

Issue 88

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ROCKOn

MAGAZINE

ELEVATING THE ARTS

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THE PULSE OF THE HIGH SIERRA

Rock On Magazine is the definitive print and digital heartbeat of the Reno-Tahoe region. We are more than a publication; we are a community-driven platform for the creators, risk-takers, and voices that define our unique **Great Basin and Tahoe spirit**.

From Reno's music scene and culinary rebels to interviews with international artists and the rugged regional history that anchors us, we capture real culture as it unfolds. **Rock On** is the headquarters for the writers and artists who don't just cover this community—they are woven into its **DNA**.

THE VOICES

Editorial Contributors



Bill Kopp: Award-winning music journalist, author, and preeminent cultural critic.



Morgan Massie (The Leadership Edit): Forbes Coaches Council member, TEDx speaker, and executive strategist bringing high-performance mindset and professional evolution to the forefront.



Jonathan Chapin & Daryl Butterfield (The Punk Rock Sauté): Delivering the raw, unfiltered flavor of the region through local recipes and culinary storytelling—where high-end technique meets punk rock grit.



LaDonna Michelle (Booked & Outside): Lifestyle curator uncovering the hidden gems and local secrets of the Reno-Tahoe region.



Kel Rush: Exploring the intersection of food, music, and the authentic stories that drive our community.

AT THE HELM

Five years ago, Gina Adams took the helm of Rock On Magazine, steering it with a razor-sharp vision and uncompromising grit. She brings a sophisticated editorial sensibility that bridges the gap between high-end lifestyle and raw local culture.

A champion of meaningful community connection, Gina is dedicated to spotlighting the people and sounds that give this region its soul.

When she isn't at the editorial desk or collaborating with local creators, Gina is often found fishing the Truckee River, staying deeply connected to the landscapes and lifeblood of the region she calls home.

Gina Adams
Publisher & CEO



THE VISIONARIES

Design & Photography

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Rob Williams – Applying a sophisticated editorial lens to craft the clean, modern spirit of Rock On.

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South 40 Reno — Where Every Gathering Feels Like Home

The Leadership EDIT

by Morgan Massie

A conversation with Beth Macmillan on creativity, community, and leadership as a verb.

As July nears here in Reno, that means Artown. And this column is always chasing what leadership actually looks like once you strip away the titles. So here's the question I keep coming back to: what if leadership isn't a title at all, but a verb? Something you do, alongside everyone else, so people feel like they belong to — and build — something bigger than any one person could on their own. After spending an hour with Beth Macmillan, Executive Director of Artown, I think I found my answer. For 23 years, she's been doing exactly that — teaching Reno how to Artown, one July at a time.

For 31 years, Artown has turned July in Reno into a sprawling celebration of music, dance, theater, visual art, workshops, and community gatherings — born from a scrappy attempt to revive a struggling downtown.

Beth arrived in the U.S. in 1983 to dance in Hello Hollywood Hello at the MGM Grand, where she spent seven years. She met her husband — another dancer in the show — and they built a life here: a home, marriage, two sons. "Bringing children up in Reno is really a very, very wonderful thing."

Then she shared something more personal — her husband passed away in 2008, and with no family of her own nearby, it was the community that stepped in for her and her boys. "It's just been such an honor," she said, "to work in a position where I can give back to a community that's been so incredible to me and my kids." Everything she's built since has been about returning that favor.



After the show closed, Beth started Teddy Bear Dancers, teaching creative dance to kids three to six — at its peak, 500 kids a week. But the size wasn't the point. "I was trying to create confidence in children," she said, "being accepting of your own body, and being very proud to move in that body that you were given." "Now, they've all grown up, and I have these grown-up human beings that still call me Miss Beth."

"I have never even considered that there could be a glass ceiling. If you imagine there's a glass ceiling, you're acknowledging that it might be there."

—Beth Macmillan

Her next chapter found her. While teaching at what was then Nevada Festival Ballet, the executive director left, and someone asked if she'd step into the role. She knew nothing about nonprofits. "Ignorance is bliss," she laughed, "and in this case, it certainly was — I just jumped in the deep end!" She took the company from red to black in a year, then decided it wasn't the long-term fit. Within days, Artown came calling.

"Don't ever limit yourself to what you think you lack in creativity. Just enjoy your journey through this world, and know that art is always a part of it, even if you don't think you're an artist."

— Beth Macmillan

It was supposed to be part-time. "Pretty soon I realized that part-time didn't really mean part of the time," she laughed. She sold her business, stopped teaching, and went all in — and, more than two decades later, she's still there.

Here's the detail that stopped me: Artown runs year-round with a staff of three, including Beth.

Yes, there's a small army behind the curtain — volunteers, summer interns, a bookkeeper, contractors for marketing, IT, PR, and design. But the core team pulling together over 600 events in a single month, and special events throughout the year, is three people. "I would not expect either of them, or any of my contract personnel or volunteers, to do anything that I would not be prepared to do myself," she said. That's maybe the clearest example of leadership as a verb: not commanding from above, but working alongside everyone else.

Beth lit up talking about collaboration — her decade on the Western Arts Alliance board (including two years as president), her current

co-chair role with the Association of Performing Arts Presenters, and her seat locally on the Nevada Women's Fund board, all of which she called some of the great joys of her work. "I always want to make sure that Reno and Artown have a place at the table, and not only a place at the table, but a voice at the table" — alongside Los Angeles, Boston, New York, even Montreal. She never seemed interested in proving Reno belonged in those rooms. She simply walked in already knowing it (WE) did.

Then came a line I underlined as I was taking notes: "All these years, I have never even considered that there could be a glass ceiling."





If you imagine there's a glass ceiling, you're acknowledging that it might be there." She added some humility, too — that maintaining success is almost harder than climbing toward it, and it's easier to say "sky's the limit" if you're standing somewhere solid.

That same spirit runs through Artown's origin story.

Back in 1995, a small volunteer arts commission had about \$12,000 left in their budget and Reno had a downtown that was hemorrhaging — struggling casinos, empty retail, a beautiful river nobody visited. Before doing anything, they asked people at Park

Lane Mall if hosting an arts event downtown in July would bring people back. "People overwhelmingly said absolutely not," Beth said with a smirk. They did it anyway, of course. That first event, named Uptown Downtown Artown, ran July 8–28, 1996. Thirty thousand people showed up. By 1999, it became a 501(c)(3), and — since nobody could comfortably say the full name — it became simply Artown. There's a lesson in there somewhere: sometimes we shouldn't wait for permission. Show up, and the rest follows.

