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MAGAZINE

INTERVIEW
WITH

CLINT

BLACK

AND

TOM SEGURA

ISSUE 79

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JANUARY - FEBRUARY
ISSUE 79

INTERVIEW
WITH CLINT
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AND

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Gina Adams
CEO/Publisher



RKW Designs
Design Director



Bill Kopp
Contributing
Journalist



Jason Kincade
Contributing
Photographer



Tony Contini
Contributing
Journalist/
Photographer

GINA ADAMS - CEO/PUBLISHER | 949.337.0246 | GINA@ROCKONMAGAZINE.COM

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MAGAZINE

Mighty Mike Schermer

Bluesman Mighty Mike Schermer on Inspiration and Songwriting

by Bill Kopp

Nevada-based Mighty Mike Schermer released his eighth solo album last year. He humbly titled it *Just Gettin' Good*, but the plain truth is that he's been making great music for many years. While he's nominally a blues guitarist, Schermer's music is informed by a wide variety of styles. Mighty Mike's original songs are inspired both by the classic songwriting chops of heartfelt composers like John Hiatt and by the fiery guitar work of the giants of blues.

Released on the prestigious Little Village label, *Just Gettin' Good* features instrumental support from ace players including legendary bassist Jerry Jemmott and in-demand producer Kid Andersen. Schermer's busy performance calendar includes an August 30 date in Sparks, NV at the Nugget Casino (Best in the West Rib Cook Off) and September 1 at Lake Tahoe's River Grill on the Lake. Rock On caught up with the songwriter-guitarist between engagements.



How did you transition from rock 'n' roll to the blues?

That was thanks to Albert Collins. When I got to UC Santa Cruz in California in 1984, the first month I was there, I remember trying out a new wah-wah pedal. I was just smoking weed and hanging out in my dorm room, and a guy down the hall said, "You've got to see this guy, Albert Collins. I'll buy your ticket." It was on campus, so we just walked over there. The first note he hit, it was like a door opened up in front of me, and everything else closed behind me. All the hair stood up on my arms.

How did you get your start in music?

Mighty Mike Schermer: Nobody in my family was musically inclined, but we did have music around. I started playing in band in grammar school. I wanted to play the drums; I was beating on pots and pans. My parents said, "Well, tell you what. We own a clarinet; why don't you try playing that?" So I played clarinet for a year, but I quickly found out that in the school band, the first chair trumpet was the leader. Being a Leo and a bit of a control freak, I aimed for first chair trumpet!

I picked up guitar later. I grew up in New Mexico, and there was a great music camp there in the mountains called Hummingbird Music Camp. It was just a great place. They would let you try any instrument you wanted, so I gravitated towards the guitar.

My sister had a friend who played the guitar, and she gave me a few lessons later that summer; one thing led to another. I was into rock 'n' roll already, and my oldest sister was into a lot of hippie music. She would stay up late and watch *The Midnight Special*, and I'd sneak out of my room and watch with her.

I got to meet him after the show, and he was super approachable and encouraging. After that, whenever he came through the Bay Area, I would drive up to four hours to go hear him play. I don't know that he ever remembered my name, but he always remembered me.

There were a couple times when I couldn't get in a club because I was still 18 or 19 years old. Albert had a 2000-foot guitar cord, and he'd walk through the crowd. In Santa Cruz one time, I went in with the band through the side door, and the bouncer threw me out. I stood there peeking through the window to watch the show until Albert came out the front door, and the whole crowd went out the front door with him. So I went back in with them!

Did Albert King's style of playing inform your approach to the guitar?

Definitely. Albert played really loud, and the band was really cracking. I'd [already] heard some old blues and stuff, and I dug it, but I didn't really get turned onto it. I think the bridge happened with Albert, because it was loud and powerful. He did it a lot with one note; it said everything that Stevie Ray [Vaughan] said with 300 notes. I'm not knocking Stevie Ray at all; he was a big influence on me too. But that's what really touched me about Albert Collins. And meeting him later, he said to me, "You can listen to me, but do your own thing."



Your latest album Just Gettin' Good was recorded at Kid Andersen's Greaseland Studio. I've lost count of how many great albums that were created there. What is it about him and that studio that makes it special?

