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Countdown to Christmas:

Ten Great Rock 'n' Roll Songs
About Santa Claus



ISSUE 78
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**November - December
ISSUE 78**



Countdown to Christmas:

Ten Great Rock 'n' Roll Songs
About Santa Claus



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As we approach the close of another exciting year, I want to take a moment to express my sincere gratitude to each of you. Whether you're an advertiser, a reader, or part of our vibrant community, your support has been instrumental in making Rock On Magazine thrive.

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To our community, thank you for your enthusiasm and for celebrating the culture and spirit that define our region. Your engagement, loyalty, and feedback inspire us to raise the bar continuously in everything we do.

Reflecting on the year, I am incredibly proud of what we've accomplished together. Rock On Magazine is more than just a publication; it's a reflection of all of you—the businesses, music lovers, and neighbors who make our area so unique.

Here's to more milestones, stories, and success together in the year ahead. I wish you a joyful holiday season and a prosperous New Year!

*With heartfelt appreciation,
Gina Adams*

ROCK ON MAGAZINE - PUBLISHER/CEO

Also, as I reflect on this year's achievements, I'm reminded that Rock On Magazine is possible because of your commitment to sharing, celebrating, and supporting the passions that bring us all together. Your partnership fuels not only our magazine pages but also our community's heartbeat. This year, we've connected with incredible artists, shared inspiring stories, and showcased local businesses, each a testament to our shared vision's strength. Thank you for being an essential part of this journey. Together, let's make next year even better!

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BEAT



ADRIAN BELEW STEVE VAI
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BEAT: 21st Century Crimson Men

By Bill Kopp



Formed in 1969 in London, King Crimson was at the vanguard of progressive rock. Led by innovative guitarist Robert Fripp, the band made some of the most boundary-pushing, uncompromising music ever heard. But in the group's original run (1969-1974) King Crimson went through myriad changes; though they released eight albums, no lineup stayed together long enough to make a second record.

That changed when the group resumed operation in 1981. A quartet featuring two British musicians (Fripp and former Yes drummer Bill Bruford) and two Americans (guitarist Adrian Belew and Chapman stick player Tony Levin) debuted a different, even more forward-looking sound. This new Crim drew inspiration from industrial and so-called world music, with a strong improvisational approach that connected it to earlier lineups. The '80s King Crimson would make three acclaimed albums before it, too, went inactive.

King Crimson would return for two more extended runs, finally going out on a high note and calling it a day in 2021. But the appeal of the 1980s lineup has long held a special place in the hearts and minds of listeners. And those fans were given a true gift when the formation of BEAT was announced: a new quartet featuring two members of the '80s King Crimson lineup would be joined by two more world-class virtuoso players: guitar wizard Steve Vai and Tool drummer Danny Carey.

BEAT is in the midst of a 60-plus date North American tour, bringing the game-changing music of 1980s King Crimson to 21st century concert audiences. Ahead of the tour, Rock On spoke with guitarist, singer, songwriter and project leader Adrian Belew.

The '80s lineup of King Crimson was radically different from what had come before; it had its own distinct sound and sensibility. How closely will BEAT follow the sound, character and structure of those arrangements?

Well, I'm in charge of picking the arrangements and the songs. And I think some of them have essentials that have to be followed. There's not much reason to fool with certain things; they are what they are, and people will want to hear them that way. It will never be exactly like the record, because I don't want Steve Vai or Danny Carey to play exactly like the record. I want them to be themselves. And I think that's what the audiences want.

But I think having Steve Vai in the band, for example, there's a lot of places where I see that we could gradually develop outward from there on our own. I mean, I want to see him playing Steve Vai stuff, and I want to hear that myself. He sends me a video almost every day showing me where he is in his journey of finding everything, and I can see that he's getting more and more comfortable with all of it. And I'm coaching him a little bit, saying, "That part right there, you don't have to play it like Robert [did]. You can do your own sounds."

