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Judas Priest

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ISSUE 77

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WAYNE SHEPHERD

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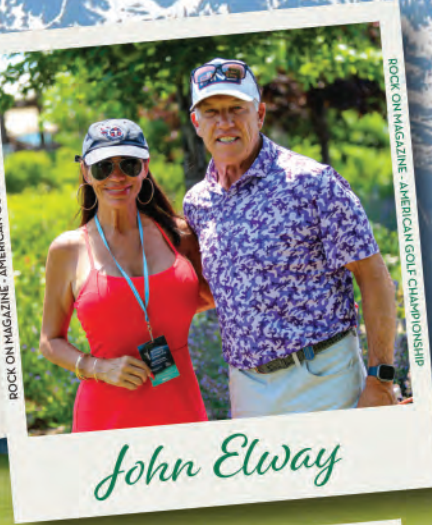
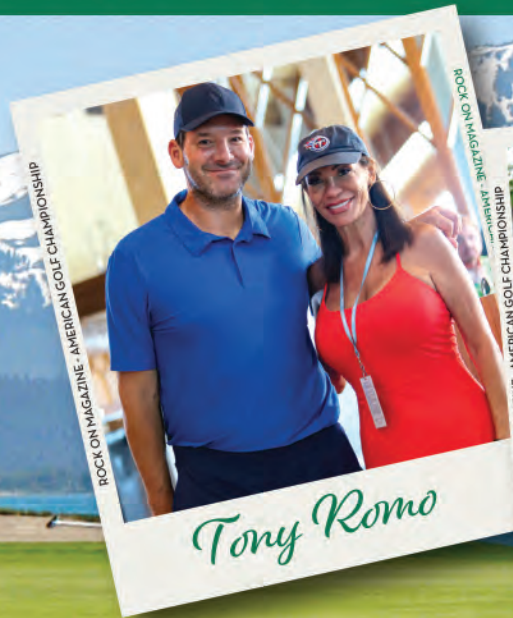
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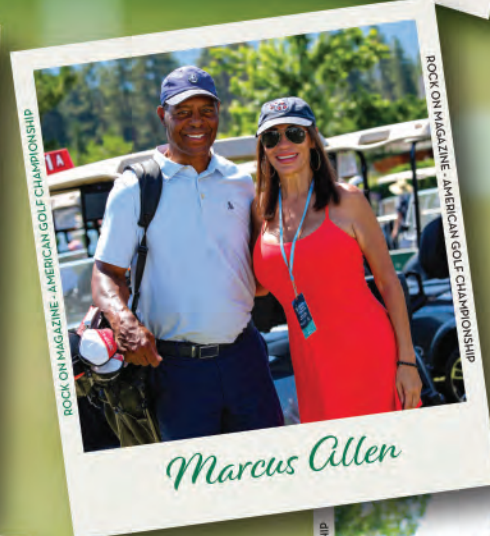
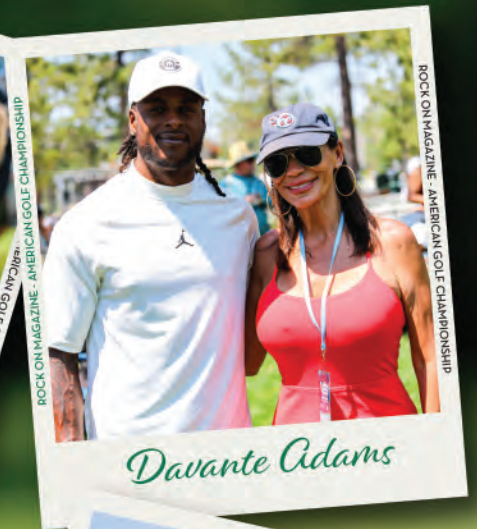


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KENNY WAYNE SHEPHERD

The Blues Never Goes Out of Style

by Bill Kopp

Kenny Wayne Shepherd has a keen sense of musical history. Truly inspired by some of the blues greats, the self-taught guitarist applied what he learned. And he combined that knowledge with an omnivorous approach to music that appreciates the many styles that came from the blues: rock, soul, r&b and more. He released his debut album, the smash hit *Ledbetter Heights* in 1995. A major success, it might have given some the idea that Shepherd was some sort of overnight success. But as he recalled in a recent conversation with *Rock On*, he got his start much, much earlier.