For all its growth, Beth's favorite part about Artown is the audience. "My favorite part is just to sit and look at the audience, take it all in," she said — families on blankets, kids dancing,

people together, outside, off their screens. "I just think we've lost so much of that." I can vouch for this firsthand: last summer at the Robert Z. Hawkins Amphitheater, I watched Beth walking the grounds, soaking it all in right alongside everyone else. An Artown show, she explained, is built like a museum experience, particularly at Rancho San Rafael Regional Park — come late, leave early, no guilt if your kids melt down. "Having been a parent, I just know sometimes you leave the house and you're sweating bullets just to get out the door," she said. Taking that pressure off families is part of the gift.

At one point, Beth distilled her personal philosophy into a single breath: "I really do believe that every single person is an artist."

What you wear, how you decorate your house — all artistic decisions. I feel like everything we do in life, when you make a decision, has an artistic component." Along these lines, Beth does her best to ensure Artown spans a range of artistic appetites: culinary arts, fashion, architecture and historic tours, music, dance, theater, visual art, and workshops — over 600 events this year, with at least 90% produced by Reno's own local arts community. Build the stage, then hand the mic to your own community.

"Think of [leadership] like leading a hike. You can twist and turn... it might take you longer to get to your destination, but you're on a journey."

—Beth Macmillan

This year brings something new — and maybe the clearest example yet of teaching a community how to Artown. Inspired by a stamp-collecting passport Beth used on a trip to the Camino in Portugal and Spain, Artown is launching its own passport this summer: 30 venues, each with a custom Artown stamp. Collect all stamps over 31 days and earn a

limited edition Artown Passport t-shirt. As Beth put it: "How do you Artown? How do you maximize your experience this year? You create your own journey."

I asked Beth to leave our readers with some advice, and what she gave me sounded like a philosophy for living. "Think of [leadership] like leading a hike. You can twist and turn... it might take you longer to get to your destination, but you're on a journey." And maybe that's the thing nobody tells us — we're so obsessed with the destination that we forget the entire point was the walk. From Miss Beth the dance teacher to the ballet turnaround to the architect of Artown, the thread here is the same: leadership as a verb, as demonstrated by Beth, is about teaching people — kids, artists, audiences, and an entire city — how to find their own confidence, their own journey, their own way to participate in what life gives you.

As we wrapped up, Beth left me with this: "Don't ever limit yourself to what you think you lack in creativity. Just enjoy your journey through this world, and know that art is always a part of it, even if you don't think you're an artist."

Life is art. Thank you, Beth.

And so — back to my opening question. Title or verb? After this conversation, I'm convinced it's the latter. Leadership isn't something you're handed; it's something you do, again and again — sometimes with a staff of three and a community of thousands. It's showing up alongside people instead of in front of them. It's building the stage and handing over the mic. It's refusing to imagine a ceiling exists. And maybe, most of all, it's creating the conditions for other people to find their own confidence, creativity, and their own journey. Leadership as a verb means leadership as an invitation — and Beth Macmillan is making sure Reno never stops accepting it.

Until next time... lead with curiosity and keep the conversation going.

— Morgan Massie

LOCAL MATTERS.

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We believe in our neighbors. We believe in Nevada. We believe in you.

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Food, Music, and Creativity: Art in Every Form

By Chefs Jonathan Chapin & Daryl Butterfield
Reno Recipes

Hi, we're Jonathan Chapin and Daryl Butterfield of Reno Recipes

When people hear the word "art," they often think of paintings, music, photography, sculpture, or performance. We do too. But after decades spent in both the culinary and music worlds, we've come to believe that food deserves a place in that conversation.

For us, every menu begins with an idea. Every dish tells a story. Every event becomes a chance to create an experience that people remember long after the last bite.

This summer's theme, "Elevating the Arts," feels especially meaningful because so much of our inspiration comes from the same places that inspire musicians, painters, writers, and performers: travel, culture, creativity, and human connection.

The Art of Charcuterie

Before guests ever take a bite, they experience a charcuterie board visually. We think about color, texture, composition, balance, contrast, and movement much the same way an artist approaches a canvas.

A well-designed board combines artisan cheeses, cured meats, seasonal fruits, nuts, preserves, honey, and fresh herbs into something that is both beautiful and functional. Every ingredient has a purpose, every placement matters, and every board tells a slightly different story.

For us, charcuterie is one of the purest examples of culinary artistry because it engages all the senses before the first bite is ever taken.



PUNK ROCK SAUTÉ

Food Behind the Music

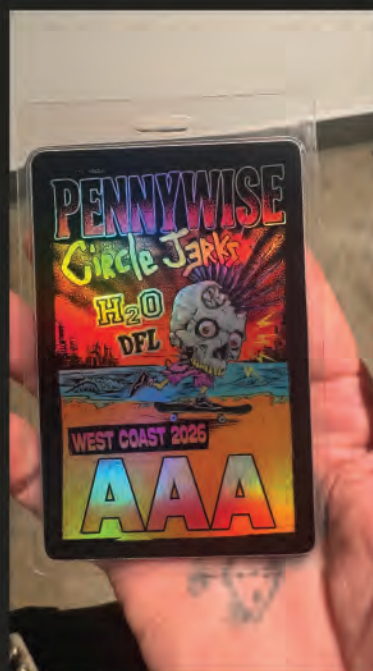
Before Reno Recipes, both of us spent years working in and around the music industry.

That experience eventually led us to a unique opportunity: cooking for touring musicians and festival performers.

One memorable experience was preparing food for Pennywise during a performance in Sacramento recently.

Fans see the energy on stage. What they don't always see are the long travel days, sound checks, production schedules, and preparation that happen behind the scenes before a band performs.

Preparing meals and meeting up on the tour bus gave us a different perspective on the creative process. Whether you're a chef or a musician, you're ultimately working toward the same goal: creating an experience that connects with people.



Finding Inspiration in New Orleans

Last fall, we traveled to New Orleans for what can best be described as a culinary pilgrimage.

Like many visitors, we wanted to experience the city's legendary food culture. We explored historic neighborhoods, listened to live music, visited galleries and museums, and spent our days seeking out some of the city's most iconic dishes.

One stop that couldn't be missed was Café du Monde. But beyond the famous beignets, we found inspiration throughout the city—in the music, architecture, street performers, artists, and the incredible creativity woven into everyday life.

That experience reminded us that inspiration can come from anywhere if you're paying attention.

The trip eventually inspired one of our newest desserts: New Orleans Tiramisu.



