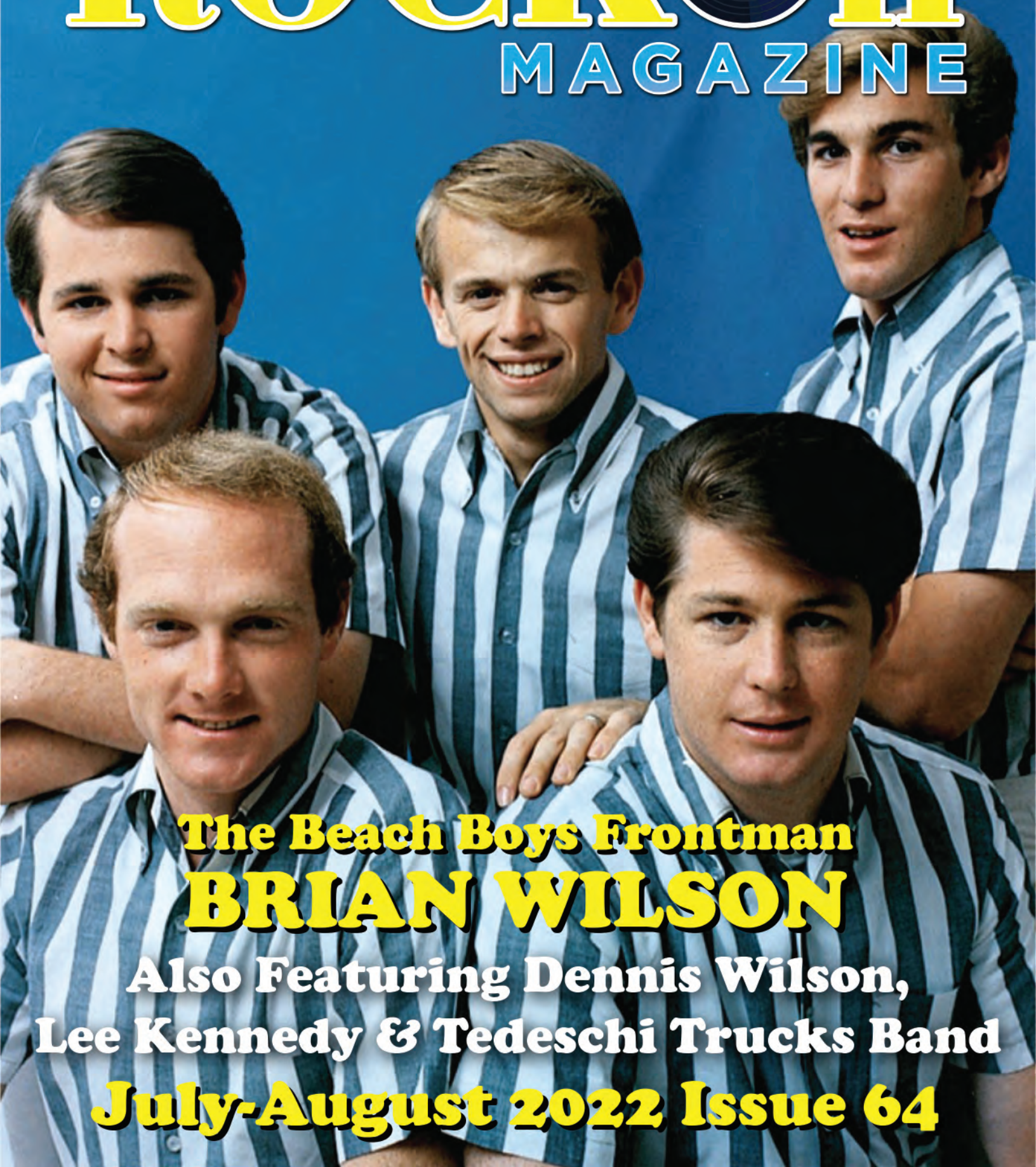


ROCKOn

MAGAZINE



**The Beach Boys Frontman
BRIAN WILSON**

**Also Featuring Dennis Wilson,
Lee Kennedy & Tedeschi Trucks Band**

July-August 2022 Issue 64



Brian Wilson
Main Cover/Article

ROCKOn

MAGAZINE

July-August 2022 Issue 64

Mr. Brian Wilson - It's an honor to have your interview in Rock On Magazine. When I read your interview with Jay Luster, I understood your position in the band and your remarkable talents. Pet Sounds is a lovely album. Jay also wrote an editorial on your Brother Dennis; may he RIP.

-Gina Adams



Gina Adams
CEO/New Business

Lee Kennedy! Your interview is heartfelt and will touch people in a positive light. Thank you for opening up about your struggles and successes. Much Appreciated. I look forward to seeing you perform soon.

-Gina Adams

Susan Tedeschi - To The Moon and Beyond! Yes, after reading your interview, thank you very much; you have been to the moon and back. What an era of musicians you have worked with. We cannot wait to see you and your band perform on 8/28 in Reno, NV.

-Gina Adams.

And, a big THANK YOU to all who made this new issue possible. You guys Rock!

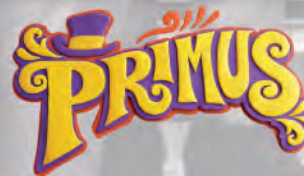
-Gina Adams



Dave McCraw
CEO/Publisher

Brian Wilson

Dennis Wilson, Lee Kennedy, Tedeschi Trucks Band



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We also have online digital platforms, including Rock On Magazine, Table for 2, M.D Nevada, Discover Reno/Tahoe, Wild Nevada and Reno Tahoe Magazine, with a potential reach of 150,000 a month, including Facebook, Instagram, and Twitter.