I feel it may be close to the original stuff a bit more at the beginning, but we have 65 shows. And we're not a cover band; we're gonna develop it. The idea is to celebrate the music, but it's also to push it forward in our own ways and make it more in sync with what is happening now.

Personally, though, I have gone back and taken great lengths to find some of the sounds that I had back then, which are now pretty hard to find. And I've changed my own gear to be half modern and half vintage. A big part of that ['80s Crimson] sound was two things in the guitar world.





There was the running dual guitar, things that were clean sounding on songs like "Three of a Perfect Pair" and "Frame by Frame." And then there were the different things that each of us did in our own way. Robert with his type of soloing, and me with all my crazy sounds and my soloing.

And then there were the synthesizer parts on songs like "The Sheltering Sky." The essence of that sound has a lot to do with the [Roland] GR300 guitar synth of that era. Roland has released two new synthesizers that can do some of that, and Steve will be using some of the new stuff. I've heard what he's doing with it, and it's very good. But I'm going to use my original GR 300.

I don't think I've seen anybody play a GR300 in decades!

No, you haven't.

In revisiting the material from Discipline, Beat and Three of a Perfect Pair, have you made any new discoveries about those pieces?

I knew what Bill [Bruford] was doing because I'm [also] a drummer, and he was my favorite drummer at the time anyway. But the surprising thing to me was how many things I discovered that the other guys were doing. I was so busy taking care of my roles, writing the material and then touring; it was all just a race against time. And so I didn't always have the time to check out: "Wow. Tony Levin is playing one of our 'guitar' parts right there!"

But it's more to do with what Robert and Tony were doing that surprises me now. And it's always amazing. When I look back at our live shows, I think, "Oh, my gosh, how did I do that?" But I'm not trying to do it note-for-note the same way now anyway. But I feel like I've got a leg up in the sense that I do know some of it and I will be attacking it in that way.

And yet playing with the new [gear] that I have available now, there are so many exciting guitar things that I want to apply to that music.

When I first heard the Discipline LP, I remember thinking that there was really no precedent for what King Crimson was doing. Did you have a sense at the time that the four of you were really blazing new paths?

I thought there was nothing at all like it. For one thing, every one of us had new technologies at our fingertips that no one else had used. Both Robert and I had guitar synthesizers. Bill was the first person silly enough to try to make electronic drums work. And then Tony Levin walked in with this thing called the Chapman stick, something you'd never even seen before.