♪ This summer's theme, "Elevating the Arts," feels especially meaningful because so much of our inspiration comes from the same places that inspire musicians, painters, writers, and performers ♪...



New Orleans Tiramisu

Ingredients

Mascarpone Filling

6 egg yolks
¾ cup granulated sugar
16 ounces mascarpone cheese, softened
1 teaspoon vanilla extract
1 ½ cups heavy cream

Coffee Soak

1 cup strong brewed coffee, cooled
½ cup Irish cream

Layers

12 to 15 chocolate-filled beignets, halved horizontally

Finishing Dust

2 tablespoons confectioners sugar
1 tablespoon cocoa powder
1 teaspoon espresso powder

Instructions

1. In a large mixing bowl, whisk the egg yolks and granulated sugar until pale and thickened.
2. Add the mascarpone and vanilla extract and mix until smooth.
3. In a separate bowl, whip the heavy cream to medium peaks. Gently fold the whipped cream into the mascarpone mixture until fully incorporated and light.
4. In a shallow dish, combine the cooled brewed coffee and Irish cream.
5. Quickly dip the cut sides of the beignets into the coffee mixture. Be careful not to soak them too long; they should absorb flavor without becoming soggy.
6. Arrange a layer of soaked beignets in the bottom of a 9 x 13-inch dish or individual serving glasses.
7. Spread half of the mascarpone filling over the beignets.
8. Dust lightly with a mixture of cocoa powder, espresso powder, and confectioners sugar.
9. Repeat with a second layer of soaked beignets, remaining mascarpone filling, and another dusting of the cocoa mixture.
10. Cover and refrigerate for at least 6 hours, preferably overnight.
11. Just before serving, finish with a final dusting of confectioners sugar, cocoa powder, and espresso powder.

Chef's Note

The chocolate-filled beignets bring a rich New Orleans character to this dessert while adding a decadent surprise in every bite. The Irish cream complements the coffee notes beautifully and creates a smooth, velvety finish that makes this tiramisu uniquely our own.

Creating Experiences Through Food

One of the things we love most about our profession is bringing different forms of creativity together in one place.

On August 1, 2026, we're partnering with The Weigh Station, Reno's newest event venue located at 321 E. 5th Street, to produce a private industry showcase on the kickoff day of Hot August Nights.

The event is designed for event planners, corporate leaders, wedding professionals, nonprofit organizations, and anyone looking for a unique gathering space in Northern Nevada. But more than a venue showcase, it's an opportunity to demonstrate what happens when multiple creative disciplines come together to create an unforgettable experience.

Throughout the evening, guests will enjoy culinary presentations from Reno Recipes, craft beverages, live art installations, interactive experiences, and opportunities to connect with industry professionals who help bring events to life.

Live entertainment will feature performances by the Blues Monsters, followed by a special set from Eric Anderson, with DJs keeping the energy flowing throughout the evening.

For us, this event represents something larger than food. Creating an event is an art form in itself. Chefs, musicians, artists, designers, lighting professionals, planners, and creators all contribute to a shared vision.

From 5:00 p.m. to 11:00 p.m., The Weigh Station will become a living canvas where food, music, visual art, and creative collaboration come together to showcase what's possible when an entire community of artists works toward the same goal.

Much like a great concert or a memorable meal, the experience is about more than any single element. It's about creating a moment that people remember long after the night is over.



The Blues Monsters will perform at Reno Recipes and The Weigh Station's private industry showcase on August 1, 2026, bringing live music to an evening celebrating food, art, and creative collaboration.

Closing Thoughts

Whether we're arranging a charcuterie board, cooking backstage for a touring band, drawing inspiration from a city like New Orleans, or producing events that bring people together, we're constantly reminded that creativity takes many forms.

Sometimes it's expressed through music.

Sometimes it's expressed through visual art.

Sometimes it's expressed through food.

At Reno Recipes, we're proud to live at the intersection of all three.



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RUNWAY TO REALITY

BRINGING THE MAGIC BACK TO GETTING DRESSED

You know those women who always seem effortlessly put together? The ones whose outfits tell you exactly who they are before they ever say a word? They aren't always wearing the newest trends or the most expensive pieces. They have discovered something far more powerful. Their personal style.

WELCOME TO RUNWAY TO REALITY

I'm Isha Casagrande, founder of The Confident Style Method and a fashion stylist for over 25 years. After decades of styling women, walking runways, writing about fashion, and translating trends into real life, I've learned the most important thing you can wear is confidence.

Fashion is fantasy. We are drawn to the creativity, beauty, excitement, and transformation. The magic isn't meant to stay on the runway. It belongs in your everyday life.

Each issue, I'll show you how to take inspiration from the fashion world and bring it into your own closet in a way that feels effortless, exciting, and completely you.

Getting dressed should not feel overwhelming. Your closet should feel like walking into your own personal boutique. A place filled with possibilities. A place to create. A place to play. After all, it's called playing dress up for a reason.



Sequins during the day?
Yes.

Pearls with a tracksuit?
Absolutely.

Over-the-top jewelry just because it makes you smile? Let's go.

Stylish women aren't waiting for permission. They have discovered what makes them feel confident, beautiful, and like the best version of themselves. And that is what we are going to do together.

You don't need more clothes. You need a new way to see what is already possible. Welcome to Runway to Reality.

LET'S GET DRESSED





REALITY CHECK

Make your clothes work for you.

I loved this dress, but it always felt a little too voluminous. Instead of letting it sit in my closet, I made one simple change. I had elastic added to the back to give it the shape I wanted while keeping the effortless design I loved.

Now? It feels like me.

Look inside your closet. What piece do you almost love? Maybe it doesn't need to be replaced. Maybe it just needs to be reimagined.

Isha Casagrande is a Personal Style Expert, Fashion Editor, Speaker, and founder of The Confident Style Method™. For over 25 years, she has helped women bring the magic of fashion into real life by creating wardrobes that restore confidence, creativity, and joy.



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About The Owner

Andy Henry, owner of Truck Envy, has brought 16 years of professional truck accessory experience and has built his business around one simple principle: take care of people, and the rest will follow.

With a deep passion for trucks and the lifestyle they enable, Andy understands that for many owners, their vehicles are more than transportation. It is an investment, a statement, and often a reflection of who they are. That mindset drives the level of detail and service for which Truck Envy is known.

Andy takes pride in helping customers build trucks that are both functional and head turning. From lift kits and tires to bed protection and custom upgrades, he and his team focus on quality products, honest advice, and work done right the first time.

His hands on approach and commitment to the local community have made Truck Envy a trusted name for truck owners who want it done right.