I was just talking to somebody about that this morning! It's a combination of Kid's knowledge and expertise. Aside from being a monster musician and incredible guitar player, he's one of the fastest and best [recording] engineers. And he's super supportive. He doesn't try to get anybody to play like Kid Andersen. He wants you to be the best you that you can be.

And at the same time, he's got a great ear for music. If you want the track to sound like vintage country, he knows how to get that sound. If you want it to sound like an Al Green cut, he knows how to get that sound. And there's no downtime. You just get to playing music, and you keep playing music the whole time you're there.

And then, aside from that, the gear is unbelievable! Every guitar is hanging on the wall, every vintage amp is in the closet, every cool keyboard is there. So, any sound you want to get, it's right there. And if you're uninspired, grab something else off the wall and try that, and you'll be inspired.

You've written songs on your own a lot, and you also co-write with your wife Kimmy. How does that work?

Well, now that we're married, everything is a co-write! I run everything by her. She's really smart, and we have great communication. We're very much soul-mates in that. She's the first person in my life – in a long series of serial monogamies – who I can really trust to give me an honest opinion without trying to cut me down.

And the best thing about her is she's super positive. Unless it's obvious that I'm going for a sad blues thing, she's always trying to put a positive spin on my lyrics: "Don't say that; it would be much more positive if you said it this way." So she has really turned my music into more of a positive kind of thing.



You've lived in several different places. Does the specific character of any of those places find its way into your music?

I think so. I got to California in 1984, and then lived there for 25 years after that. Especially early on, there were a ton of public radio stations on my radio dial. They all had a blues show and a reggae show and a jazz show. Santa Cruz was a great spot for touring bands to come through in the mid-week, because it was between L.A. and San Francisco. So I got to hear a lot of live music that way.

Then, when I moved to Austin, that was a whole other thing. There were people performing original music on a daily basis. That was the first time in my life when I really was in a hotbed of songwriters. And I think Austin really kicked me into gear. I had already known this, but that sealed the deal: "I need something else to make me stand out, something I can contribute that's purely me." And I realized that was going to be through my songwriting.

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CLINT BLACK KNOWS WHEN THERE'S A SONG IN THERE

By Bill Kopp

Clint Black is a country superstar. Though he spent nearly a decade toiling as a songwriter and performer before landing a record deal in 1987, his career took off like a shot from there. Black has since won a Grammy, an American Music Award, three TNN Music Awards, five Academy of Country Music Awards and four CMA Awards. To date he has placed more than 30 singles on Billboard's Country chart. He's made successful forays into film and television as well, but Black's primary focus remains songwriting and making music. Ahead of a tour that celebrates the 35th anniversary of his smash debut album, Black spoke to Rock On about his early days and the enduring appeal of his music.

INTERVIEW
WITH CLINT
BLACK

Some artists are musicians, and once they get technical proficiency under their belt, they start writing songs. Other people start out as songwriters and learn an instrument so that they can communicate their songs. Which are you?

I learned three chords and then as many songs as I could play with those. And soon after that, I started writing songs. And one of the first songs I wrote – I think I was 18 – was “Loving Blind.” But it stayed in the satchel until the second album [1990’s Put Yourself in My Shoes], when it was a number one hit for me. I wrote “State of Mind” [from 1993’s No Time to Kill] back when I was 18, too.

You were playing music from a young age. Was there a moment when you realized, “I want this to be my life; I want to do this for a living”?

Well, I was playing harmonica first. And I picked up the guitar a couple years later when I was 15 and started playing that around the neighborhood. My friends really thought I was good, and they encouraged me.

But I really had grown up dreaming of being an astronaut. I decided I was either going to join the Air Force in an attempt to make my way into the space program, or I was going to pursue music. I think I was 17 or 18 when I made that call. Fortunately, [with my grades] the Air Force wouldn’t have let me in either way.

You certainly paid your dues in the early and mid ‘80s, but once you got signed, success with “A Better Man” and Killin’ Time came quickly. At the time, were you surprised at how rapidly you shot to the top?

It seemed like a long time. When I got my break, it was two years before “A Better Man,” the first single, was released. And that felt like an eternity, which was what led to the idea for Killin’ Time. Hayden [Nicholas, co-writer] and I were talking about how long it was taking and I said, “I hope it gets started soon, because this killing time is killing me.” And we looked at each other and knew: “Oh, there’s a song in there, right?”

