

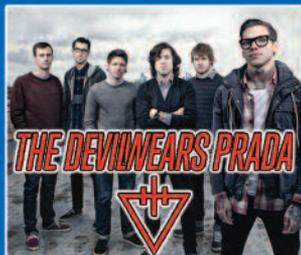
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DECEMBER 2011



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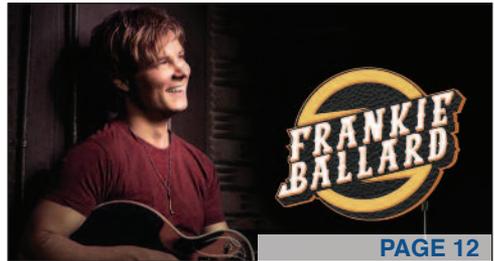
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MUSIC NEWS

Sugarland's Jennifer Nettles marries boyfriend Justin Miller

Sugarland singer Jennifer Nettles and entrepreneur Justin Miller have tied the knot.

The country star and her new husband were married Saturday near the Smoky Mountains in Tennessee, People said.

Nettles, 37, wore Alexander McQueen (a la Kate Middleton, now Catherine, Duchess of Cambridge) at an intimate chapel ceremony that included bandmate Kristian Bush. But the newlyweds will likely have to put their honeymoon plans on hold, as Sugarland will be performing at the Grammy Nomination Concert Live on Wednesday and then hosting the CMA Country Christmas Special on Thursday.

Miller, a former model who appeared in the video for the band's 2006 single "Want To" (watch it below) and attended the CMA Awards with Nettles earlier this month, have been dating for about two years. Nettles' divorce from first husband Todd Van Sickle, a club owner, was final in March 2007.

But concerts, wedded bliss and thank-you cards aren't the only items on this newlywed's to-do list. Sugarland is facing a newly filed lawsuit over an Indiana State Fair stage collapse last August that left seven dead and more than 40 others injured.

The lawsuit, filed Nov. 23 on behalf of 44 survivors and the families of four of the people killed, alleges that Sugarland "had supervisory authority and discretion" over the stage size and lighting system, among other concert-related aspects. The lawsuit said the duo "failed or refused to cancel the Sugarland concert despite inclement weather."

Multi-Platinum Rockers Drowning Pool To Part Ways With Singer

All-American anthemic rockers Drowning Pool announced today that they will be parting ways with their current singer, Ryan McCombs. The hard working Texas band, who has worked with 3 singers in their 10 year career, issued the following statement:

"We have always been a band who has gained success despite having multiple singers...maybe we suffer from reverse 'lead singer's disease,'" said C.J. Pierce. "Changing things up has not always been easy, but the band has become re-energized time and

time again. We are looking to find a new singer who will give both us and, and most importantly our fans, the new adrenaline shot they deserve." He went on to say, "We do wish Ryan great success in his future endeavors." McCombs, who had been part of the band since 2006, replaced singer Jason Jones, who joined Drowning Pool following the tragic passing of Dave Williams.

Drowning Pool turned the world into believers with their breakthrough single "Bodies" in 2001. Ten years, three singers and four albums later, they're giving fans a new reason to believe. "Feel Like I Do," the lead single from their self-titled fourth studio release [Eleven Seven Music], became the band's biggest radio hit to date, reaching No. 2 at Active Rock Radio, and remaining in the Top 5 for 12-weeks. With 2009's "37 Stitches" off of Full Circle reaching #4 at Active Rock and "Feel Like I Do," the band had 2 consecutive Top 5 Active Rock smashes and cemented their place as one of the top hard rock acts today. The band's sophomore album, *Desensitized* with second singer Jason Jones spawned a Top 10 hit with "Step Up." Recent successes have paved the way for unique opportunities such as presenting the Lane Evans Mental Health Care Reform to then-senator Barack Obama on Capitol Hill, performing for our troops all over the world and partnering with organizations like The Wounded Warrior Project and the G.I. Film Festival.

Drowning Pool is currently looking to find a suitable replacement for McCombs. In the meantime, they have already begun writing their 5th studio album in their hometown of Dallas.

Star-Studded Sendoff At Heavy D Funeral Service

Heavy D was remembered with laughter and tears Friday during a star-studded funeral service that included Jay-Z and Will Smith, humorous anecdotes from longtime friend Diddy, and words of encouragement for the late rapper's family, delivered in a letter from President Barack Obama and first lady Michelle Obama.

