

ROCKOn



YES

The Grill

at Quail Corners

COLBIE CAILLAT

ISSUE 84

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The Grill

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A Taste of Home:

25 Years of The Grill at Quail Corners

By Hindi Marciniak, CEO, Empowered Ventures

The Heart of the Story

I have always loved cooking, the creativity, the care, and the joy that come from feeding people. After speaking with Brandi, the owner of The Grill at Quail Corners, I realized we share that same heartbeat: a deep love for food, people, and connection.

The first thing you notice when you walk into The Grill is not what you see, it is what you feel. The warmth, the hum of conversation, and the aroma of shallots and roasted garlic create an instant sense of comfort. It is exactly what Brandi hopes guests experience, a place to slow down, share a meal, and feel genuinely cared for.

Brandi's story began long before she joined The Grill more than a decade ago. She grew up in the restaurant world, getting her start at just 13 and discovering a calling that would shape her life. Even after moving into corporate sales with Cisco Foods, the pull of hospitality never left her, it was where she felt most at home. When The Grill needed a hostess, she jumped in. "I told them I would take it," she laughed, "but I knew I would not be a hostess for long." She knew she wanted to own a restaurant one day, so she set out to learn every position at The Grill, front and back of house, management, and the kitchen. "I wanted to understand every aspect before I could commit to buying it," she said. When the longtime owners prepared to retire, the opportunity to buy The Grill presented itself. It felt perfect. Two and a half years ago, Brandi took ownership, continuing a Reno tradition built by the Frankovich family, a fifth generation local legacy. "I love this place so much," she said. "I just wanted to see it continue down the path it has been on for so long."

Her leadership comes from heart, not hierarchy. "I am not the boss of anybody," she said. "We work together to create this atmosphere. People can feel energy, if our team is in sync, our guests feel it too."

The Legacy

Few restaurants reach a 25 year milestone. The Grill has done it with heart, consistency, and care, and of course, unforgettable food. "My goal was to keep that same friendliness the previous owners built," Brandi said. "I did not want to change anything, only make improvements where I could." That dedication extends to her staff. Many have been there more than a decade, some since the beginning. "We have very little turnover because we are like a family," she said. "When you have a great team, it is not hard to keep them."

The Grill's annual Crab Feed has become a beloved local tradition, filling the dining room with laughter, the scent of drawn butter, and the sound of cracking shells. But it is the Grilled Mozzarella that has become its signature. Served sizzling in a sauce of sun dried tomatoes, garlic, butter, and white wine, the golden crusted mozzarella arrives with home-made warm bread that soaks up every drop. Rich, tangy, and perfectly balanced, it is a dish that feels indulgent yet familiar, a bite of comfort with every forkful. The recipe came from Marissa Frankovich, daughter of the original owners, who discovered it while visiting Italy. After her passing, Brandi vowed to keep it on the menu. "It is her dish, and it is part of our legacy," she said. Another timeless favorite, the Petrale Sole, is lightly finished with lemon caper beurre blanc over linguini and vegetables, a simple, elegant plate that captures The Grill's philosophy: classic done right. There is always a seasonal Soup du Jour, reflecting Brandi's belief that the simplest dishes, made with care, leave the deepest impression.

The Next Generation

Brandi's daughters, now five and twelve, have grown up at The Grill. "I was pregnant with my youngest while working here," she said. "My oldest was two. They have both grown up here." Her vision for the future is inspired by them, and by the next generation of diners. "They make me think ahead," she said. "I wonder what their generation will want." Recently, Brandi refreshed the menu with new favorites that blend modern tastes with The Grill's timeless comfort.

One standout is the Southwest Chicken Salad, tossed with blackened chicken, avocado, and crisp greens in a Santa Fe dressing, bright, flavorful, and full of texture. Another is the Louie Louie Louie, a vibrant seafood salad featuring prawns, shrimp, and Dungeness crab with fresh asparagus and avocado, tied together by a light house made dressing. Other additions include the French Dip, slow roasted and served with au jus, and the Mediterranean Chicken Pasta, bright with lemon, garlic, and artichoke. The restaurant's happy hour, from 3:30 to 5:30, offers small plates and cocktails that pair perfectly with conversation. "I want people to feel like family when they walk in," Brandi said. "I want their faces to be recognized and to know we are happy to see them."





