

ROCKOn

MAGAZINE

PAT MONAHAN

AMERICAN MUSICIAN, SINGER AND SONGWRITER

JASON SCHEFF

FORMER BASSIST AND LEAD VOCALIST
FOR THE ROCK BAND CHICAGO



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LAKE TAHOE - IS FOR LOVERS
FESTIVAL



American Century
Championship

ISSUE 70

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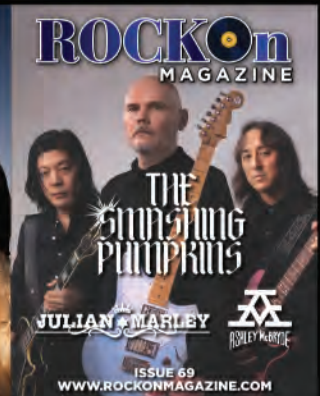
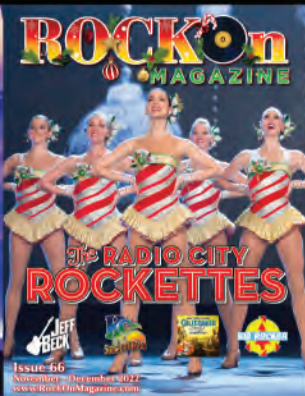
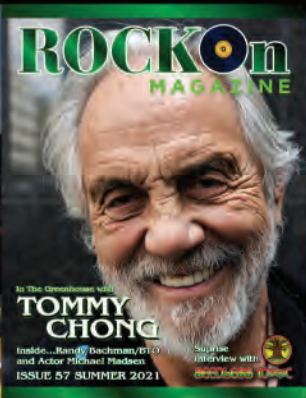


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Jason Scheff: Nothin's Gonna Stop Him
by Bill Kopp

For more than three decades, Jason Scheff was the voice of Chicago. Taking over for high-profile Peter Cetera in 1985, the bassist was only 23 when he joined the massively popular group. But Scheff's skills as a vocalist, musician and songwriter immediately established him as a key to the band's ongoing success. Scheff left the group in 2016, but his musical career – already well-established before he joined Chicago – has continued in earnest. On a rare break between recording sessions and live performances – and ahead of his participation in an all-star golf tournament in Tahoe – Scheff sat down with Rock On Magazine to talk about his career, past and present.

You were only 23 when you joined Chicago, but you already had a great deal of experience in music. Tell me about that.

I joined a band in San Diego called The People Movers in 1979, replacing Nathan East who had just moved to Los Angeles. I was 16 years old, and the band leader said, "You have to sing, because Nathan sang." I was like, "Okay, I'll give it a shot." That was the beginning; I was just trying to experiment and see what worked. I never really saw myself as a world-class vocalist. I was just playing in Top 40 bands and starting to sing more, starting to write songs. Everybody was like, "Let's write!" And I'm going, "Um, okay, whatever that is. I guess it's making things up." [At that point] I was never a writer in the sense that I was an artist with something to say. I was just doing what everybody else was doing to try and go to the next level. But as it turned out, I was good at it.

You were still a relative unknown when you joined Chicago, and you were taking over for the band's most recognizable member. What was that experience like?

Howard Kaufman – who was managing the band at the time – asked me on the phone, "How old are you?" I said, "23." And he goes, "Uh oh. Can't you say you're older?" And I said, "Sure! I'll say I'm 90 if that's what you want."

I went to meet with him, so he could make sure that I didn't have two heads and that I was a nice guy. And it was really amazing; all of it was just very comfortable. Walking in on the first day of vocals with David Foster was pretty unnerving, but it all flowed beautifully. The [other] guys were just turning 40 years old when I joined the band. I thought, "Wow! Those guys are old!" But they were just always so supportive: "You're our guy." They gave me the shot.



When you joined, how much of your brief was to pick up where Peter Cetera left off, and how much leeway did you have to bring your own identity to the band?

I've seen people struggle with joining bands and wanting to be recognized for their artistry. That was not me. I was a guy who was very happy. Again, remember I was a Top 40 musician coming into that band, so it was like the best Top 40 gig I could ever have, although there was only one band, one style.

I was not trying to copy anybody. If you saw me in a Top 40 band six months before I joined Chicago, and we were doing a Michael Jackson song, I'd be leaning towards that. One of the blessings that I have is the gift of really adapting to a sound. I've sung on Poison records, Gino Vannelli, Kenny Rogers records; I always adapt myself. That's the function of a background vocalist: they wrap themselves around the sound and phrase with them.

So, when I was doing Top 40 work, I was not trying to copy anybody, but this is the way I heard the music. I couldn't do it any other way. And Chicago was exactly the same. I came in and just had certain phrasings that Peter Cetera had. I've heard people ask, "Didn't David Foster tell you to [play and sing] like Peter Cetera?" No, because that's virtually impossible anyway. There's only one. It's the gold standard.

But, I think the reason that it worked was that, again when we performed the live stuff, I was treating it as Top 40 music and leaning towards whatever I could do to make the song sound as much like what the audience was expecting. What was amazing was to join this band, and then all of a sudden feel comfortable that I was able to contribute to the recorded body of work. I thank my lucky stars for them believing in me to be the future of the franchise.