Gina Adams/CEO - Rock On Magazine

ACTIVE ROCK READERS

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- Median Age 38 - Male (55.2%) Female (44.8%)
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- 200% More Likely Than Average To Be Employed In Professional Office Management, Entertainment, Maintenance, Repair, Car Dealers and Restaurant Owners.
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Rainie is a native of Reno, NV. She earned her undergraduate degree in Exercise Sport Science at Colorado State University. Her Master's in Physician Assistant Studies was obtained from the University of Kentucky in Lexington. Rainie spent many years in Bend, OR before she finally made her way back home to Reno to be near family. She has been a Physician Assistant since 2004. Developing strong relationships with her patients is her passion. She likes to see patients of all ages. In her spare time, you can find Rainie riding her mountain bike, kitesurfing, skiing, doing yoga, traveling, and spending time with family, friends, and her golden retriever.

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The Life And Death Of A Beach Boy

The Dennis Wilson Story

By Jay Luster

Shortly after Christmas in 1983, in the icy waters of Marina Del Rey, Beach Boy Dennis Wilson drowned. He had polished off a fifth of vodka, and was diving off of a friend's yacht hoping to find discarded bits and pieces of his former life. He'd returned to the surface shivering, with an old frame containing part of a picture of his estranged wife, Karen Lamm. After she left him, he had drunkenly tossed many of their mementos overboard, and he wanted them back. Wilson's own yacht, The Harmony, had been berthed in the next slip over until the bank repossessed it two years earlier. Due to Wilson's burgeoning drug and alcohol problems, he had fallen behind on his payments and the bank loan went unpaid. Now, Dennis was broke, homeless, and sleeping on friends' couches.

His passing made headlines all over the world, and sent shockwaves throughout the music industry. Dennis continued touring throughout 1983, but with his declining health, he was forced to share drum duty with Mike Kowalski. For the 1984 Beach Boys July 4th concert on the Washington DC Mall, attended by three quarters of a million fans, as a tribute to Dennis, Ringo Starr sat in with the band. While his death didn't stop the Beach Boys from continuing to record, and tour, an integral piece of their family was gone.

Overlooked as a creative force, Dennis Wilson was the only actual beach boy in The Beach Boys.



An avid surfer, it was his suggestion, in 1961, to his older brother Brian, which inspired the song "Surfin'". It went on to be a minor hit for the kids from Hawthorn, California, and the beginning of an era now spanning sixty years. Throughout their rise to fame, Dennis probably enjoyed the perks that went along with being a rock and roll star, a bit more than the work that went into it. He was the sex symbol in the band, and whenever the girls rushed the stage, it was him they were rushing after. In early concert photos, he is the handsome kid with the long hair, and dimpled chin, smiling from behind his drum kit. He seemed carefree, and glad to be along for the ride. Little by little, as things changed for the band, things changed for Dennis, and as with the band, not always for the better. Dennis's life, and death, exemplify, both the power and allure of The Beach Boys music, and the pitfalls of a rock and roll lifestyle.

Dennis was just 16 when "Surfin'" received airplay, and Murray, the Wilson brothers' (Brian, Dennis, & Carl) volatile dad, used his connections in the music industry to get the boys a contract with Capitol Records. Dennis's deft drumming created the driving foundation Brian built his catchy songs upon. With their stunning harmonies, and near continuous output of top forty hits, it didn't take long for the Beach Boys to become a media sensation, and record selling behemoth. Eventually Brian Wilson, suffering from exhaustion and a deeply misunderstood mental illness collapsed, taking him off the road. The person who felt his absence both on, and off stage most keenly, was Dennis. Without Brian, his best bud, the band became something of a daily chore. While he loved his younger brother Carl, the band's lead guitar player, he chafed under the leadership of their authoritarian dad. His cousin, the BB's gum chewing lead singer Mike Love, also disapproved, and it tipped off a, sometimes violent, lifelong feud. Dennis had an irrepressible free spirit and big appetites. He simply refused to conform to their unyielding constraints.

In the early 1960's, The Beach Boys filled auditoriums with screaming kids. Oftentimes, audiences wouldn't leave until forcing the band to play multiple encores. Dennis would spend these night's sweating out 25 songs behind his drums, then towel off, find some girls, some booze, some pot, hop into one of his hot rods, and go pull an all-nighter. He'd usually return on time to do it all over again the next night. However, his occasional tardiness, and hangovers, gave the rest of the band anxiety. The fact is, Dennis was the cool Beach Boy. With his good looks and muscle cars, the fans, especially the groupies, knew it.

After Brian abandoned the stage for the studio, the rest of the band, with various temporary replacement musicians, which once included Glen Campbell, continued touring. Meanwhile, back in the studio, Brian, beginning with their 1965 album called Today, was composing new music with the LA session musicians collectively called The Wrecking Crew. From the viewpoint of the band, Brian had replaced the Beach Boys, and their guitar-driven music, with an orchestra capable of making his increasingly eccentric ideas a reality. When the band came home, no matter how exhausted, he'd hustle them into the studio and put their fabulous voices on track. While that part of the story is legendary, what isn't part of the legend is how some of the band members felt about it. At first, Mike Love enjoyed the arrangement. He was the lead singer, and Brian was still creating formulaic hits, like "California Girls", which made the band famous. Carl had turned into a pretty good lead guitar player, and fabulous singer, and was frequently used in overdubs. Al Jardine was glad to be home, but noted on the back of the late 1965 Summer Days album, how exhausting the constant touring and recording actually was. Dennis, on the other hand, had been replaced on the drums, and his vocals, which were almost never prominent in the mix anyway, were all but silenced.

In 1966, Brian, with the Wrecking Crew, led by drummer Hal Blaine, wrote and recorded the backing tracks for Pet Sounds. The rest of The Beach Boys contribution to the record was mostly limited to their sterling vocals. If Dennis sang on the record, his voice is lost in the mix. When it was released, though it seemed to confuse the fans, the critics and other musicians, including The Beatles, thought it was a masterpiece, and Brian a genius. However, aside from their astounding singing on songs like "Wouldn't It Be Nice", "Sloop John B.", and "God Only Knows", the only song done by the Beach Boys as a band, which included Dennis on drums, is "That's Not Me". Though he's credited as a backup vocalist on the record, this is the only place where his contribution is unquestionable.

