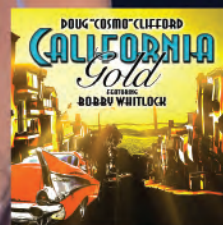


ROCKOn

MAGAZINE



The RADIO CITY ROCKETTES



Issue 66
November - December 2022
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The Radio City Rockettes
Main Cover/Article



Gina Adams
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New Business



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ROCK On MAGAZINE

November - December 2022 Issue 66

Danielle, it was a pleasure to read your story, and we are thrilled to have you in Rock On Magazine. The first time I enjoyed watching the Rockettes perform was Christmas in 2006, in New York. I can remember all the beautiful costume changes and the music. I was fascinated. I would love to see you perform someday in Reno/Tahoe. I know hearts would melt, and children would be in awe. Danielle, thank you for the opportunity. XO -Gina Adams

Mr. Clifford, thank you for taking the time to speak with Rock On Magazine. What a lovely run you've had. Fantastic to be you.

KC and the Sunshine Band. OMG! We love that you are still performing and rocking it. I was driving today and heard Boogie Shoes; it took me back to some fond memories. You were the coolest cat to hit Kiss FM back in the day in Los Angeles. Crush. -Gina Adams

Jeff Beck - Thanks for coming through Reno and for all the beautiful albums you've graced us with.

Kid Rocker - Keep playing music every day; I get it. Lucas Paul, helping kids Rock n Roll. Assisting children to find their ability to find their soulful songs. Thank you for wanting to highlight the children to be seen and heard. I hope to see the children rock soon.

And thank you to all who helped make our magazine a success for the last two years. Rob Williams of RKW Designs, thank you for such far-out layouts and for making me do the content page when I didn't want to. You're the best! - Jay Luster, who interviewed with me and wrote fantastic stories and taught me not to be intimidated, "We all pull our pant legs up the same" - Bill Kopp, who emailed me one day and said, "Hi, I'd like to write for you" I said "absolutely. Thank you, Bill, for all the amazing interviews. - Shanda Golden for all your "God's eye" pictures, Jason Kincade, you Rock with your photography. And, of course, my business partner Dave McCraw who gave me this opportunity to be the best I could be. Thank you, Dave. - Most notably, all my advertisers who made Rock On stay afloat through a tough two years. Much Respect and Much Appreciated! Merry Christmas, Happy Holidays, and Happy New Year!

Rock On!

THE RADIO CITY ROCKETTES



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Jhovani Said was born in a small town near Guadalajara, Mexico. He grew up in the Monterey Bay area. After high school he attended community college in Chico California where he was first introduced to Fashion Design and Business Management. For over 13 years now, he has been involved in the fashion industry running and attending fashion seminars and trainings.

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JHOVANI



Reno, NV 2022

KC AND THE SUNSHINE BAND

Still Wearing Their Boogie Shoes

By Jay Luster

The history of music defines, in many ways, the history of humankind. We know our anthropological ancestors had music because archeologists have found flutes made from the hollow bones of birds, and from bamboo dating back at least ten millennia. Imagine yourself, after eating a bunch of magic mushrooms gathered in a primitive basket, lurching around the fire, banging your club while listening to Play That Funky Music Caveboy. By the 1970's, we traded in our unsophisticated wooden clubs for clubs with sophisticated names like the Crisco Disco, or the more subtle Studio 54.

From the Waltz, to the Polka to the Twist, there has always been music which encouraged a good hearty shake of our groove thing. In the early 1970's, hippie, folk, & psychedelia music was peaking, but weren't really danceable. Around that time disco emerged, and the world of dance has never been the same. In 1972 the O'Jays had a major hit with a song called "Love Train." It was an inspired marriage between funk and a steady four count beat. Eventually songs like "Don't Rock The Boat" by Hues Corporation, and George McCrae's "Rock Your Baby" came to dominate world-wide music sales charts.

Around that time, a guy named Harry Wayne Casey was toiling away sweeping floors and unpacking boxes as a record store clerk. He'd struck up a friendship with some of the distributors delivering those records to the store and was invited to the TK Record Studio.

There he began by sweeping floors, and packing boxes for shipment. Soon he met recording engineer and bassist Richard Finch, and it became immediately evident to Finch that Casey was a gifted song writer meant for more than tidying up. After the Florida native penned, and produced, Rock Your Baby, Casey was ready to make his own records.

In 1974 Casey's group, called K.C. and the Sunshine Band released an album called Do It Good. Because it hadn't caught on in America, but had in Europe, the band crossed the ocean, and unsurprisingly the tour was a huge success. On its heels, TK re-released Do It Good and began aggressively promoting it in the US where it finally garnered some well-deserved attention and strong reviews. The sales still lagged a bit, but the word of mouth, and their local popularity in Miami began focusing national attention on both the band, its leader, and the newest dancing fad.





In 1975, the disco craze took off like a rocket ship powered by synthesizers, horns, a lively bass, and its danceable four on the floor drum beat. The music itself often featured Latin, soul, & funk influences, but all of it came in a neon bright package. That's when disco music caught on in the US in a big way. Seemingly overnight, clubs sprung up all over the country trying to cash in on the latest musical fad. Disco seemed to gain in popularity everyday, and KC and the Sunshine Band was the vanguard.



Folks began showing up to the clubs in leisure suits, slinky dresses, experimental hair cuts, and big gold jewelry. They were fueled by sex, cocaine, alcohol, and even the same magic mushrooms gathered by our cave painting forebears. The culture which formed around disco music was revolutionary in many ways. Birth control had only recently become ubiquitous, and it gave everyone liberty to participate in recreational sex with an abandon that had never existed in human history. Drugs were easy to come by and were cheap and there was little if any stigma attached to using them for fun. The dance craze appealed to nearly everyone, and the clubs were practically bursting with twenty something's looking for fun on Saturday nights.



KC & The Sunshine Band quickly became one of the biggest disco era bands. They boasted chart-topping success with songs like the hard rocking "Get Down Tonight," the instructive "That's The Way I Like It," & the inviting "Shake Your Booty," as well as somewhat softer, yet still danceable love songs like "Keep It Comin' Love." Indeed, KC & The Sunshine Band were so popular they accomplished a feat which was only done once before. Like the Beatles, they scored four #1 hits within a one-year period. Their first four albums, selling more than a million copies apiece, were certified platinum, or multi-platinum. While it might be hard to believe today, in the mid 1970's KC was about as big as a band could get.