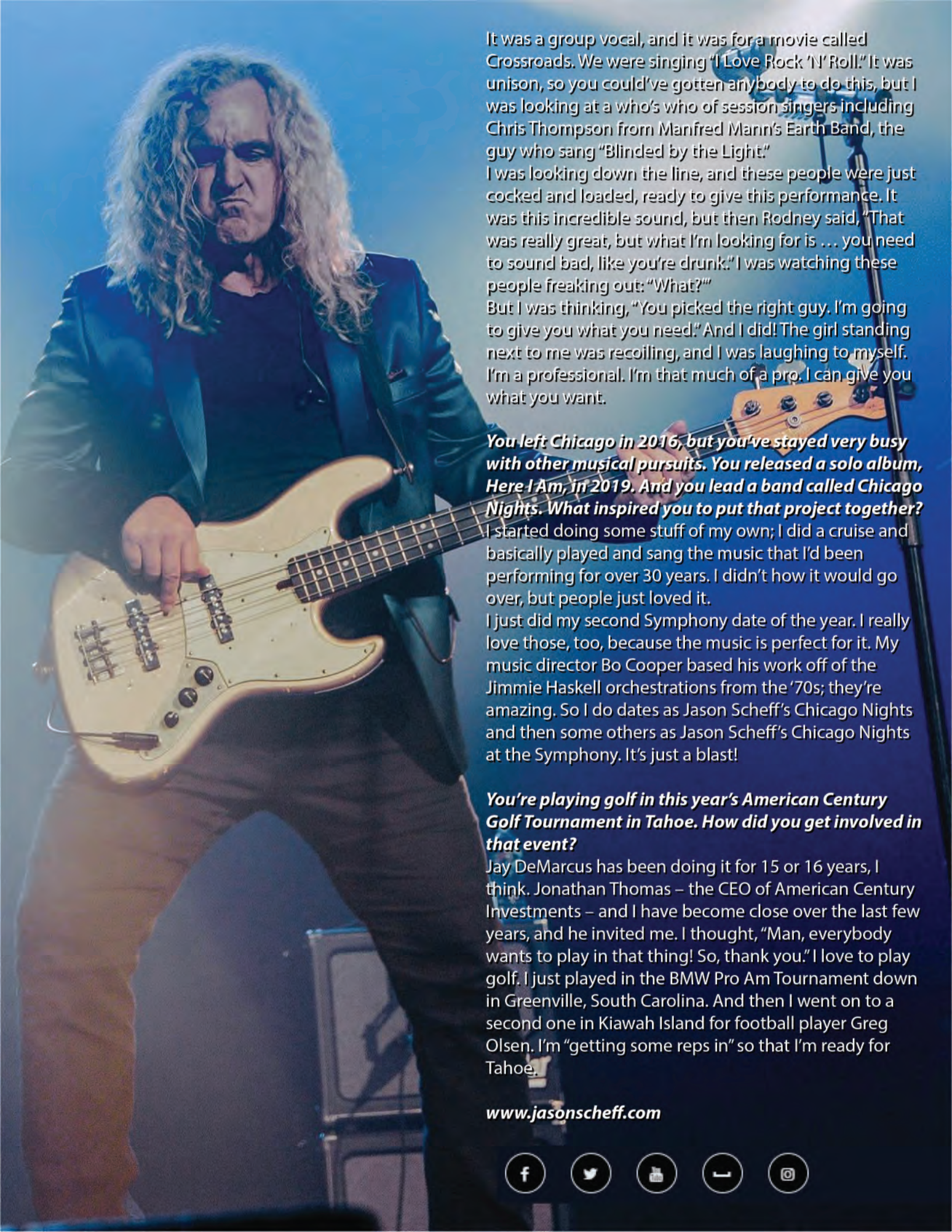
Almost from the start, you were placing some of your compositions on the group's albums. Were they songs that you already had, or did you write to the strengths of Chicago?

I signed a publishing deal; that's what got me to the band. I started running with Bobby Caldwell; I wrote a song trying to get his attention. Boz Scaggs ended up cutting it in 1988. "Heart of Mine" was Boz's comeback single. So I joined Chicago as the tenor lead vocalist, and sang a huge hit on Chicago 18, "Will You Still Love Me?" All of this stuff was happening in the mid '80s, and it was a great time. On the first album with David Foster, I had one song, "Nothin's Gonna Stop Us Now." And then, from that point on, I was lucky. We worked hard, continually. They were still out there playing a lot of dates. And if you've got families and obligations, there wasn't a lot of time to do anything else. We'd get off the road, and the guys would be taking vacations. But I was constantly writing.

And you bet I was writing pointed towards Chicago! I'm in the band, so it's the best way to get your songs heard. So, I really became the principal songwriter of the group during my years. I had the most songs on the records, because I had tons to choose from.

Beyond Chicago, your hundreds of session credits as a vocalist are really varied. What's the most unusual session that you've ever done?

Okay, that's easy: Britney Spears! Rodney Jerkins was producing [remotely] from Miami, so he wasn't even in the studio; we had him in our headphones. It was a collection of a dozen of the greatest L.A. session singers all in one room.