So once the first single came out, we were hitting it really hard. I was doing everything I could possibly do to promote it; I’d go out and sing everywhere. I just kept my head down and kept going. I knew I had a lot of muscle behind me to get the word out and promote the song, but it took five and a half months before it reached number one.

To me, that seemed like a long time, but I didn’t know anything. And I also didn’t know that just doesn’t happen very often. So once I learned that, when I realized how unlikely that was, I never took it for granted. I never looked at it like, “Yes, this should happen.” It was more like, “I can’t believe that happened!” It became a marvel to me.



And we looked at each other and knew: “Oh, there’s a song in there, right?”

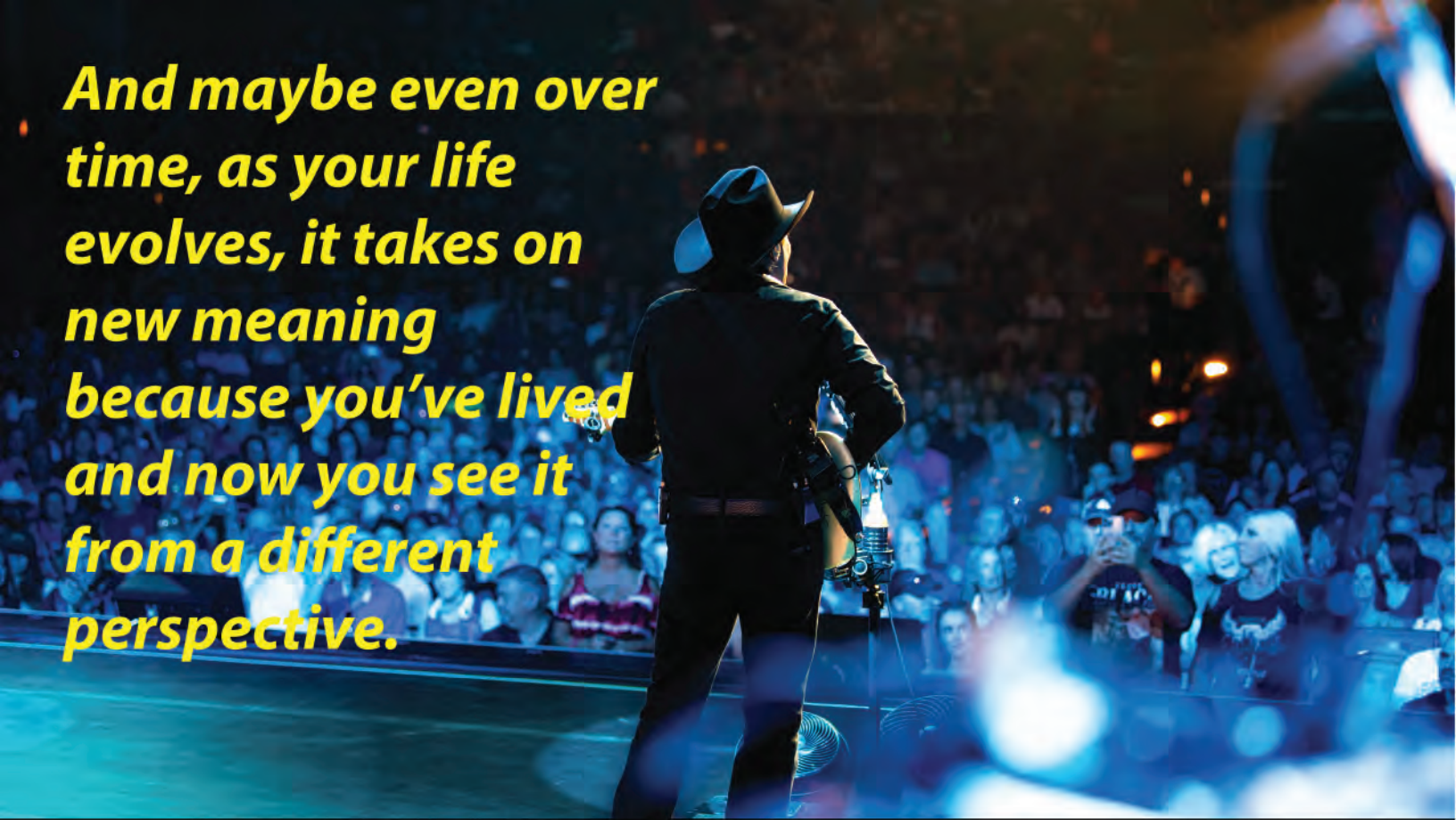
During your major label years, did you come up against people in the business trying to tell you how to sound or what kind of songs to write?