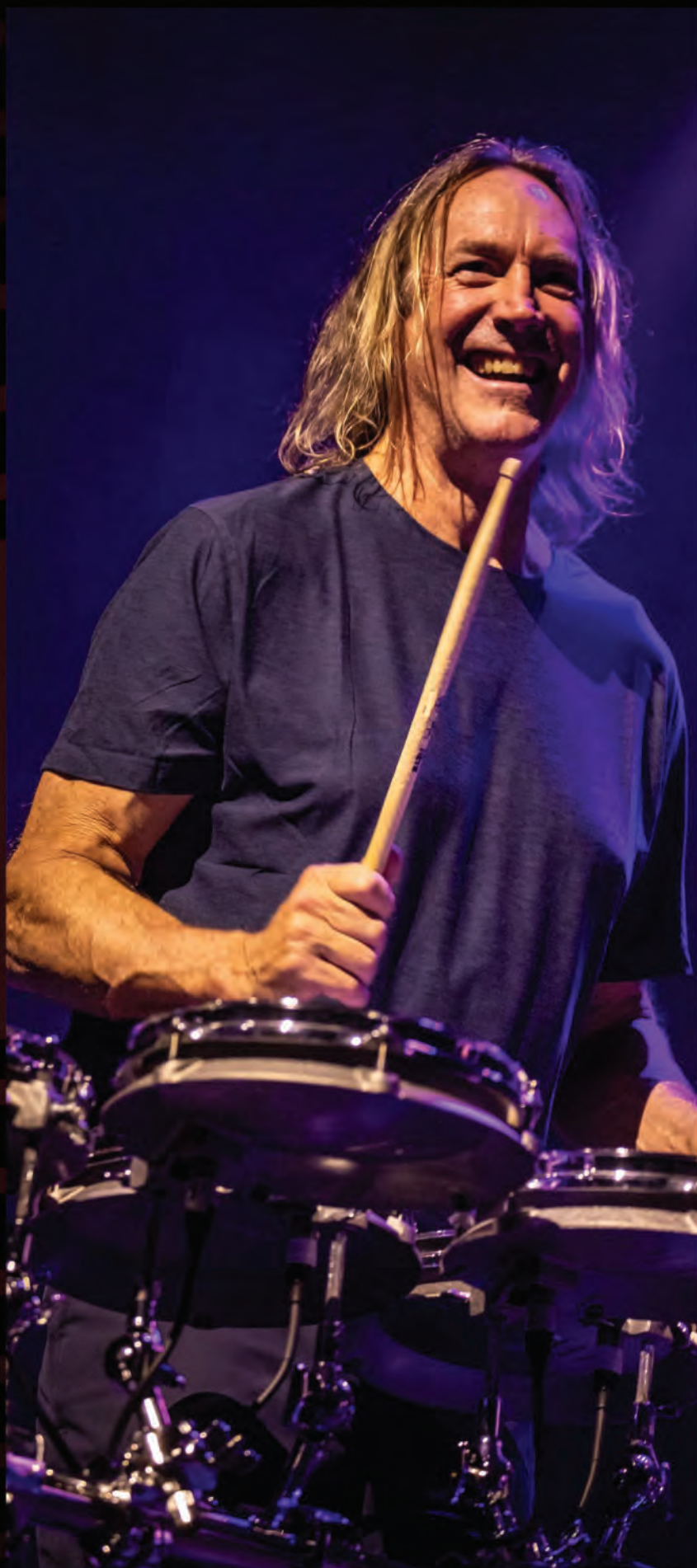
So I knew the musical language of what we were doing was going to be different, no matter what. And it was a time period when there was a lot of freedom and creativity. At least in our line of the music business, but maybe not in the mainstream. But it was a time when you really felt like you could do those kinds of things, and King Crimson were definitely the people to do it.

Someone told me once, "You guys have a license to kill." And I think that's true, because we could do whatever we wanted. We weren't trying to be the next big thing; we weren't trying to write hit songs or be on the radio or anything. We were just trying to create something no one had ever heard.

BEAT strikes me as an opportunity for that music to get some of the recognition that it didn't get the first time around...

Absolutely. And that's another reason to do it. That's another thing I thought: "That music, those records deserve a second chance. They are pretty timeless. They sound brand new. They sound fresh." There's still nothing like it.

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Countdown to Christmas:

Ten Great Rock'n' Roll Songs About Santa Claus

by Bill Kopp

The enduring myth of Santa Claus has been a part of Western culture for centuries. The modern concept of Santa was captured on “Must Be Santa,” the 1960 novelty single by Mitch Miller: “cap on head, suit of red, special night, beard that’s white.” But that modern image had settled into the popular mindset decades earlier when the Coca-Cola Company included depictions of Santa in its print advertising.

As a ubiquitous and beloved character in pop culture, it was inevitable that Santa Claus would find his way into one of the 20th century’s foremost vehicles for arts and entertainment: rock ‘n’ roll. In celebration of the season, Rock On takes a chronological look at ten rock ‘n’ roll classics featuring jolly old Saint Nick (plus a mischievous bonus track that pokes fun at the holiday music subgenre). And as our Christmas gift to you, a Spotify playlist with these songs can be found at <https://tinyurl.com/rocknrollsa> nta

#10



“Little Saint Nick” – The Beach Boys (single, 1963)

An American institution, the Beach Boys released their first single in 1961. By ‘63 they were one of the most popular groups in the nation. Bassist, primary songwriter and leader Brian Wilson was still coming into his role as one of pop music’s most important figures when the group made The Beach Boys’ Christmas Album, their seventh long-player. Released as a single from that LP, “Little Saint Nick” (backed with non-album track “The Lord’s Prayer”) made it to #25 on Billboard’s singles chart in December 1963.