Common Questions We Hear

What's the best spring upgrade for your truck?

Towing season has arrived, and performance matters. For anyone hauling a trailer, including a travel trailer, airbags are a smart upgrade. They provide the support needed to manage added weight, keeping your truck and trailer level, stable, and smooth on the road.

How can Truck Envy help you get ready for spring and summer adventures?

Adventure starts with the right setup. Whether you're heading off-road or exploring beyond the pavement, Truck Envy can outfit your vehicle with a lift or leveling kit to accommodate larger tires and increased ground clearance. The result is a more capable, confident ride wherever the season takes you.

What are the must-have accessories for spring hauling and camping?

Rooftop tents continue to redefine the camping experience. Paired with racks or camper shells, they offer a streamlined setup that's both practical and elevated. Easy to install and effortless to break down, they provide a comfortable sleeping space above the ground, away from the elements.

What's trending in truck looks this spring?

Function meets style with the rise of racks. Bed racks, bike racks, and kayak racks are not only practical, but they also give trucks a more refined, adventure-ready aesthetic. This season, it's all about versatility with a polished edge.

Wynonna

Wynonna Judd Has Still Got It

by Bill Kopp

Wynonna Judd is a country superstar. First coming on the scene as half of bluegrass-flavored mother-and-daughter duo The Judds, Wynonna played guitar and delivered expressive lead vocals. Mom sang harmony and did the behind-the-scenes work to promote the act. In short order, The Judds became one of the most high-profile and successful acts on the country scene. All six of their studio albums (and their 1988 Greatest Hits collection) went Gold, Platinum or better. The duo's first run ended in 1991; daughter Wynonna went on to a successful solo career. Today Wynonna Judd counts ten studio albums to her name (with an announcement imminent about her next studio LP) Wynonna has earned four Grammy nominations, an ACM Award, four CMA Award nominations and two Billboard Music Awards.

Wynonna's current tour pairs her with another music star: Melissa Etheridge. Ahead of rehearsals for the Raised on Radio tour, Wynonna Judd spoke with *Rock On*.

*Your 2024 album **Back to Wy: Live** improves upon the live album format by presenting songs in a way that charts a kind of a career narrative. Has the meaning and the emotional resonance of the songs in your repertoire changed for you over time?*

Absolutely, 100%. After the death of my mother, I went into a severe sadness, and everything just changed. Divorce, death, buying a new home, adopting my granddaughter. I am forever changing and growing and healing, and these songs just speak to me differently depending on what it is that I'm walking through at the time.

Your albums really benefit from a careful selection of songs. Tell me about the process of selecting songs written by other writers.

It's a musical blind date. They come to me in so many different ways. Sometimes the writer will actually call Cactus – my husband, producer, manager – and say, "Okay, I've got it. And it's something she has to hear." They'll bring it by, and I'll hear it and say, "Oh, my gosh, let's record it tomorrow!"

On this new album that's coming out, there's a song that my bonus son wrote here on the farm and brought to me on his computer. He's in his 30s, and he's never had a cut before, and he's on the record. As a matter of fact, they're choosing it as one of the singles. It's absolutely marvelous to witness the process, because it's forever changing. For the new album, I wrote a lot of songs with Cactus and a few other writers.

But the bottom line is that each album does have a concept. When I made [the 1996 album] *Revelations*, I was going through a really dark time, and a lot of the songs resonated with that sadness. And it just depends on what I'm going through and what season I'm walking through.



What are some of the qualities that you look for in a song?

The truth as it applies to me. I just wrote a song called "Broken and Blessed," and it basically says I'm somewhere between Hell and hallelujah. So that's pretty real to me. And it walks me through a lot that's happened in the last couple of years and why it is that I'm still touring and still doing what it is that I do. Because I want to tell my truth, tell my story as I tell it. And that's why this tour is so important to me, because the record's coming out, and I'm really on a new high. The record took five years to complete. And until it comes out, this gives me something to do over the summer. I love Melissa, and I love the fact that the two of us have survived all these years. And we're still rocking!

When you record a song that has been recorded by another artist, how do you approach it: Faithfully? Do you reinvent it? Or somewhere in between?

Somewhere in between. I recorded Melissa's song, "I'm the Only One" [for 2005's *Her Story: Scenes from a Lifetime*]. And I wanted to do it to where when she heard it, she felt that she was listening to me. And of course that I'm honoring the original. So it's both.

"Playing live. Looking out in the audience and seeing some guy that is looking at me like, "What the heck?" and making a connection."

When you tour with Melissa, you're each going to do a set. Are you going to sing and play together?

That's a great question. I would love to say that we're going to do something together because it just makes sense, right? The fans are going to want it, and we always listen to the fans, and it's really important to me to do so. And I'm sure that they'll want to hear both of us together at some point. So I can imagine that it will happen; it just hasn't been addressed yet. It's still too early, really, to go through production.

You had not yet reached your 20th birthday when the Judds' debut EP Wynonna and Naomi was released, but you had already been performing since at least 1979, correct?

I've been performing my whole life!

Can you share a recollection of an early gig before you were signed, one at which you started to realize, "You know, this is going to happen"?

Rancho Nicasio. I was 14 at the time; not even driving. And we did a show out in Rancho Nicasio, which is in Marin County, California. We got up and sang with the band. And I remember thinking, "Oh, my gosh, this is it. This is what I want to do!" I just knew it was going to happen: I was going to be touring the world for the rest of my life.



"I am forever changing and growing and healing, and these songs just speak to me differently depending on what it is that I'm walking through at the time."

As the story goes, the Judds were signed immediately following your audition for RCA. Can you tell me about that audition?

It was me and my guitar, of course, and Mom singing harmony. We sang a song that she wrote called "Change of Heart," which we would go on to record later [on the 1984 EP Wynonna and Naomi] and "A Mother's Smile," which was from Hazel [Dickens] and Alice [Gerrard] on Rounder Records. Mom did the pitching and I did the singing, and she sang harmony. And we got signed on the spot.

That's a fairytale story! Things like that rarely happen...

But it did! There was no 8x10 [photo]. There was no demo. There was just the two of us and the guitar, and it was just magical.

When you set out on your solo career, in what ways did you aim to distinguish yourself musically as separate and different from what you had done within the context of the Judds?

That's a great question. Because Mom and I were acoustic, we didn't have an electric guitar on our records 'til much later.