Shepherd's 13th and upcoming album, *Dirt on My Diamonds Vol. 1* is set for release in November, with live dates to follow in support of that album. Right now, he's headlining the all-star lineup of guitarists on the Experience Hendrix tour. We talked about that, too.

One of your early breaks happened in New Orleans, when blues guitar legend Bryan Lee invited you on stage. You were only 13 years old; how did that affect the course of your life as a musician?

Well, that was important moment for me because I had never really performed in front of people. Before I walked up on that stage, I remember thinking very clearly to myself, "This is either going to go horribly wrong and I'm never going to do this again, or it's going to go well."

He was gracious enough to let me get up on stage.

He told me I could play two songs and then I had to get down, because it was his show. When I played my first guitar solo on the first song, the crowd went crazy and I got my first standing ovation. I was really nervous. But after I played the two songs and I was trying to get off the stage, he stopped me; he wouldn't let me get off! And he kept me up for the rest of the night.

And that gave me the confidence to move forward, start putting together my own band and feel comfortable about playing in front of people. And within the next year, I was in the studio making my very first demo recordings.





What is it about the blues that has resonated so strongly with you both as a listener and then as a musician?

It's the feeling that's put behind every note; that's really what drew me in at a young age. Even at a time when I couldn't necessarily relate to the lyrics, I could feel the passion and the emotion in the music. One of the defining factors of playing blues music legitimately is playing it from your heart, putting your soul in it and conveying emotion through it.

And then you find out what an incredible platform it is to build music off of. You know, that's how rock and roll came to be. All forms of pop music, if you trace their lineage back to the origins, you'll inevitably find your way back to blues music. So it's just been an incredible foundation for me.

As part of a generation of – relatively speaking – younger blues players, do you feel any kind of responsibility to help carry the blues tradition on into the future?

"Relatively speaking!" I was just talking with someone the other day about how my generation is now becoming the old generation; we're watching the next one come up. And it's actually very exciting and reassuring to see. It brings back a flood of memories for me, watching these young kids get their start.

I've been asked that question since the day I hit the scene: "How are you going to keep it alive?" But yet here we are 30 years later, and we're still doing it. The audience is still consuming it, and there's still new life being brought into it. Blues isn't pop music; it's not the most popular thing as far as music goes. It's never been that trendy, so it never goes out of style, either.

I've always wanted to do whatever I could to make my contribution to the music community, out of love and appreciation for the music and the people that came before me. And as I've gotten older, there is a sense of responsibility. When you become successful and you have people looking to you as an example, there's a responsibility to pass on your experience and your knowledge, to be a good example and a good influence on those people that are coming up. They're going to pick up where you left off.

This Experience Hendrix tour showcases a whole bunch of top-flight musicians. How do you see your role within this live project?

I'm just another gear in the big machine. But what it represents is all of these incredible musicians who span many different styles and genres. It makes you realize the wide reach that Jimi Hendrix's music has had. You can't hardly pick up a guitar without having some sort of a Jimi Hendrix influence.

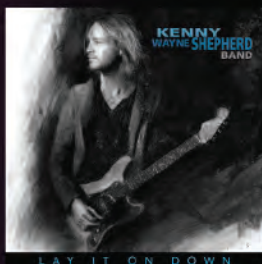
He wasn't with us, making music, for that incredibly long. But the albums that he left us with are still standing the test of time. People are still excited to hear these songs played by incredibly talented musicians today. And that's why the tour is always so much fun, and why it does so well.