It was a group vocal, and it was for a movie called Crossroads. We were singing "I Love Rock 'N' Roll." It was unison, so you could've gotten anybody to do this, but I was looking at a who's who of session singers including Chris Thompson from Manfred Mann's Earth Band, the guy who sang "Blinded by the Light."

I was looking down the line, and these people were just cocked and loaded, ready to give this performance. It was this incredible sound, but then Rodney said, "That was really great, but what I'm looking for is ... you need to sound bad, like you're drunk." I was watching these people freaking out: "What?"

But I was thinking, "You picked the right guy. I'm going to give you what you need." And I did! The girl standing next to me was recoiling, and I was laughing to myself. I'm a professional. I'm that much of a pro. I can give you what you want.

You left Chicago in 2016, but you've stayed very busy with other musical pursuits. You released a solo album, Here I Am, in 2019. And you lead a band called Chicago Nights. What inspired you to put that project together?

I started doing some stuff of my own; I did a cruise and basically played and sang the music that I'd been performing for over 30 years. I didn't know it would go over, but people just loved it.

I just did my second Symphony date of the year. I really love those, too, because the music is perfect for it. My music director Bo Cooper based his work off of the Jimmie Haskell orchestrations from the '70s; they're amazing. So I do dates as Jason Scheff's Chicago Nights and then some others as Jason Scheff's Chicago Nights at the Symphony. It's just a blast!

You're playing golf in this year's American Century Golf Tournament in Tahoe. How did you get involved in that event?

Jay DeMarcus has been doing it for 15 or 16 years, I think. Jonathan Thomas – the CEO of American Century Investments – and I have become close over the last few years, and he invited me. I thought, "Man, everybody wants to play in that thing! So, thank you." I love to play golf. I just played in the BMW Pro Am Tournament down in Greenville, South Carolina. And then I went on to a second one in Kiawah Island for football player Greg Olsen. I'm "getting some reps in" so that I'm ready for Tahoe.

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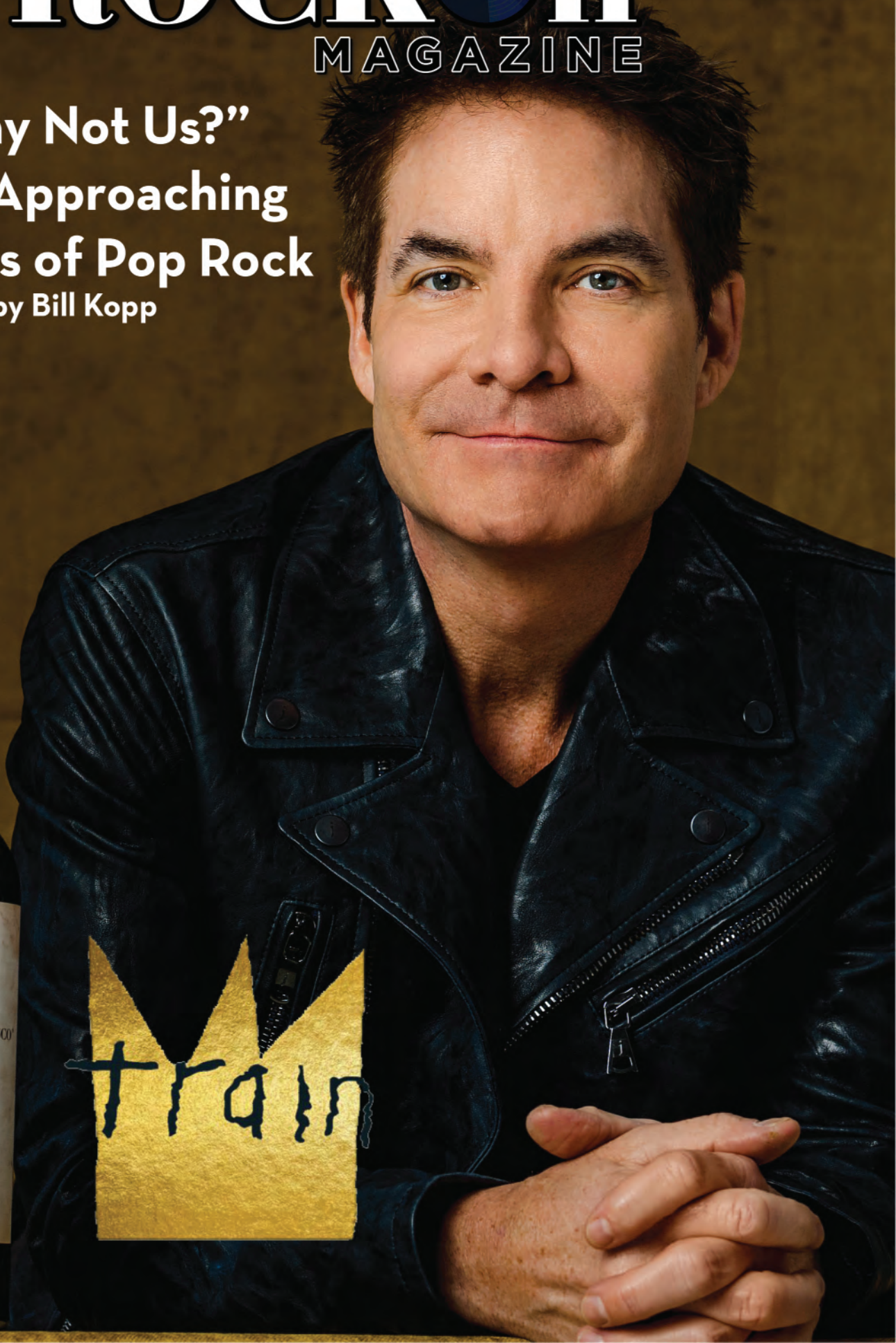
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“Why Not Us?”
Train Approaching
30 Years of Pop Rock
by Bill Kopp