Not long after the release of *Pet Sounds*, The Beach Boys would release their seminal hit "Good Vibrations". Hailed as an instant classic, an impressed Capitol Records gave Brian practically unlimited resources for their next record. Set to be called *SMiLE*, it was to be one of the first real rock and roll concept albums, and would revolve around "Good Vibrations". Alas, it was not to be. Due to his declining mental state, Brian, failed to finish the album. Many years later, it was revealed the quiet church organ in the middle of "Good Vibrations" was played by Dennis. There can be no better metaphor describing the Wilson family middle child than realizing their most rowdy, and overlooked member, played the tranquil centerpiece of the Beach Boys most famous song. Maybe that's why, in 1967, during the recording of *SMiLE*, a decidedly resentful Dennis was quoted in the press saying, "Brian Wilson is The Beach Boys. He is the band. We're his fucking messengers. He is all of it. Period."

To fill the void left behind by Brian's aborted masterwork, and to fulfill their contractual obligation to Capitol, the band cobbled together *Smiley Smile*. Despite being considered a great stoner album, longtime fans absolutely hated it. Imagine trying to reconcile the hallucinogenic, and sometimes comical songs on this record, with "Little Deuce Coupe", and "Surfin' USA"? The fans couldn't keep up, and The Beach Boys went from juggernaut to afterthought in under a year. Their next album, *Friends*, another huge sales disaster, featured the first four songs Dennis would contribute to the band. Critics mostly liked the record, and wrote of him as someone worth watching. Brian's illness, tragic though it was, opened the door for Dennis, and he seized the opportunity. Stepping through the door he began flexing his own creative muscles. Unfortunately, despite the peaceful, and harmonious songs he was producing, things were about to go off the rails in an unpredictable, and terrifying way.

In 1968, Dennis picked up a couple of hitchhiking girls. Their names were Patricia Krenwinkel, and Ella Jo Bailey. He gave them a ride to wherever they were going, but then encountered them hitchhiking again the very next day. He picked them up, but this time he took them to his house for milk and cookies. After their wholesome snack, they retired to the bedroom where they spent their time enjoying a threesome. It wasn't until he got up and said he needed to go to a recording session did the ladies realize who they'd been sharing a bed with. They couldn't believe their luck. When they went home, they told their friend, personal guru, and capricious musician, about their encounter. He was a songwriter, with a bit of talent, and desperately wanted a recording contract. That was when Dennis Wilson met the guy, he called The Wizard, Charles Manson.

Manson invited himself, and his entire entourage to Dennis's house, where they took up residence, and pretty much wrecked the house, cars, and for a time, his life. At first, Wilson liked Charlie, and especially enjoyed the enthusiastic submissive women, and continuous party. Eventually, with all the debauchery coming out of his wallet, Wilson grew tired of it. More worrisome was Dennis's realization that Manson might be dangerous, and maybe even insane. According to Mike Love, in his 2016 biography, called *Good Vibrations: My Life As A Beach Boy*, Dennis witnessed Manson murder a man. While there is no corroborating evidence, this ever happened, it is true Dennis had begun seeing Charlie as a danger to himself, and those he loved. With that in mind, he abandoned his house to them. Perhaps as a last-ditch effort to shed Charlie from his life, and intimidate him into never returning, Dennis beat, and humiliated him. After that, Charlie and his troupe of amoral followers, moved from Wilson's house, out to Spahn Movie Ranch, where among other things, he hatched the plot for his murderous spree. It was then Dennis supposedly received a message from Manson. It was a bullet with a warning that he needed to protect his children. After the Tate/LaBianca murders, a rattled Wilson refused to testify. He believed, even if Manson and the actual murderers were convicted, there were other members of Charlie's cult who were deadly dangerous, and still free.

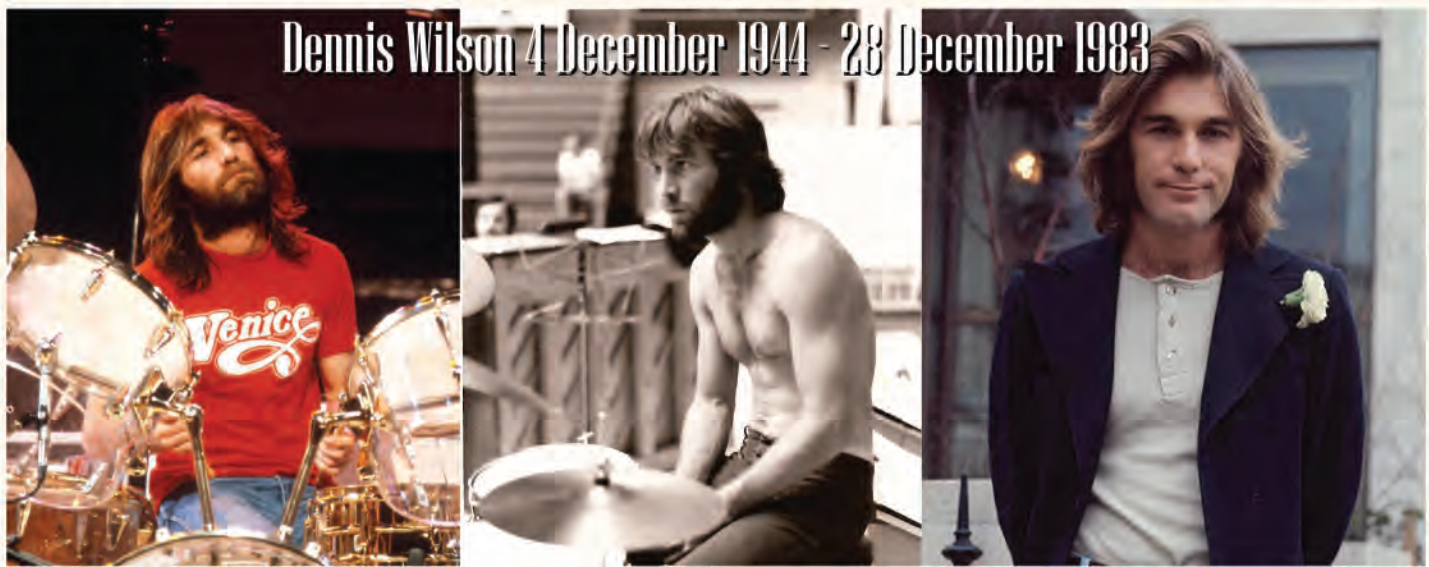
The Beach Boys 1969 album *20/20*, included three more Dennis Wilson songs, one of which was called, "Never Learn Not To Love". It was originally called "Cease To Exist", and was written by Manson. Though it was reported Charlie had given it to Dennis, Manson didn't see it that way. Further humiliated, a furious, Charles Manson let his cult family know he wanted Wilson dead. A few months later, before making good on that threat, Manson was arrested for ordering the Tate/LaBianca slaughterings.