The Local Connection

Brandi's pride in being a Reno business owner shines through her partnerships with local producers like 10 Torr and Frey Ranch, and her support of organizations such as the Reno Elks Lodge through fundraisers and events. "Being a woman owned business in Reno is empowering," she said. "It takes a lot of work and heart, but it is worth it. You put in the extra effort because your kids are watching. I want my girls to see that you can build something meaningful if you stay committed."

The Experience

Ask Brandi to describe her perfect night at The Grill, and she paints a picture of connection, the low hum of conversation, candlelight flickering off wine glasses, and the aroma of garlic and seared steak drifting from the kitchen. Plates leave the pass with care, a bowl of steaming pasta, a filet glistening under its glaze, warm bread breaking open to release its scent.



The Grill offers a setting for every mood, the lively bar with craft cocktails, the comfortable dining room where friends linger over dessert, and Vino Reno, a private space for up to fifty guests. "It is perfect for private dinners or celebrations," Brandi said. "We can cater it, create a custom menu, or let guests bring their own food." When the weather warms, the patio becomes one of Reno's most inviting dining spots. Surrounded by trees and soft light, guests linger over grilled salmon, pasta, and a glass of wine that always tastes better outdoors. It is the kind of place that makes you stay a little longer than you planned.

As The Grill celebrates its 25th anniversary, Brandi reflects on what has kept it thriving: community, consistency, and care. Hospitality, at its heart, is simple, joy found in a good meal, a glass of wine, and the people you share them with.



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Hindi Marciniak is the CEO of Empowered Ventures and a contributing writer for Rock On Magazine. Through Empowered Ventures, a national directory and resource hub, she is on a mission to elevate the visibility and success of women owned businesses across the country.



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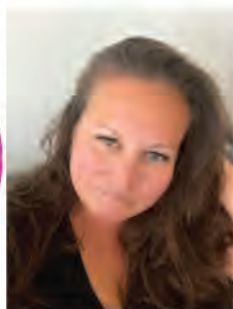
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ROCKOn

All Connected: Yes Through The Years

By Bill Kopp



The history of Yes is lengthy and byzantine. Since the progressive rock avatars began in London in 1968, more than 20 musicians have passed through its ranks. Through those changes, the successive and ever-shifting lineups of Yes have turned out a dazzling array of classic albums, earning worldwide acclaim, a Grammy Award and (in 2017) induction into the Rock and Roll Hall of Fame.

*Today – nearly 60 years after the group's start – guitarist Steve Howe leads the current lineup. Howe joined Yes in 1970, in time for the breakthrough release *The Yes Album*. Other longtime members in the current group include keyboardist Geoff Downes (first appearing on 1980's *Drama*), multi-instrumentalist Billy Sherwood (on board starting in 1991) and drummer Jay Schellen (2016 onward). Vocalist Jon Davison is the band's fourth lead singer, joining in 2012 and following on from founding singer Jon Anderson, Trevor Horn and Benoît David.*

Just ahead of Yes' current tour – which concludes with a November 16 date at The Grand Sierra Resort in Reno – Davison spoke with Rock On to talk about the band's past, present and future.

From the times that I've seen the band, for the audience as a whole, there's a list of songs that they simply must hear. How does that fact figure into the band's mindset when it comes to writing new material? Do you find yourselves thinking, "How many new songs should we bother writing?" Because as good as they are, people want to hear "Starship Trooper."

When we come to songwriting, we let the music write itself. There's always a common thread that links us to the past of Yes, especially having a legacy member like Steve [Howe] so involved in the compositions. Ultimately, I think it's about what we want to say lyrically and what we feel musically. That can be very different from traditional Yes, and I think that's a healthy thing. Because whenever you try to recapture the past, you're just imitating. So [instead] we think, "Let's just move forward and create music that's reflective of who we are today."

2023's *Mirror to the Sky* earned some of Yes' best critical reviews of the last several years. With that kind of wind at your back, what can you tell me about the prospect of new studio music from Yes going forward?

We are working on music all the time. Steve is so comfortable in the producer chair. We've got an excellent engineer, the great Curtis Schwartz. I live in England, so Steve and I can get together with Curtis a lot of the time. So we're keeping this comfortable creative flow going.

We're writing and wrapping up an album now; it should come out, I think, around April of next year. It will have the same sort of flow and ebb of *Mirror to the Sky* and *The Quest*, the album just before it. But it's also very different, which is exciting because it shows that we are continuing to evolve.

Do you have a favorite song from the Yes repertoire?