What parts of Hendrix's artistry move you the most?

The thing that I love about Hendrix is that he took chances. He didn't allow himself to be confined to any boundaries. What's fascinating is the limited amount of recording technology that was available to those guys back then, and how far he was able to push those limits. He would do things and create sounds that had not quite been done before.

Hendrix was the guy that I listened to who gave me permission within my own music to not allow myself to be boxed into the confines of a particular musical label. Because he did everything: he played blues music with the best of the best, and then he would literally play whatever music was coming out of him at the time. He played it the way he felt it should be and didn't let anybody try and tell him otherwise.





Witnessing that, listening to that gave me permission to follow that path, but in my own way.

Over the years, you've worked with many of the biggest names in blues and in rock. Regarding a life in music, what was the best advice you ever got?

BB King gave me a lot of private advice that was more personal than professional. And some of those things, even though he's not here with us, are probably better left between he and I.

But as far as musical things, Stevie Ray Vaughan wrote on my very first Stratocaster! He wrote a message on there, and he said, "Kenny, just play it with all your heart." And that is what I try and do every time I pick up the instrument and plug it in, because that's how I connect with people. My goal is to make people feel something through the music that I'm playing. And the best way I know how to do that is to play it straight from the heart.

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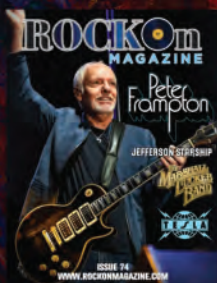
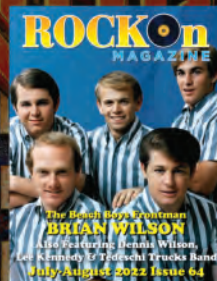
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Judas Priest's Ian Hill: Bassist for the High Priests of Metal

By Bill Kopp

Judas Priest roared out of industrial birmingham, england in the early 1970s. once the group found its footing – bringing on powerful, operatic and charismatic lead singer rob halford – Judas Priest's hard-charging, twin-lead guitar attack broke through in a big way. leaders in the new wave of british heavy metal movement, priest earned critical praise and widespread popularity. the band racked up more than a decade's worth of hit albums; every album from 1977's sin after sin through 1990's Painkiller went gold or better.

And the band is going strong today, more than 50 years after the release of its first record. Judas Priest's latest, invincible shield serves up the group's patented metal for modern-day audiences. just ahead of a north american tour that brings Judas Priest to more than two dozen cities, bassist and founding member Ian Hill spoke with rock on about the band's early days, its rise to fame, and the new music it's still making.

Judas Priest toiled for years before really hitting the big time. What do you think explains that relatively slow climb to being a success?

There's no such thing as an overnight success. There's only a decade's hard work going into the overnight success. I think you can put it down pretty much to one song.

We've been together since 1969. We were learning our trade and just building up locally. We were having a steady build with the first record, Rocka Rolla, which came out in '74. It was released by a small record company called Gull; I think they were sort of hoping that we would make them [successful] rather than the other way around. It became apparent that they really hadn't got the financial clout to get us abroad, especially to America. Getting all the gear and whatever to America for a tour would have cost quite a bit of money, and they just didn't have the funds.

Long story short, we ended up with CBS Records in '76. At the time they were one of the biggest record companies. This was in the days when record companies were prepared to wait for their profits; they could see potential not just with us, but other acts as well. And they [understood], "Okay, we're not going to make money overnight with this lot, but we'll stick with them and we'll earn it in the long run."

And that's what happened: We had a steady build right up to [our eighth album, 1982's] Screaming for Vengeance. We started recording that in a small island in Spain called Ibiza, and finished it off at Beejay Studios in Orlando, Florida. But we were one song short on the album.

This was in the days of vinyl; you could only get so much music on a record before [the quality] started to deteriorate. The grooves got closer together, they got shallower, less information; what have you. But we discovered we could squeeze one more on, so we threw together "You've Got Another Thing Comin'." And mainstream radio picked it up and played the hell out of it!