The murders shook the world, and all but destroyed the victim's families. As for Dennis, he had unmistakably dodged a bullet, or worse, and he knew it. It was after this, Wilson's addiction issues were observed by friends to be spiraling out of control. Dennis himself chose not to talk about Manson ever. He refused to talk to the police, or the press, and neither did the rest of the band. One way or the other, Dennis was profoundly affected by his razor thin escape.

In 1974, Mike Love would dip into the Capitol Records archives and release the greatest hit's collection *Endless Summer*. He followed it up in 1975 with *Spirit of America*. Those two records outsold anything the Beach Boys had done in nearly a decade. Even though they were still recording new music, and some of it was quite good, the two double records became the basis for every Beach Boys concert performed to this very day. While Love unquestionably put the Beach Boys on a path to financial success and their return to the type of prominence, which could put three-quarters of a million people on the DC Mall, The Beach Boys, despite Dennis's forward looking music, were doomed to become a traveling oldies act selling an increasingly anachronistic California myth.

In 1977, Dennis Wilson wrote, and produced his first, and only completed, studio album called, *Pacific Ocean Blue*. Reminiscent of his peaceful organ playing on "Good Vibrations" eleven years earlier, the record evoked a harmonious soulfulness decidedly incongruent with the publicly mercurial man. It was unlike the nostalgia inducing Beach Boys formulaic music Mike Love brought to the stage, and the music critics loved it. Though it only sold a modest 300,000 copies, it has been cited as an influence by many artists, including The Flaming Lips, The Foo Fighters, and Queen. Wilson's next record was going to be called *Bambu*, but it was unfinished at the time of his death. In 2008, thirty years after its original release, Sony Legacy released a double CD set called *Pacific Ocean Blue & Bambu Legacy Edition*. Up until then, *Bambu* only existed in bootleg form, and while still incomplete on this release, it does bring the listener closer to Wilson. Later, Brian May, and Roger Taylor of Queen, teamed up with Taylor Hawkins of The Foo Fighters to complete the *Bambu* track "Holy Man". Wilson said, when completed, *Bambu* would be a hundred times better than *Pacific Ocean Blue*. Considering that album's status as an underground classic, you have to wonder what *Bambu* might have been had he lived to finish it.

Over the next six years, Dennis's presence on stage, became increasingly erratic. Described by Love as a "drugged-out no-talent parasite," he had, by the middle of 1983, lost everything, including his voice. With five failed marriages, including one with Love's illegitimate daughter Shawn, and six children, in his wake, it is sad he ended up at the bottom of the Pacific Ocean. It was his love of the Pacific coast beaches which had originally given rise to the Beach Boys. On the liner of the 1964 album, *All Summer Long*, he wrote, "They say I live a fast life. Maybe I just like a fast life. I wouldn't give it up for anything in the world. It won't last forever, either. But the memories will." In a song called, "Carry Me Home", which was unaccountably left off of the Beach Boys 1972 *Holland* album, and every other album since, Dennis Wilson wrote, "The rain's fallin' down on me. The wind is blowin' cold. My eyes are gettin' tired. I guess I won't grow old."





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ITALIAN HEARTS

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Sunday Dinners Made Simple: Italian Hearts Homemade Pasta Sauces Bring Italy Into Your Home and Onto Your Plate.

by Daena Smith

Wafting through the house is the scent of dinner cooking. A quick trip to the kitchen to dunk a piece of bread or a chunk of mozzarella cheese into the red sauce simmering on the stove leaves your stomach growling. The jar on the counter shows Italian Hearts Pasta Sauce. Another dip into the luscious red sauce leaves your taste buds covered in flavor and your mouth wanting more. Picking up the jar to check out the ingredients, you notice that you can read all of the ingredients because they are garlic, red wine, peeled tomatoes, herbs and spices—no preservatives and organic. No wonder it's so delicious!

The Beginnings of a Delectable Business

Sal and Val Gray, also known as Papa Sal and Mama Val, started their local small business in 2009 during the recession that hit so many people squarely in the wallet. For Sal and Val, they were left scratching their heads about what to do next when the couple were laid off from their long-standing positions.

"We had to figure out a new way to earn income," shares Val. The recession was in full swing in 2008 through 2009. Scraping by financially had become a way of life for the couple, as it had been months of being turned away from positions simply because they weren't on the right side of their 30's.



"Our pastor's wife suggested that we take the pasta sauces we had been making and feeding friends and family with for years and turn them into a business, so we could share our sauces with the whole world. That's how we started," states Val.

The couple had spent their 401ks on bills and maintaining their home. Money was tight to start a business. "We had friends who rallied around us and gave us the money to make the first batches of sauce," explains Val.

The next step was to find a place to retail the sauce. "Being accepted as a local food business with Whole Foods Reno was our number one goal. As customers, we appreciated the value of food and quality we got from the store, so we spent the next year going through the process Whole Foods has to be able to retail there." Demand for Italian Hearts Pasta Sauces grew, and the couple worked diligently to share their homemade pasta sauces with surrounding areas at craft fairs and in-store tastings. They had investigated producing their sauces by a commercial factory, but realized that their ingredient list may not remain true to their vision, so they didn't pursue it.