#9



“Sock it to Me Santa” – Bob Seger & the Last Heard (single, 1966)

Detroit rocker Bob Seger enjoyed his most widespread success beginning in the mid 1970s, with blockbuster albums Night Moves, Stranger in Town and Live Bullet. But Seger was no overnight success: he worked hard in the studio and onstage for years before his big break. In the 1960s he released a number of catchy singles including the satirical “Ballad of the Yellow Beret.” With his band the Last Heard, he released five singles including this somewhat overlooked (and non-charting) holiday-themed tune.

#8



"Back Door Santa" – Clarence Carter (single, 1968)

A funky blues with a deep groove and soulful horns, "Back Door Santa" is a swaggering tune filled with sly double entendres, exploring the metaphorical meanings in words like chimney and the phenomenon of "coming but once a year." Blind since birth, the Alabama-born singer, guitarist and producer chalked up two dozen charting singles including 1968's "Slip Away" (pop #6, r&b #2) and "Patches (pop #4, r&b #2).

#7



"I Believe in Father Christmas" – Greg Lake (single, 1975)

Emerson Lake & Palmer were renowned for their progressive rock pyrotechnics and virtuoso musicianship. Lead vocalist, guitarist and bassist Greg Lake was also a top-notch lyricist, with a sonorous voice. This acerbic look at the holidays features some of his best lyrics, including the memorable couplet, "Hallelujah Noël / be it Heaven or Hell / the Christmas we get we deserve." "I Believe in Father Christmas" was released as a Greg Lake single, but it was also included on ELP's 1977 album Works Vol. 2.

#6



"Father Christmas" – The Kinks (single, 1977)

Led by brothers Ray and Dave Davies, London-based band the Kinks went through several phases during their time together (1963-1997). Starting off as a hard-driving, r&b based group, they blossomed into a sophisticated and literate outfit featuring Ray's superb and insightful lyrics. By the late '60s and early '70s they had moved toward conceptual works, but by the mid-to-late '70s they were back in hooky, hard-rocking territory and mainstream success. Their holiday-themed 1977 single combines all of the band's best attributes: humor, wit and melody.

#5



"Santa Claus is Comin' to Town" – Bruce Springsteen (single, 1981)

"Santa Claus is Comin' to Town" is the oldest song on this list. First published in 1934, the tune was first popularized by singer Eddie Cantor. The song quickly became a standard, covered in performance and in recordings by more than 200 artists representing most every musical genre. In 1981, The Boss himself released his own version, recorded live onstage six years earlier at C.W. Post College on Long Island, New York. The track also appeared on In Harmony 2, an all-star compilation of children's music.

#4



"I Saw Mommy Kissing Santa Claus" – John Mellencamp (from A Very Special Christmas, 1987)

Dating from the early 1950s, the romantic and easy listening "I Saw Mommy Kissing Santa Claus" has been recorded countless times. Wacky bandleader Spike Jones was one of the first to cover it; his 1952 version was a Top Ten single. The Ronettes' Phil Spector-produced recording was a highlight of their 1962 LP A Christmas Gift For You. Pop royalty the Jackson Five covered the song on their own Christmas album, released at the height of their popularity in 1970. Heartland rocker John Mellencamp waxed his own version for a late '80s all-star compilation benefiting the Special Olympics.

#2



"The Man With All the Toys" – Husky Team (from Christmas in Memphis, 2003)

This classic first appeared on The Beach Boys' Christmas Album (see above), but 40 years later some of rock's most inventive artists revived the tune. In the hands of Husky Team – a who's-who assemblage led by Smithereens drummer Dennis Diken and producer/multi-instrumentalist Dave Amels – "The Man With All the Toys" and other classics are recast as inventive instrumentals that brilliantly reference classics from Memphis legends like Sam & Dave, Booker T & the MGs, the Box Tops and more.