My lasting memory of starting that tour was that [small-venue] gigs were being canceled and [new dates at] larger venues were pouring in. And it was all because of the heavy airplay that we got with that song. That lifted the band's status from playing town halls – Agora Ballrooms and things like that, 5,000 people, maybe 6,000 at a push – and suddenly we played to ten or twelve thousand people. And I believe that it was all down to that one track.

Some bands find success with an album and spend the rest of their careers making that record over and over again. Judas Priest has been consistent; you always seemed to be moving forward. Was that by design?



Yeah; we tried to build with each album, try and get better. You're learning stuff every day, and we still are, even after all these years. Sometimes – one or two instances – we've stepped sideways, but we try to step forward. And I think it's why, when you look out at the audience even now, there's a hell of a lot of young faces down there. And when I say young, I'm not talking about 40 or 50. I'm talking late teens, early twenties. They're singing along to the lyrics, not just to the new album, but to all the older stuff as well.

We've stayed relevant over the years, and that's enabled us to make that contact with the younger audience. If you didn't know who we were and listen to Invincible Shield or Firepower, for instance, we could be any new, up-and-coming band. We've kept up that momentum.





Invincible Shield has done really well, and in a lot of places. It did well on the charts here in the US. It went Top Ten in the UK, France and Norway. And it made it to number one in Germany, Sweden and Switzerland. What do you think explains the enduring popularity of what Judas Priest is doing?

The essence of the band, the signature sound is all-important. Obviously there's been changes with Richie [Faulkner] taking over from Ken [K.K. Downing, longtime guitarist]. Richie's been with the band now for 12, 13 years; [other] bands have come and gone in that time. And of course, initially, he was trying to fill in for Ken, doing Ken's parts. But he's had Glenn right there with him, giving him the hints and the pointers. When we started to record albums with Richie, he could be himself. He could be Richie Faulkner rather than "Richie Downing." And he sort of blossomed.

And Andy [Sneap] is now standing in for Glenn [Tipton], who unfortunately is not able to do a great deal these days. And the same thing happened with Andy, you know, when he became apparent that Glenn wasn't going to be able to do tours.

He was the perfect choice; he had just produced Firepower, so he was familiar with all of the new stuff. And he was a fan of the band anyway.

So it's all worked out; it's worked a treat. The band sound has been able to remain there, recognizable all the way through those changes.

You were 17 when you joined the band. If someone could travel back in time and tell that 17 year-old, "When you're 72, you're still going to be playing with Judas Priest," how do you think he would have reacted?

I wouldn't have believed it! The thing is, an artist at 72 years of age, still belting out contemporary music back then in the late '60s, that simply didn't exist. Bing Crosby was in his sixties. Sinatra was in his early fifties. The thought of somebody jiggling about on stage at 72? "No, people die when they're 72!" So it wouldn't have made any sense at all.

I think everybody gets a watershed moment when you have to make that decision: Are you going to make it a go or not? And it happened for me around 1972. We were getting gig offers that were coming in from 300 miles away on a Wednesday night. And if you've got a job, you can't do that! You finish work, you go back home, get yourself cleaned up, load the stuff in the van, go do the gigs, and then back home for work the next morning.

So you've got to make that decision. We all had the kind of jobs that you could sort of walk into any day: heavy industrial based jobs. So we all said, "Yeah, let's give it a go!"

It could have been different. And we never would have known, would we? But with hindsight, you look back, and going with Judas Priest was a good decision.



