

ROCKON

MAGAZINE

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Frampton

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ISSUE 74

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ROCKon MAGAZINE

March - April 2024
Issue 74

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Frampton

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FOREVER GONE BUT NEVER FORGOTTEN

Raquel Welch

September 5, 1940 – February 15, 2023

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



Suzanne Somers

October 16th, 1946 - October 15th, 2023

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



Tina Turner

November 26, 1939 – May 24, 2023

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



Jim Hines

September 10, 1946 – June 3, 2023

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



Jimmy Buffet

December 25, 1946 - September 1, 2023

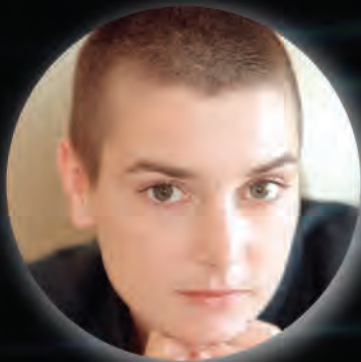
James William Buffett was an American musician and singer-songwriter. He was best known for his tropical rock music, which often portrayed a lifestyle described as "island escapism" and promoted enjoying life and following passions. Buffett recorded hit songs known as "The Big 8": "Margaritaville". He formed the Coral Reefer Band in 1975.



Sinead O'Connor

December 8, 1966 - July 26, 2023

Sinéad Marie Bernadette O'Connor was an Irish singer, songwriter, and activist. Her debut studio album, *The Lion and the Cobra*, was released in 1987 and achieved international chart success. Her 1990 album, *I Do Not Want What I Haven't Got*, was her biggest commercial success, selling over seven million copies worldwide.



Tony Bennett

August 3, 1926 - July 21, 2023

Anthony Dominick Benedetto, known professionally as Tony Bennett, was an American jazz and traditional pop singer. He received many accolades, including 20 Grammy Awards, a Lifetime Achievement Award, and two Primetime Emmy Awards. Bennett was named an NEA Jazz Master and a Kennedy Center Honoree and founded the Frank Sinatra School of the Arts in Astoria, Queens, New York. He sold more than 50 million records worldwide and earned a star on the Hollywood Walk of Fame.



Rudolph Isley

April 1, 1939 - October 11, 2023

Rudolph "Rudy" Bernard Isley was an American singer-songwriter and one of the founding members of The Isley Brothers. Following "Shout", the brothers recorded for other labels with modest success with exceptions including the top 40 hit, "Twist & Shout" and the Motown hit, "This Old Heart of Mine (Is Weak for You)". In the 1960s, Rudy and his brothers founded the T-Neck Records label to promote their recordings.



Lisa Marie Presley

February 1, 1968 - January 12, 2023

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



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After Forty Years and Counting, for Tesla it's Still 'Time to Rock!'

by Bill Kopp



Hard-rocking band Tesla came on the scene in the mid '80s, with their own brand of blues-based, straight-ahead rock. The Sacramento-based group was successful nearly right out of the gate, and the band's third album was a runaway success that influenced the direction of popular music. Tesla went inactive for a few years in the late '90s, but roared back for the 21st century. Having sold more than 14 million records in the U.S. alone, they're still going strong today, releasing singles and playing to enthusiastic audiences. With dozens of dates across the country between March and August, the group stays busy. Lead singer Jeff Keith spoke with Rock On's Bill Kopp about the band's early successes, the game-changing acoustic album, and Tesla's deft survival in the ever-changing landscape of popular music.



ROCK ON: 1989's *The Great Radio Controversy* went Double Platinum. How did that success change things for Tesla?

Jeff Keith: Well, it's funny. Because we did the first record, *Mechanical Resonance*, and then when we had success with that, it was time for a second record. And then sometimes in the music business, they start saying, "Hey, what about the 'sophomore jinx'?" when you're trying to follow the first record. But you know what we said? "Hey, we're not in high school anymore. We're writing songs. We're not worried about it." And we just wrote and came up with *The Great Radio Controversy*, which featured "Love Song," a Top Ten single. "Signs" went Top Ten too, but that was written by Les Emerson from the Five Man Electrical Band.

In '90, Tesla did the acoustic album *Five Man Acoustical Jam*. Sometimes that record is credited with inspiring the whole MTV Unplugged movement. Do or don't you claim credit for that?

We were on tour with Mötley Crüe, on their Dr. Feelgood tour. They had two nights off in – what was it? Detroit, Boston, Philadelphia, New York City – wherever it was. We had two nights off in a row. So we said, "Hey, instead of sitting in a hotel room for two nights in a row, why don't we find a club that'll let us play our songs acoustically?" And somebody says, "We should bring down a 24-track mobile truck with two-inch recording tape, and five cameras." Because that was back when MTV was playing music videos. So we recorded that and put it on the shelf. Me and Tommy [Skeoch] and Frank [Hannon] went up to a radio station in Boston, and played some of it on the air. Phones were ringing off the hook, back when phones were on a hook. And we said, "We've got a whole night of this!"