Wow. I love so much of it, but I tend to get sentimental about the songs we haven't played for a while. So I'm really missing doing "Awaken." I don't often listen to Yes, I confess, just purely as a listener. Growing up, being a fan and loving it so much, it was the music I always listened to. But somehow being in the band, it's a different kind of perspective, so I don't find myself gravitating to just being a listener of Yes. And I miss that. So it's fun to go back and think, "What's something we haven't played, or what's a song or album I haven't thought of for a while?" So currently it's [1977's] *Going for the One* and songs like "Awaken." I love that song, and I would love to be able to perform it again. And I think we will, coming up here soon.





The band has done a number of tours focusing on a specific album; this tour it's going to be Fragile. In all the years that you've been with the group, is there anything from the back catalog that you've never done live?

That's a good question! Yeah, some of the stuff from the first couple albums. I will say that Steve has really supported those albums; we've done some one-offs that are really interesting, like "Survival" [from 1969's Yes] and "Sweet Dreams" [from 1970's Time and a Word]. Those are songs that haven't seen the light of day – as far as being performed – in forever. It's hard to imagine, but there are so many. There are some great moments on [1978's] Tormato, too, and we're looking at that album.



I would love to have the band look more laser-focused on Relayer [1974]; as you mentioned, we've been doing the album series, but that's one that we haven't quite taken on. We actually had that slated for an entire tour; the tour book was printed, we were all worked up and ready to go, and then Covid hit. And that shut everything down. And then through time and working with new material and having a reset, we've gone in different directions. But I think it's time to get back and really look at Relayer.

After all these decades, what do you think explains the enduring appeal of Yes and the band's music?

In this day and age, everything's so immediate; people want it quick. And there's great production skill and vocal harmony skill in so much songwriting today; I'm not knocking it; I love all kinds of music. But there's also this wave of pop music [being] almost like a TV commercial: it's all instantaneous. As Freddie Mercury used to say, pop music's just disposable tissue; you use it, discard it and forget it. So there is that element to it.



[As far as Yes,] I think there's so much to it. I think that having a pure album experience – one that takes you on a journey, that's very thoughtful, that's imaginative storytelling – is very refreshing to people. There's all the virtuosity that draws people in, but it's also John Anderson's beautiful melodies, which are to the level of the Beatles. There's that wonderful quality, the melodic quality. I was just talking to someone about "Long Distance Runaround" [from Fragile] and how we hadn't played it for so long. It's such a joy to sing; it's such a gorgeous melody when you analyze the flow of it and how it builds. It's as great as any melody that's out there.

I think there are all those elements in Yes. In classic rock, there's an equality among all the musicians. Chris Squire made a statement. As much as Jon did, as much as Steve did, as much as Rick [Wakeman] did. You could be a keyboard player and a huge fan of Rick Wakeman alone and understand Yes. But you had all those avenues, and it's a complete picture, and that's just something that's classic and timeless. Much like classical music, it will never die, and for the very same reason.

Thanks for taking time to speak with me today, and thanks for the music.

It's been an absolute pleasure to talk to you. We're having a great time out here on the road, as are the fans, and it's all good. All is well in the Yes world.

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ROCKon

COLBIE CAILLAT

Colbie Caillat: A Sustained Overnight Sensation

By Bill Kopp

*The term "overnight sensation" describes a phenomenon that rarely ever happens. But to some degree it applies to Colbie Caillat. She seemingly came out of nowhere, becoming a bona fide success on MySpace, landing a record deal and releasing a blockbuster debut album, 2007's *Coco*. Caillat would go on to a successful and sustained career, with her gentle folky pop earning her a legion of dedicated fans. In recent years, her musical journey has taken her toward country music, and her most recent release, *This Time Around* finds her teaming up for an album's worth of duets.*

Caillat's current tour is a joint effort with Gavin DeGraw; the pair covers Post Malone's "Circles" on the new disc. In a recent conversation with Rock On, Colbie Caillat discussed her start in music, her breakthrough, her songwriting process, how she deals with stage fright and much more.



Your dad is Ken Caillat. As a child, how aware were you of your father's work as a Grammy-winning record producer and engineer for artists like Fleetwood Mac, Michael Jackson and Warren Zevon?

I was aware music was in our house. We had a [studio] mixing console on our pool table in the living room. There was always music blasting out of the speakers. I would [often] get to go to the label or to the studio and hear about all of it. I always loved Fleetwood Mac. I'd hear their music in places, and I was like, "Oh, that's so cool. My dad worked with them!"

Did your father's work in the world of music influence your own path as an artist?