#3



"Here Comes Santa Claus" – Los Straitjackets (from 'Tis the Season for Los Straitjackets, 2002)

Nashville's Los Straitjackets have carved out a unique corner of the rock world all their own, breathing new life into the surf-instrumental rock genre. Clad in Mexican luchador wrestling masks, the foursome write top-flight songs, but they also turn classics on their heads while remaining faithful to the musical values that made the songs special. A nod to their heroes the Ventures – who made a classic Christmas album of their own in 1965 – Los Straitjackets' reading of "Here Comes Santa Claus" is full of sparkle, spirit and verve.

#1



"Santa Make Me Good" – The Grip Weeds with Mark Lindsay (from Under the Influence of Christmas, 2011)

Named after Private Gripweed, John Lennon's character in the 1966 black comedy How I Won the War, New Jersey's Grip Weeds have been making original music since 1988. Combining Who-like energy with the allure of classic psychedelia and the immediacy of power pop, the group has been turning out album after album of memorable, melodic rock. In 2011 they took a bit of a turn, making a holiday-themed album featuring special guest stars. "Santa Make Me Good" found the band working with Mark Lindsay, the legendary, powerful-voiced and ponytailed front man of Paul Revere and the Raiders.

Bonus:



"Christmas With the Devil" – Spinal Tap (from Break Like the Wind, 1992)

Subjects of the groundbreaking 1984 "mockumentary," the group featuring actor-musicians Michael McKean, Christopher Guest and Harry Shearer wrote and performed their own music. Like the film itself, those songs were knowing parodies of countless rock tropes, especially ones – like bad taste, for example – associated with heavy metal. Six years after the film, the band returned with *Break Like the Wind*, an album showcasing this riotous inversion of holiday cheer and featuring jokey lyrics like "Silent night, violent night!" It was all in good fun, of course.

A festive illustration of a rock star Santa Claus. He has a long white beard, wears sunglasses, a black leather jacket over a red shirt, and black leather pants. He is holding a red electric guitar and singing into a vintage microphone. He is positioned in front of a large, ornate clock face with Roman numerals. The clock face is decorated with various Christmas ornaments, including red and green baubles, gold and silver spheres, and a red rose. The background is dark blue with white snowflake patterns. The overall scene is festive and celebratory.

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the psychedelic furs

PSYCHEDELIC FURS: THE BOYS THAT (RE)INVENTED ROCK & ROLL

As the British band approaches its 50th anniversary,
they're still making great new music

by Bill Kopp

The Psychedelic Furs burst onto the London postpunk scene in 1977. As the group's name suggests, the Furs came on strong with a dark, brooding approach that drew from punk and '60s psychedelia, setting them apart from many of their contemporaries. From the start, their rough-hewn sound was a hit with critics, earning the band an underground following.

Led by brothers Richard (vocals) and bassist Tim Butler, The Psychedelic Furs broke through with their third LP, 1982's *Forever Now*. A single from that record, "Love My Way" was an international hit and a U.S. Top 40 single. The band got another commercial boost in 1986 when a re-recorded version of the title track from their second album was used as the theme song for a popular John Hughes-directed film. The group continued with well-received albums and tours into the early 1990s, and then the Butler brothers put the band on hiatus, launching another group, Love Spit Love.

But by 2000, the group restarted, and has continued ever since. Unlike many of their contemporaries, though, the Psychedelic Furs have written and released new material rather than coasting on the success of decades past. The Psychedelic Furs come to the Grand Sierra Resort on Sunday, November 3, sharing a bill with The Jesus and Mary Chain. Rock On spoke with Tim Butler about the Psychedelic Furs' past, present and future.



When the Psychedelic Furs' self-titled debut album was released in 1980, it was remarkably different from much of what was going on musically at the time. In those early days, what was the vision for what the group wanted to do?