Vocalist and songwriter Pat Monahan formed Train in San Francisco in 1994. The pop-rock band worked hard to develop its sound and cultivate its Bay Area fan base for a few years, eventually signing with Columbia. That major label then reissued the band's self-titled debut, originally recorded on a shoestring budget and marketed independently by the band.

By 1999, the group caught fire with a national audience, and that momentum has sustained through the years. To date, Train has landed more than a dozen of its singles on Billboard's "Hot 100" charts, and the group has scored three prestigious Grammy Awards, two Billboard Music Awards and an ASCAP Pop Music Award. Train has even broken through to the country music audience: in 2011 the band received a nomination for "Performance of the Year" at the CMT Music Awards.

While Monahan is the sole founding member still with the band today, the current lineup has been remarkably stable: bassist Hector Maldonado, multi-instrumentalist Jerry Becker and vocalists Nikita Houston and Sakai Smith have all been with the group since 2009. Drummer Matt Musty joined in 2019, and guitarist Taylor Locke came on board nearly two years ago.

As Monahan explained to Rock On in a recent conversation a few weeks before the kickoff of a nearly three-month run of dates, Train's original plans for this year didn't include a tour at all. But the band's ardent fan base demanded it. The band's 11th studio album, *AM Gold* was released in early 2022, and this tour will give the band an opportunity to bring the songs from that well-received album to the stage, along with fan favorites from across the group's nearly 25-year history.

Train's music has explored a number of different styles. You explored a country vibe on "Angel in Blue Jeans," and leaned in an acoustic direction with "Marry Me" and "Hey, Soul Sister." There's an orchestra backing the band up on "Drops of Jupiter." You even did an album of Led Zeppelin songs. With *AM Gold*, you're showcasing another dimension of the band's character, a modern take on classic pop. Is that eclectic approach a product of your wide influences, musical restlessness, or something else?

Musical restlessness is probably a pretty good way to put it! I love so many different types of music that thinking about being in one lane doesn't seem nearly as fun. It'll still be my voice and words and melodies, but maybe with different instrumentation and a different take on it. When we were writing the AM Gold album, my manager, Jonathan [Daniel] recognized the style that we were writing in; he said, "This sounds like an 'AM gold' album!" I was like, "I don't even know if I know what that is." But then I explored it, and that sounded right to me.

So you weren't setting out to write songs in a particular style?

Right; the [initial songs] came out that way. And then once I recognized what the style was, we were able to continue down that road and finish the album.

Does having such a widescreen approach to a musical style make it difficult or frustrating for your record company to market you?

At this point in my career, I don't think there's much of a marketing plan. People who like Train as something they listen to: those are the people that we're marketing to. It's less of a marketing plan and more of, "How do we get this heard?"

There's an old saying that it takes years to become an overnight sensation. Train was together for five or six years before you broke through, producing and initially releasing your first album independently. Were there ever times in those early years when you were tempted to give it up and move on?

There weren't give-up moments. I didn't have another opportunity. I was painting houses in the Bay Area, and painting houses was not what I wanted to do for the rest of my life. I did enjoy it, but it didn't seem like it was something I would be able to continue with and not feel terrible about [missing] an opportunity that I might have been given by whatever the spirit world is. The frustrations were really difficult to bear through, but when you don't have a choice, then you figure out how to get through it.



In those early days, did you have a vision of where you wanted the band to go?

I did interviews [back then] and told writers, "We will probably never be the biggest band in the world, but we will outlive all of them!" Even in the early days, it wasn't bragging; it's just that I have a desire to learn. I listen to a lot of young artists that people probably haven't heard of, and I'm getting a lot out of it all the time. So my desire to continue — to progress and try to tap into different things and even in myself — creates longevity.