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Smashing Pumpkins: Everything is Connected

by Bill Kopp

Led by singer, songwriter and multi-instrumentalist Billy Corgan, Smashing Pumpkins are in the midst of an ambitious release cycle. The band from Chicago's latest and 12th studio release is *Atum*, and it's such a sprawling work that it has been split into equal parts, each featuring 11 songs. Act One was released in January 2023; the second part was released in January of this year; Act Three was released in May. And if all that weren't enough, the album (full title: *Atum: A Rock Opera in Three Acts*) isn't merely a rock opera, it's the third part of a conceptual trilogy. Because with Smashing Pumpkins, everything is connected.

The alternative rock heroes who got their start in 1988 released their debut album, *Gish*, in 1991. Right from the start, Smashing Pumpkins' music was a signature mix of personal, angst-filled and often confessional lyrics (by Corgan) and a melange of styles including art rock, shoegaze, goth and progressive rock.

THE SMASHING PUMPKINS

Determinedly hard to pin down, the group made waves with critics and fans alike. Their second album, *Siamese Dream* (1993) was a breakthrough success, selling nearly 5 million copies and earning a 4X Platinum designation.

Corgan, who was born in 1967, came of age during an era in which many classic concept albums were created. Those records inspired and perplexed him in equal measure. "I was confused by things like *Quadrophenia* [by The Who] and [Pink Floyd's] *The Wall* when I was a kid," he admits. "I couldn't understand: 'If this is supposed to be a movie, how come it doesn't give me what a movie gives me?'" Nonetheless, he felt moved to create similarly ambitious works. "I thought, 'I need to do something like that, because it's the only way I can get at whatever it is I'm after,'" he explains.



So taking a page from the careers of iconic artists like Neil Young, Todd Rundgren and Bob Dylan, the band confounded those who would have preferred more-of-the-same with each album release. By the group's third album, *Smashing Pumpkins* had taken a turn somewhat uncharacteristic in the alternarock world. Released in 1995, the highly regarded *Mellon Collie and the Infinite Sadness* was a double album (two CDs; an eventual if hard-to-find vinyl edition takes up three LPs). And its songs are thematically linked, all exploring dimensions of sorrow.

With the benefit of hindsight, though, Corgan admits that when his band made *Mellon Collie*, its underlying character was a secret. "At the time," he reveals, "I didn't even tell the band it was conceptual!" He says that he was concerned that his band mates might have frowned upon what he calls the album's "intellectual overlay." Corgan says that the songwriting for the record simply took on a narrative form, and that the album's 28 songs represent "a private way of dealing with whatever I was going through." Yet merely a few years into his recording career with the group, Corgan was just getting started.

But first there would be some setbacks. Despite being made by a band with a conventional instrumental lineup, 2000's *Machina/The Machines of God* is electronic in character; its arrangements scale back the roaring guitars that had characterized the group's earlier work. The change mystified some fans; by the band's previous standard, sales were meager (though it did sell nearly 700,000 copies, going Gold in the process).