As the end of the 70's decade drew near, disco, as a cultural phenomenon, suffered a disheartening backlash. In 1979's "Disco Demolition" fan promotion, headline-hunting radio shock jocks Steve Dahl and Gary Meier, for reasons unknown, literally blew up a box of dance records.

The promotion was an epic disaster. In between games of a baseball double header at Chicago's Comiskey Field, a big box of disco records was brought out to center field where it was subsequently detonated. The explosion was heard for miles around, and it left a moon sized crater on the field. It is estimated that as many as fifteen thousand people had sneaked into the already sold out stadium, and even before the pointless pyrotechnics, the crowd had doused the field with beer and firecrackers. After the blast, it is estimated 20,000 crazed morons stormed the field and pretty much stole or destroyed anything that wasn't nailed down or painted over. In the aftermath, it was reported that as many as fifty people suffered injuries. It is little wonder the promotion is still seen as one of the worst planned and most disastrous events in baseball & music history. After that, despite still being loved by millions, disco music lost its spot in radio music rotation, and with the mainstream record buying public. Nightclubs, and dance bands everywhere found themselves bankrupt, and out of work practically overnight.

If that was disco's low point, then its high point was probably the 1977 movie Saturday Night Fever. The movie itself was not a masterpiece, but it became popular by the charismatic dancing of John Travolta in a white leisure suit. The breathtaking soundtrack of the movie sold more than fifteen million records and is, to this very day, still the highest selling soundtrack of all time. It spawned huge hit songs like "Stayin' Alive" by the Bee Gees and "If I Can't Have You" by Yvonne Elliman. The last song on side three of the double record set is "Boogie Shoes" by KC & The Sunshine Band.

The song broke on Saturday Night Fever and then showed up time and again in the media. It has been featured in at least six movies and several TV shows as well as commercials. Shapely, sexy, former inmate #77806-112, Felicity Huffman, danced to the song on two different TV shows. The first time was on a desk shaking her booty quite fetchingly on the show Sports Night, and the second time she provocatively shimmied her groove thing on a bar in a scene from Desperate Housewives. Interestingly, KC's use of the word "booty" caused dictionaries all over the world to amend the definition of the word from the stolen gains of pirates to include its use as a description for the human buttocks.

Boogie Shoes is definitely a forgotten classic that has transcended disco, and still sounds as fresh today as it did during its heyday.

In 2009, KC and The Sunshine Band were invited to perform on the mega-hit TV show American Idol. That performance reintroduced them to a national audience who were craving something both new and nostalgic. Disco didn't die on that baseball field nearly 45 years ago. It still exists today, and it's one of the greatest forms of dance music ever sprung from the creative mind of the ancestors of the cavemen.



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CCR's Doug Clifford: Digging for the Gold

by Bill Kopp

After a highly successful run, beloved rock band Creedence Clearwater Revival broke up in 1972. John Fogerty had been the group's undisputed creative center of gravity: he wrote nearly all of the songs, sang and played guitar. But CCR might not have earned its place in rock history without the peerless rock-solid rhythm section of bassist Stu Cook and drummer Doug "Cosmo" Clifford.

Internal dissension toward the group's end led Fogerty to insist that each of his band mates contribute songwriting to what would become the band's swan song, *Mardi Gras*. By most accounts they weren't ready, and the results didn't approach the quality of their best work.

But both Cook and Clifford had plenty of talent beyond playing their instruments. After CCR split, Cook went on to do some historic work as a record producer, working with psychedelic rock legend Roky Erickson on the album *The Evil One*. And Clifford released an enjoyable solo album, *Cosmo*, in 1972. Lifelong best friends, Cook and Clifford continued on with a group of their own, *Creedence Clearwater Revisited*, playing live until retiring the band in 2020.

Along the way, Clifford recorded another album's worth of music with some talented friends. When those sessions were completed, the master tapes went into a vault, where they would remain, almost forgotten, for more than 40 years. But now Clifford has rescued those tapes from obscurity: *California Gold* is set for release November 11.

The sessions for *California Gold* drew on some heavyweight talent. Clifford recalls the genesis of the project. "This was back in '78," he says. "I was at Duck Dunn's house." Dunn had already gained great fame as bassist for Booker T & the MG's as well as for his session work on scores of Stax Records recordings.

Clifford explained to his friend that he was trying to put a band together. "I'm looking for a singer," he told Dunn. "You know anybody?" Dunn suggested Bobby Whitlock. Dunn had known Whitlock for many years, since the Stax days when the singer was signed as the first white artist on the label.

After his Stax period, singer-keyboardist Whitlock joined legendary music collective Delaney & Bonnie and Friends. From there, he and guitarist Eric Clapton formed Derek and the Dominos. But by 1978, Whitlock had fallen on hard times and was in semi-retirement. "He was pretty broke," Clifford recalls.

Clifford was interested, and so was Whitlock, who promptly drove up from Los Angeles to Clifford's place in the Bay Area. "We got together and started writing songs right off the bat," Clifford recalls. Once the pair had written all of the ten songs that would eventually make up *California Gold*, Clifford turned to his new songwriting partner and said, "You know, we'd better record these songs, or we're going to forget them!"

A studio lineup was assembled, featuring Clifford on drums and background vocals; Whitlock on vocals, Hammond B3 organ, piano and guitars; Duck Dunn on bass; and Mike O'Neill on lead guitar. They recorded nearly all of the songs that Clifford and Whitlock had co-written.

Songs like "Good Times" explore a grooving, funky character reminiscent of Whitlock's work on Derek and the Dominos' *Layla and Other Assorted Love Songs*. O'Neil's stinging slide guitar is a highlight of the bluesy "Get Down Fever." The stomping beat of "It Ain't Like Mama Told Me" has hints of the old CCR sound. And the soulful ballad "It's Always the Darkest Before the Dawn" has an Allman Brothers Band feel.

"Anytime I'm doing anything [in the studio], I approach it as if it's a master [recording]. If I'm going to go in and buy studio time, I'm going to make it like I make a record."