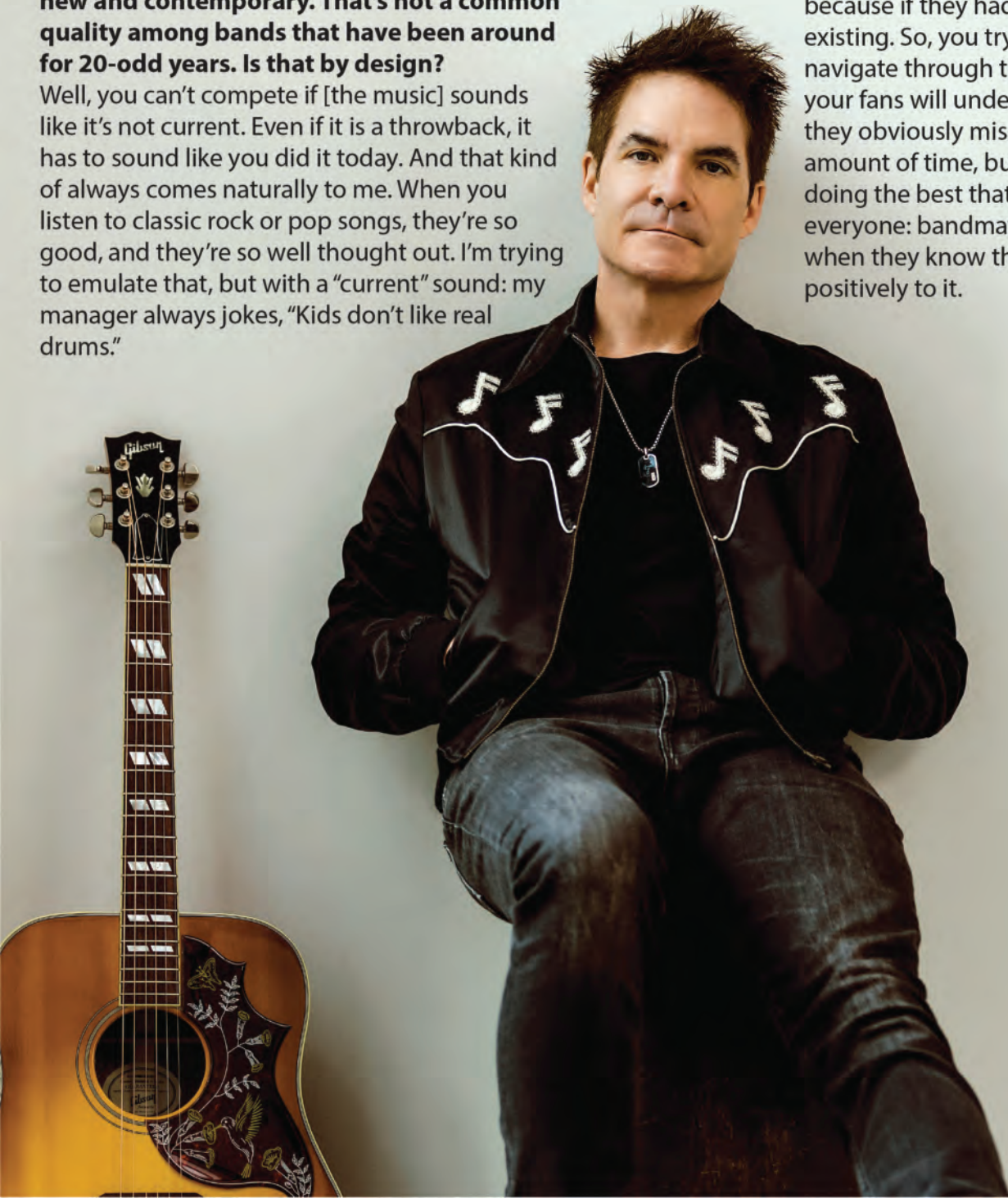
Not only does AM Gold have that kind of early '70s kind of pop feel, but it also feels very new and contemporary. That's not a common quality among bands that have been around for 20-odd years. Is that by design?

Well, you can't compete if [the music] sounds like it's not current. Even if it is a throwback, it has to sound like you did it today. And that kind of always comes naturally to me. When you listen to classic rock or pop songs, they're so good, and they're so well thought out. I'm trying to emulate that, but with a "current" sound: my manager always jokes, "Kids don't like real drums."

While the band's lineup has gone through some changes over the years, more often than not, Train has featured six or more members. What are the advantages of that?

There are times where we do shows without [Nikita and Sakai] in the band, but they add such a good vibe, and we're like family. I like to have them around, because they're great at what they do, and they bring such a beautiful energy to what Train is.

And the lineup through the years has changed due to reasons that are not really in people's control. Some people leave because they need to, and some people had to leave because if they hadn't, Train would stop existing. So, you try to figure out how to navigate through time, and you hope that your fans will understand. And they have; they obviously miss people for a short amount of time, but they realize that I am doing the best that I can to take care of everyone: bandmates and Train fans. And when they know that, I think they respond positively to it.



Train has had so many hit singles to its credit that you could easily populate an entire concert setlist with nothing but hit singles. What's your favorite overlooked or deep-cut Train song, and do you ever play it live?

There's a song called "Give It All" that was on [2017's] *A Girl, a Bottle, a Boat*, and we hadn't played that one in a long time. When we tour this summer, I definitely want to play songs that people have not ever heard live. I was talking to a woman who has been to many many Train shows, and she asked, "Do you ever get tired of playing the hits?" And the answer is no, because people respond so positively to them.

There's a song called "Running Back" on *AM Gold* and that's one of my favorite songs ever written. So we're going to start playing songs in these sets that we love, and hopefully people will respond the same way as [they do to] "Hey, Soul Sister."

When you play some of the band's earliest material, do you recognize the guy who wrote those songs?