So now MTV Unplugged was coming out, and from what I understand, they wanted Tesla to do the first Unplugged show. But we couldn't, because we already had some commitments on the day they wanted to do it. But we did end up doing it eventually; I think we played with the Black Crowes.



A lot of things that Tesla's done, like the Five Man Acoustical Jam, were just us having fun, and it wasn't an intention to make an album. So it was sort of an accident that just happened. And it's the biggest selling record we've got to date.

But did we start something? We're not trying to take that kind of credit. We were just having fun.

Musical styles and fashions change. When grunge became popular, how did that change the band's fortunes?

Here's what I say. When grunge came in, their image was "no image," which is still an image. Wearing jeans and plaid shirts and letting your hair grow long and not dressing up is still an image. It's like Geddy Lee says: when you choose not to decide, you still have made a choice.

When grunge came along, the grunge movement kind of immediately said, "You who are dressing up and dolling up, using all the hairspray: You're out. No matter how good your songs are, you're out." But we never worried about how we were looking.



My belief is that Tesla got to stay around because the grunge movement looked at us and thought, "Yeah, you didn't really play to all that, so we're going to let you hang." But what really kept us hanging around was that our fans were with us. And they're still with us today. That's what ultimately lets you stick around. No matter what the movement or fad is, when we have a fan base like ours, we're going to be able to play until the wheels fall off.

What's your favorite part of being in Tesla?

Being the lyricist and the frontman and the singer, I get to go out there and open up my heart and share. And to have people relate to the lyrics is like, wow. And I enjoy the music; how could you not enjoy what the guys are playing? It's beautiful music. The greatest thing is playing the songs live. I love making records, but it's a whole different process than going out to play it live.

When you started back in the '80s, did you ever think you'd be doing it this long?

I grew up in a small town of population 900 in northern California, lived in Oklahoma for six years. Graduated high school in '76, came back to northern California in the foothills. And then my first concert was Day on the Green at the Oakland Coliseum. That was in '78, and I was 19 years old. Van Halen opened the show with "Running With the Devil." And then it was AC/DC, and we were like, "Who the heck is this?" And then it was Pat Travers, and then Foreigner, and then Aerosmith was headlining. That was my first show ever in my whole life, when I was 19. When I joined [pre-Tesla band] City Kidd in '83, I was 24. By the time we put out our first record I had just turned 28. Most people start out at twelve years old looking at magazines and listening to phonograph records and saying, "I want to grow up and be a rock star." I never did that. I've still got that small town attitude. I'm just a blue collar, hardworking guy. And that's what Tesla is: a blue collar, hardworking band. We're very humbled by it. We're not this big band that sells out football stadiums. We just have our own little following, and we love it.



MIGHTY MIKE SCHERMER

Bluesman Mighty Mike Schermer on Inspiration and Songwriting

by Bill Kopp

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

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



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

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

How did you get your start in music?

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

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

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

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

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

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

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



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

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

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

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

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

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

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

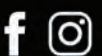


You've lived in several different places. Does the specific character of any of those places find its way into your music?

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

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

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Sincerely,
Gina Adams- CEO - Rock On Magazine



Peter Frampton

Peter Frampton Shines On

by Bill Kopp

*Peter Frampton was catapulted to fame when his blockbuster 1976 double album **Frampton Comes Alive** rocketed to the top of the charts. That album set in motion the live album trend; in the wake of Frampton's success, nearly every major '70s rock and pop act released a live record. But Frampton was no overnight success. As a teenager, he fronted the Herd, gaining popularity in his native England. And later with Humble Pie, he made some of the best hard-rocking music of the early '70s. Along with a long list of credits as guitarist on other people's records (Ringo Starr, George Harrison, Harry Nilsson and many others), his solo albums showcased Frampton's skills on guitar, vocals and songwriting.*

*Though his commercial peak of the '70s couldn't sustain forever, Peter Frampton has continued to make and release well-regarded albums. His most recent is an instrumental set credited to the Peter Frampton Band, 2021's **Frampton Forgets the Words**. And while he's faced a serious setback in developing a debilitating disease that threatens his livelihood, Frampton remains hard at work, gearing up for a concert tour. That tour will take him to 18 cities in six weeks, including an April 11 date in Reno. On the eve of that tour, Frampton spoke to Rock On's Bill Kopp, discussing his music, career and what the future might hold.*

Frampton Forgets the Words captures the spirit of the artists to whom you're paying tribute, but without copying their style. The version of George Harrison's "Isn't it a Pity" is my favorite track on the album, but a couple of the selections surprised me. Can you tell me about Michel Colombier's "Dreamland"?

That's my favorite. Years ago, I saw the documentary on Jaco Pastorius. And I had no idea of what happened to him; I just thought of him as the bass player's bass player. So it drove me into a Jaco thesis. I got every album, every track, every video, you name it. I went down a Jaco rabbit hole, and I came across the track "Dreamland." That was co-written by Colombier, and it was actually on his [self-titled 1979] album. I didn't know anything about it, just that it was the track that I would play every morning. I didn't think anything more about it.