Well, my songwriting was a huge point of contention. I think by the time the second album came out, the first album was Double Platinum [2 million copies sold]. And the second album went Platinum, too. By the time the third album [1992's *The Hard Way*] came out, it did well, but not as well as *Killin' Time*. Then the label came at me and wanted me to record outside songs, but I had three albums' worth of songs written; all would go on to be on my subsequent albums. And I just felt like, "Well, you know, I wrote these other hits, and I should get to write the next set of hits." They didn't push too hard, but they continued to come at me and insist that my hit songs were hits, but they weren't selling enough records. And I thought, "Well, I think Platinum's pretty good. If that's all I ever do again, you know, then I think that's okay. And I just want to do my work." It finally came to a head with the extra songs. I gave them new songs for the *Greatest Hits* [released 1996]. I just had to once and for all establish that, "I write my songs, and if I run out of them, I understand we have to go find some others."

They didn't want me when my contract was up, and I didn't want them anymore. And every major label I talked to after I left RCA had seen all that, and rumors were leaked about our points of contention. The other labels didn't want the songwriter, they wanted the singer. And I wouldn't do it. So I never went back to the major label system after that. And I'm still writing my own songs. I feel like I'm just lucky to be able to make records and tour the way I want. I tour and play over 80 cities a year; I love my audience. I would have probably sold more records if I had let them go and find songs, but that's not why I'm here.



And I'm still writing my own songs. I feel like I'm just lucky to be able to make records and tour the way I want.



And maybe even over time, as your life evolves, it takes on new meaning because you've lived and now you see it from a different perspective.

What do you think it is about your gimmick-free, neo-traditional approach to country that resonates so strongly?

Well, the music has to appeal, first of all. My approach is that whoever I'm working with in the studio – whether they're my band or a conglomeration of my band and others, or completely just session players – they're a band that day. And my approach is to make a record with a great band and then not gimmick it up. So 20 years from now, if you hear it, you don't quite know what era it's from; it's not trendy. I just want to remain timeless, and I think that's part of it. I think that's why we see artists like Zach Top, Riley Green and Cody Jinks making this traditional kind of music and becoming so popular so fast. And I think the lyrics are really the key. I think you have to touch the heart or tickle the funny bone. You can say something either clever or deep, but it has to be understood on the surface level. You're not singing to professors of sociology and poetry! [The listener] needs to get it, and get it right away. And then as you live with it, you can discover the layers beneath the lyrics and all of the hidden meaning in there. And maybe even over time, as your life evolves, it takes on new meaning because you've lived and now you see it from a different perspective.

2024 has marked the 35th anniversary of Killin' Time, and your current concert tour celebrates that. With such a large body of work, what do you think it is all these years later that stands out about your debut album?

I think it was "Killin' Time," the song, that made such a mark. I've heard from so many people how that was the anthem for them in high school, or that it just appealed to them as one of the best country songs. People like "A Better Man" and "Nothing's News" and "Walkin' Away" and "Nobody's Home," too. There were five hits [four #1 and one #3 – ed.] off of that album, but by an overwhelmingly large margin, "Killin' Time" just sticks out as the song that people latched onto.

Clint Black's 35th Anniversary of Killin' Time Tour comes to Reno's Grand Sierra Resort and Casino on January 31.

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TOM SEGURA

A portrait of Tom Segura, a bald man with a grey beard and mustache, wearing a black jacket. He is looking directly at the camera with a slight smile. The background is dark with some light flares on the right side.

Tom Segura: Making the Magic Happen by Bill Kopp

Tom Segura is one busy guy. For 15 years running he has co-hosted Your Mom's House, a weekly podcast with his wife, fellow standup comic Christina Pazsitzky. He also co-hosts the Two Bears One Cave podcast with Bert Kreischer. Segura has written and acted in films, and his book of delightfully curmudgeonly essays, I'd Like to Play Alone, Please was published in 2022. As a standup comic, Segura has released two albums, and has starred in no less than five Netflix specials; the most recent is 2023's Sledgehammer.