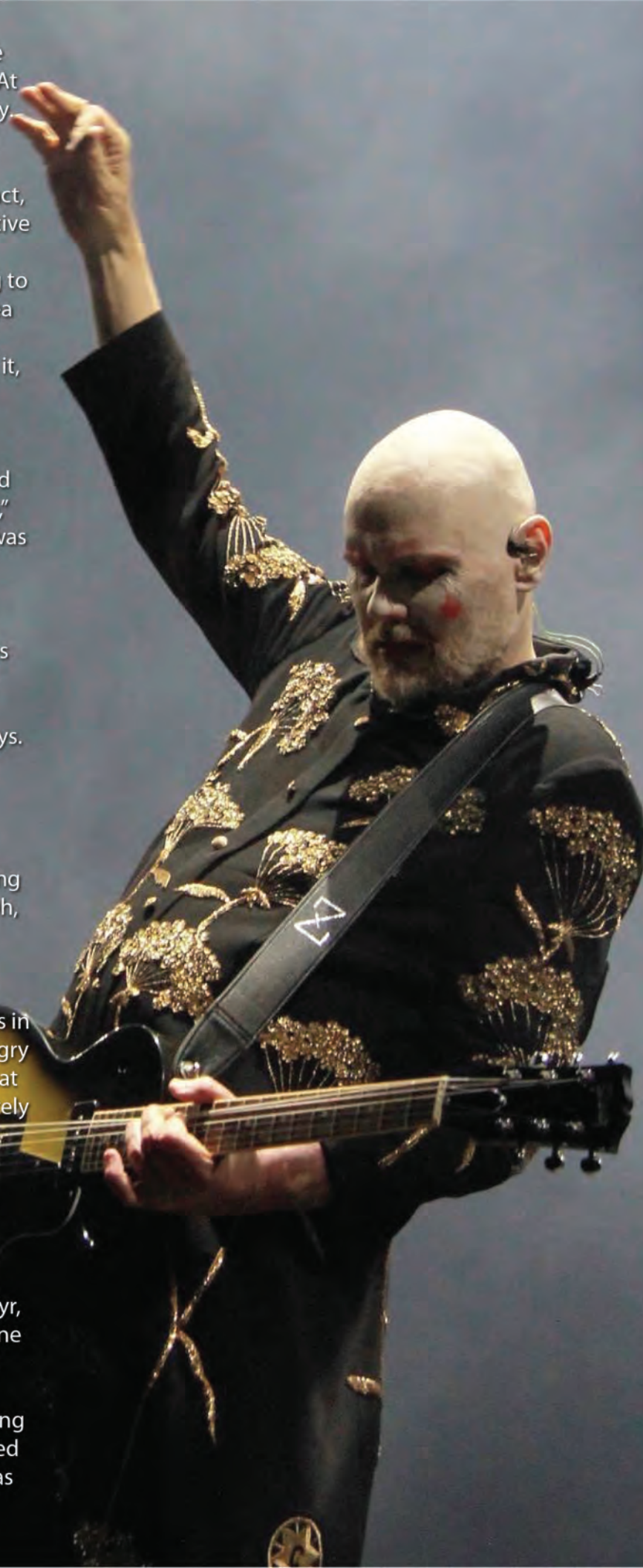
But the album shares an important quality with the smash hit *Mellon Collie*: it, too is a concept album. At some point, Corgan had a moment of self-discovery. "What I realized in poking around on *Machina* was that all my work from the beginning had been conceptual; I just hadn't admitted it to myself." In fact, he explains, *Machina* is a continuation of the narrative begun on the group's 1995 release. "As we were making the record, I knew that the band was going to break up," he says. "The band had agreed to this idea that we were all going to play characters in public based on the [*Machina*] musical. They all agreed to it, and we even had clothes made."

Yet as soon as the tour in support of the album began, Corgan says that his band mates abandoned the idea. "So I was the only one doing the narrative," he says with a laugh. "Which made me seem like I was particularly crazy at the time."

While he willingly dives deep into the world of conceptual works, Corgan admits that he often tires of them soon after they're complete. "It's no secret that I'm writing everything for the band, I'm producing and I'm playing a lot of the music," he says. "By the time I get to the end of the journey, I'm exhausted with the subject; I'm sick of what I've done."

But creating an album isn't the same thing as touring in support of it. Corgan really enjoys playing live "Oh, that's the fun part of it," he says with enthusiasm. "Because you get to cherry-pick what's going to work." And he explains that the live reading of any given song is colored significantly by the mood he's in that particular night. "One night it might be the 'angry version' of the song," he explains. The next night, that song's performance might be built upon a completely different emotional undercurrent.

Save for a live album (*Earphoria*) and compilation releases, nothing would be heard from Smashing Pumpkins for nearly six years. When the group resurfaced, only Corgan and Chamberlin returned from before. Between 2007's *Zeitgeist* and 2020's *Cyr*, members came, went, returned and left again; at one point bassist Mark Tulin (of psychedelic heroes the Electric Prunes) was a member, as was acclaimed pianist and David Bowie sideman Mike Garson. Along the way, a long-gestating and eventually abandoned project, *Teargarden* by Kaidyscope was conceived as yet another conceptual work.