Commercial Kitchen: The Next Step



After spending a couple of years working in Reno in a shared commercial kitchen, the couple came to realize that if they wanted to grow the business and maintain their ingredient standards, they would have to build their own kitchen.

"We wanted to create a product that was homemade. As we progressed in the process, we learned that the only way to achieve that was to have our own commercial kitchen. We had to have full control of the ingredients' list and the cooking time and strength, so we could make the sauces exactly as we made them from home only in larger quantities," shares Val.

Italian Hearts Pasta Sauces had gained momentum, enough for the couple to begin building their own commercial kitchen in Reno. In the midst of working out the logistics of a commercial kitchen, Sal and Val received a call from a former food producer who had just sold her business.

She asked the couple to come and look at her kitchen in Gardnerville. They did so and bought it because it would have been a difficult and expensive project to reproduce the kitchen they found in Gardnerville in Reno.



Opening Up The Kitchen: Helping

"About 5 years ago, we opened up our kitchen to commercial food producers," states Val. The couple realized that a local commercial kitchen was in dire need for our area. "We opened our kitchen to commercial food producers, helping others who were in the same position we had been at the beginning of our journey" explains Val.

In their commercial kitchen in Gardnerville, Sal and Val shared their invaluable knowledge with newbies to the industry. "We turned our kitchen into an incubator kitchen, where we help food producers become chefs, so they can start and build their own food business," shares Val.

"We've helped launch many food businesses," explains Val. "We actually have ten food producers who live in Gardnerville now. Multiple food businesses have come from all over our area, including Truckee, the North Valleys, and Tahoe because there are no other commercial kitchens available."

Real Homemade Pasta Sauce in a Jar

Good Italian pasta sauce has been made multiple ways, depending upon the region of Italy where a family hails from. The couple wanted to recreate the sauces they had been sharing with their own family and friends. They didn't skimp on quality, creating the sauces from real vegetables, red wine, and organic olive oil, just like the ingredients they would use at home.

Mama Val says that good Italian sauces cook all day, making the sauce more complex. The sauce also has to be slow cooked, using only specific ingredients, so it is true to the sauce they made at home.

Italian Hearts Pasta Sauce offers three versions of Papa Sal's family recipes. The original is known as their Three Meat Sauce, which is based on Sal's family's recipe that goes back generations to Italy. "We changed a couple of things up to make it uniquely our own," explains Val. The meats included in the cooking are pork roast, chuck roast, and mild Italian sausage.

Next is the Bella Amore Sauce, which cooks with Val's organic meatballs and has a spicy kick. "Right before we jar it, we have to remove the meat, though we can leave 3% in the sauce; otherwise, we would have to have a USDA inspector on premises," explains Val.

"Then we have friends who are vegan and vegetarians, who wanted to know what Papa Sal and Mama Val could cook up for them. "Val's Vegetarian Sauce starts the same as the other two with good olive oil, skinned ripe tomatoes, and red wine, but it gets organic vegetables (portobello mushrooms, carrots, onions, & peppers) which are cut into chunks and left in the sauce when jarred.

"We were able to take our homemade sauce to the commercial level. You're not going to get that with any other sauces on the shelf," states Val. "We want to create Sunday suppers and meals around the table. In today's world, not everyone has time to cook sauce, so we gave them fast food in a jar."

Tempted and want to put that sauce on your own pasta? Look up Italian Hearts on Shopify or Facebook. Find them at Raleys, Whole Foods in Reno, Urban Market, and Natural Grocers.

Want one of those meatballs or leftover meats flavored with red sauce? Contact Sal and Val via facebook and request some for dinner tonight. Just remember that red sauce goes with just about anything, including poaching an egg for breakfast.

<http://Facebook.com//ItalianHearts>

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ment, Inferiority, Lies,
False Pride, Superiority
and Ego

ONE IS GOOD

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Sincerely,

Gina Adams - CEO - Rock On Magazine



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ROCKOn

MAGAZINE

The enduring influence of Brian Wilson and Pet Sounds

By Jay Luster



"The ability to turn
powerful emotions –
terrible tragedy – into
life-affirming art that
helps and heals, music
that in our darkest
moments gives us hope."
David Crosby



By May of 1965, The Beach Boys were a worldwide phenomenon. Their record sales were counted in the millions, and they routinely played to sold out audiences all over the world. The only band that bragged bigger record sales, and audience size were the Beatles. Since charting at #2 with their *Introducing The Beatles* album, in January 1964, the Fab Four released seven high charting records. During the same period, the Beach Boys released five. Brian Wilson, the primary songwriter and producer for the band, felt the competition with the Brits keenly and wanted to find a way to equal or outdo their British rivals. He believed the Beatles were getting ahead of his band and felt driven to beat them. For Brian, beating the Beatles had little to do with record sales. For him, it meant artistic achievement.

The Beatles were the original "boy band." With their mop top hairdos and buttoned-up suits, they were putting out catchy songs that drove throngs of screaming young girls into a frenzy. However, on their December 1965 album *Rubber Soul*, the Beatles began challenging themselves both lyrically and musically. The new sound was more mature, and Wilson took notice. The Beatles were getting away from simple love songs and becoming more diverse and experimental, with both their words and music. Songs like "In My Life," "Norwegian Wood," and "Drive My Car," were the types of things Brian Wilson found interesting. The Beatles were growing artistically; Wilson saw it, and was inspired by it. *Rubber Soul* was, as he observed, "a complete album." He said, "I listened to it, and the songs all sounded like they had come from the same place."

It blew my mind, and I said I've got to do that with the Beach Boys," He was one of the first people to recognize that rock and roll albums could be both thematic, and entertaining. He took that intriguing idea to his piano, and began writing songs for the album that would eventually be called Pet Sounds.