First of all, I hired horns. And I got three of the most beautiful black backup singers in the history of country music, and I just went for it. Because I'm a rocker; that's why I love the idea of touring with Melissa. I can break out some of the more thumping guitar-solo songs and enjoy them. I love to rock, and I've always loved r&b. I'm told that [my voice is] somewhere between hillbilly and blues singer. And I love both. So for me, it was really obvious that I would break out; I just wanted to rock.

The tour launches in late May and runs into August, and then you've got additional dates after that. After 40 plus years in the spotlight, what keeps it interesting and enjoyable for you?

Playing live. Looking out in the audience and seeing some guy that is looking at me like, "What the heck?" and making a connection.

There was a guy [in the audience] recently who had his arms folded; he just had this scowl on his face. I don't know if he was in a bad mood or what the deal was, but I ended up making a real connection with him. He gave me a standing ovation at the end of the show. And I thought, "You know what? I've still got it."

Pep Talk with **Reno Glow MD**

"I no longer recognize my body—it's time to try something new."

For many patients walking through the doors of **Reno Glow MD**, that statement feels all too familiar. The clinic is seeing a significant rise in individuals seeking modern solutions to weight management—particularly GLP-1-based treatments that are reshaping the conversation around health, metabolism, and long-term results.

Who's Seeking GLP-1 Treatments?

Approximately 90% of patients are women, many navigating menopause. Despite maintaining healthy diets and consistent exercise routines, they're experiencing stubborn abdominal weight that feels both new and frustrating.

GLP-1s—short for glucagon-like peptide-1—are naturally occurring gut hormones that play a key role in regulating blood sugar and appetite. By slowing digestion and increasing feelings of fullness, these treatments help patients regain a sense of control over their bodies.

"The future of weight loss is more effective and sustainable."

What's Next in Medical Weight Loss?



The field continues to evolve rapidly. One of the most anticipated developments is the expected FDA approval of retatrutide, a triple-agonist medication designed to target

multiple metabolic pathways at once.

In addition, oral GLP-1 options are on the horizon, offering more flexibility for patients. Clinics are also embracing personalized protocols that incorporate supportive peptides to enhance results. The focus is shifting beyond simple weight loss toward improved body composition, metabolic health, and sustainable outcomes.

"Patients feel full faster and crave less."

Why Are GLP-1s Different?

Unlike older weight-loss medications, GLP-1s work by mimicking the body's natural hormones that regulate hunger and metabolism. This leads to more intuitive eating patterns rather than forced restriction.

Emerging research also points to additional benefits, including reduced inflammation and improved insulin sensitivity—key factors in overall health and longevity.

"Peptides help the body function at its best."

What Are Peptides?

Peptides are short chains of amino acids that act as signaling molecules within the body. They support a wide

The Benefits of GLP-1 Drugs for Obesity



range of functions, including tissue repair, fat metabolism, inflammation control, and energy production.

Some of today's most well-known medications, including semaglutide and tirzepatide, are peptide-based therapies that harness these natural processes to optimize results.



"Health, longevity, and results you can see."

Why the Surge in Popularity?

Peptides and GLP-1 therapies have become more accessible than ever. At the same time, their visibility has skyrocketed through social media and biohacking communities, bringing once-niche treatments into the mainstream.

For many patients, the appeal lies in a combination of science-backed effectiveness and a more holistic approach to health—one that prioritizes not just weight loss, but long-term vitality.

As medical weight loss continues to advance, one thing is clear: patients are no longer settling for one-size-fits-all solutions. They're seeking smarter, more personalized approaches—and finally finding options that work with their bodies, not against them.

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#PM328871



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THE ART YOU KEEP DRIVING PAST AND WHY YOU NEED TO STOP.

I have driven down West 4th Street more times than I can count and for a long time I was doing exactly what the title says. Driving past it. I knew something was out there. You can't miss the giant horse or the shiny couple holding hands when you're stopped at a light. But I never stopped. Never parked. Never actually looked. I just kept driving like most people do.

Then one day I finally pulled over. And I realized I had been missing one of the most interesting things happening in downtown Reno.



Here's what most people don't know. When Burning Man ends, the art doesn't just disappear. Some of it gets preserved, and Jacobs Entertainment has been quietly bringing those pieces to West 4th Street as part of the Neon Line District. There are 14 sculptures spread across half a mile right in front of J Resort, and every single one of them has a story.

A bear whose fur is made of 127,000 pennies. A 49-foot Mongolian warrior. Two giant bees in copper ballet shoes. A rocket ship. A marble sculpture carved in Italy and shipped here. Not one looks like the one before it and that is what makes the Neon Line different from anything else in Reno.

GO TWICE. DAY AND NIGHT ARE NOT THE SAME

Walk it during the day first so you can really see the detail and understand the scale. Then come back at night because it is a completely different experience. Each sculpture has its own lighting and music after dark and West 4th turns into something you did not expect. The whole thing is free and open 24/7. You just have to actually stop and do it.

14 SCULPTURES. HALF A MILE. FREE



DESERT GUARD [NORTH SIDE]

WEST 4TH AND GOLD DUST WEST

BURNING MAN 2018 · 49 FEET TALL · BEIJING ARTIST

Built by Lu Ming to send a message that AI should never be used for war. Standing nearly five stories tall, this is the one that stops you before you even realize you are looking up.

Real talk: nothing prepares you for how big this actually is in person.

BELLADONNA [SOUTH SIDE]

J RESORT, BEFORE N ARLINGTON AVE

COMMISSIONED FOR J RESORT · 20 FEET

MARBLE · CARVED IN ITALY

Richard Erdman spent over a year carving this piece in Italy before it made its way to Reno. A 20-foot marble sculpture sitting outside on West 4th Street. **Real talk:** you will not believe this is just sitting outside.



JIBARO SOY [NORTH SIDE]

NEAR J RESORT PARKING

**BURNING MAN 2023 · PUERTO RICO ARTIST
HONORARIA GRANT**

Mark Rivera built this as a tribute to jibaros, traditional Puerto Rican farmers, and the strength of Puerto Ricans in caring for their people and land. He received a Burning Man Honoraria grant to bring it to life and it shows. **Real talk:** know the story before you go. It changes how you see it.

Want the full walking guide with all 14 sculptures, artist details, and a map of the route? Scan the code and take it with you!



