bo Diddley, Louie Bellson, Ornette Coleman, Anthony Braxton, Steel Breeze, Harvey Mandel (Canned Heat), Al Hurricane, Larry Knechtel (Bread/Doors), (Jazz B3 legend) Jimmy Smith, (Leon "Pops" Hughes') Coasters, Sonny Geraci (The Outsiders/Climax), Little Richard and Little Anthony & The Imperials, while his many top-notch bands over the years have worked with many entertainment notables including Johnny Cash, -





- Tower Of Power, Taj Mahal, Eddie Money, David LaFlamme (It's A Beautiful Day), Gary Puckett & The Union Gap, Bob Marley's Wailers, David Allen Coe and Bad Company.

Rick has been a fixture in the area music scene since the first time he played here in 1985 and then moved to Reno in 1991. He's been involved with numerous bands/projects around the area as one the top requested Sax players in the area.

First Take featuring Rick Metz plays their own unique take on Vocal Jazz from The Great American Songbook, with selections from Frank Sinatra to Michael Bublé and the best Jazz of the last 100+ years from this truly American musical art form. They usually work as a trio, with Rick Metz (aka The Saxman)-Sax, local legend Jimmy Vermilion-Keys/Key Bass/Vocals and Bill Heise-Drums. They also work as a duo (Sax & Keys) when budget/space constraints make it necessary and add other musicians to the trio when the budget/space allows! They have multiple weekly "house" gigs around the Reno/Carson area, along with many other appearances at local venues. Their schedule is always available at: www.RickMetz.com

Here is Rock On Magazines exclusive interview with Rick Metz, "The Saxman" for ACCESS Reno • Tahoe.

RO: What got you into music?

My parents! Even though they have no musical talents of their own, they're huge lovers of all styles of music and exposed me to many different genres at an early age.

RO: If you didn't become a musician, what would you do now?

I'd be a dancer. I have 2 cousins that danced on Broadway in the 50s-60s in all the major productions. My cousin, Florence Baum, met her first husband, Mel Brooks, when he spotted her in a chorus line in a Broadway musical. I'm also a HUGE fan of tap dancing, including the legends, Fred Astaire, Gene Kelly, Sammy Davis Jr, Bill "Bojangles" Robinson, the Nicholas Brothers, Gregory Hines, Sandman Sims, Ray Bolger, Savion Glover and many more.

RO: What do you think is your best song and why?

That's a totally subjective question without a clear answer! Every song I play is my "best" song at the moment I play it...

RO: Which musician would you like to collaborate with and why?

The two I would have loved to have collaborated with are now both deceased, but I would have loved to have performed with Frank Sinatra and Frank Zappa.

RO: How did you get the title of your latest release, and what does it mean to you?

I have no releases...it's on my bucket list, but has been financially unfeasible as of yet. I have had the pleasure of recording with many varied artists in a wide variety of genres on their projects.



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Interview with AJAY POPOFF, Lead Vocalist of Lit
By Bill Kopp

Lit seemed to have roared – fully formed and developed – out of the Orange County punk and hardcore scene of the mid-'90s. But the band's roots go back father, and they go deeper as well.



Founded by brothers Jeremy and Ajay Popoff, the group grew out of two earlier bands, Razzle (with Ajay on drums) and five-piece Stain; the latter evolved into Lit by 1995. Lit established their place as a popular live act and – with the release of 1999's *A Place in the Sun* – a hit-making outfit. In the more than two decades since, Lit has weathered setbacks and navigated tricky course corrections. Their latest album, *Tastes Like Gold* is being hailed as return to form; it's their strongest offering in years. Fresh off a UK tour with Bowling for Soup, Lit lead singer Ajay Popoff sat down for a career-spanning conversation with Rock On.

Rock On: You guys came up as young players with the Orange County music scene as kind of a backdrop. How much did that that that scene influence the sound and character of the band?

Ajay Popoff: Coming up, we were pretty isolated from any other sort of music scene. Before we took on the Lit sound as people know it today, we started as a little more of a Sunset Strip kind of “hair band.” That was our School of Rock. We booked all our shows at all-age venues there like The Roxy, the Whisky, Gazzarri's, and the Troubadour. We spent a lot of time banging it out and “building our brand.” So Orange County wasn't really a big influence other than the obvious things: the sunshine, skateboarding and the beach brought a little brightness to our sound.