There were times in the early days when I was really sad, and there are fans of Train that are like, "I kind of like the sad Pat." You like the music of sad Pat, but I don't want to be that guy any more; I don't want to live like that. But I think there were moments that I needed to be that guy so that I could write those songs. And those songs were part of the process of getting out of that [emotional place]. What a gift to be given to be able to work through things through music!



How do you think Bay Area roots show up in the band's character?

San Francisco during the time of us coming up was the perfect city to be able to create not just music but a fan base, because there were so many venues to play. You didn't have pay-to-play like in Los Angeles. At times you were paid, and at times you weren't. But it was okay; it was a good trade [even when you didn't get paid], because you were creating [a fan base] that cared.

And there's no other place we could have done that but San Francisco. The beauty and the culture and difficulty of living there: all of those things played a role in the music that was written.



What are you most looking forward to about this upcoming tour?

We were only going to do ten shows this summer, and then I was going to write an album; we were going to tour amphitheaters next year. But we put the ten shows up, and they sold out. Then we put ten more up, and they're selling out. So we just figured, "Let's do a run of all the places that we don't go to very often." I don't remember the last time we were in Wyoming, but we're going to go. And we're going to play to a sold-out amphitheater; that's pretty cool! So what I'm looking forward to is seeing all of these places that I haven't seen in so many years, because those are my people. I was raised in Erie, Pennsylvania, and to think of my favorite band coming there when I was a kid, that sounds like a lot of fun. You get a whole different energy.

You mentioned that you predicted long ago that Train would outlast other bands. When you started the band nearly 30 years ago, did you ever imagine that you'd still be doing it in 2023?

Yeah! I mean, look at Tony Bennett. So why not me? When I golf and somebody's trying to make a 30-foot putt, that's something we say: "Why not you?" And this is similar; it's a simplified version of it: "Why not us? Why can't we keep going like Tony Bennett?" It's a different era, but it's the same concept.

Postscript: Train released a brand new single in late June. "I Know" features the group joined by two guests: two-time JUNO Award winner Tenille Townes and multi-platinum rapper/singer Bryce Vine. "I Know" is the first new music from Train since the release of their 11th studio album, AM Gold, in May 2022.

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Sincerely,
Gina Adams - CEO - Rock On Magazine



Elevating Kids' Potential: Kid Rocker Shows Kids How to Sing and Play Guitar Like Rockstars!

by Daena Smith

Lucas Paul is an eclectic soul. Yes, he is a rocker, playing guitar, drums, and even the trumpet when he was in the band during grammar school. He's worked with kids for multiple years either during after school programs and at camp, but also in a professional manner after earning his degree from UNR in psychology.

Over the years, Lucas has had multiple jobs, played in more than a dozen bands, and moved across the country from Pennsylvania to Texas and finally to Nevada. He's found his calling in Kid Rocker, a non-profit organization that provides music lessons in guitar, bass, keys, drums, ukulele, as well as vocals.

But Kid Rocker is more than just music lessons given by professional musicians, who have lived and breathed the band lifestyle, it's a chance for kids to get on stage to sing and play instruments for a live audience.

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Kid Talk

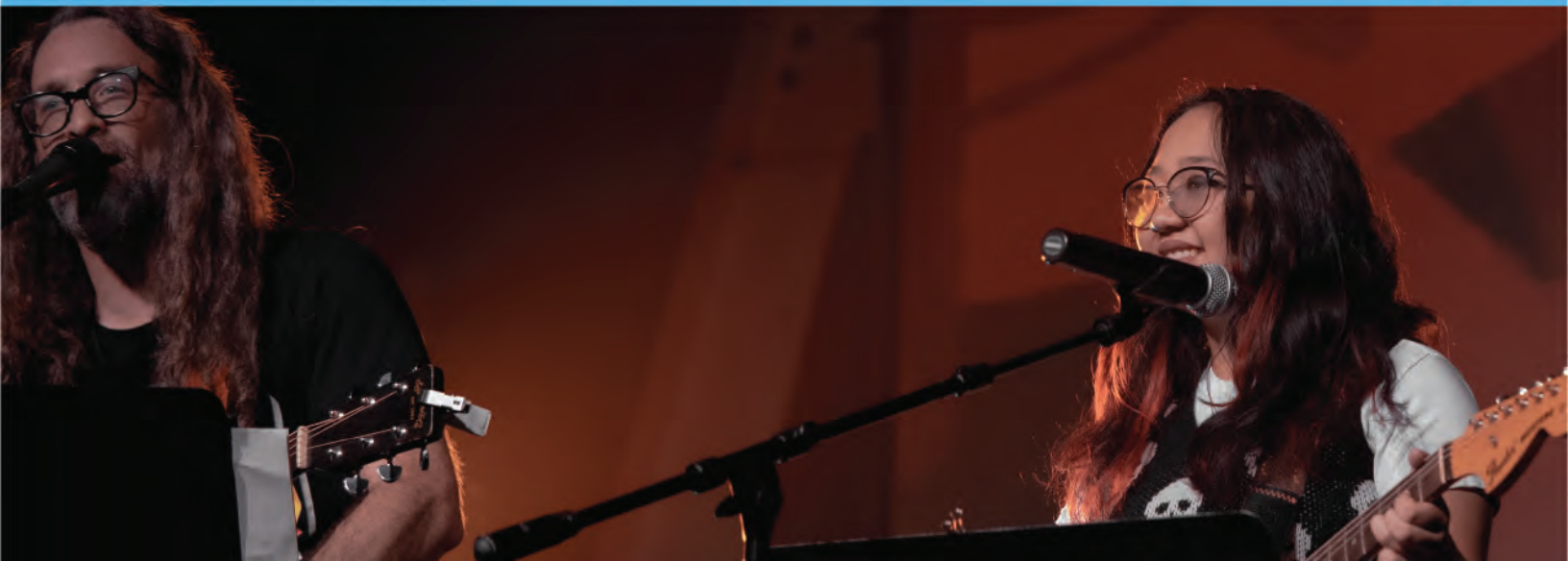
At fourteen, Elena remembers when she first joined Lucas to learn how to play guitar. "I was 9 years old when my mom found Kid Rocker. I wanted to be a rocker chick because I was a tomboy. I wanted to play a wicked cool electric guitar," Elena shares. "I was a little disappointed that I had to play the acoustic guitar before the electric guitar I was dreaming of," says Elena. "After I learned my first song, I told all of my friends. Now I have the insanely cool electric guitar that I dreamed about when I was 9."