Taken as a whole, there's a cohesive character to the songs. "We recorded in several places," Clifford recalls. That lineup completed six tracks before opportunity intervened. "Duck got an offer that he couldn't refuse," Clifford explains. "He joined The Blues Brothers with John Belushi." And in doing so, Clifford adds with a smile, "he became the best bass player/movie star ever."

Billing itself as California Gold, the group did play a few live dates around that time; bassist Tom Miller filled in for the departed Dunn. "We did play about six gigs," Clifford says. "Tom was filling the shoes of Duck, which nobody really can."

Meanwhile, the remaining group pressed on in the studio, finishing a few more songs. But Dunn had been a key part of the sessions. "We were looking for more guys to revamp the process, to get a full band," Clifford says. "That didn't happen, so into the vault [the tape] goes." And there it would remain for decades to come.

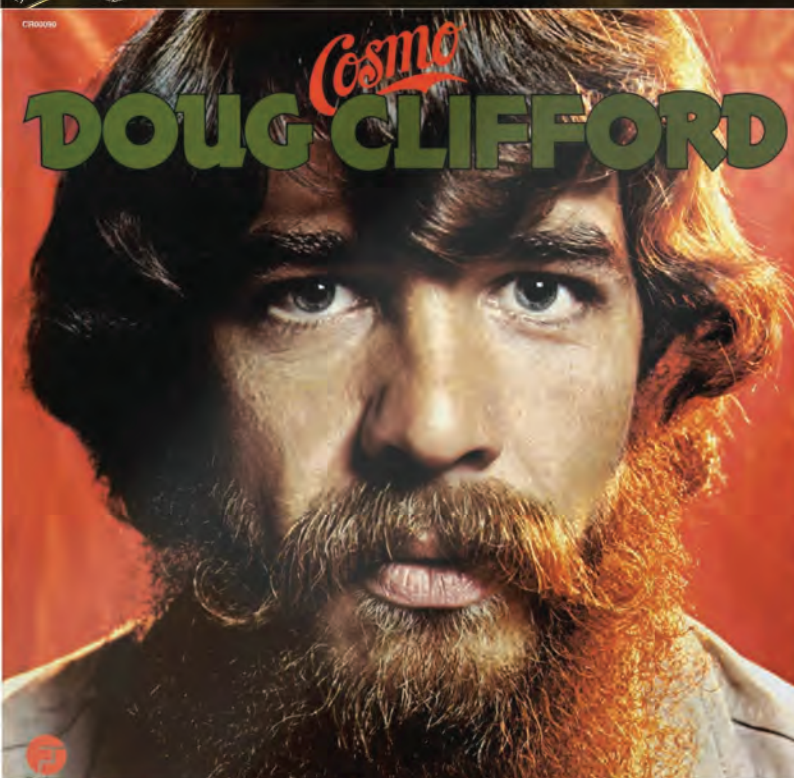
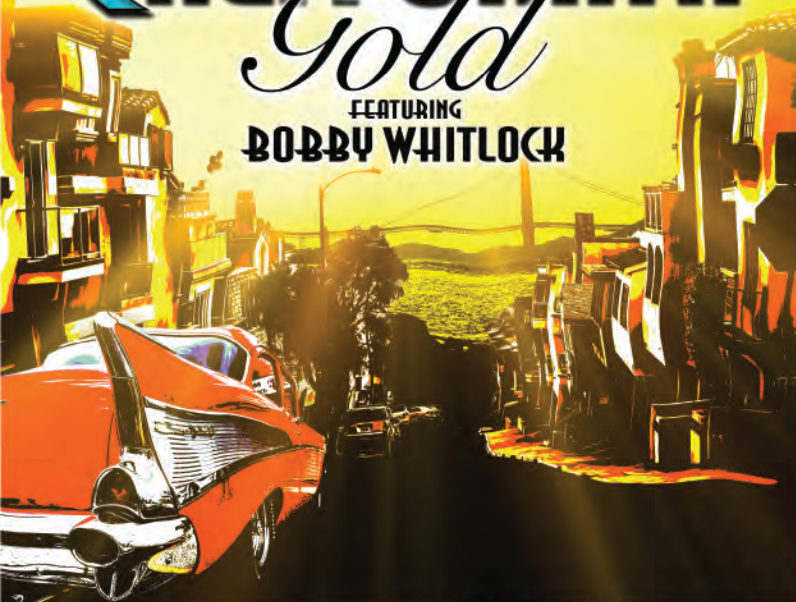
Doug Clifford says that the original idea behind the sessions was twofold. In addition to preserving the songs that he and Whitlock had written, they had hoped to create a demo recording in hope of landing a record deal. But unlike many other artists, the team that made the California Gold tapes was aiming for a polished finished product, not a rough recording that merely "demonstrated" the songs.

"That's where I put my producer's hat on," Clifford explains. "Anytime I'm doing anything [in the studio], I approach it as if it's a master [recording]. If I'm going to go in and buy studio time, I'm going to make it like I make a record."

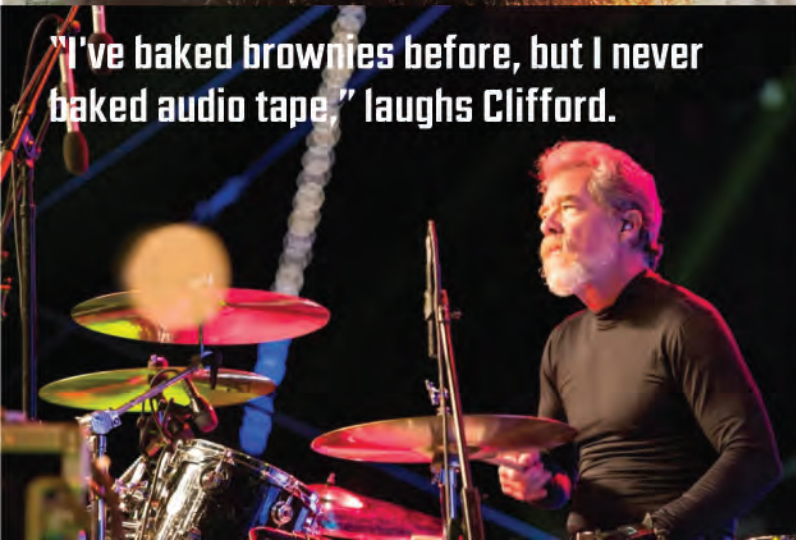
But with the group having fallen apart, Clifford soon turned his attention to other projects.