"We extend our heartfelt condolences at this difficult time. He will be remembered for his infectious optimism and many contributions to American music. Please know that you and your family will be in our thoughts and prayers," read the

note from the Obamas, according to the Rev. Al Sharpton, who quoted from it during the service.

Xea Myers, Heavy D's 11-year-old daughter, also spoke briefly, telling the audience that her father was "still here, not in the flesh, but in the spirit."

Grace Baptist Church was filled to capacity for the two-and-half-hour service, which was also streamed live on the Web. It was so crowded, an overflow area was set up. Among those in attendance were Usher, Queen Latifah, Don King, Q-Tip, John Legend and Rosie Perez.

"Silently he's been influential in a lot of our careers," Usher said after the service. "His love still lives on."

A large photo of Heavy D sat next to his closed casket.

Heavy D died last week in Los Angeles at the age of 44. His family said the death was due to complications from pneumonia.

The self-proclaimed "Overweight Lover" was born in Jamaica but reared in Mount Vernon, which he dubbed "Money Earnin' Mount Vernon." It was also the home of Sean "Diddy" Combs. Diddy talked about how Heavy D helped give him his start in the music industry, and how their decades-long friendship continued up until Heavy D's death.

"He became my friend. He became my brother, and I'm not talking about friend-brother like we cavalierly use the word, I'm talking about a real friend, a real brother," Diddy said. "Somebody I shared my dreams and my secrets with, somebody that's been there for me at my lowest point, my darkest hour when nobody wanted to be beside me."

But he also told jokes as he recounted his "bromance" with the rapper, including a recent visit to Miami that was supposed to last for three days, but "turned into three weeks." He added that Heavy D got to know his chef "very well."

Sharpton also drew laughter when he noted that James Brown "made us black and proud; (Heavy D) made us fat and proud."

But singer Johnny Gill was tearful when he approached the altar, saying: "Just want to say to Heavy: Job well done." He later gave a powerful rendition the gospel hit "Never Would Have Made It." Heavy D's nieces were also teary-eyed as they sang the gospel standard "His Eye Is on the Sparrow." Yolanda Adams and Anthony Hamilton also performed.

Heavy D, whose real name was Dwight Myers, was influential in the development of rap as it grew into

a phenomenon in the late 1980s and 1990s. His hits included "Now That We've Found Love" and "Nuttin' But Love"; much of his music marked the "New Jack Swing" era in urban music, and he stood out from the pack with his rhymes, typified by a positive vibe and a lightheartedness that endeared him to so many.

Salt, of Salt-N-Pepa, recalled touring with Heavy D & the Boyz, and said the rapper always told her: "I love you."

"He was a lifelong buddy to me," she said after the service. "Just now I realized how many lives he touched."

A fund has been set up to financially aid Heavy D's daughter; details were available on the website RememberHeavyD.com .

Kenny Chesney and Tim McGraw Plan 2012 Tour and Duet

Kenny Chesney and Tim McGraw are reportedly planning a 2012 tour that will be tough to beat. The country superstars are rumored to be finalizing details on a co-headlining show that will rival the 2011 dates Chesney did with the Zac Brown Band.

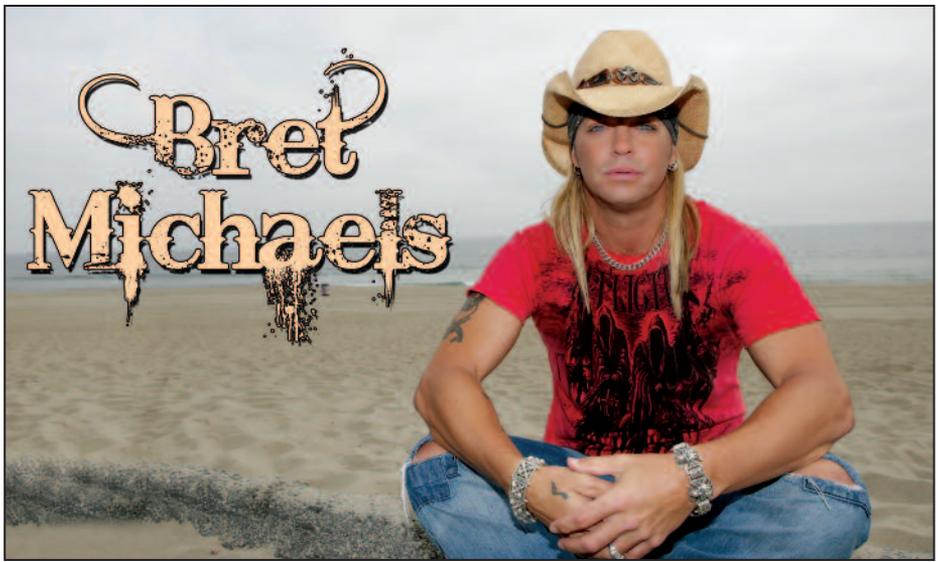
Industry trade publication Country Aircheck reports that the official announcement isn't expected for a few more days. Whether this will be a stadium, amphitheater or arena tour remains to be seen, but there's little doubt the two could sell out football stadiums like Chesney and the Zac Brown Band did last summer.