There was not really any concrete vision. When we started out, we couldn't really play well, so we sort of went for more of the Velvet Underground-y, elongated songs. We'd jam around and stuff, trying to work out our instruments, basically. The whole sound of songs like "India" was just everybody [in the band] trying to be noticed; it was like a wall of chaos. We were huge Roxy Music fans, too. Because Roxy Music has very interesting song arrangements; not your usual verse / chorus / middle eight / verse / chorus. So we took our cues from those two bands.

Todd Rundgren produced your third album, *Forever Now*. That choice was controversial in some quarters; everyone seemed to have an opinion about it. What were your feelings about it at the time?

We thought it was great. We – especially Vince [Ely], our drummer at the time – were big fans of his. We were wanting to move on to start using strings and horns. Todd had produced an album called *Faithful*, with covers of songs by the Beach Boys and other bands in that era; he used strings and other interesting instruments and arrangements. So we thought he was a perfect choice when he offered to produce *Forever Now*, and we went into it really excited.

Along with *Made of Rain*, it's my favorite Furs album.

From where did the idea come to have Flo and Eddie [Mark Volman and Howard Kaylan of the Turtles] sing on that album?

That was Todd. And at first we didn't want it; we were like, "Oh, they're a couple of old farts from the '60s." Todd said, "I don't want to use them [just] as 'backing vocalists.' I want to use them as a different instrument, because of their vocal ranges." So they came in. We didn't go to the studio with them, because we were dead against it, but we allowed Todd to try it out. And when we heard "Love My Way," we were like, "Okay! What else can we use them on?" We were totally sold. They've done backing vocals for everybody; they're a couple of cool guys.

Another thing that set that song apart was the fact that we used marimba. That was an idea we had when we made demos in England. And it made a refreshing sound on the radio: Todd on marimbas, and Flo and Eddie.

Tell me about a Psychedelic Furs track that you feel is perhaps overlooked among listeners.

I'd say "Only You and I" from Forever Now. It's not often pointed out as a fan favorite, but it's one of my favorite tracks. I think it's great because of the song structure, which was a move up for us after [1981's] Talk Talk Talk.

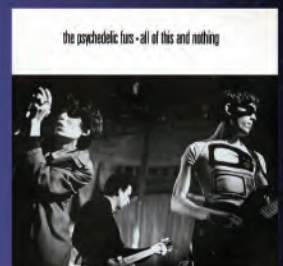
The 1980s were a time when pop songs started being added to film soundtracks. How did the use of "Pretty in Pink" in the film of the same name affect the group's trajectory and fortunes?

Oh, it was good and bad. It was good because it got us through to a lot more people. But the bad is that a lot of our hardcore original fans thought we'd sold out, so they gave up coming to see us!

Thank goodness now, those fans – and younger fans – are coming back to see us. I guess they've forgiven us for the pop faux pas!

In 2020, the Psychedelic Furs defied the odds and released an album of all new material, Made of Rain. Forty years after your debut, you made an album that got great critical notices. Not many bands from the '80s have been able to do something like that. Why do you think that you succeeded in that regard where other bands have not?

When we got back together, it took us a while to have the confidence and the nerve to record songs. We had songs, but we were sort of worried that [some of them] weren't going to fit in with our catalog. But when we finally had songs that we thought were great, we did it pretty quickly.



We didn't go to the studio wanting to recreate the sound from the eighties; during the time in between, you'd hear other music and you'd get influences. So we went in there and put our heads together.

What's great about Made of Rain is that the songs were played in one or two takes; we rehearsed them, but then we went in, recorded one or two takes and picked the best one. And then we overdubbed over the top of that, which gave it a freshness, as opposed to rehashing over and over again, which we did on [1987's] Midnight to Midnight. We took too long on that one; it's overproduced and lacking a certain energy.

Is the band continuing to work on new material?

Yes, but as with Made of Rain, we're not forcing ourselves to [work within] any particular time. Basically, we're still promoting Made of Rain, because when it came out, Covid was happening; we couldn't tour. So we're sort of making up for that. After the tour, we'll probably think about writing new songs.