Rock On: You started out as a drummer. How does that foundation affect your approach to vocals?

Ajay Popoff: I've heard from engineers in the studio that I have a unique timing with my phrasing. I think that's got to come from my backbone as a drummer. I tend to lay a little lazy on my vocal just behind the beat. A lot of singers don't pay attention to timing as much as I do.

Rock On: Have you always known that playing in a band is what you wanted to do with your life?

Ajay Popoff: Our dad took us to see our first concert, Iron Maiden, when I was 8 years old and Jeremy was 10. It was life-changing: the amount of people in the crowd, and the energy from the stage. We were hooked.

Rock On: Even on Lit's earliest releases like *Tripping the Light Fantastic*, you were combining thrash, metal and hardcore influences. But there was high value placed on melody. Was it a conscious and deliberate part of the band's approach from the very beginning to make music that was catchy?

Ajay Popoff: Yeah; our influences stem from all over the place. Our grandfather was a jazz musician; when we'd spend weekends at our grandparents house, we were always hearing all the standards. And our dad was a deejay; he worked in pop radio for a long, long time at KISS-FM in Los Angeles. So he was always music bringing home. And at the time, pop music wasn't necessarily what it is today. You'd hear Def Leppard, Bon Jovi Michael Jackson and Dolly Parton on the same radio station. It's the hooks that bring people in, so that's always been really important to us; pop was a big influence in our upbringing and as songwriters.

Rock On: On one hand, it's hard to argue with success: three of Lit's best known songs are from 1999's platinum-selling *A Place in the Sun*. But some critics weren't as enthusiastic. What are your thoughts on the apparent disconnect between commercial and critical success?



Ajay Popoff: Any time your growth is happening in the public eye, it's no different than if you watch a kid go through high school and then go off to college. And I feel that musically, that's what happened. Our music has been constantly changing from the time I was 14 through to today. I think that *Tripping the Light Fantastic* was a little bit of the growing process captured onto tape.



Rock On: Coming out of a difficult period that included your stepfather's motorcycle crash and the loss of drummer Allen Shellenberger, the band really rallied and came back with *The View from the Bottom*. And it was successful on many levels. Did hardship re-energize the band creatively?

Ajay Popoff: It definitely put a halt on everything that was Lit as a band; we were definitely put to the test during that time. We weren't even sure we were going to continue as a band. But we came together as human beings and brothers; we mourned together and went through difficult days together.

It might have been Big Al looking over us and sending us these messages, but we all realized, "We need to get back to this. Big Al would be bummed to hear that we weren't going to continue." Nathan Walker came in and took the torch from Al; he had been close with Al and drum teched for him for a while. It was inspiring to feel that wave of, "Hey, this is okay," and "We need to do this for Big Al." And it brought a lot of songs. It was good therapy for us to continue on.

Rock On: In the context of Lit's overall sound, the country music character of 2017's *These Are the Days* is mystifying. What were you thinking?

Ajay Popoff: That album is a product of our introduction to the Nashville songwriting world. Jeremy, came over a few years before I did, and he had such a great experience in some of these writer's rooms, working with next-level talent. I resisted: "If it ain't broke, don't fix it." Finally, he talked me into coming over and, after that first time, it clicked. It lit a fire under our asses and turned me on to country music; I wasn't a fan of it before that. And for selfish reasons we wanted to record the songs we wrote instead of some other artist cutting them. In retrospect, it probably should have been The Popoff Brothers instead of Lit; that's something that we realized a little later. We want to continue writing those country-infused rock songs, but we'll keep it separate from Lit, because that's really the wrong energy for our band.



Rock On: *Tastes Like Gold* has a character more in line with your best work. And you've been previewing songs from the new record in your live shows. How has it been getting back on stage in front of fans?

Ajay Popoff: It's a great time not only for music fans, but for the band. My favorite thing is getting on stage, and playing these songs live couldn't have come at a better time. The crowd loves the new music, and it shows. The reception is very similar to when we first started going out on tour and playing the *A Place in the Sun* songs. I know that pretty much every artist says, "This is our best record yet." But we strongly feel that way. And to have that validation from our true fans feels good.