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IN TUNE WITH RENO

A CONVERSATION WITH LAURA JACKSON, MUSIC DIRECTOR OF THE RENO PHILHARMONIC

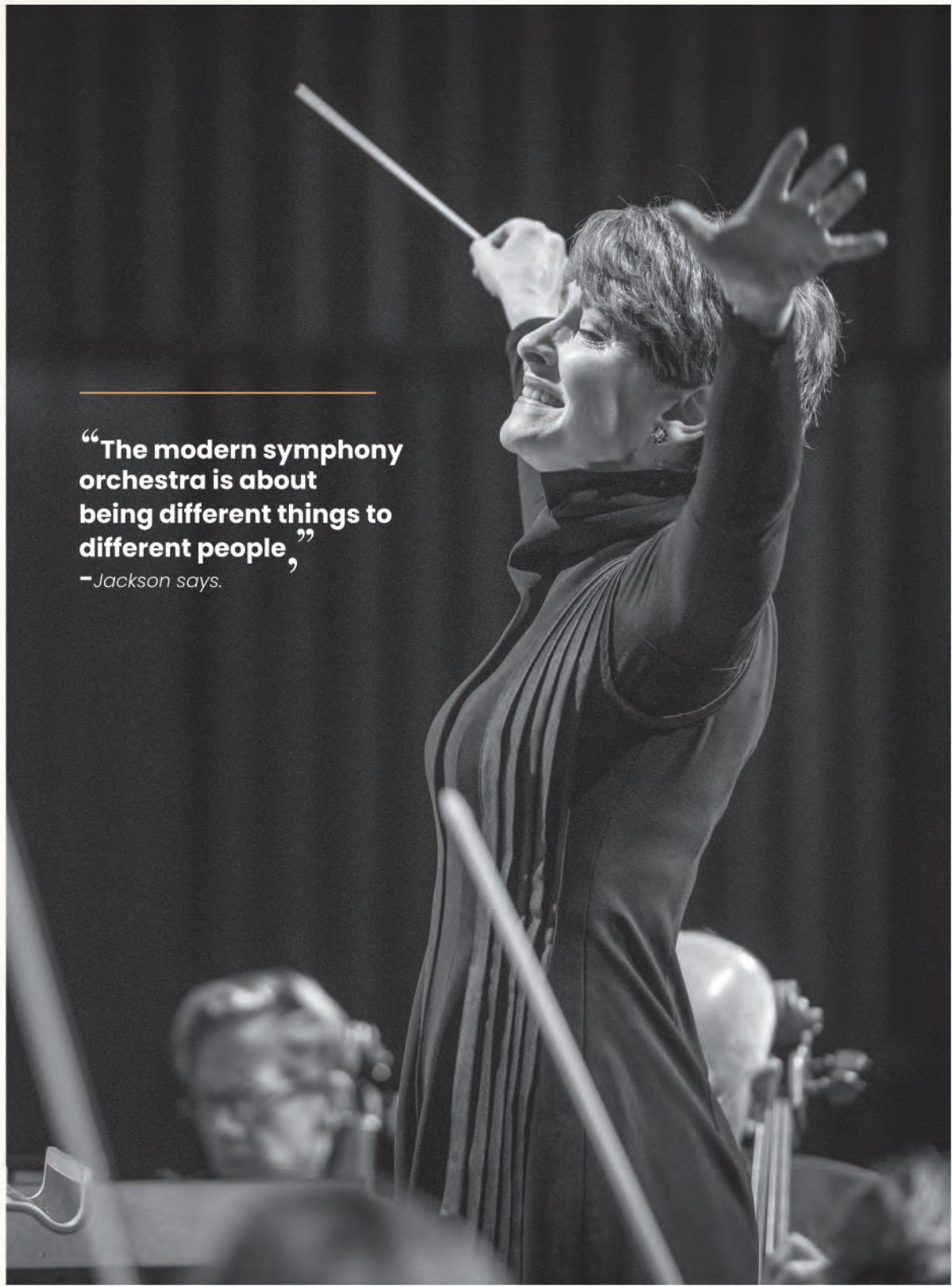
By Kel Rush |
June 8, 2026

The Music Director and Conductor of the Reno Philharmonic is deep in the setlist for this summer's Pops on the River featuring the sounds of the 80s.

She's mentally choreographing what she plans to wear to what she cheerfully describes as one of her favorite parties of the year. This talented woman has been at the helm of one of the West's most dynamic regional orchestras for 17 seasons. Her contract just renewed through 2029, and she is as lit up about a throwback-themed outdoor concert as she is about a world premiere commission. That, in a sentence, is Laura Jackson.

“The modern symphony orchestra is about being different things to different people,”

—Jackson says.



She did not come to this podium by a straight road. Jackson grew up in the kind of household where music was not a focus. Her father was an engineer. Her mother worked as a secretary while she studied for her college degree. It was a fourth-grade public school teacher named Mr. Morris who changed everything, placing a violin in her hands and setting in motion a career that would eventually leave a lasting mark on Northern Nevada's musical life.

"I fell madly in love," she says of that first encounter with the violin.

"I've just never recovered." – *Laura Jackson*

THE LONG ROAD TO THE PODIUM

What followed was a classically intense trajectory: the North Carolina School of the Arts at 15, leaving home terrified and determined; Indiana University for her undergraduate degree; a career as a professional violinist, primarily in Boston, and freelancing around New England for over 12 years. Then came the pivot that changed everything.

Tendonitis, the occupational hazard of every serious string player who ever pushed through the pain because no one had yet coined the phrase "repetitive stress injury." Forced to rest her bow arm, Jackson began conducting on the side. Youth orchestras. Adult amateurs. Then, one day, professionals.

"It was like being bitten by a bug," she says. "I felt like my imagination was the only limit of what was possible artistically."

In her mid-thirties, she walked away from 12 years of professional contacts in Boston to go back to school for a master's and doctorate in conducting at the University of Michigan.

Her parents were not thrilled. She went anyway. From Michigan came an assistant conducting position at the Atlanta Symphony Orchestra, the first woman ever to hold that post. From Atlanta came guest conducting engagements across the country and around the world, a Bruno Walter National Conductor Preview appearance with the Nashville Symphony, and ultimately, Reno.

The Reno Philharmonic's conductor search in 2008-2009 was itself something of a cultural moment. The orchestra built their audition process around a community-driven elimination format, "American Idol" style, that generated national attention, drew diverse and talented candidates, and put the audience directly in the decision. Jackson won. She became the fourth music director in the organization's history, and the first woman.

EVERYTHING GOES

Jackson arrived in Reno with three stepchildren in tow, a city she barely knew, and a vision for what a regional orchestra could become when it stopped trying to replicate Carnegie Hall and started listening to the community it actually served. Her stepchildren fell for the Truckee River, the mountains, the people. Jackson fell for the city's defining cultural characteristic: its radical openness.