In addition, Country Aircheck reports that the two singers are working on a duet. If this is true, it seems likely that it'd end up on a future Chesney project, as McGraw's recording career has been put on pause while he works out legal differences with his label, Curb Records.

Chesney and McGraw are longtime friends and have previously worked together on Tracy Lawrence's 2006 hit 'Find Out Who Your Friends Are.' In June 2000, both men were arrested after Chesney failed to follow police orders to get off of an officer's horse in Buffalo, N.Y. McGraw came to his aid and both men were charged but later cleared. We're confident any upcoming collaboration will not result in Faith Hill bailing them out.

The tour is scheduled to hit Florida in June 2012, with opening night of the tour to begin in Tampa at Raymond James Stadium on June 2, 2012.





Full Access had the opportunity to sit down with Poison's frontman Bret Michaels while he was preparing to kick off the "Stand For What You Believe" benefit concert for Down Syndrome Awareness Month at the Hard Rock Live in Orlando, FL.

Full Access: How did you get involved with the Down Syndrome Foundation?

Bret Michaels: It really came together great, what happened was they asked us last year when I played solo here and had kicked off Fight night in Arizona with Muhammad Ali, Halle Berry, Kevin Costner, Billy Crystal and myself. We did a huge benefit last year for the hospital that did my heart surgery and brain hemorrhage, and they asked me to come down and do the foundation, and try to raise a lot of money.

Myself, the solo band and Kim Kardashian thought what a great thing if we could all get together and come down here and did this. And that's basically how it happened. We came down had a great show last year and it was awesome! They asked what things we would be willing to do, this time, to help raise the money, above and beyond, just the concert. I said what about we have a meet and greet afterwards, and a BBQ.

That's basically how it came together. Last year it was for the World Foundation, and this year it is for the Down Syndrome Foundation.

Full Access: And of course diabetes ties in with Down Syndrome, since a lot of Down children have diabetes too. How are you doing with your diabetes?

Bret Michaels: I've had diabetes my whole life. I think I'm doing good. Like I said, I've been through this the last couple of years of my life and some of the toughest years I've ever gone through. I've had type 1 diabetes since I was 6 years old and then I had the emergency appendectomy, which lead to the brain hemorrhage, which lead to TIA. Then, they found a hole in my heart. They went in and sewed that up the beginning of this year. It was quite an adventure up until now.

This last year, it's like I said, this is what I want to instill in people. And I want to make sure I say this right; we all go through things in our life that are tough. Whether it's physical, emotional or mental, whatever it is. Part of the battle I found with winning over diabetes, because it's such a devastating silent killer, is emotionally and mentally

being in the battle; as much as physically. You have to physically take care of yourself; that's a given. But diabetes is tough because it can really take you out of the game, every day you're giving yourself a shot. I do 4 shots a day still and the blood tests. Just now, before I did this interview, I tested it. It was at 94, so it's a good day. You know I get all excited. It's a constant battle and I think the one thing I instill in people is to mentally be able to stay in the game. Once you lose that, you lose hope and then everything starts sliding from there.

Full Access: Do you think your biggest accomplishment was surviving this?

Bret Michaels: Absolutely, I think you look at life in a couple different ways. One is professionally, you know musically you want to achieve stuff and create stuff. But, when you go through health issues in your life, it is the one common leveler for anything. It doesn't matter what it is you do, it doesn't matter what you have or you don't have, your health is all you really have. It's a common leveler and I think as a human being, to be able to say this, is by the grace of God. I always say it just wasn't my time to go. It really, quickly puts a prospective on life when you realize how easily it can be taken away.