And then one day, I called up Rob Arthur, my band leader, keyboard player and dear friend for many years. And I said, "Let's meet at the studio. When can you make it this week?" "Tomorrow? Right." So we went in, and I said, "I want to learn how to play 'Dreamland,' just for kicks. But we'll record the two of us playing anyway." So we played it, and we were all smiles. It was just the most fantastic track to play, and we enjoyed it so much. But I had no idea if I would ever use it.

And then after making All Blues (2019), we decided to do an instrumental covers record. And I said, "'Dreamland'! Let's get it out and put the band on it." What a tremendous melody! I'm a melody guy; I love great melodies. And that is probably one of the finest.

Speaking of melody, another track on that album that surprised me was your reading of "Reckoner," the Radiohead track from In Rainbows. What struck me about that is how you highlighted the melody from that song. It was in there in the original, but somehow de-emphasized.



Frampton Comes Alive!



You brought it out in a way that the original doesn't, and that was an inspired way to approach it. Was that something that you were consciously aiming for?

On each track, I wanted to play [guitar] with the vocal texture. On [the cover of Roxy Music's] "Avalon," I think I came the closest.

Your guitar does sound like Brian Ferry singing.

That was my m.o.; I wanted to translate it into guitar, bearing in mind the soul and the talent and the performance of the original so that I did it justice, rather than making a muzak version. Because it could have easily turned into that.

When one looks at your career as a whole, one of the things that emerges is an artist who, unlike many of your peers, seems more than comfortable working as part of a unit – even as a sideman – as opposed to someone who always wants the spotlight.

Yeah. I mean, I'm kind of like Jimmy Page has always been. We think of him with The Yardbirds and Led Zeppelin, but he was a really top session guy in London.

He played on sessions for Herman's Hermits, Donovan, Françoise Hardy, on and on...

Yeah, he played on so much stuff. I didn't quite do as much as him, but I've always enjoyed doing sessions for other people because everybody works differently. Every artist has different material, and I enjoy bringing my creativity as a guitarist. I'm a guitar player first and foremost. Even if I've got a cold, I can still do a good solo. I've never minded being the hired gun or the lead guitarist who wasn't the singer. I did a little bit of singing in Humble Pie with Steve [Marriott], but the main thing for me in Humble Pie was that it enabled me to find myself as a stylist guitar player.

For a while, your medical diagnosis made it look like your touring days were over. Happily, you're proving that wrong. Is there anything that you're able to do to slow or mitigate the progression of the IBM [inclusion body myositis]?

At the moment, no. There's a new drug trial coming up that I hope to be part of. But as of the moment, we have no magic bullet, as it were. So that's why my fund, the Peter Frampton Fund at Johns Hopkins is so important to me. And so many people donate for the cause. You wouldn't believe how many people donate, and what they send. Some people send \$10, and some people send thousands. It's really, truly amazing to me.

2026 will mark the 50th anniversary of Frampton Comes Alive. Are you thinking that far ahead in terms of what you might do for that?

No. I'm an of-the-moment person. My managers will think about that for me! If I get the induction into the Rock and Roll Hall of Fame, which I'm hoping happens, it'll be a wonderful next couple of years for me with that. And for the 50th anniversary of Frampton Comes Alive, we're going to have a big party. I don't know what we're going to do; that's all I've been told: We're going to have a big party. But you never know. We'll work out something.

I hope I'll be able to do some playing then. But I don't know, because as I keep saying to everybody that's asking me, including managers and agents, "I don't know whether you can book that next tour, because I have a progressive disease and it affects my hands."

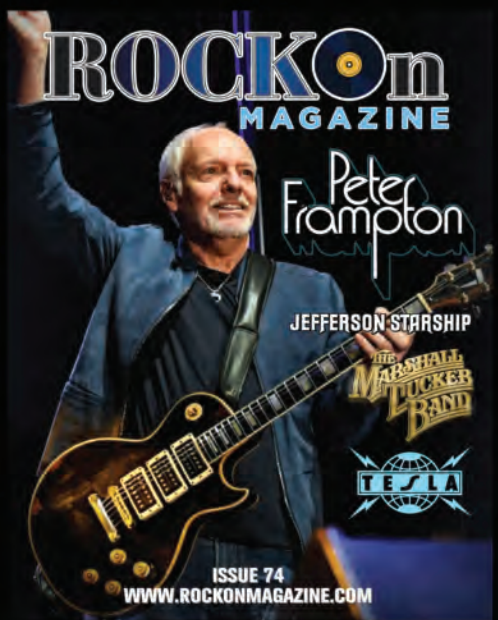
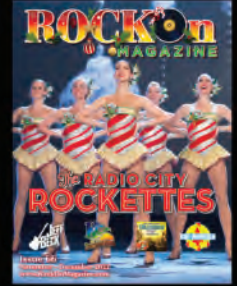
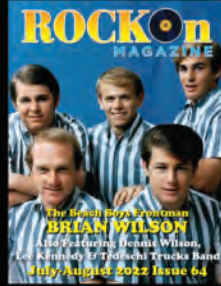
I've got to have the wherewithal to be able to play, and I'm adapting, but I am losing strength in my hands. But between the audience and the adrenaline and my love of playing music, especially guitar, somehow I pull it off every night.