Having toured, written, and recorded nearly continuously since 1962, Brian Wilson reached his breaking point in December of '64. The Beach Boys were on a plane heading to Hawaii, when Wilson suddenly complained of chest pains and shortness of breath. The plane immediately returned to Los Angeles, and the 22-year-old was rushed to the hospital where he was treated and released for what has been described as a probable panic attack. It was assumed that Brian would get back to touring after he rested, but that wasn't his plan. After meeting initial resistance from the band, and the record company, with the help of Murray, Brian's overbearing father, the band, and Capitol acquiesced. The agreement was Brian would stay home and work in the studio writing and recording. The caveat was the Beach Boys would continue producing the hits the label required. Wilson said, "I came off touring because I had the feeling that I was going to record Pet Sounds." However, before he got to that project, he needed to finish up and release The Beach Boys Today album, as well as the next one, called Summer Days and Summer Nights. Brian wrote the music, and recorded it with a group of studio session players collectively called The Wrecking Crew. With the orchestration completed, when the band returned from their near-constant touring, Brian would rush them into the studio and lay down the vocal tracks for his new songs.

Both Today, and Summer Days, showcased Wilson's evolution as a writer, composer, and arranger.



Until then, the band's best music had been Chuck Berry knock-offs like "Surfin USA" and "Fun, Fun, Fun," or romantic ballads like "Surfer Girl" and "Warmth of the Sun." The fun and sun theme dominated their early music, as did their songs about hot rods. It was a highly successful formula, and to Capitol records, Murray Wilson, and the rest of the band, the formula meant success as measured in dollars.

Whether it was the revving engines in "409," a great song about a mediocre Chevy motor, or harps and cymbals approximating crashing waves in "Catch a Wave," Wilson was never afraid to try new, and innovative sounds. Nevertheless, the band's real stock in trade was their incredible vocal style. Similar to the best of the street-corner doo-wop bands of the late 50's, and Brian's personal inspiration, the jazz quartet The Four Freshman, The Beach Boys harmonies practically leapt out of the static riddled AM radio and grabbed the listener by the throat.

Those harmonies featured the Wilson brothers' cousin, Mike Love singing leads, and low harmonies, Brian's brother's Carl, and Dennis, and high school friend Al Jardine filling in the middle, with Brian tying it all together with his, immediately recognizable, soaring falsetto. Together they presented an image as American as cheeseburgers, and apple pie. If the Hollywood movie studios glamorized California, The Beach Boys sexualized it with their sun-soaked images of bikini-clad hotties, gnarly surfer dudes, and macho gear heads in leather jacket's drag-racing tricked-out muscle cars on city streets.



With both the Beach Boys Today, and Summer Days (and Summer Nights) albums, Wilson's compositions grew in both instrumental, and vocal complexity, while still retaining much of the commercial appeal he had promised the suits at Capitol. Featuring a blistering cover of Bobby Freeman's "Do You Want to Dance," a forerunner of the type of guitar attack punk-rock bands like The Ramones would emulate more than a decade later. It also hinted at what the future held for the Beach Boys. As the song reaches its orgasmic climax, Wilson shoe horned in three saxophones, two mandolins, an organ, and timpani. Further pointing the way forward, the flip side of Today opens with, "Please Let Me Wonder." It was one of those sappy but, in this case, gorgeous ballads featuring Carl Wilson's softly romantic voice. That gentleness would eventually become famous in the Pet Sounds classic "God Only Knows." Summer Days (And Summer Nights) included both "California Girls," and their #1 hit "Help Me Rhonda," which to Wilson, and Capitol Records satisfaction supplanted the Beatles at the top of the charts. Wilson now believed, with some fairly convincing evidence, he could compete with the Beatles both artistically, and commercially.

Both Today, and Summer Days instrumentations were recorded mostly with The Wrecking Crew. The talent and versatility of those LA session musicians allowed Wilson to put the music he heard in his head, on tape. Exemplifying this is the wildly popular and blatantly sexist surf hit "California Girls," which Wilson said, "is the Beach Boys main anthem for their whole career." The song illustrates the creative evolution Wilson was experiencing as an artist. The euphonious intro guitar leading into a home on the range bass line, runs through a list of the varied attributes and talents of females by region. Sexism aside, it is one of the bands best songs, and always a welcome staple at the live shows of both Mike Love's Beach Boys, and Brian Wilson's solo concerts.

In May, 1966, the Beach Boys released their seminal record, Pet Sounds.

The album is filled with experimentally symphonic songs, and the kids buying it found it somewhat confusing. It was not only unlike any previous Beach Boys record, it was unlike anything they'd ever heard from any rock and roll band. The singles "Sloop John B," a joyous cover of a Kingston Trio hit, and "Wouldn't It Be Nice," fared well in the charts, but the classic, "God Only Knows" failed to catch-on. The album created a tapestry of moods ranging from naive innocence, to introspective melancholy and personal longing, to childlike exuberance presented with scenic accordions, stacks of gentle horns, plucked piano strings, a Theremin, a passing train, and barking dogs.

Though it reached #10, Capitol records became nervous about its somewhat sluggish sales performance. Six weeks after its release, they pushed out a long-forgotten greatest hit's collection which sabotaged PS on the charts, and deferred its eventual status as one of the most influential records of all-time well into the future. According to Beatles producer George Martin, "Without Pet Sounds, Sgt. Pepper never would have happened. Pepper was an attempt to equal Pet Sounds." While this was no secret within the rock and roll industry, the public, including Beach Boys fans, wouldn't know this until many years later. Songs like The Zombies "Time Of The Season," The Youngbloods "Let's Get Together," The Eagles, "Lyn' Eyes," and Toad The Wet Sprocket's "All I Want," are the gentle spiritual descendants of Pet Sounds. So why has Brian Wilson's masterwork endured and continued influencing generation after generation of artists? Perhaps David Crosby put his finger on it when he said Brian has, "the ability to turn powerful emotions – terrible tragedy – into life-affirming art that helps and heals, music that in our darkest moments gives us hope."