In between his various commitments, Segura - who has two kids at home - manages to find time for touring; his current Come Together Tour first takes him to nearly two dozen cities across the U.S. From there he heads to the UK for a week-long run, then it's back to the USA - kicking off at New York City's Madison Square Garden - for nearly two dozen more dates. On a break between taping podcasts, Tom Segura spoke with Rock On about the art and craft of standup comedy.



How much of your observational standup is recounting actual things that have happened to you, and how much is completely the product of your imagination?

I've always had the mindset of "Just take your real observations." Obviously, you embellish and you exaggerate. But it's really about having an awareness in a moment, because the moments can happen. And if you're not tuned into trying to do it for standup, you lose it. But if your mind goes there, you basically hit "record" in your brain, and then you try to take it to the stage. That's the way that I try to do it.

So is your "antenna" always on?

Well, I wish I could say it was always on. I think there's this natural thing that happens sometimes: You're doing standup for a while and sometimes you get frustrated. Because the lifeline for any standup is new material. And whenever you're frustrated at your lack of new material, it's because your antenna isn't up. So you've gotta be like, "I gotta put myself in the mindset. I can't go through the day without considering it." And whenever it's tuned the right way, that's when [you'll be] really happy with [the material] you're coming up with.

Are there certain subjects that tend to work especially well for you, or is it just anything and everything?

I love the mundane. I love the conversation with the door guy and the security guard, things that you would normally discard as far as being of entertainment value. I love the little nuances to awkward conversation, and then focusing on that and finding the comedy in there. I think that's a great source of standup.

So are interpersonal relationships: You pay attention to what your kids said. Kids are a great source of material, but that also goes for wife, mom, sister, friends. You try to find a perspective to that conversation that is a little off, a little to the left. And then you go, "Oh, there's something here." For me, a source of standup material is having those conversations and then bringing them to the stage and pointing out what lens you saw it through.

I would think that approach yields material that's going to be relatable for people: "Yeah, I've talked to some guy on the street, too."

Exactly. I remember talking about being frustrated at a real conversation where I said "How you doing?" to a guy, and then he told me in detail how he was doing. I was like, "Yeah, that's not what this is, man."

So that exchange in the bank lobby actually happened!?

That was real, man. And it was a great example of the antenna you mentioned. Because I could have just kept going, but it sat with me. And that's what you find in standup: If something sits with you, you owe it to yourself and the audience to talk about it. And that's what happened with that.

Are there any topics that you make a point of avoiding?

Not really. But politics is one where I'm like, "Well, there's so many people that do that well." I've had political jokes at different times, but that's because [something] is sitting with you and your brain's telling you that you want to say this. But I know that's a world that other people do really well.

Has one of your routines ever fallen flat? And if so, how did you deal with it?

Oh, my God. There's so many times that it's hard to pinpoint one. There's this thing where you can forget to connect. I call it pressing "Play" on your act. If you get on stage and you just go, "I'm going to press 'Play' and do the act," it loses this connection that you need with an audience. And I've fallen into that trap before. You've got to remind yourself that it is all about connecting with an audience. The more you connect with them, the more you can go anywhere with them. But I've also done things like not read the room well and just went forward on something. Or you can dismiss an audience member: You wanted to shut them down, but it reads the wrong way to them, and then all of a sudden you're the bad guy. It doesn't matter what level you're on as a standup; you still have to earn their respect and trust to go places.



Your wife – and podcast co-host – is a comic as well. Do you ever come up with material together and then have to decide who gets it?

That has happened. We've been in conversation and kind of tagging each other's stuff. Someone says something, you say something, then they say something. And then at the same time you both say, "That's mine!"

And how do you resolve that?

She wins.

How has your comedy changed in the years since you started?

It's become more personal. I think it's a natural progression that happens to most comedians. When you start, you don't have the skill set to naturally go, "I'm going to talk about my life." So the way that most comedians start is, "Hey, I watched a TV show..." or versions of standing back and observe the world. It's underdeveloped through the eyes of a seasoned comedian, because only a seasoned comedian can really get up there and be like, "Here's what happened today." New comics – myself included – don't really have that skill set. But you're trying.

People say that the goal in standup is for the person you are off stage to be the person you are on stage. And the only way to do that is to do it for a long time. That's why when you see somebody who's in their 50s or 60s – as we do with standups [who have been working for] 30, 40 years – that level of comfort they have, you can't manufacture it.