www.frampton.com

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Jefferson Starship's Embryonic Journey Continues

by Bill Kopp

When one looks beyond the many hits — no less than 18 charting singles — the history of Jefferson Starship is admittedly a complicated one. Rising from the ashes of beloved and influential '60s band Jefferson Airplane, the band launched in 1972 has gone through myriad lineup changes, name changes and musical styles. But a mainstay from the group's earliest days to present day is multi-instrumentalist and singer David Frieberg. Just ahead of a tandem tour with fellow rock-era musical veterans Marshall Tucker Band, Frieberg spoke with Rock On about his life in music, and the enduring appeal of Jefferson Starship.

Your musical foundation is in classical, and then folk. How did that all progress?

I did play violin and viola when I was in high school, and I enjoyed that. Somehow my family would never agree to get me a guitar! I left Cincinnati, which is where I grew up, Christmas Eve of '59; my wife at the time and I took a train to San Francisco. We didn't last very long; I think we met just so we could move to California! And when we split up, I said to myself, "I think I should get a guitar." So, I bought one. Until I got to California, I never even considered that it would be possible that I would earn a living playing music. I was being programmed to become a lawyer or something. Oh, boy! That was never going to happen. Even when I was busy doing poorly in college, I spent a lot more time singing in choruses and beer halls than I did studying.

Folk singing was really big back then; everybody listened to the Kingston Trio. But I was interested in Pete Seeger also, because when I was a kid, I loved the Weavers. And so I started playing folk music and getting into a little left-wing politics.

How did you go from that to rock, making six albums with Quicksilver Messenger Service?

I ended up with a job with Southern Pacific Railroad in their freight department, at the main office in San Francisco. But I ended up making more money playing on the weekends at folk clubs. So I just left. I met Paul Kantner; we became buddies, and we tried to do various musical stuff together. But I ended up starting Quicksilver.

Back in '67 when all that was really getting going in San Francisco, did you feel part of some bigger movement?

Yes, we're part of the community. We could feel that everybody in that community was really behind us.

You felt really good just walking down the street, because you knew everybody. And then the tourists came; they were running Gray Line buses up and down the street.

Yeah: "Oh, look at the hippies!"
Exactly.

How did you end up joining Jefferson Starship in '72?

I ended up getting busted for smoking pot, and I was in jail. And then Paul came and visited me and said, "I've got together with Marty Balin; we've got this band and we're calling it Jefferson Starship." And I said, "Wow, that sounds great." They didn't keep me in jail that long; I think I sat there 30 days, and they realized I wasn't going to make bail, so they ROR'd [released on recognizance] me because they didn't want to feed me!

It seems like at one time or another you have taken on every musical role in Jefferson Starship except drummer...

Thank God they didn't ask me to do that!

As a classically trained musician, do those different instruments all come naturally to you? And which do you prefer?

When I got into Quicksilver Messenger Service, they didn't have a bass player, so I started playing bass. I'd never done it before. And I played some keyboards, too. Keyboards, I never took any lessons. There was a piano in the house when I was a kid, and I think I played it more than my brothers and sisters who took piano lessons. I knew how to read music, and I knew where all the notes were, and then I just kept on. It's a good instrument to write songs on because you have the whole range. In Quicksilver and in Jefferson Starship, I would never play a keyboard solo; just little licks.



There's the lick in "Miracles" that I played on organ. It turned out to be the little hook at the beginning of the song. Every now and then, something magic happens; that's how I look at it.

Right now I'm preferring to play the guitar because everything else is pretty much covered. That's covered, too, really. Singing is why I'm there; that was my first love.

To what degree does the band adhere to the sound and the arrangements of the original recordings?

We try to keep the spirit of the original arrangements there. I mean, it isn't going to be exactly the same because we have different personalities playing the instruments. We all feel free to do whatever we need to do to have a good time, because that's basically why we're all still doing this. I left in '84, and didn't rejoin Jefferson Starship until after the Starship thing happened. I rejoined in 2005. But Chris Smith, though, joined Paul's Jefferson Starship in 1998. So he's actually been playing with us for more than 25 years! And I don't think anybody else has played that long a stretch, uninterrupted.

The group's sound has changed radically and then changed again and again since the beginning. In concert, you've got less than two hours in which to balance the crowd pleasers with the ones that you most enjoy playing. How does the band choose a set list?