Elena wasn't alone when she started Kid Rocker in 2017. Her younger sister, Anika, joined her on the adventure. "I was four, so I just sang," explains Anika. "I really like singing, but I was nervous to do it in front of an audience. It got easier, just like singing for my family."

Lucas and Friends

"I became a music teacher after my last professional gig as a psycho-social rehabilitator," explains Lucas. "My job was to help kids in-between visits to their psychologist or behavioral specialist. By this time, I had multiple years helping kids, and I realized what they really need are music teachers: Someone who can be a mentor, providing guidance and a reason to show-up regularly, giving kids real life experiences."

"I started giving guitar lessons in 2015. After two years of teaching, I realized that kids really needed to perform on stage, so they could feel what it's like to play for an audience—motivating kids to practice started Kid Rocker."





Lucas asked his band, Cowboy Indian, to play back-up for the kids during their first concert in 2017. Anika and Elena were there, as well as many others. Parents couldn't believe the transformation that occurred. Kids who didn't want to be on stage at first couldn't wait to perform again.

Kid Rocker 2022

"In the beginning it was just me organizing the lessons and the concerts," explains Lucas. "In 2019, I got serious and made Kid Rocker a non-profit organization with a board and donors, and more music instructors."

"We had our biggest concert in December of 2019. The kids were great and everything was growing. During the past couple of years, we went online, editing snippets of kids performing from videos they created, turning them into a show to keep the program going," explains Lucas.

"In August 2022, we did a concert at the Alpine with a turnout of 200 people replete with backstage passes and a silent auction. Everyone had a great time seeing the kids play, and the kids had a great time too, and that's why we do it, for the kids."

Want to learn more about Kid Rocker? Check out their website at www.kidrocker.org





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TAHOE IS FOR LOVERS CONTINI

Emo kids (now “emo adults”) donned their blackest clothes and gathered at Harveys’ outdoor theater for Tahoe Is For Lovers, a one-day festival started by emo band Hawthorne Heights.

Emo music often combines post-hardcore, rock and pop-punk music. There was something for everyone, from the fest’s start with Reno locals Bug Bath, the hip-hop high energy of Just Friends, dad jokes from Emery, Yellowcard playing their tenured album Ocean Avenue in its entirety, the cheesy hits of The Plain White T’s, to Bayside and Jimmy Eat World putting the pedal to the metal.

“It’s hard to call this song an ‘old one,’” Emery’s lead singer said. “They’re all old. Like us. Like you.”

“Who here is old?” he said. “Every person that raised their hand, their back is a little tingly right now.”

Nothing like facing your mortality with the bands you grew up with.





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THE EMERSON

classic with a twist

BY GINA ADAMS AND JAY LUSTER

Though the bigger venues and casinos in downtown Reno get more attention, The Emerson Cocktail Lounge, known by locals for a while now, is quickly becoming a go-to place for hip visitors willing to venture across the Truckee River into midtown. Owned by international high-fashion hair stylist Tyler Colton, he's created what he calls a, "cool boutique, mid-century, hotel lobby, bar." He wanted his place to have the cool vibe of a more metropolitan city, and he regularly receives compliments from his customers. Whether it's his distinctive menu of craft cocktails, or the unique atmosphere, they frequently tell him the bar feels more like Palm Springs than Reno.

After spending many years doing the hair of celebrities for TV shows, movies, rock stars and runway models, including fifteen years traveling with El Sol de México, Luis Miguel, he decided it was time for a change. Since he already had connections to northern Nevada, when it became time to leave New York City, coming to the self-proclaimed Biggest Little City In The World, was a great option for him.



Reno, he felt, had the vibe of a bigger city, and also seemed poised to grow, which made it the perfect place to open The Emerson Cocktail Lounge.