The funniest version of you off stage is the best standup comedian that you are. But you get on stage, you tighten up and you want to make sure there's not a lull. So you do these little maneuvers to get you through that discomfort. But the longer you do it, that discomfort can shed. Then you're really being yourself up there. And that's the ultimate goal.

On the Your Mom's House podcast, how much of what you say and do is storyboarded out ahead of time, and how much of it is you just riffing in the moment?

It's mostly a riff. Sometimes on Your Mom's House, we'll have a pre-show meeting: "Hey, let's make sure we don't forget to talk about this topic, or play this video." So it'll be a bullet point. I have some thoughts on it, but it doesn't really go much further than that until you're actually recording. I think it makes it more fun, makes it more spontaneous.

I know there are people who have fully written out stuff for podcasts – which I always found odd – but they're also really detailed joke bits that they want to get in. And there's a way to do that. But for us, it's really just talking points, and then we get into it live. Because that's really where the magic happens: in the moment.

Tom Segura comes to the Grand Sierra Resort Theatre on January 25.



NOODLE | RICE
BOX | BOX
KITCHEN | KITCHEN
By Tony Contini

Noodle Box Kitchen is a Reno treasure, and you can literally “split the pot” with a table of your favorite people.

Noodle Box Kitchen is a Reno treasure, and you can literally “split the pot” with a table of your favorite people.

Hot pot is a fun and diverse meal. You are in complete control. There are savory and spicy broths, so you set the exact spice level in your bowl. Also laid out before you on tiered serving trays is a plethora of fresh vegetables, assorted noodles, and delicious meats, ready to be boiled in your table’s personal hot pot.

Noodle Box Kitchen is the second restaurant owned by Perapol Damnernpholkul. It expands on his first venture, Rice Box Kitchen (named 33rd in the country on Yelp during his first year of business).



They have moved to a beautiful window-lined space attached to The Discovery Science Museum on Center Street. Inside, you are immediately grabbed by the colorful mural that sharply depicts Perapol's life from Thailand to San Francisco to Reno.

When Perapol moved to Reno from San Francisco four years ago, he watched Reno's food scene flourish.

"We don't want to be known for just steak and potatoes," Perapol said. "There's good Thai, there's good Mexican. There's so much variety."

Perapol's degree and career were in interior design, but he loved cooking. His mother was a chef, and he decided to follow in her footsteps. Four years ago, he found himself tired of city life and San Francisco in general.

He was asked by friends to visit them in Reno during the pandemic. After his fourth visit, he was ready to dive in and start a restaurant. He says he's never met a community on par with Reno's. He feels like customers and other business owners want him to succeed.





"Sometimes I have to pinch myself and ask, 'Is this really happening?'" Perapol said. "Reno is the light at the end of a tunnel for me."

His brand of comfort food is a warm embrace for the community. There's truly nothing better and more healing than a delicious bowl of soup.

"There's no right or wrong," I learned from regulars Suzanne and Ana. "Whatever he does, he makes sure it looks as good as it tastes."

These loyal customers turned friends went on to tell me to pay close attention to Perapol's social media, where he posts about discount days, specials like kimchi fries, tasting menus from Peru, Thailand, and more, and dumpling-making classes. They said the community matches the quality of the food.

Noodle Box Kitchen's motto is "Eat Drink Gossip," Ana says Perapol lives by that.

"If you sit here long enough, you see the connections he makes with people," Ana said.