"The attitude was so accessible and friendly," she says. "It was all about making things work, trying out new things. We've tried to listen to the heartbeat of Reno the whole time, and shape what the Reno Phil does around the needs of the people we serve."

Seventeen years later, the Reno Phil under Jackson's leadership looks like very few orchestras anywhere in the country. Yes, you can come to the Pioneer Center in your best clothes and hear the Tchaikovsky Piano Concerto or the Stravinsky Firebird. But you can also bring a lawn chair to San Rafael Park, grab a beer, and watch the Phil play yacht rock. You can take the whole family to Jurassic Park with live orchestra. You can dress head-to-toe in 80s regalia for Pops on the River. You can bring your kids to a space festival. You can, if you are an amateur musician, audition to perform side-by-side with professional orchestra musicians in the annual Play for a Day concert.

"The modern symphony orchestra is about being different things to different people," Jackson says. "We are always a symphony orchestra, we're always doing what we do well, but we can play all genres of music. And this orchestra does that better than many, because of our tradition around the casinos. We know how to play pops. We know how to do it in a really classy, authentic way."



THE ART OF THE COMMISSION

If there is a single thing that distinguishes Laura Jackson's tenure from the era before her, it is her commitment to commissioning and presenting new music. Not as an obligation. Not as a programming checkbox. As a genuine conviction.

"Artists that are alive and creating now are telling us about ourselves," she explains. "They're telling us about our lives, our society, the rhythm of how we relate to each other. It's how we learn about ourselves, through the art being created by the artists around us."

Under her leadership, the Reno Phil has commissioned and produced seven world premieres, including Zhou Tian's *Transcend*, a piece commemorating the 150th anniversary of the Transcontinental Railroad commissioned by the Reno Phil and subsequently performed by over 100 orchestras worldwide, Jimmy López Bellido's *Symphony No. 3: Altered Landscape*, which took three years of collaboration and drew a feature in *Forbes Magazine*, and most recently, a work by Chicago composer Michelle Isaac commemorating the 250th anniversary of the signing of the Declaration of Independence.

That last commission carried a story Jackson discovered while researching the document itself. Buried in the signatories was a name she did not

recognize: Mary Katherine Goddard, a printer, journalist, and entrepreneur who worked alongside the Founding Fathers and was the first to publish the Declaration with all signers' names attached.

"I had never heard of this woman," Jackson says, still clearly energized by the discovery. "My husband is an historian. He didn't know about her. And so it was through this commission that I chose to illuminate this very inspiring woman from our history. She's like a mother of the revolution. And nobody knew."

For Jackson, the question of which stories get told and who tells them is not a political exercise. It is a curatorial one.

"I do make sure that I have a wide array of voices when I'm programming a season," she says. "It's really thinking about: what is a community? How do we live? Who is around us? These composers write great music. So why would I not include them? It ends up being rather natural."

BUILDING THE NEXT GENERATION

Beyond the concert hall, Jackson has overseen a dramatic expansion of the Reno Phil's education and community programs. When she arrived, the organization supported three youth orchestras.

Today there are four, including a top-tier ensemble that has performed at Carnegie Hall, Disney Hall, and the Kennedy Center, with international tours on the horizon. All four ensembles are oversubscribed.

"The kids are there, they want it, the interest is there," Jackson says. "It's all about how can we accommodate what Reno is asking of us. I never hear 'no.' It's always: okay, let's talk about how we can make this work."

Perhaps most striking is the Phil's Title I program, which provides free instrumental lessons, primarily violin, three days a week at three underserved Reno schools, instruments provided. No cost. No barriers. Just music in the hands of children who might otherwise never hold an instrument. Speaking about music and art education having been taken out of public schools in the 90s, Jackson feels the Reno Phil is, in its own way, trying to undo some of that damage.

WHY RENO SURVIVES WHEN OTHERS DON'T

Many regional orchestras across the country are closing or shrinking. The Reno Philharmonic is not. Jackson attributes this to something deeper than marketing strategy or donor relations, though both matter. She points to a fundamental posture.

"Every single year we ask authentically: how can we do this better? How can we adapt and grow with the community that we serve? It's not 'we have to do it this way because we've always done it this way.' It's genuine. It's real."

She is also quick to credit her team. CEO Aaron Doty. Education director Kylie Howard. The board. The musicians. The volunteers. When it was suggested that it's a compliment to her ability to dream big and never hear "no" from her institution, she gently redirects.

"That's a tribute to my team," she says immediately. "Everybody has to work ten times harder when you do something crazy like that, and they jump in without complaint, at the drop of a hat."

Two and a half years ago, the organization put that collaborative spirit on full display: 250 performers on stage for a production of Carmina Burana. The Reno Phil does not shy away from spectacle.

THE DREAM AND THE FUTURE

Ask Jackson what she would program if money and logistics were no object, and she hardly hesitates: Mahler's Eighth Symphony. The Symphony of a Thousand. Hundreds of performers, chorus members spilling into the rafters, the kind of sonic event that makes you wonder, as she puts it, if this is what heaven sounds like.

Or perhaps something that has never been written at all. "Something extraordinary," she says simply. "Brand new. With all sorts of weird, wild, wonderful things in it."

Looking ahead, she is already cooking up commissions for the orchestra's 60th anniversary season in 2028-2029. Just as the Transcontinental Railroad inspired the 50th anniversary commission because Reno was literally built by it, she is hunting for the story, the composer, and the match that will honor six decades of music-making in a city that, as she has learned over 17 years, is always ready for something it has never seen before.

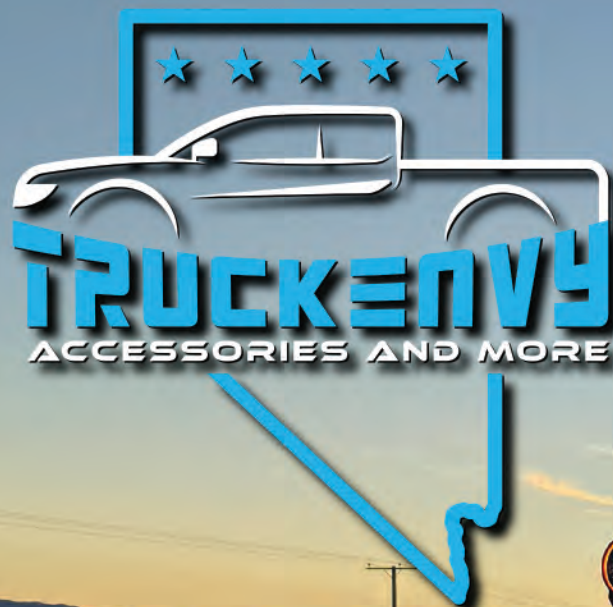
If Jackson had one wish for how classical music presents itself to new audiences, it would be architectural: surround-sound concert halls where the orchestra sits in the center and the audience wraps entirely around them. No more distant stage. No more feeling of watching music from across a room. Just sound, up close and inescapable.