It helped give me the tools to really home in on my love of singing. Early on, my parents could tell that I had a good voice, and then once they knew that was something I was passionate about – I wouldn't stop singing all over the house – they were like, "Wow. If you want to do this, you should. Why don't you take piano lessons, guitar lessons and vocal lessons?" So because I had the interest and the talent, they gave me the tools to progress with it. They gave me those tools, but they didn't give me any connections. After that, it really all happened [via] MySpace.

You've said that Lauryn Hill's performance in the 1993 film Sister Act 2: Back in the Habit was a turning point for you; tell me about that.

You know, it's such a small part of the movie, and she's only singing part of the song! But her voice is so beautiful and soulful and effortless; when she sings that part, it's like this pent-up [urge], like she's afraid to sing. She's not allowed to sing at home, and then she gets to be in her own world. That was something I really related to, because I didn't really want to sing in front of people. She thought she was alone, at the piano just really singing her heart out. And I resonated with all of it and how it felt when she was just releasing that feeling, free and in her own world. That was something that really inspired me.



Tell me about your experiences auditioning in the early 2000s for American Idol.

Oh, gosh. It wasn't something I wanted to do. I got encouraged by my friends in high school and from my parents. But I was nervous; I didn't really want to be on the show. I have stage fright. But when you're encouraged to do something, you take people's advice. But I wasn't ready for something like that.

So I auditioned. We camped out overnight. You have to wait in line with thousands of people, so that's what I did. I was so shy and quiet and timid, and my outfit was horrible. It wasn't a good fit at all, but now it's an experience to talk about.

How did you overcome that stage fright?

It was a really long process; it took many years. I would sing with my eyes closed and not talk or acknowledge the audience. I had a therapist out on the road. At one point, I had a coach out on the road; she would actually talk in my [in-ear monitors] and tell me what to say, because I was so introverted and inexperienced with performing. So she helped me lean into that.

And over the years of having done it so much, learning the techniques and feeling more confident, she also taught me: "Before you go on stage, get calm and centered and tell yourself five great things about yourself – whatever they may be – just to make you feel grounded." Now I think my performing has transitioned; I'm very honest with people on stage. At the beginning, I was taught to really hide that I was introverted, to hide that I had stage fright. And that made me feel even more terrified!

Once I wrote my song "Try," and I started explaining the song to the audience, they loved it. And I was like, "Oh, I can tell you that I'm scared." It freed me from all of that.

You mentioned MySpace. When MySpace launched, it was touted as the Next Big Thing for artists. But for most of them, it wasn't. Yet it worked for you in 2005. Why?

You know, it's so interesting how so many things can line up to make something happen. I think it took so many different people and timing of things that aligned that way. But overall, what I'm most grateful for with MySpace is that fans got to choose the songs, and they chose my music. It wasn't a label pushing a song out to radio. It was truly fans who heard it randomly from someone else's page, and then added it to theirs; it was their choice. And they helped build my career. That feels so much more meaningful to me. I [still] meet those people at meet-and-greets, the first people who started listening.

But that's how it happened.

Your first album went triple-Platinum; Coco was a success all around the world. That's pretty amazing for a debut release. Did that success catch you off guard?

It all caught me off guard. It happened so fast, I really couldn't keep up with any of it. There was MySpace, I became the number one unsigned artist, and then I got a record deal. And then months later, I went on tour with the Goo Goo Dolls, and then doing TV and then traveling the world for two years. Every moment was like, "I can't even comprehend what's going on!"

It was a lot to take in because it happened so fresh for me. I wasn't one of those artists that had been doing it for years, trying to "make it." It just literally happened, and I had no preparation. So I think it was a harder experience for me than, for other people. You have to just go with it: "I have this opportunity that people are dying for and waiting for; I have to go with it. It doesn't matter how unprepared I am." You say yes.





One of the adjectives that's used to describe your music is relatable. Do your early songs still resonate with you? Do they mean the same thing to you now that they did when you wrote them?

No, they don't. That's something else that I've really been enjoying. Sometimes it hits me on stage; I'm singing "Realize," and I'm like, "This is making me think about this person right now, someone I'm dating." Or another song makes me think of something a family member is going through. It can either be really uplifting, or it can be emotional and heavy. And I've found that a lot of the songs have new meaning [connected] to whatever I'm currently experiencing.

What can audiences expect at this upcoming run of dates including the Reno show?

Well, Gavin [DeGraw] and I are going to be singing Christmas songs, and songs of ours that people may know from over the years. We're going to be singing together; we're sharing a band and a stage and everything.