Remarkably for a band that has been through so many changes, by 2018, Smashing Pumpkins' lineup featured three of its original members: Corgan and Chamberlin would be joined by longtime associate James Iha. Multi-instrumentalist Jeff Schroeder has been with the group since its 2006 reformation. This lineup is proving to be the group's most stable; augmented by another multi-instrumentalist, Katie Cole, the current configuration of Smashing Pumpkins has made three albums, including the sprawling *Atum*, the group's most ambitious work to date.

Longtime fans of the band will be pleased to know that while the new three-act set takes the band in some new musical directions, the core characteristics of angst and melody are ever-present. And while *Atum* has its own conceptual theme (the protagonist making his way through a mixture of real world and fantasy), that central character is the same one – much older now – who appeared in *Mellon Collie and the Infinite Sadness* and *Machina/The Machines of God*.

And even with the wide palette of expression with which he works in making albums, Billy Corgan seems nowhere near exhausting his creative ideas. Some even involve returning to past themes. "I've had everything from discussions with Broadway producers to do *Mellon Collie* to poking around on the idea of what it would take to make *Atum* a visual narrative," he says.

On that score, Corgan considers himself in good company. "I've heard for years that Roger [Waters] was going to put *The Wall* on Broadway, and it still hasn't happened," he says with a chuckle. And while he's interested in reviving and expanding past works in visual form, at present Corgan is most excited in making the most of *Atum: A Rock Opera in Three Acts*. "If it were ever done in this modern world," he says, "*Atum* is likely to be done as an animated project." Stay tuned.

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Annual Events 2024

JANUARY

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



A Story of Friendship, Surviving, and Thriving in South Lake Tahoe and Tasty Charbroiled Burgers

By Karin Priou

That glorious aroma of charbroiled burgers coming from Izzy's Burger Spa, which signified your arrival in South Lake Tahoe or, for locals, a feeling of being home, closed in the Fall of 2023, leaving the community with a loss after 50 years.

Enter Tahoe Bros, reinvigorating and keeping the tradition of tasty, charbroiled burgers at a reasonable price alive just across Highway 50. Rock on caught up with the "brothers" (three very good friends who have been in the South Lake Tahoe area for decades) to discuss the opening of this new business and the spirit of local community and its resiliency.

What inspired you to open Tahoe Bros?

We (Ricardo Luquin, Andres Delgadillo, and Gabriel Robles) have lived and worked in South Lake Tahoe for decades. We have been through big winters, smoky summers, and the desolate shoulder seasons. Not to mention the 2008 recession, the pandemic, and the Caldor Fire evacuation. All the while, our love for Tahoe and our community has been unwavering throughout.

"I started my career at the Fresh Ketch, a very popular restaurant in the Tahoe Keys Marina, that is now closed and spent the majority of my career at Izzy's Burger Spa, where I met Gabriel", Ricardo said.

When it closed in the Fall of 2023, it was devastating. "It's like a piece of South Lake Tahoe closed."

The owner of Izzy's was very gracious and Gabriel and Ricardo, who had run Izzy's for the past couple decades, who worked with the family for that same amount of time moved on to other locations that she owned.

Andres, friends with both Gabriel and Ricardo, owned a lease of former businesses who was currently subleasing to another business.

The space became open, and when he ran into Gabriel at the store, a light bulb went on: He asked Gabriel if he wanted to start their own business—do you want to work for me or be partners?

Gabriel then approached Ricardo, and they spent a couple of days strategizing. The rest is history. Tahoe Brothers Burgers opened on May 16, 2024.

With Izzy's Burger Spa being a "landmark" in the South Lake Tahoe area, what was the reason for the closing?

The closest to the truth that we know is that the landlords didn't want to renew the lease and wanted the owner to update the structure and raise the rent.