DOUG "COSMO" CLIFFORD
CALIFORNIA
Gold
FEATURING
BOBBY WHITLOCK



"I've baked brownies before, but I never baked audio tape," laughs Clifford.



In 1981 he played drums on *Deal it Out*, the third solo album by his former CCR band mate (and John Fogerty's brother) Tom Fogerty. In 1983 he lent his drumming talents to *Midnight Sun*, an album by Texas legends The Sir Douglas Quintet. Along the way, he did additional live and session work for Bay Area artists including Greg Kihn and Steve Miller. And by 1995 he and Stu Cook were reunited as *Creedence Clearwater Revisited*; that kept Clifford busy for the next couple of decades-plus.

And then a few years ago, when Clifford found himself at home in Lake Tahoe, he decided to take the decades-old *California Gold* tape out of storage and give it a listen. He remembers thinking, "That's pretty good! I think I could probably do something with that!"

But even though the performances and recording quality were top-notch, the ravages of time had worked against that master tape. Magnetic recording tape has a finite shelf life; over time, the coating on the tape can become loose and begin to flake off, taking the recorded sound with it. Luckily, studio engineers discovered a way to preserve such damaged tapes: they're placed in a low-temperature oven – an actual kitchen oven – and "baked" for several hours. That process can allow the loose bits on the tape to re-adhere.

But it's a short-term solution: once the baked master tape is cooled, it's good for about one playback. During that playback, a digital copy is made. When the process is finished, the original master is often unusable, so the digital master takes its place. And that entire process was applied to the *California Gold* tapes.

"I've baked brownies before, but I never baked audio tape," laughs Clifford. "I was really very lucky to have everything that was in there come out playable." He says that the process had only one mishap, and that he ended up having (and using) a better take of that track, anyway.

Thus preserved and transferred to the digital format, the *California Gold* multi-track masters were remixed by Clifford and Russell DaShiell, with intention of releasing the finished archival recording. But Clifford prefers not to think of the music as archival. "To me, it's new," he insists. "Because it has never been released [until now]. So it's a new old record!"

Available now via streaming and download, *California Gold* by Doug "Cosmo" Clifford featuring Bobby Whitlock is available on CD November 11 from Cliffsong Records.

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Gina Adams - CEO/Publisher/New Business - Rock On Magazine

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*DEMOGRAPHICS MAY CHANGE WITH EVERY ISSUE

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Elevating Kids' Potential: Kid Rocker Shows Kids How to Sing and Play Guitar Like Rockstars!

by Daena Smith

Lucas Paul is an eclectic soul. Yes, he is a rocker, playing guitar, drums, and even the trumpet when he was in the band during grammar school. He's worked with kids for multiple years either during after school programs and at camp, but also in a professional manner after earning his degree from UNR in psychology.

Over the years, Lucas has had multiple jobs, played in more than a dozen bands, and moved across the country from Pennsylvania to Texas and finally to Nevada. He's found his calling in Kid Rocker, a non-profit organization that provides music lessons in guitar, bass, keys, drums, ukulele, as well as vocals.

But Kid Rocker is more than just music lessons given by professional musicians, who have lived and breathed the band lifestyle, it's a chance for kids to get on stage to sing and play instruments for a live audience.

KID ROCKER

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Kid Talk

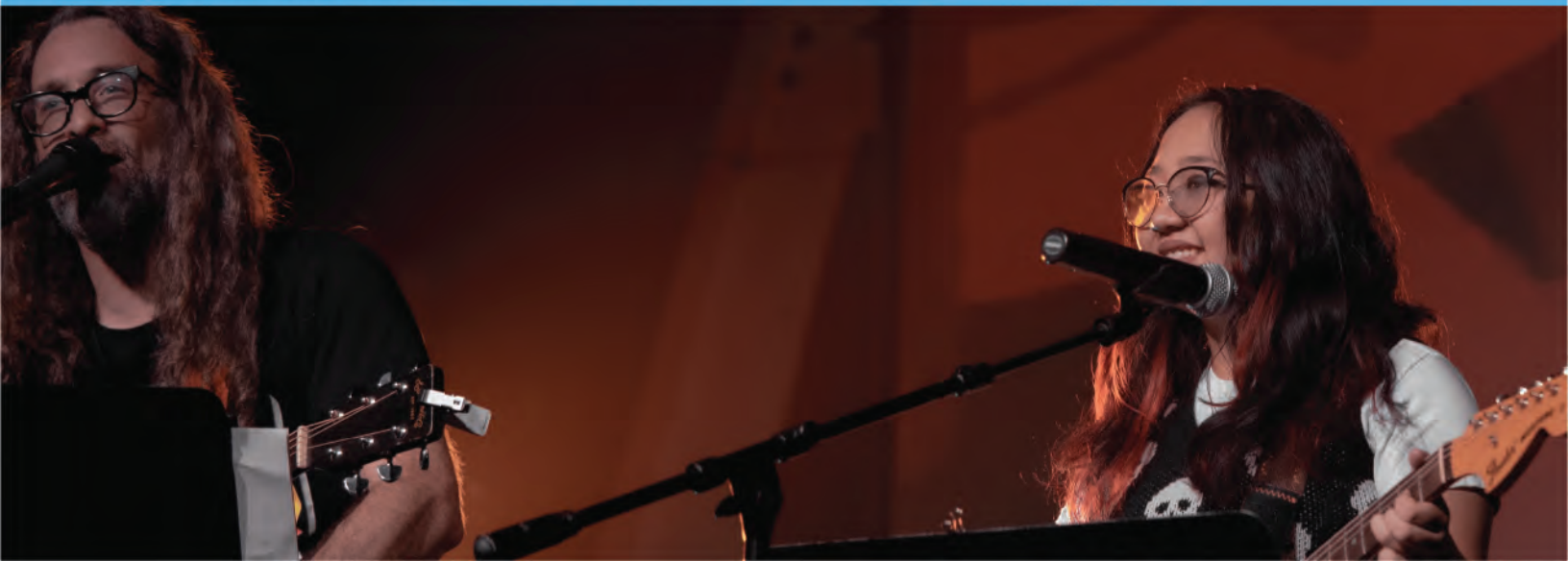
At fourteen, Elena remembers when she first joined Lucas to learn how to play guitar. "I was 9 years old when my mom found Kid Rocker. I wanted to be a rocker chick because I was a tomboy. I wanted to play a wicked cool electric guitar," Elena shares. "I was a little disappointed that I had to play the acoustic guitar before the electric guitar I was dreaming of," says Elena. "After I learned my first song, I told all of my friends. Now I have the insanely cool electric guitar that I dreamed about when I was 9."