www.riceboxkitchen.com
(775) 622-4379 • 490 S. Center Street, Reno, NV 89501



Annual Events 2025

JANUARY

Brew HaHa

FEBRUARY

Reno Onsie Crawl

Home and Garden Show

MARCH

Snowfest - Lake Tahoe Winter
Carnival

APRIL

Reno Jazz Festival

MAY

Cinco de Mayo Festival

JUNE

Reno River Festival

Street Vibrations Spring Rally

Great El Dorado BBQ, Brews &
Blues

Reno Rodeo

Carson Valley Days

JULY

Artown

Star Spangled Sparks

Biggest Little Wing Fest

Taste of Downtown - Carson City

AUGUST

Hot August Nights

Northern Nevada Dragon

Boat Festival

Burning Man Festival

SEPTEMBER

Best in the West Nugget Rib
Cook-Off

Virginia City International
Camel Races

Great Reno Balloon Races

Street Vibrations Fall Rally

Genoa Candy Dance Faire

OCTOBER

Great Italian Festival

Nevada Day Celebration
and Parade

NOVEMBER

Crafts for Christmas

DECEMBER

Reno Santa Pub Crawl

Sparks Hometown

Christmas

Christmas on the Comstock

39 North Pole Village

FOREVER GONE BUT NEVER FORGOTTEN

Kris Kristofferson

June 22, 1936 – September 28, 2024

An American singer, songwriter, and actor. He was a pioneering figure in the outlaw country movement of the 1970s, moving away from the polished Nashville sound and toward a more raw, introspective style. During the 1970s, he also embarked on a successful career as a Hollywood actor.



Shannen Maria Doherty

April 12, 1971 – July 13, 2024

An American actress. During her career in film and television, Doherty played a number of notable characters, including Jenny Wilder in *Little House on the Prairie* (1982–1983); Maggie Malene in *Girls Just Want to Have Fun* (1985); Kris Witherspoon in *Our House* (1986–1988); Heather Duke in *Heathers* (1989); Brenda Walsh in *Beverly Hills, 90210* (1990–1994), *90210* (2008–2009), and *BH90210* (2019); Rene Mosier in *Mallrats* (1995); and Prue Halliwell in *Charmed* (1998–2001).

James Earl Jones

January 17, 1931 – September 9, 2024

An American actor. A pioneer for black actors in the entertainment industry, he is known for his extensive and acclaimed roles on stage and screen. Jones is one of the few performers to achieve the EGOT (Emmy, Grammy, Oscar, and Tony). He was inducted into the American Theater Hall of Fame in 1985, and was honored with the National Medal of Arts in 1992, the Kennedy Center Honor in 2002, the Screen Actors Guild Life Achievement Award in 2009, and the Academy Honorary Award in 2011.



Shelley Alexis Duvall

July 7, 1949 – July 11, 2024

An American actress and producer. Known for her collaborations with Robert Altman and for playing eccentric characters, she won a Cannes Film Festival Award and was nominated for a British Academy Film Award and two Emmy Awards. Four of her films are preserved in the National Film Registry by the Library of Congress.

Phillip John Donahue

December 21, 1935 – August 18, 2024

An American media personality, writer, film producer, and the creator and host of The Phil Donahue Show. The television program, later known simply as Donahue, was the first popular talk show to feature a format that included audience participation.[1] The show had a 29-year run on national television that began in Dayton, Ohio, in 1967 and ended in New York City in 1996.



Liam James Payne

August 29, 1993 – October 16, 2024

An English singer and songwriter. He was a member of the English-Irish pop band One Direction, one of the best-selling boy bands of all time, alongside Niall Horan, Zayn Malik, Harry Styles, and Louis Tomlinson. Payne twice appeared as a solo auditionee on the British television series The X Factor in 2008 and 2010; in the latter, he was invited to join One Direction alongside fellow contestants, placing third and later achieving global success.



Fernando Valenzuela Anguamea

November 1, 1960 – October 22, 2024

nicknamed "El Toro", was a Mexican professional baseball pitcher. Valenzuela played 17 Major League Baseball (MLB) seasons, from 1980 to 1997 (except for a one-year sabbatical in Mexico in 1992). He played for six MLB teams, most prominently with the Los Angeles Dodgers, who signed him in 1979 and gave him his MLB debut in 1980. Valenzuela batted and threw left-handed, with an unorthodox windup. He was one of a small number of pitchers who regularly threw a screwball in the modern era.



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.



Suzanne Somers

October 16th, 1946 - October 15th, 2023

Suzanne Marie Somers was an American actress, author, and businesswoman in the health and wellness industry. She played the television roles of Chrissy Snow on Three's Company and Carol Foster Lambert on Step by Step.



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¹Compared to all other measured mass-market automotive companies in the 2023 American Customer Satisfaction Index (ACSI®) surveys of customers rating their own automotive company's performance. The #1 rating is shared with one other automotive company. ACSI and its logo are registered trademarks of the American Customer Satisfaction Index, LLC.

²Based on Experian Automotive non-luxury vehicles in operation vs. total new registrations for MY2014-2023 as of December 2023.



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2270 Kietzke Ln, Reno, NV 89502 | 775.284.8000