"There's so much that is visceral, that is physical and so exciting when you encounter what's happening on stage," she says. "When you can really get up close and personal, there is no way it can be boring. There's no way you can't be swept away by the power of the sound."

Laura Jackson splits her time between Reno and Ann Arbor, Michigan, where her husband is based. She describes the Reno-to-Michigan commute as "a long way to go to work." She does not appear to mind.

"I feel like the luckiest person in the world," she says. "It has just been a wild, wonderful ride. I've loved every minute."

Seventeen years in, with a beautiful mountain backdrop and the Pops setlist already in her head, you believe her.



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Reno/Tahoe Things To Do



Annual Events 2026

January

New Year's Day
Brew Haha
Reno Onesie Crawl
Martin Luther King Jr. Day

February

Valentine's Day
Western Lights Festival

March

Home & Garden Show
St. Patrick's Day

April

Easter
Reno Earth Day
Reno Jazz Festival
Virginia City Grand Prix

May

Cinco De Mayo Festival
Memorial Day
Reno River Festival

June

Carson Valley Days
Reno Rodeo
Great El Dorado Bbq, Brews & Blue(Carson City)
Taste of Downtown(Carson City)
Street Vibrations Spring Rally

July

Artown(Reno & Surrounding Areas)
Lake Tahoe Shakespeare Festival
Star Spangled Sparks
American Century Celebrity Golf Tournament(Lake Tahoe)
Biggest Little Wing Festival
Hot August Nights

August

Northern Nevada Dragon Boat Festival
Tahoe Wine + Feast
Burning Man Festival

September

Labor Day
Best In The West Nugget Rib Cook-Off
Great Reno Balloon Races
Virginia City Camel Races
Street Vibrations Fall Rally
Genoa Candy Dance

October

Great Italian Festival
Nevada Day Celebration And Parade
Halloween

November

Veteran's Day Parade
Thanksgiving

December

Christmas on the Comstock
Reno Santa Pub Crawl
Christmas

FOREVER GONE BUT NEVER FORGOTTEN



Clive Davis

April 4, 1932 – June 22, 2026

Clive Jay Davis was an American record executive, A&R executive, record producer and lawyer. He won four Grammy Awards and was inducted into the Rock and Roll Hall of Fame, as a non-performer, in 2000. From 1967 to 1973, Davis was the president of Columbia Records. He was the founder and president of Arista Records from 1974 through 2000 until founding J Records. From 2002 until April 2008, he was chair and CEO of the RCA Music Group (which included RCA Records, J Records, and Arista Records), chair and CEO of J Records, and chair and CEO of BMG North America.



Kyle Busch

May 2, 1985 – May 21, 2026

Kyle Thomas Busch, nicknamed "Rowdy", was an American professional stock car racing driver and racing team owner who competed from 2001 until his death in 2026. Throughout his career, Busch raced under several car numbers, though he was most prominently identified with the No. 18 Toyota for Joe Gibbs Racing between 2008 and 2022 in the NASCAR Cup Series. Known for his dominance across NASCAR's top three divisions, Busch is widely regarded as one of the most accomplished and talented drivers in motorsports history.



Eric Dane

November 9, 1972 – February 19, 2026

Eric William Dane was an American actor. After multiple television roles in the 1990s and 2000s, including his recurring role as Jason Dean on *Charmed*, he was cast as Dr. Mark Sloan on the ABC medical drama *Grey's Anatomy* (2006–2012; 2021). He went on to appear in films such as *X-Men: The Last Stand* (2006), *Marley & Me* (2008), *Valentine's Day* (2010), *Burlesque* (2010), and *Bad Boys: Ride or Die* (2024).



Jesse Jackson

October 8, 1941 – February 17, 2026

Jesse Louis Jackson was an American civil rights activist, LGBTQ rights activist, politician, and ordained Baptist minister. A protégé of Martin Luther King Jr. and James Bevel during the civil rights movement, he became one of the most prominent civil rights leaders of the late 20th and early 21st centuries and an ardent and early supporter of LGBTQ rights. From 1991 to 1997, he served as a shadow delegate and shadow senator for the District of Columbia.



Robert Duvall

January 5, 1931 – February 15, 2026

Robert Selden Duvall was an American actor, filmmaker, and producer. Duvall started acting professionally on the stage in 1952, performing in summer plays at the Gateway Playhouse in Bellport on Long Island. He continued there until 1959, with a one-year break serving in the U. S. Army. He made contacts there that then led to a career on television in the 1960s on shows such as *The Defenders*, *Playhouse 90*, and *Armstrong Circle Theatre*. He made his Broadway debut in the play *Wait Until Dark* in 1966, and, in 1977, he returned from screen acting to the stage in David Mamet's play *American Buffalo*, earning a Drama Desk Award for Outstanding Actor in a Play nomination.



Bradley Kirk Arnold

September 27, 1978 – February 7, 2026

Bradley Kirk Arnold WAS AN American singer-songwriter and musician. In 1996, he co-founded the rock band 3 Doors Down with Todd Harrell and Matt Roberts, serving as its lead vocalist. The band rose to prominence with their 2000 single "Kryptonite", which Arnold wrote when he was fifteen years old.



Catherine O'Hara

March 4, 1954 – January 30, 2026

Catherine Anne O'Hara was a Canadian and American actress, comedian, and screenwriter, whose career spanned over 50 years. O'Hara started in sketch and improvisational comedy in film and television before taking dramatic roles to expand her career. She received various accolades including two Primetime Emmy Awards, a Golden Globe Award, and two Screen Actors Guild Awards. Her films have grossed more than US\$4.3 billion worldwide. She was appointed an Officer of the Order of Canada in 2017.



Rob Reiner and Michelle Reiner

March 6, 1947 – December 14, 2025 / March 3, 1955 – December 14, 2025

Robert Reiner was an American filmmaker and actor. He directed a series of acclaimed studio films in a career that spanned comedy, drama, romance, and documentary.

Michele Reiner (née Singer; March 3, 1955 – December 14, 2025) was an American photographer, political activist, and film producer. She was the wife of filmmaker and actor Rob Reiner.



Diane Keaton

January 5, 1946 – October 11, 2025

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

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