Elena wasn't alone when she started Kid Rocker in 2017. Her younger sister, Anika, joined her on the adventure. "I was four, so I just sang," explains Anika. "I really like singing, but I was nervous to do it in front of an audience. It got easier, just like singing for my family."

Lucas and Friends

"I became a music teacher after my last professional gig as a psycho-social rehabilitator," explains Lucas. "My job was to help kids in-between visits to their psychologist or behavioral specialist. By this time, I had multiple years helping kids, and I realized what they really need are music teachers: Someone who can be a mentor, providing guidance and a reason to show-up regularly, giving kids real life experiences."

"I started giving guitar lessons in 2015. After two years of teaching, I realized that kids really needed to perform on stage, so they could feel what it's like to play for an audience—motivating kids to practice started Kid Rocker."





Lucas asked his band, Cowboy Indian, to play back-up for the kids during their first concert in 2017. Anika and Elena were there, as well as many others. Parents couldn't believe the transformation that occurred. Kids who didn't want to be on stage at first couldn't wait to perform again.

Kid Rocker 2022

"In the beginning it was just me organizing the lessons and the concerts," explains Lucas. "In 2019, I got serious and made Kid Rocker a non-profit organization with a board and donors, and more music instructors."

"We had our biggest concert in December of 2019. The kids were great and everything was growing. During the past couple of years, we went online, editing snippets of kids performing from videos they created, turning them into a show to keep the program going," explains Lucas.

"In August 2022, we did a concert at the Alpine with a turnout of 200 people replete with backstage passes and a silent auction. Everyone had a great time seeing the kids play, and the kids had a great time too, and that's why we do it, for the kids."

Want to learn more about Kid Rocker? Check out their website at www.kidrocker.org



INSIDE EACH OF US ARE TWO WOLVES

ONE IS EVIL

It is Anger, Envy, Sorrow,
Regret, Greed, Arrogance,
Self Pity, Guilt, Resent-
ment, Inferiority, Lies,
False Pride, Superiority
and Ego

ONE IS GOOD

It is Joy, Peace, Love,
Hope, Serenity, Humility,
Kindness, Benevolence,
Empathy, Generosity,
Truth, Compassion and
Faith



Which Wolf Wins? The one You Feed Most

At Rock On Magazine, we're dedicated to bringing you in-depth interviews, articles, entertainment, and sporting news from every corner of America. We are continuously increasing our circulation in the Reno/Tahoe region, but we couldn't do it without you, or our dedicated readers, and the support of our advertisers.

From everyone here at the magazine, I want to say, thank you, and Rock On!

Sincerely,
Gina Adams - CEO - Rock On Magazine



ROCKOn
MAGAZINE

The RADIO CITY ROCKETTES

The Rockettes:
A Century of Eye-high Kicks and Christmas Magic

by Bill Kopp

The Rockettes are an American institution. Founded in 1925, the high-kicking precision dance company moved to New York City in 1932; ever since, The Rockettes have wowed audiences with performances at the historic Radio City Music Hall. And with its breathtaking combination of tradition and timeliness, the Rockettes' Christmas Spectacular has been dazzling audiences for nearly 90 years.

For many dancers, joining the Rockettes is a lifelong dream. And that dream came true for Danielle Betscher when she became a member of the company in 2013. "I saw The Rockettes in the Christmas Spectacular for the first time right around my 13th birthday," says Betscher, who lives in Las Vegas when she's not in New York City working with The Rockettes.

"That was my turning point."

But Danielle's lifelong pursuit had begun long before that fateful moment. "I started dancing at the age of two," she says. Her family was living in a remote corner of Kentucky, and Danielle was home schooled. "I wasn't anywhere near a dance studio for kids my age, so my mom actually started with 'dance on VCR tape.'" Danielle attended those TV dance classes in her family's living room, post-lunch, pre-nap for two years. "Even at two years old, every single day I was popping that VCR in," she says. And that dedication impressed her parents: they realized, "Oh, she's invested!"

Once the family moved to Ohio, Danielle enrolled in a regular dance study program.



"I was a competitive dancer, so I was in the studio almost every single evening, seven days a week," she recalls. Along the way, Danielle couldn't help but become aware of The Rockettes. "I knew who they were," she admits, "but I'd only ever seen them on the Macy's Thanksgiving Day Parade. I'd never actually seen them dance in the Christmas Spectacular, so I hadn't put those things together. When she did witness their performance live and in person, she was seated in the audience with her family. "And the first kick line that I ever saw, I was in awe," she says. "I was mesmerized. These women were just so powerful and elegant!"

Danielle's beloved Paw Paw was sitting next to her, and he turned to her and said, "You know, if you wanted to, someday you could do that." And she knew he was right. At that moment, Danielle decided for certain that she wanted to go professional.

At age 16, Danielle says that she "put everything else aside and started attending the Rockettes Summer Intensive." That program – now known as the Rockettes Conservatory Program – provides intensive study in the company's inimitable style. According to the Rockettes' official website, the Conservatory Program creates "an inclusive talent pipeline by eliminating barriers to entry, investing in promising dancers, and attracting the best dancers from all backgrounds."

Danielle attended four of those intensive programs in the space of three summers, and then at age 17 she started auditioning for the Christmas Spectacular. "Technically," she admits, "you have to be 18 years old to make it as a Rockette for the Christmas Spectacular, so I knew that I couldn't make it. But I wanted to get my face in the room and be able to experience what a real audition is like." Then as now, those who auditioned were required to be proficient in ballet, tap, and jazz as well as other dance styles. "It's always very helpful to be well-rounded," Danielle says.