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FOREVER GONE BUT NEVER FORGOTTEN

Taylor Hawkins

February 17, 1972 - March 25, 2022

Oliver Taylor Hawkins was an American musician, widely known as the drummer for the rock band Foo Fighters, with whom he recorded nine studio albums between 1999 and 2021. Before joining the band in 1997, he was the touring drummer for Sass Jordan and for Alanis Morissette, as well as the drummer in the progressive experimental band Sylvia.



William Hurt

March 20, 1950 - March 13, 2022

William McChord Hurt was an American actor. He studied at the Juilliard School and began acting on stage in the 1970s. Hurt's film debut was in Ken Russell's science-fiction feature *Altered States*, released in 1980, for which he received a Golden Globe nomination for New Star of the Year. In 1981, he played a leading role in the neo-noir *Body Heat*, with Kathleen Turner.



Louie Anderson

March 24, 1953 - January 21, 2022

Louis Perry Anderson was an American stand-up comedian, actor, author, and game show host. Anderson created the cartoon series *Life with Louie* and the television sitcom *The Louie Show*, and wrote four books, including *Hey Mom: Stories for My Mother, But You Can Read Them Too*, which was published in 2018. He was the fourth host of the game show *Family Feud*, from 1999 to 2002, in its third run and second revival.



MeatLoaf

September 27, 1947 - January 20, 2022

Michael Lee Aday (born Marvin Lee Aday; September 27, 1947 - January 20, 2022), known professionally as Meat Loaf, was an American singer and actor. He was noted for his powerful, wide-ranging voice and theatrical live shows. He is on the list of best-selling music artists. His *Bat Out of Hell* trilogy — *Bat Out of Hell* (1977), *Bat Out of Hell II: Back into Hell* (1993), and *Bat Out of Hell III: The Monster Is Loose* (2006) — has sold more than 65 million albums worldwide. The first album stayed on the charts for over nine years, still sells an estimated 200,000 copies annually, and is on the list of best-selling albums.



Bob Sagat

May 17, 1956 - January 2022

Robert Lane Saget was an American actor, stand-up comedian, and television host.

His acting roles included Danny Tanner on the ABC sitcom Full House its Netflix sequel Fuller House, and the voice of narrator Ted Mosby on the CBS sitcom How I Met Your Mother. He hosted America's Funniest Home Videos from its creation in 1989 until 1997.



Sidney Poitier

February 20, 1927 - January 2022

Sidney L. Poitier KBE was a Bahamian and American actor, film director, and diplomat. In 1964, he was the first African American actor and first Bahamian to win the Academy Award for Best Actor. He received two competitive Golden Globe Awards, a competitive British Academy of Film and Television Arts award, and a Grammy Award for Best Spoken Word Album. Poitier was one of the last major stars from the Golden Age of Hollywood cinema.



Betty White

January 17, 1922 - December 31, 2021

Betty Marion White Ludden was an American actress and comedian. A pioneer of early television, with a career spanning seven decades, White was noted for her vast work in the entertainment industry and being one of the first women to work both in front of and behind the camera. She was the first woman to produce a sitcom in the United States, which contributed to her being named honorary Mayor of Hollywood in 1955. White is often referred to as the "First Lady of Television", a title used for a 2018 documentary detailing her life and career.



Charlie Watts

June 2, 1941 - August 24, 2021

Charlie Watts was an English drummer, best known as one of the members of the famous and ageless rock 'n' roll band, the Rolling Stones. He started playing drums with several blues and rock bands in London before joining the Rolling Stones in 1963.



Dusty Hill

May 19, 1949 - July 28, 2021

Joe Michael "Dusty" Hill (May 19, 1949 - July 28, 2021) was an American musician who was the bassist of the rock band ZZ Top. He also sang lead and backing vocals, and played keyboards. He was inducted into the Rock and Roll Hall of Fame as a member of ZZ Top in 2004. Hill played with the band for over 50 years.



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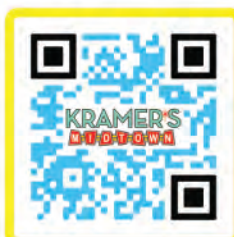
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