The Emerson's decor, menu of traditional and craft cocktails, as well as it's entertainment, has made it a distinctive destination unlike anything else in Reno. Along with its themed DJ nights on Saturdays, and local comedians every Monday at 8PM, there are special events such as Drag Bingo. Tyler explains on "the second Thursday of each month, we do a charity Drag Bingo. We have drag queens hosting it, and the proceeds goes to support our community. So far, we've raised over \$22,000 for charities in the Reno area. We've helped with cancer research, the Washoe County school district, battered women's shelters, everything. We've raised money for all different groups, and it's always fun." Another unique event Emerson's presents, is Drag Brunch. The show features actors, dancers, singers and more. It usually shows only two or three Sunday's per month, so if you want to go, watch the website, because the tickets routinely sell out in under 24 hours.

Along with it's eclectic entertainment, The Emerson boasts, perhaps, the most creative menu of craft cocktails in town. While you can always order your favorite beer, wine, or mixed drink, if you're feeling adventurous, you should try their Manhattan with Reposado Tequila, or the James Bond themed Golden Gun with Howler Head Banana Whiskey, or the Beatles-esque Strawberry Fields. Some of the drinks feature edible flowers, and are served in fun cups, flutes, and even bath tubs. So if you want to escape the bustle of the glitzy casinos, cross the bridge into midtown and enjoy the mid-century ambiance of The Emerson Cocktail Lounge.



THE EMERSON COCKTAIL LOUNGE IS
LOCATED IN MIDTOWN RENO AT 955
S VIRGINIA ST. AND OPENS AT 5PM

www.theemersonreno.com

FOREVER GONE BUT NEVER FORGOTTEN

Raquel Welch

September 5, 1940 – February 15, 2023

Welch first won attention for her role in *Fantastic Voyage* (1966), after which she won a contract with 20th Century Fox. They lent her contract to the British studio Hammer Film Productions, for whom she made *One Million Years B.C.* (1966). Although Welch had only three lines of dialogue in the film, images of her in the doe-skin bikini became bestselling posters that turned her into an international sex symbol.



Harry Belafonte

March 1, 1927 – April 25, 2023

Harry Belafonte was an American singer, actor, and activist, who popularized calypso music with international audiences in the 1950s and 60s. Belafonte earned his career breakthrough with the album *Calypso* (1956), which was the first million-selling LP by a single artist.



Tina Turner

November 26, 1939 – May 24, 2023

Tina Turner was a singer, songwriter and actress. Known as the "Queen of Rock 'n' Roll", she rose to prominence as the lead singer of the Ike & Tina Turner Revue before launching a successful career as a solo performer. She was noted for her "swagger, sensuality, powerful gravelly vocals and unstoppable energy", along with her well-publicized history with ex-husband Ike Turner and her famous legs.



Jim Hines

September 10, 1946 – June 3, 2023

James Ray Hines OLY was an American track and field athlete and National Football League (NFL) player, who held the 100-meter world record for 15 years. In 1968, he became the first man to officially break the 10-second barrier in the 100 meters, and won individual and relay gold at the Mexico City Olympics.



Treat Williams

December 1, 1951 – June 12, 2023

Richard Treat Williams was an American actor. Known for his work in film, television, and theatre, he came to prominence with his appearances in the 1979 films *Hair* and *1941*. He was known to television audiences for his portrayal of Dr. Andy Brown on The WB's *Everwood* (2002–2006).



Jerry Springer

February 13, 1944 – April 27, 2023

Gerald Norman Springer was an American broadcaster, journalist, actor, producer, lawyer, and politician. Born in London during World War II to refugees escaping the Holocaust, Springer was raised in Queens, New York City. He attended Northwestern University School of Law, qualified as a lawyer, and first became actively involved in politics working for the campaign of Robert Kennedy in 1968.



Ray Stevenson

25 May 1964 – 21 May 2023

George Raymond Stevenson was a Northern Irish actor. He portrayed Dagonet in the film *King Arthur* (2004) and Titus Pullo in the BBC/HBO television series *Rome* (2005–2007). He portrayed two Marvel Comics characters: Frank Castle / The Punisher in *Punisher: War Zone* (2008) and The Super Hero Squad Show and Volstagg in the Marvel Cinematic Universe (2011–2017).



Lance Reddick

June 7, 1962 – March 17, 2023

Lance Solomon Reddick was an American actor and musician. He was best known for playing Cedric Daniels in *The Wire* (2002–2008), Phillip Broyles in *Fringe* (2008–2013), and Chief Irvin Irving in *Bosch* (2014–2020). In film, he was best known for starring as Charon in the *John Wick* franchise (2014–2023) and as General Caulfield in *White House Down* (2013).



Lisa Marie Presley

February 1, 1968 – January 12, 2023

Lisa Marie Presley was an American singer and songwriter. She was the child of singer and actor Elvis Presley and actress Priscilla Presley, as well as the sole heir to her father's estate after her grandfather and her great-grandmother died. Her musical career consisted of three studio albums: *To Whom It May Concern*, *Now What* and *Storm & Grace*, with *To Whom It May Concern* being certified gold by the Recording Industry Association of America. Presley also released non-album singles, including duets with her father using tracks he had released before he died.



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