That initial set of auditions went as well as it could have for Danielle. "I actually made it to the end of that two-day process," she says. "We went from over 1,000 women at the beginning to maybe 30-40 by the end. And that was my moment when I said, 'I'm invested, and they're invested in me; let's go for this!'"

Danielle returned the next year, now old enough to qualify. But she was cut in the first round of auditions. She realized she would have to work even harder. "So I worked my patootie off that summer, and when they had another audition that August, I was there again."

The third time proved to be the charm. "I made it to the end," Danielle recalls with pride. "Five days later I got the call offering me a job as a Rockette in New York City!" Fresh out of high school, she was embarking on the adventure of a lifetime. "I had just graduated, and here I was moving to New York City just a couple months later. It was something that I had dreamed about since I was a little girl, and it's still surreal to think about."

Danielle's first Christmas Spectacular with The Rockettes was in 2013. The run-up to the shows is an intensive period for the members of the precision dance company. "We rehearse seven hours a day for six weeks leading up to the opening," she says. "Our rehearsals are pretty demanding, but they ease us in. By the end of it, as a line we are strong and ready to begin performances." The 90-minute production opens November 18 at Radio City Music Hall. Danielle says that the camaraderie among members of The Rockettes is strong. "I'd always heard about 'the sisterhood,' and wondered what that meant," she says. "Even in the first couple of weeks of my very first season, it truly blew me away just how embracing these women are."





She says that all of her best friends are Rockettes. "These are women who have attended my wedding," she says. "We attend each others' major life events; we're in each others' lives." Danielle says that even among women who have long since retired from the company, "they're still very close to the people that they danced with through the Rockettes."

And that camaraderie builds upon the passion and commitment of the company. "I think it really speaks to the legacy of the Rockettes," Danielle says. We've been around since 1933, and that's just at Radio City Music Hall. You can actually say that you are a part of this company that thousands of women before you have been able to be a part of, and you can carry on that legacy."

Coming out of the pandemic period, this year's Christmas Spectacular is an opportunity to experience once again the thrill of a Rockettes performance. "It really combines tradition and new," Danielle says. "We have numbers in the show that every Rockette has performed since its inception. But then that's combined with modern technology and modern choreography, and it's all smashed together in this wild performance."

The dazzling and technically demanding "Parade of the Wooden Soldiers" number has been part of the show every year since 1933, "with the same choreography, the same design of costumes," Danielle says. "As a performer, it's a powerful moment knowing I am doing the same movement that women back in 1933 were able to do, and I think the audience feels that as well."

A newer number, "New York at Christmas" features a life-size double-decker sightseeing bus onstage. "We Rockettes ride that bus around the stage, we get off, we perform our iconic eye-high kicks, and there's fireworks!" The whole experience is a journey from old-school Hollywood glamour and elegance to present-day New York City, and back again. "What makes the Christmas Spectacular so special is that we're able to make that span," Danielle says. "It all works perfectly, because the theme is the holiday season, joy and happiness."

When asked to share her favorite thing about being part of The Rockettes, Danielle Betscher doesn't hesitate. "It's that I know that I'm bringing joy to 6,000 people – sometimes four times a day at Radio City Music Hall – even if it's for just 90 minutes. They can let everything else go and just be awash in Christmas magic."



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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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By Jay Luster

JEFF BECK JOHNNY DEPP COMING TO RENO

This past July, Jeff Beck released his 14th studio album entitled "18." While, it's mostly covers of songs first recorded by John Lennon, Marvin Gaye, The Miracles, and The Everly Brothers, as with all of Beck's music, the songs are as fresh and unique as the original productions. The album also features songs by Beck with his latest collaborator, Johnny Depp. If all you know about Depp is his star-making role as Captain Jack Sparrow, and his recent turn as a plaintiff during the celebrity trial of the century, then you are in for a treat. Having been one of the founders of The Hollywood Vampires, along with Alice Cooper and Joe Perry, Depp comes to the recording process and stage with some serious rock and roll cred.

The seemingly odd couple met at a Beck concert many years ago, and as Jeff came to respect Depp as a musician, he was soon invited to join the 60's guitar God onstage at The Royal Albert Hall. With that, a rock and roll partnership was born.

Still, why would someone believed by many to be the greatest guitar player of all time even consider collaborating with someone whose primary claim to fame is playing a drunken pirate on the big screen? As it happens, Beck, since his earliest beginnings, has always found inspiration in musicians with abilities that seem at odds with what is normally expected of a rock and roller. In this case, not only was it the music itself but both Beck and Depp have a love of restoring old cars. The actor and the musician bonded, not just in the recording studio and on stage, but also in the garage over gears and gasoline.

In the early 1960s, driven by the music of guys like Muddy Waters, and Bo Diddley, young British musicians became intensely interested in American blues, and R&B music. Bands like John Mayall's Blues Breakers, The Rolling Stones, and even the earliest iterations of Fleetwood Mac and Jethro Tull, all began as blues bands. Among them is a 1992 entrant into the Rock and Roll Hall of Fame called The Yardbirds. Playing on their earliest records was an up-and-coming blues guitarist named Eric Clapton.

Their first recording called, "Five Live Yardbirds," included songs by Chuck Berry, and Howlin' Wolf. When their version of Wolf's "Smokestack Lightnin'," became a minor radio hit, it raised the band's profile, and expectations, with the London blues crowd. However, as the band began migrating towards a more commercial sound, Clapton decided to move on. Before he left, he recommended a young session guitarist named Jimmy Page as his replacement. Page, later of Led Zeppelin fame, reluctant to leave a steady paying studio gig, declined the invite. In his place, he recommended another young up-and-coming guitar player named Jeff Beck.

Beck, unsurprisingly passed the audition, and the band quickly began fulfilling the promise of their early success with hits like "For Your Love," and "Over Under Sideways Down." Beck steered the future Rock and Roll Hall of Fame band towards a more psychedelic sound. Along with George Harrison of the Beatles, Beck became interested in Sitar master Ravi Shankar's work. He soon, through the clever use of amplification and distortion effects, found a way to emulate the sitar sound, and The Yardbirds song "Heart Full of Soul " became a hit. Those three songs are still in regular rotation on oldies, and classic rock radio stations everywhere in the world.