I've played in Reno so many times. My grandparents used to live there, and they would always come to my show, so it'll be good to be back.



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FOREVER GONE BUT NEVER FORGOTTEN

Diane Keaton

January 5, 1946 – October 11, 2025

Diane Keaton Hallwas an American actress. Her career spanned more than six decades, during which she rose to prominence in the New Hollywood movement. She collaborated frequently with Woody Allen, appearing in eight of his films. Keaton's accolades include an Academy Award, a BAFTA Award, and two Golden Globe Awards, along with nominations for two Emmy Awards and a Tony Award.



Jane Goodall

April 3, 1934 – October 1, 2025

Dame Valerie Jane Morris Goodall was an English primatologist and anthropologist. Regarded as a pioneer in primate ethology, and described by many publications as "the world's preeminent chimpanzee expert", she was best known for more than six decades of field research on the social and family life of wild chimpanzees in the Kasekela chimpanzee community at Gombe Stream National Park in Tanzania.



Robert Redford

August 18, 1936 – September 16, 2025

Charles Robert Redford Jr. an American actor, director and producer, celebrated for his magnetic presence as a leading man during the American New Wave. Across a career spanning more than six decades, Redford earned widespread recognition and numerous awards, including an Academy Award, a BAFTA Award and five Golden Globe Awards, (including a Cecil B. DeMille Award in 1994).



Giorgio Armani

July 11, 1934 – September 4, 2025

An Italian fashion designer and founder of the Armani luxury fashion house. Widely regarded as among the most influential designers in contemporary fashion, Armani initially gained recognition for his work with fashion house Cerruti 1881, before founding his own label in 1975. He became known for minimalist, deconstructed silhouettes—especially his jackets and suits—which are said to have redefined masculine and feminine elegance in a contemporary form. Armani also played a pivotal role in shaping celebrity style, particularly red-carpet fashion.



Ozzy Osbourne

December 3, 1948 – July 22, 2025

John Michael "Ozzy" Osbourne was an English singer, songwriter, and media personality. He co-founded the pioneering heavy metal band Black Sabbath in 1968, and rose to prominence in the 1970s as their lead vocalist. During this time, he adopted the title "Prince of Darkness". He performed on the band's first eight studio albums, including Black Sabbath, Paranoid (both 1970) and Master of Reality (1971), before he was fired in 1979 due to his problems with alcohol and other drugs. Osbourne began a solo career in the 1980s and formed his band with Randy Rhoads and Bob Daisley, with whom he recorded the albums Blizzard of Ozz (1980) and Diary of a Madman (1981).



Malcolm-Jamal Warner

August 18, 1970 – July 20, 2025

Malcolm-Jamal Warner was an American actor, musician and poet. He rose to prominence for his role as Theodore Huxtable on the NBC sitcom The Cosby Show (1984–1992), which earned him an Emmy nomination for Outstanding Supporting Actor in a Comedy Series at the 38th Primetime Emmy Awards. He was also known for his roles as Malcolm McGee on the sitcom Malcolm & Eddie (1996–2000), Dr. Alex Reed in the sitcom Reed Between the Lines (2011, 2015), Julius Rowe in Suits (2016–2017) and Dr. AJ Austin in the medical drama The Resident (2018–2023).



Loni Anderson

August 5, 1945 – August 3, 2025

Loni Anderson was an American actress. She is best known for playing receptionist Jennifer Marlowe on the CBS sitcom WKRP in Cincinnati (1978–1982), which earned her nominations for three Golden Globe Awards and two Emmy Awards.



Hulk Hogan

August 11, 1953 – July 24, 2025

Terry Gene Bollea, better known by his ring name Hulk Hogan, was an American professional wrestler and media personality. Hogan was widely regarded as one of the greatest and globally most recognized wrestling stars of all time. He won multiple championships worldwide, most notably being a six-time WWF Champion. He is best known for his work in the World Wrestling Federation (WWF, now WWE) and World Championship Wrestling (WCW).



Brian Wilson

June 20, 1942 – June 11, 2025

Brian Douglas Wilson was an American musician, songwriter, singer and record producer who co-founded the Beach Boys. Often called a genius for his novel approaches to pop composition and mastery of recording techniques, he is widely acknowledged as one of the most innovative and significant songwriters of the 20th century. His best-known work is distinguished for its high production values, complex harmonies and orchestrations, vocal layering, and introspective or ingenuous themes. He was also known for his versatile head voice and falsetto, which degraded after the 1970s





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