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LEE KENNEDY

IT'S ABOUT RISING UP

BY JAY LUSTER

When Lee Kennedy went to a Nashville writer's workshop, his goal was simply to learn to be a better writer from the best in the business. He said, "Songs are flying out of me one after another, and I feel like I just have to write." One of the instructors was songwriter, and producer Desmond Child. Child, best known for writing dozens of hit songs, like "Angel" by Aerosmith, and "Living On A Prayer" by Bon Jovi, didn't pull any punches with his students. Kennedy said, "There's nothing more intimidating than sitting up there next to Desmond Child, in front of 50 other people as he's listening to your music, and ripping it apart." Laughing, he said, "Right?" He admits, "It was humbling, but it was the greatest learning experience I have ever had."

"THERE'S SO MUCH NEGATIVITY IN THE WORLD, AND MANY PEOPLE ARE AFRAID ABOUT A LOT OF THINGS, AND I WANT TO WRITE MUSIC THAT WILL MAKE THEM FEEL UPLIFTED."

— LEE KENNEDY



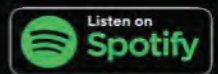
He said Child was, "taking these songs, and saying 'this is a great start, but you would do better by changing the lyrics, and making it more focused.' oh my God what an amazing experience!"

With thousands of Spotify listeners, and a profile that seems to be growing daily, Kennedy said, "I pulled five songs (off of Spotify) because I'm rewriting them." His career, now connecting five decades, boasts a library full of great solo productions. Though his new music is in, as he calls it, "the Christian vein," it taps into the pain, and joy of the human experience. He continued, "The music I've been writing now is about hope and standing up when adversity comes." It turns out, pain and adversity is something Kennedy, from personal experience, knows about.



"If you fear your next step ~
Take that step anyway ~
You Will
Change Your Life Forever"

Lee Kennedy



LeeKennedyMusic.com

Like many of us, he came to a point where he wasn't happy. With a new son, and a demanding travel schedule, something had to change. He said, "I promised myself if this ever became work I would stop. After my first son was born, and I was driving up to the Hard Rock (from Carson City) to play, and I just realized I don't want to do this anymore." He continued, "Life happens, and it became a drag, and I realized this was not ok." After cutting off his rock star hair, and going back to school, he got a job in the casino industry. He said, "I went through this really bad time. I was getting divorced, and then I went through this dark period in my life." Though he demurred from sharing many details, he did say, "It was horrifying." Nearly 9% of American adults suffer from depression, or have had depressive episodes, and as he began healing, he found himself with a new mission.

Kennedy continued, saying, "As I started to come out of it, music came back into my life. That was around 2016. I bought a guitar, started to play a little, and it just kind of came back to me. It's like this was what I needed." Fueling his new inspiration was seeing how dark the dark could be. He said, "When Robin Williams (committed suicide) I was just floored because I could never understand it. But then it was a year later, and I was in the midst of that very thing." Continuing, he said, "I was going through this divorce, but it was more than the divorce. I was in a massive depression, and I became suicidal. That was a scary time." Unless you've lived through it, it's hard for people to understand how anyone could contemplate taking their own life. Faced with that unthinkable choice, Kennedy confesses, "I was stunned."

With thoughts that are both horrible, but also make sense, for depression sufferers, it can be disorienting, and terrifying. It was at that point Kennedy realized it was time for a major change. He said, "I realized I had to stand up and make it better. Everyday I had to get up and just keep going." He understood the only person who could pull him through it was himself. He said, "It's about rising up. Since I came back to music, that's what it has been all about." As for the five songs he pulled down from Spotify, he is in the process of reworking them. In "The Prayer," a meditative observation of a mother's powerless desperation to save her son, he takes full advantage of his 2+ octave range. The song is wrapped in a determined Americana sensibility, with a touch of Spanish percussion, and is available now on his Spotify page. Coming out in the middle of June is "Hallelujah," Promising to be an anthemic pop-rocker, it expresses gratefulness for the helping hands one needs to pull himself up. He said, "There's so much negativity in the world, and many people are afraid about a lot of things, and I want to write music that will make them feel uplifted."





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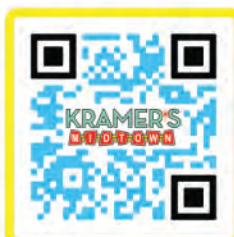
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TEDESCHI TRUCKS BAND



Susan Tedeschi: To the Moon... and Beyond by Bill Kopp



Taking a page from the classic early '70s Mad Dogs and Englishmen musical revue – and adding its own original songwriting, character and musicianship – has been a winning approach for the Tedeschi Trucks Band. Led by wife-and-husband duo, guitarists Susan Tedeschi and Derek Trucks, the group has won widespread critical and commercial success.

After combining popular groups led by Tedeschi and Trucks in 2010, TTB released its debut album, *Revelator*, the following year. Three more studio albums, three live releases and nearly a dozen live archival albums would follow, along with Grammy nominations and wins, Blues Music Awards and other recognition. After a pandemic-imposed break from live performance, the group returned last year with a tour in which it re-created onstage the classic 1970 Derek & the Dominos album *Layla and Other Assorted Love Songs*; a live document, *Layla Revisited (Live at Lock'n)* soon followed. But even with all that activity, TTB's prolific nature was only beginning to reveal itself. With a staggering amount of talent contained within the 12-person group, its creative potential seemed unlimited. And that idea is supported by the appearance of *I Am the Moon: I. Crescent*. Released June 3, it's the first of four new albums from Tedeschi Trucks Band, and part of an ambitious suite of songs that hold together conceptually while standing successfully on their own as well.



As the timed roll-out of Tedeschi Trucks Band's new music begins, the band is embarking on its 2022 Wheels of Soul Tour, taking to the stage with Los Lobos and Gabe Dixon. And now is an ideal time to take a look back at the creative musical journey – so far – of the band's co-leader, Susan Tedeschi.