Eventually, Beck, like Clapton before him, decided he wanted to take his music in a different direction and when he left, the band replaced him, ironically, with the guy who recommended him to begin with, Jimmy Page. By the end of the 1960s, both Clapton and Page reached international super stardom. Beck, the least well-known of the three at that time, emerged as the most respected. With his ability to play any style of music, he became known as a consummate blues man, a jazz fusion virtuoso, and one of the primary architects of psychedelia.

In general, the greatest guitarists are recognized because of their originality and mastery of a specific style. For example, Stevie Ray Vaughan is best known for his expertise in playing within a template recognized as the Texas blues. That does not mean he couldn't play other styles, he did, and he excelled at it. However, his core audience always clamored for "Pride and Joy," and he never stopped finding innovative ways to play within that mold.

Beck, on the other hand, has defied being defined by genre or style. His embrace of effects and his unique string-bending playing style have allowed him to continue innovating within whichever template he chooses. For example, his cover of The Beatles singular "A Day in the Life," is a mind-warping instrumental journey, which he himself reinterprets nightly.

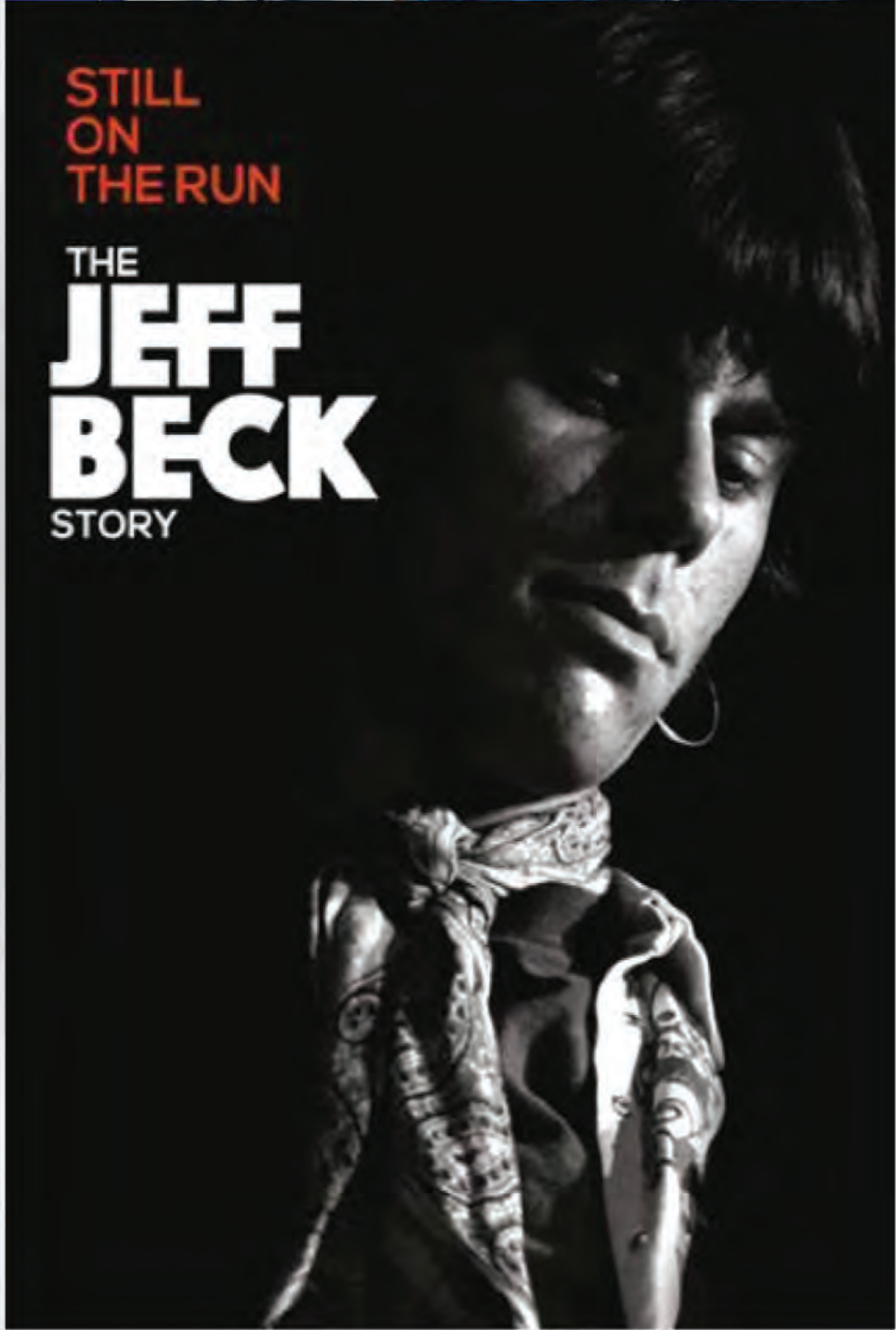
In 1967, Beck joined forces with Ronnie Wood and Rod Stewart to form The Jeff Beck Group. The band had a few minor hits, including a song that pointed the way forward called "Beck's Bolero." Bolero was originally recorded in 1966 prior to Beck's newest band, with a studio supergroup that included Nicky Hopkins on Keyboards, John Paul Jones on bass, Keith Moon on drums, Jimmy Page on guitar, and Beck laying down what became a concert staple in a career which has now spanned 60 years. A bolero is a slow, and sexy, Latin dance beat, which wasn't a rock and roll staple back then, and still isn't today. That fact alone is enough to make it unique in the annals of rock and roll history. Outside of Dick Dale, Booker T. & The MG's, and a few Brian Wilson offerings, pure instrumental rock songs were atypical in the mid-1960s. It was released as the B side of the song "Hi Ho Silver Lining," which dented, but did not exactly break the music charts. However, within the music industry, Beck's Bolero opened eyes, ears, and minds. After that, young musicians like The Allman Brothers, Jimi Hendrix, and dozens of others frequently featured instrumentals both on record and on stage.

During the last decade, headlines were made, and tongues wagged, when Beck teamed up with Brian Wilson, the founder of the Beach Boys, for a concert tour. This pairing, on the surface, does seem odd. After all, what could the King of Surf Rock, and the guitar GOAT have in common? It turns out, a lot. In 1966, The Beach Boys released *Pet Sounds*, and like almost everyone else in the music industry, it blew Beck away.