It's always a problem, because there are so many songs. There are certain songs that everybody wants to hear. We'll play some Airplane stuff, because Jefferson Starship always did play some Airplane stuff. And I was in the Airplane for the very last tour. And we can't leave out some of the beautiful Marty Balin stuff from the '70s.

Luckily, we enjoy playing the ones that most people want to hear. I enjoy playing

all of them, actually. Even the ones from when I wasn't in the group; I wasn't in Starship when they dropped the Jefferson. But we do three of those, usually. And I enjoy singing them, so it's fun.

The most recent Jefferson Starship studio album is Mother of the Sun from 2020. That record got a lot of positive reviews, many noting the album's sonic connections with the earliest days of the group, and even to the Airplane. It even features a live recording of the band playing a Jefferson Airplane classic, "Embryonic Journey." Going forward, is there a possibility of new studio recordings?

Our main problem is we don't all live in the same city. And we're actually performing so often, it's hard to figure out time when we can all get together. It was hard, even, for us to get

Mother of the Sun made: "Okay, we've got two weeks here. We can actually do this." A lot of it – overdubs and stuff – we did in our own studios.

But we have some other songs. We've been in the studio for two days in the last few years; we still have these songs that we never have find time to finish. So there are other ones in the works. All we have to do is stay alive!

Jefferson Starship has a distinctive San Francisco character. What keeps it going?





I guess it's a matter of everybody being free to do what they want. When Cathy [Richardson, vocals and guitar] joined the band in 2008, something happened; it was special. And then when Slick Aguilar had really bad medical problems and couldn't go on the road anymore, Jude [Gold, lead guitar] came in. And all of a sudden we felt this connection that was really happening; everybody could feel it. I know Paul noticed it, too. He really loved the band. Grace [Slick] and China [Kantner], Paul and Grace's daughter, really loved the band. And when we were at Paul's funeral, the kids said, "Wouldn't you like to keep doing this?" And we said, "We would love to!" And Grace, who had the actual license, gave us the license to do it. And she even helped write some of the lyrics for one of the songs, "It's About Time" on Mother of the Sun.

Here we are in February, and the band has got gigs on its calendar through August. What else is in the future for the band?

Maybe we'll find some time to get back to those songs that we have started, maybe get them finished. I am 85 years old. You wouldn't think I would still be doing this, but I have to. Playing with these people is what's keeping me alive.



www.jeffersonstarship.com





Get Your Fix On West Street Market's The Fix Serves Creatively Inventive Vegan Faire

By Daena Smith

Walk up to West Street Market, located on the riverwalk in downtown Reno, and the first thing you'll notice are the red brick buildings and the giant square plaza, typically filled with tables and chairs for outside dining during the warmer months. A glass door leads into a spacious, airy indoor dining area, where various food vendors await hungry guests who've come to enjoy a meal. West Street Market is open from Tuesday through Sunday from 11:00 a.m. to 9:00 p.m. Individual vendor times may vary, so please check the website.

From Food Truck to West Street Market

On this chilly but sunny Friday afternoon, Taylor Summer and his team, Jack McGrath and Abbie Stiev, are busting a move at their new location. Customers line up to order their well-known food truck dishes, such as Falacos, a corn tortilla filled with falafel.

Taylor, the team leader, shares that The Fix began as a food truck in April 2016 and transitioned into their current wheelless location in April 2023. His decision to start a food truck in 2016 had to do with the fact he couldn't find enough of a good falafel sandwich. He decided to invest funds into creating a food truck that would provide for himself and others what he desired to eat—tasty, fried balls of spices, herbs, and garbanzo bean flour, known as falafel.

Why The Fix

"We named the food truck 'The Fix' because that's where you go for getting your 'fix' for good food," shares Taylor. Falafel wraps, the now famous Falacos, and, of course, fries were the staples of the food truck for a year until the team branched out into chicken wings. Finding a good vegan substitute for chicken wings is no small feat. The team discovered Lilly's Vegan Pantry and went to town to deep fry the "wings" while adding sauces, such as teriyaki, lemon pepper, and buffalo.

Between 2016 and 2023, Taylor, Jack, and Abbie tested various specials on the truck. The sandwiches and fry combos that they liked to eat and the combination of specials they created over seven years became the menu you see today at their West Street Market.

Tempt Your Tastebuds

A 100% vegan menu made to order with hand-cut fries is quite an excellent feature in a restaurant. Where else can you go in town for food trucks with salty, crunchy, delicious dishes that are good to eat and align with the vision that Taylor, Jack, and Abbie hold for themselves and our planet?

Wraps include the original falafel wrap and are now accompanied by Lilly's Beef and Chicken Shawarma-styled protein substitutes. Lettuce, onion, tomato, cucumber, pickle, and pepperoncini with tahini accompany the wraps.

The Menu

Jack, who has been vegan for fifteen years, has created a favorite of the team's and their customers, The Hornet. Developed from his time at a local pita restaurant, The Hornet has falafel, grilled mushrooms, onions, black olives, pepperoncini, lettuce, and mustard in a wrap. The savory sandwich was his favorite when Jack first started working in restaurants.