Does the set list for the current tour survey the Psychedelic Furs' entire history?

Oh, yeah. On this tour, we just got back from Spain, and we've been playing some songs that are much demanded but that we had rarely or never played live. So I think the audience will be really happy.

Forty-plus years on with the Psychedelic Furs, what keeps it interesting for you?

Just going out there and playing for the audience and getting the reaction from them; there's nothing better. There's no drug that could replace seeing an audience singing your songs while you're playing them. It makes all the work we put into it worthwhile.



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NOODLE | RICE
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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

FOREVER GONE BUT NEVER FORGOTTEN

TOBY KEITH

July 8th 1961 - February 5th 2024

Toby Keith Covel is an American country music singer, songwriter, record producer, actor, and businessman. Keith released his chart-topping debut single, "Should've Been a Cowboy", in 1993. During the 1990s, Keith released his first four studio albums, each earning gold or higher certification.



RICHARD LEWIS

June 29th, 1947 - February 27th 2024

Richard Philip Lewis was an American stand-up comedian, actor, and writer who became prominent in the 1980s and known for his dark, neurotic, and self-deprecating humor.



MATHEW PERRY

August 16, 1969 - October 28, 2023

Matthew Langford Perry was an American and Canadian actor. He gained international fame for starring as Chandler Bing on the NBC television sitcom Friends. Perry also appeared on Ally McBeal and received Primetime Emmy Award nominations for performances in The West Wing and The Ron Clark Story.



CARL WEATHERS

January 14th 1948 - February 1st 2024

Carl Weathers was an American actor, director, and gridiron football linebacker. His roles included boxer Apollo Creed in the first four Rocky films, Colonel Al Dillon in Predator, Chubbs Peterson in Happy Gilmore, and Combat Carl in the Toy Story franchise.



ANGUS CLOUD

July 10th, 1998 - July 31st 2023

Conor Angus Cloud Hickey was an American actor. He was best known for portraying Fezco in the HBO drama series Euphoria. He also had minor roles in the independent films North Hollywood and The Line and appeared in music videos by Noah Cyrus, Juice Wrld, Becky G, and Karol G.



DAVID SOUL

August 28th, 1943 - January 4th 2024

David Soul was an American-British actor and singer. His career spanned five decades, and he rose to prominence for portraying Detective Kenneth "Hutch" Hutchinson in the American television series Starsky & Hutch from 1975 to 1979.



DICKEY BETTS

December 12th, 1943 - April 18th 2024

Forrest Richard Betts was an American guitarist, singer, songwriter, composer and founding member of the Allman Brothers Band. He assumed sole lead guitar duties during the peak of the group's commercial success in the mid-1970s and was the writer and singer on the Allmans' hit single "Ramblin' Man". Betts was inducted with the band into the Rock and Roll Hall of Fame in 1995.



Louis Cameron Gossett Jr.

May 27, 1936 - March 29, 2024

was an American actor. He made his stage debut at the age of 17. Shortly thereafter, he successfully auditioned for the Broadway play Take a Giant Step. Gossett continued acting onstage in critically acclaimed plays including A Raisin in the Sun (1959), The Blacks (1961), Tambourines to Glory (1963), and The Zulu and the Zayda (1965). In 1977, Gossett appeared in the popular miniseries Roots, for which he won Outstanding Lead Actor for a Single Appearance in a Drama or Comedy Series at the Emmy Awards.



Glynis Johns

October 5, 1923 - January 4, 2024

Glynis Margaret Payne Johns was a British actress. In a career spanning seven decades on stage and screen, Johns appeared in more than 60 films and 30 plays. She received various accolades throughout her career, including a Tony Award and a Drama Desk Award as well as nominations for an Academy Award, a Golden Globe Award, and a Laurence Olivier Award. She was one of the last surviving stars from the Golden Age of Hollywood and classical years of British cinema.



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