Born in Boston and raised in nearby Norwell, Massachusetts, Tedeschi grew up listening to her father's record collection, and absorbing some of his musical tastes. Tedeschi's father frequented the region's folk clubs, and those clubs took a wide and eclectic approach to booking artists. "You could see Reverend Gary Davis, Taj Mahal and Dave Van Ronk all in the same night," she says.

He also followed the music and career of artists as varied as The Staple Singers and Joan Baez, and he enjoyed the Beatles' 'White Album.' "And he went to see Bob Dylan at the Newport Folk Festival the year he 'went electric,'" Tedeschi says. Her father sat under a weeping willow tree with Mississippi John Hurt for an hour and a half. The blues legend "had his guitar out, playing songs and talking to my dad," she says. All of that made an on young Susan Tedeschi. "As far back as I can remember," she says, "I was listening to [music] that my parents had."

Thus inspired, she knew she wanted to pursue music, and began singing when very young. "I was doing plays and musical theater starting at age six, and I auditioned for Broadway when I was 10," she says. "I met Johnny Cash; I had a lot of experiences around that age that helped shape what I do to this day."

Tedeschi developed a finely-tuned pop sensibility. She and her childhood friends bonded over a shared appreciation for the Bee Gees, Madonna, Run-D.M.C and Beastie Boys. "I remember going to a yard sale and buying [The Allman Brothers' 1973 album] Brothers and Sisters and The Clash," she recalls. And she was a fan of assorted Boston-based acts like the J. Geils Band, Aerosmith and the Cars.

By age 12, Tedeschi was lead singer in a local band. "We didn't really have a name," she says with a laugh. "We did everything from Beatles covers to Rush to Bon Jovi to Boston." She says that group was her first real attempt at going professional. "We would play private parties and yacht clubs for \$50 here and there," she says. "It was a good experience at getting out in front of people and seeing what worked and didn't work." That group would be the first in a succession of bands for Tedeschi.

It wasn't until college that she gained a fuller appreciation for the blues. "And it wasn't until I graduated from college that I figured out that there were all these other artists that I didn't know about," she admits. "I didn't know about Koko Taylor and Big Mama Thornton." But she learned, making up for lost time. And Tedeschi continued to expand her musical horizons. "I learned about gospel artists like Mahalia Jackson," she says.

Tedeschi's gospel journey started when she was a student at Berklee. "I began part of the gospel choir as a sophomore," she says. Being a white girl from Massachusetts, it was really cool getting to go sing in [African American] churches." Her experiences included singing with the James Cleveland mass choir "It was quite an amazing education," Tedeschi says. "I was blown away by how the music could make you feel so spiritually moved. I was like, 'Shoot! If this was the choir at my church, I would've gone to church every day!'"

Observers of Tedeschi's own music – as a solo artist, leading her own group and then eventually co-leading Tedeschi Trucks Band – might consider her choir experiences among the most important foundations of her soulful style. "I learned how beautiful and communal singing can be," she says.

Primarily a vocalist up to that point, Tedeschi's main instrument was piano. "I wrote on guitar," she says, "but it was mostly 'cowboy chords.'" After college, she began to take guitar seriously; today she's a skilled and expressive player. "I'm a huge fan of Joni Mitchell, Bonnie Raitt, B.B. King," she says, noting that those artists all share a commitment to storytelling and melody, values she sought in her own work. "So I really started to try to hone my songwriting," she says.

After college, Tedeschi became immersed in the Boston live music scene, networking and becoming friends with a wide array of the region's musicians. She eventually put her own band together; between 1995 and 2008 Tedeschi released six well-received albums. She also guested on recordings by other artists including Robben Ford and Little Milton. The Susan Tedeschi Band became an in-demand opening act, sharing stages with Bob Dylan, John Mellencamp, The Rolling Stones and others. As a solo artist, Tedeschi is a five-time Grammy award nominee.

After marrying guitarist Derek Trucks in 2001, Tedeschi guested on two Derek Trucks Band albums. Her momentum as an artist in her own right continued to grow. But at the end of that decade, she and Trucks decided to put each of their groups on hiatus, instead creating a large ensemble group called Tedeschi Trucks Band.





“Derek was like, ‘Do you want to do this band with me?’” Tedeschi recalls. She had momentary misgivings. “How am I going to co-lead now and still feel like I’m getting to be heard?” she wondered. “But I thought, ‘I’ve got to take this opportunity. This is not going to be here forever, so I’d better do it.’ I didn’t want to miss out playing with Derek, because he’s really one of the greatest guitar players I’ve ever heard.” And while Tedeschi allows that getting the balance right was tricky, she and Trucks are clearly making it work. “We have different takes on things sometimes, but we’ve learned to communicate,” Tedeschi says. “And we’ve learned to sacrifice a little bit for each other and to go along with each other’s kind of hope and dreams.” And those dreams have found fruition with I Am the Moon.

Derek Trucks / Guitar
Susan Tedeschi / Guitar & Vocals
Tyler Greenwell / Drums & Percussion
Isaac Eady / Drums & Percussion
Mike Mattison / Harmony Vocals
Mark Rivers / Harmony Vocals
Alecia Chakour / Harmony Vocals
Kebbi Williams / Saxophone
Elizabeth Lea / Trombone
Ephraim Owens / Trumpet
Brandon Boone / Bass Guitar
Gabe Dixon / Keyboards & Vocals

www.tedeschitrucksband.com



FOREVER GONE BUT NEVER FORGOTTEN

Taylor Hawkins

February 17, 1972 - March 25, 2022

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



William Hurt

March 20, 1950 - March 13, 2022

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



Louie Anderson

March 24, 1953 - January 21, 2022

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



MeatLoaf

September 27, 1947 - January 20, 2022

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



Bob Sagat

May 17, 1956 - January 2022

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

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



Sidney Poitier

February 20, 1927 - January 2022

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



Betty White

January 17, 1922 - December 31, 2021

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



Charlie Watts

June 2, 1941 - August 24, 2021

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



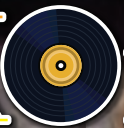
Dusty Hill

May 19, 1949 - July 28, 2021

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





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