Then there are the French fries, which come in multiple combinations on the menu under the Shareables title. Falaco Fries, Bacon Cheez Fries, Loaded Nachos, BBC Fries, and Asada Fries were created to be shared. The Bacon Cheez Fries are those hand-cut fries with chopped bacon and cheese on top. The Loaded Nachos are fresh corn tortilla chips covered in cheese, tahini, aioli, pico de gallo, olives, and jalapenos. The Asada Fries boast steak, pico de gallo, olives, aioli, tahini, and cheese on a bed of those lovely fried potatoes. Talk about yum, crunch, and repeat!

Make sure to try the wings because they are perfect. The Wing Combo is a choice of fries in either regular, garlic, or seaweed—Yes, seaweed; Jack is inventive—with a side of house-made ranch sauce. But it's the choice of wings, which come in 5 different sauces, such as buffalo (GF), teriyaki, BBQ, mango habanero (GF), or lemon pepper (GF), that will catch your taste buds attention and make you want to come back for another fix at The Fix.

A Vision for the Future

Taylor's vision for The Fix, accompanied by Jack's ever-adventurous palate for delicious vegan food, keeps the team focused on plant-based delicacies for the vegan, vegetarian, or omnivore flavor fantasies.

"We use the items that we have and mix them together in multiple combinations to give hungry folks food they want to eat while also aligning our vision of the future with our business," shares Taylor and Jack.

"We're excited to be located at West Street Market. It's a great location, and we can create even more incredible dishes for people now that we're in a static location," shares Taylor.

The team is also part of a punk rock band. If you're in the know, then you know that the punk rock scene supports the welfare of our community, its food choices, and the enormous wealth of delicious plant-based foods located in Reno, NV.

Come down to West Street Market and open the glass door to find The Fix and others just waiting to entice your appetite with good food, good vibes, and down-to-earth people.



The Marshall Tucker Band: Together Forever

by Bill Kopp

COMBINING ROCK, COUNTRY AND EVEN A BIT OF JAZZ, THE MARSHALL TUCKER BAND EARNED MAJOR SUCCESS IN THE 1970S. THE GROUP FROM SPARTANBURG, SOUTH CAROLINA WOULD SCORE SIX GOLD ALBUMS, WITH TWO GOING PLATINUM. IN ADDITION TO HIT ALBUMS, THE BAND LANDED MANY OF ITS SONGS ON THE POP, COUNTRY AND ROCK SINGLES CHARTS. “CAN’T YOU SEE,” “FIRE ON THE MOUNTAIN” AND “HEARD IT IN A LOVE SONG” ARE AMONG THE BEST-LOVED SONGS IN THE MARSHALL TUCKER BAND CATALOG.

WHILE THE BAND’S LINEUP HAS CHANGED MANY TIMES SINCE ITS FOUNDING IN 1972, TODAY LEAD SINGER AND FOUNDING MEMBER DOUG GRAY LEADS A LINEUP THAT HAS BEEN TOGETHER FOR MANY YEARS. THE BAND IS CURRENTLY ON TOUR WITH FELLOW ‘70S ROCK VETERANS JEFFERSON STARSHIP. ON THE EVE OF THAT TOUR, GRAY SPOKE WITH ROCK ON ABOUT THE BAND’S EARLIEST, PRE-FAME DAYS BACK IN SOUTH CAROLINA, AND EXPLAINS WHY THE MARSHALL TUCKER BAND HAS ENDURED WELL INTO THE 21ST CENTURY.

Your history in music predates the Marshall Tucker Band. Tell me about the music scene in the mid '60s in Spartanburg.

It was bigger than most people can imagine. There were bands playing at every bar. You could walk into one and see one of your friends playing in that particular band, and you'd see another friend or two playing in another band. It didn't matter where you were; these were all places where people would get together.

And we had a lot of things going on because people were realizing that music would draw people in; that was the key right there. Everybody understood that it wasn't just the food – and beer, of course – that was bringing people in. It was music.

Even back then, you and (guitarist/songwriter) Toy Caldwell were in bands together. What was that like?



I think I was in the 7th grade when we were the Guildsmen, and that was with a couple of guys who are doctors now. Hell, they're probably retired from being doctors by now. I'm not going to retire. What would I do then? I'd have to become a doctor, I guess! Then we were the New Generation. Then we did the Toy Factory, on and off.

How did that group get its start?

We played together for two or three years, '65 to '67. That band was named after Toy. Then after we got back from Vietnam in '69, Toy worked with his dad, who was a master plumber. I went to work for a finance company that turned into a bank. But we knew that we wanted to do [music] again. One day, Toy said, "I got us a gig at the VFW." I said, "Toy, you've only got three songs that we've even thought about playing!" He said, "Yeah, but we can get a steak for free, and probably drink a few." Now, Toy didn't even drink; he was just trying to pull me in. So I said, "Well, we'll go up there. What's it going to hurt?" Toy said, "The problem is, we've got to play three sets." "So what are we going to do, Toy?" He said that the best thing we could do was do it, and just learn from it.