How did the name "Tahoe Bros" come about?

We were brainstorming ideas for a name, and it just seemed fitting that we three guys opening a burger restaurant would be "Burger Brothers"—turns out there are many brothers who run burger places! (Ha.) We liked the branding to have the name "Tahoe" in it, and our business license name is Tahoe Burger Brothers.

Given your experience at Izzy's, what lessons or traditions are you bringing to your new venture?

We really respect how the family of Izzy's Burger Spa owned and operated their business. They were very good to their employees, and although they knew they were a tourist destination of South Lake Tahoe, they really valued the locals.

Although we do have a bigger kitchen that lends itself to an easier workspace and more organization, we brought the charbroiled burger concept with us because everything is tastier over an open flame.

How does your menu differ from Izzy's?

The menu is almost identical, and we brought the same standards over from Izzy's and continue to charbroil our burgers to this day. Tahoe Bros is very passionate about the ingredients: fresh, never-frozen beef and locally sourced (Reno—as close as we can get) produce.

What is the most popular item on your menu? And why do you think your customers love it?

The Bacon Cheddar Burger: how could you go wrong with the combination of beef and pork?

The Bacon Cheddar Burger is a fresh single patty charbroiled with cheddar cheese, crispy bacon with mayo, sweet relish, tomatoes, onions, and ketchup.

Do you only serve charbroiled burgers?

We also serve a variety of specialty all-beef hot dogs, marinated chicken sandwiches, wings, tenders, and sides: fries, onion rings, and pretzel bites. Guests can accompany their meal with a variety of beverages, including a vanilla, chocolate, or strawberry milkshake.

How much of your experience did you bring with you to Tahoe Bros?

We have all worked in restaurants our whole lives and it's not just a career but a passion to make quality food at a reasonable price. Andres also owns another restaurant, Los Mexicanos, and a market called Plaza Tapatia. So, the three are well versed in the front and back of the house operations.

Izzy's was a staple for tourists. How do you plan to attract both locals and visitors to your new location?

We love tourist traffic but are mostly concerned about the locals. We like to keep prices low to maintain customer loyalty. It's the same issue we will always have in Tahoe: Balancing the busy months with the shoulder seasons. The locals help all businesses stay afloat year-round.

What's your favorite part of owning Tahoe Bros?

We have always been passionate about good quality food at economical prices, and we love to share that with our customers.

Also, we are working for ourselves, which inspires us to get out of bed every day and build for our families, leaving a legacy that will hopefully one day be as great as Izzy's Burger Spa.



Do you have any plans for expansion or new offerings in the future?

It is too soon to say, but of course, we always have our eyes on the horizon.

Anything you would like to add or want Rock on Magazine to share?

Thank you very much to all those who have frequented our establishment and continue to do so! And Thank you Rock on Magazine for thinking of us. . . .

Tahoe Brothers Burgers is at 2660 Lake Tahoe Boulevard Unit 11 in South Lake Tahoe, California 96150.

Tahoe Bros is available to order in-person, by phone, or via DoorDash. For more information on Tahoe Brothers Burgers, call **530.600.0896** or follow them on Instagram **@tahoebrosharbroiledburgers**

FOREVER GONE BUT NEVER FORGOTTEN

TOBY KEITH

July 8th 1961 - February 5th 2024

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



RICHARD LEWIS

June 29th, 1947 - February 27th 2024

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



MATHEW PERRY

August 16, 1969 - October 28, 2023

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



CARL WEATHERS

January 14th 1948 - February 1st 2024

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



ANGUS CLOUD

July 10th, 1998 - July 31st 2023

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



DAVID SOUL

August 28th, 1943 - January 4th 2024

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



DICKEY BETTS

December 12th, 1943 - April 18th 2024

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



Louis Cameron Gossett Jr.

May 27, 1936 - March 29, 2024

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



Glynis Johns

October 5, 1923 - January 4, 2024

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



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