STILL
ON
THE RUN

THE
**JEFF
BECK**
STORY





He found Wilson's melodies intriguing, and his experimental approach in the studio liberating. With Bolero already in the can, it was just the encouragement Beck needed. Soon he began writing inventive, genre, and mind-bending songs in earnest, which would eventually garner him eight Grammys, and the respect from everyone in the music industry from pop music to prog rock. After each had their solo set, the two would combine forces for a few of Wilson's biggest hits. Beck would add fun leads to songs like Fun, Fun, Fun, and Surfin USA. However, it was his string-bending take on Beach Boy's classics like "Surf's Up," and "Don't Talk" which also appears on "18," that was every bit as intriguing as his cover of A Day in the Life. Ten years later, both songs are still nightly staples on Beck's setlist. Along with his love of old cars, Beach Boys car songs, like "Little Deuce Coupe" were another bonding point with Johnny Depp.

Do not miss the eight-time Grammy winner and double Rock and Roll Hall of Fame honoree. Jeff Beck, along with Johnny Depp, coming to Reno on November 12, 2022, at the Grand Sierra Resort and Casino.

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ITALIAN HEARTS



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>

<https://facebook.com/ItalianHeartsKitchen>

<http://italian-hearts-gourmet-foods.myshopify.com/>



FOREVER GONE BUT NEVER FORGOTTEN

Elizabeth II

April 21, 1926 – September 8, 2022

Elizabeth II was Queen of the United Kingdom and other Commonwealth realms from 6 February 1952 until her death in 2022. She was queen regnant of 32 sovereign states during her lifetime and 15 at the time of her death. Her reign of 70 years and 214 days is the longest of any British monarch, the longest recorded of any female head of state in history, and the second-longest verified reign of any sovereign in history.



Olivia Newton-John

September 26, 1948 – August 8, 2022

She was a four-time Grammy Award winner whose music career included five number-one hits and many other Top Ten hits on the Billboard Hot 100, and two number-one albums on the Billboard 200: *If You Love Me, Let Me Know* (1974) and *Have You Never Been Mellow* (1975). Eleven of her singles (including two Platinum) and 14 of her albums (including two Platinum and four 2× Platinum) have been certified Gold by the Recording Industry Association of America (RIAA). With global sales of more than 100 million records, Newton-John is one of the best-selling music artists from the second half of the 20th century to the present.



Nichelle Nichols

December 28, 1932 – July 30, 2022

Nichelle Nichols, born Grace Dell Nichols; was an American actress, singer, and dancer best known for her portrayal of Nyota Uhura in *Star Trek* and its film sequels. Nichols' portrayal of Uhura was groundbreaking for African American actresses on American television. From 1977 until 2015, Nichols volunteered her time to promote NASA's programs and recruit diverse astronauts, including women and ethnic minorities. Nichols was born in Robbins, Illinois a Chicago suburb. She trained in dance, and began her career as a dancer, singer, and model in Chicago. She went into stage acting, and had a television and film career.



Paul Sorvino

April 13, 1939 – July 25, 2022

Paul Anthony Sorvino was an American film, television and stage actor. He often portrayed authority figures on both the criminal and the law enforcement sides of the law. Sorvino was particularly known for his roles as Lucchese crime family caporegime Paulie Cicero (based on real life gangster Paul Vario) in Martin Scorsese's 1990 gangster film *Goodfellas* and as NYPD Sergeant Phil Cerreta on the second season of the TV series *Law & Order*. He also played a variety of father figures, including Juliet's father in Baz Luhrmann's 1996 film *Romeo + Juliet*, as well as guest appearances as the father of Bruce Willis' character on the TV series *Moonlighting* and the father of Jeff Garlin's character on *The Goldbergs*.



Marion Barber III

June 10, 1983 – June 1, 2022

Marion Sylvester Barber III was an American football running back for seven seasons in the National Football League (NFL). After playing college football for the Minnesota Golden Gophers, he was drafted by the Dallas Cowboys in the fourth round of the 2005 NFL Draft. He was selected to the Pro Bowl in 2007 during his six-year tenure with the Cowboys. He played for the Chicago Bears in 2011. He was the older brother of former Houston Texans safety Dominique Barber and Minnesota Golden Gophers linebacker Thomas Barber,[1] and the son of former New York Jets running back Marion Barber Jr. He was also a cousin of Peyton Barber.



Ray Liotta

December 18, 1954 – May 26, 2022

Raymond Allen Liotta was an American actor and film producer. He was best known for his roles as Shoeless Joe Jackson in *Field of Dreams* (1989) and Henry Hill in Martin Scorsese's *Goodfellas* (1990). He was a Primetime Emmy Award winning actor and received nominations for a Golden Globe and two Screen Actors Guild Awards. Liotta first gained attention for his role as Ray Sinclair in the Jonathan Demme film *Something Wild* (1986), for which he received a Golden Globe Award for Best Supporting Actor - Motion Picture nomination.



Naomi Judd

January 11, 1946 – April 30, 2022

Naomi Judd (born Diana Ellen Judd; was an American singer and actress. In 1983, she and her daughter Wynonna formed the duo known as The Judds, which became a very successful country music act, winning five Grammy Awards and nine Country Music Association awards. The Judds ceased performing in 1991 after Naomi was diagnosed with hepatitis; while Wynonna continued to perform as a solo artist, she occasionally reunited with her mother for tours as The Judds. Naomi struggled with mental health issues throughout her life. She died from a self-inflicted gunshot wound on April 30, 2022, the day before she and Wynonna were inducted into the Country Music Hall of Fame.



Gilbert Gottfried

February 28, 1955 – April 12, 2022

Gilbert Jeremy Gottfried was an American stand-up comedian and actor, known for his exaggerated shrill voice, strong New York accent, and his edgy, often controversial, sense of humor. His numerous roles in film and television include voicing Iago in the *Aladdin* animated films and series, Digit LeBoid in *Cyberchase*, Kraang Subprime in *Teenage Mutant Ninja Turtles*, and the Aflac Duck. He was also known for his role as Mr. Peabody in the *Problem Child* film series.



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.



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