So what sort of songs did you play?

I think we played "Misty" fifty different ways! We'd get them dancing slow. And then we'd play it really fast; I'd add some lyrics to it, and it kind of grew. Those people would dance. They weren't embarrassed to dance. Most people don't have a clue that we were playing [Eddie Floyd's] "Knock on Wood," [Question Mark and the Mysterians'] "96 Tears," and stuff like that. I actually have a recording; we went to Arthur Smith Studio up in Charlotte, North Carolina. The tape has about four songs on it, and it's been baked [preserved] so we can listen to it. Nobody but me has heard it in the last 25 years, and it'll probably never see the light of day. But it sounded good.



I've read the story of how the Marshall Tucker Band got its name, but I'd rather hear it in your words...

We'd been practicing at a funky little place about a block or two away from a club that we played on Tuesdays and Thursdays. We'd rehearse for an hour or two, or until the beer ran out.

The promoter/talent buyer wanted us to open a show. So when he came down, he said, "I've got to have some handbills." Toy and I just did not want to keep calling the band Toy Factory. So we told him to come back in an hour, and we'd have a name for the band.

Well, we found a key in our rehearsal space. And on the key, there was a tag that had the name "Marshall Tucker" on it. He was a piano tuner. Somebody said, "Well, hell, looky here. We'll just call it 'Marshall Tucker Band' for this weekend." So that's what we told the promoter. And then we asked him, "Who's headlining the show?" he told us that it was the Allman Brothers Band! So the timing was right, and our attitude was right.

About three weeks after we opened for the Allman Brothers Band at that club, Phil Walden from Capricorn Records called up and said, "I want y'all to come down here to Macon [Georgia] and play at Grant's Lounge. I want my whole staff to hear you."

So we said, "Maybe we'll just keep the name!"

Were you surprised when your first single, "Can't You See" hit the charts?

We were surprised. It was a year after the first album had come out. We were down in Myrtle Beach, playing at the convention center. We were staying at the hotel, and just running around on the beach. And we looked up and saw our road manager waving his hands and yelling for everybody to come up to a room. We thought something bad had happened!

He said, "Your record just turned Gold!" So we went and had a beer, and that was it. Without thinking about it, we just knew that the next show had to be the best one we'd ever done. And it was.



How did success affect the band?

It didn't. It was unspoken, but it was like, "Okay, let's see how far we can go." You didn't know what to expect, because you didn't have enough time to think about it. We were living a dream. I remember complaining to a guy in management: "All these damn people backstage here; I can't even move!" He said, "When there's nobody back here botherin' you, you don't need to be in a band no more!"

Was life on the road in the '70s as wild and crazy as legend suggests?

The people who say that they didn't party, they're lying. Everybody did. There wasn't nobody who went over in the corner and said, "Nah, I ain't going to do that." We had this Dodge van. And every time we'd hit the brakes to stop for a red light, all the McDonald's bags, all of the Jack Daniel's bottles, and all the empty beer cans would fly to the front of the van. We never threw them out.

Your first album, *The Marshall Tucker Band*, was released more than 50 years ago. What keeps you going?

I talked to a guy just the other night. He said, "When I was little, my dad used to drive me to school, and I'd sit in the car seat in the back. I had to listen to you guys [on the car stereo] all the time. And you know what? You're actually better live than you are on records." And I said, "Thank you very much." And since he was hearing us just the other night, that makes me feel even that much better.





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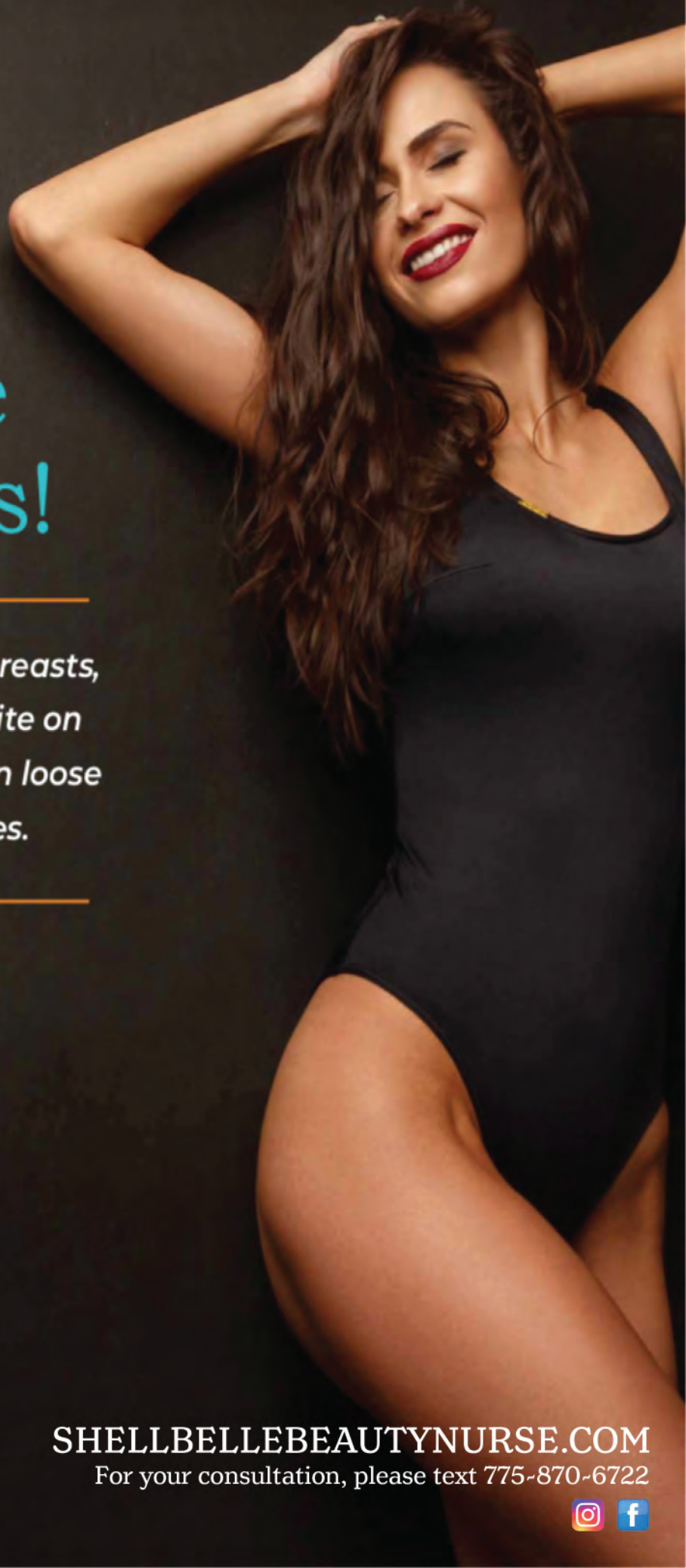
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Cornerstone Band 7-10:05 PM

March 22,

Shopping And Drinking 6-9:00 PM

March 22,

Old Flames New Wicks Band 7-10:05 PM

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Annual Events 2024

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Brew HaHa

FEBRUARY

Reno Onsie Crawl

Home and Garden Show

MARCH

Snowfest - Lake Tahoe Winter
Carnival

APRIL

Reno Jazz Festival

MAY

Cinco de Mayo Festival

Reno River Festival

JUNE

Street Vibrations Spring Rally

Great El Dorado BBQ, Brews & Blues

Reno Rodeo

Carson Valley Days

JULY

Artown

Star Spangled Sparks

Biggest Little Wing Fest

Taste of Downtown - Carson City

AUGUST

Hot August Nights

Northern Nevada Dragon Boat
Festival

Burning Man Festival

SEPTEMBER

Best in the West Nugget Rib
Cook-Off

Virginia City International
Camel Races

Great Reno Balloon Races

Street Vibrations Fall Rally

Genoa Candy Dance Faire

OCTOBER

Great Italian Festival

Nevada Day Celebration and
Parade

NOVEMBER

Crafts for Christmas

DECEMBER

Reno Santa Pub Crawl

Sparks Hometown Christmas

Christmas on the Comstock

39 North Pole Village

ROCKon

MAGAZINE

"BANDS EVOLVE" "IT'S OKAY TO MAKE CHANGES" NEAL SCHON, JOURNEY

"So, I was the only one doing the narrative," he laughs.

Which made me seem like I was particularly crazy at the time."

Billy Corgan, SMASHING PUMPKINS

"At least people would get to know me first." "And that's the best way to start a relationship - my fans and the ones I love included." Ayron Jones

"I worked my patootie off that summer, and when they had another audition, I was there again!" Danielle Betscher, ROCKETTES

"Yeah, most musicians, at some point, discover they can sing to some extent." "Even if they didn't start out as singers, it becomes part of what we do." Michael Bluestein, FOREIGNER

"The positive is in every person." "The only time positive is not there is when you're not yourself." Julian Marley

"From Bombay to Paris and New York to San Diego, "You can instantly tell your story." Joe Satriani

"Yeah, you know, when I hear that, I cringe just a little bit, because I never felt like the greatest of all time."

Jerry Rice on being The Goat

"We will never be the biggest band in the world, but we will outlive them all." - Pat Monahan, TRAIN

"The (1986 AFC Championship game) drive in Cleveland was a monumental game in my career."

John Elway

"Screw it, I'll do something else."

Dave Mason

"A song can be whatever you need it to be" Brent Smith - SHINEDOWN

"We aren't a critically acclaimed band and never have been." "At this point, I think we've all accepted our fate."

Tyler Connolly, THEORY OF A DEAD MAN