In other words, I don't want people to think that before then, I threw life to the wind, I didn't... I love living my life and I love having a great time, but I always respected the fact that being diabetic, that it can go. And I think having that happen to me with the brain hemorrhage and the heart surgery. All that stuff just put it in perspective to really love what you're doing, but really enjoy it and know that it can go anytime. For me, this last year, it's funny where your life goes all the years. If I had to bet on whether or not I would have a brain hemorrhage, I wouldn't of bet a penny on it. I would of been like that's not going to happen to me, you know what I mean, cause that doesn't happen. But it was pretty wild and to be able to be sitting here



talking with you today, that's how I look at it. I got this great chance because so many people that have had a subarachnoid hemorrhage, like I had, don't survive it. The blood vessels blow up and you either get to it or you don't, there's not much grey area in between there.

Full Access: I saw you guys perform with Motley Crue in Tampa, and to me, I felt that you guys were actually the tightest I have ever seen you guys perform. What do you guys contribute that to? It seems you are having a lot more fun lately.

Bret Michaels: That's a great question. I think as Poison and as my solo career, I think at this point in my life, we are playing better I think we are tighter and I think were having a lot more fun. You know the first time you come around, everything just hits you at once and people are deciding who you are and whether you're worthy. All these things are happening and I call it the 1st third of your career. I call it thirds. The second third of your career, there's ups and downs so you have this amazing beginning and then you keep it going great. I think with Poison and myself, and also combining TV into that. To be able to

walk on stage with all the original members playing on stage, I gotta tell you, this is one of the best summers I've had in my life. I went out, I rocked. I had a great time and I was enjoying what I was doing. Musically, I think we're playing better than ever and I don't know what to attribute it to other than the fact that besides enjoying it as you grow. You hope, the one thing that happens in your career is that you get better at what you're doing. You hope you don't go the other way. Cause the other option isn't so good, your either growing and getting better or getting worse. I'm hoping I'm always getting better!

Full Access: Now for this show here, is there any special guests expected? I know there is some VIPs that are coming, is there any special things that you might be doing during the show?

Bret Michaels: For this show, the one thing great is we get to add some songs to this set, which is great. I know some of the ball players like Johnny Damon is coming up and some friends of mine are coming up to see the show, but as far as Poison, we just want to put on a great rock show. We not only get to play music but we go backstage and meet the kids and their families. We also get to meet a lot of people backstage and we are going to have a barbeque with them. We're donating all our instruments from the stage, everything is going up for auction. Hopefully we raise a good amount of money and awareness for the chapter of the Down Syndrome Foundation.

Full Access: After this, Are you going back out on the road?

Bret Michaels: I'm on the road, solo right now and that's what's great about this. Poison never does stuff like this, but we all talked about it this summer, and we talked to Ken. He asked if we would do it and I spoke to Bobby and Ricky and CC and they said they would love to. We don't normally ever do anything like this. Normally, once were done with our tour, we all go our own ways until



the middle of September. And I'm out solo before and after that. I'm out solo now and I leave from here to go to Harrisburg, PA.

Full Access: Do you like it better being a solo artist or as a band or is it pretty much the same for you now?

Bret Michaels: It's never the same for me. Let me say this, I am still very passionate about what I do with both. It's like an apple and an orange, it really is. With Poison, I grew up with these guys, as much as we have been through, good and bad and great times and the fist fights, we are still brothers. We are like a band of brothers and we go out there and have a great time. I'm thankful, because its given me a great career. But also solo, it's an amazing feeling cause I get to play with all my friends that I grew up with. On the east coast we go out and not only do the solo stuff, but we also do a great spin on the Poison material. I make it a little different sounding, I get to get out there and do a few things I don't get to do with the band. And like I said, I get to play my solo stuff, so it's really the best of both worlds.

Full Access: What if anything would you like to accomplish that you might not have accomplished to this date?

Bret Michaels: That's a great question. I tell you the one thing. I'm really focused on this year, and I got a chance this year to dedicate the Bret Michaels music room and hospitality suite at St Joseph's Barrows Hospital. I actually built out a suite there for all the patients and their families to be able to go in, especially the families of the patients. The victims get to go in and have this beautiful music room that they can be in, that was great. The hardest thing I've ever had to do was to write the autobiography that I've been putting off since 2008, maybe 2009 with Simon & Schuster. My achievement for 2012 is to finish it. That's been my toughest thing because I don't know where to end it. Everything keeps happening so I'm like where do I begin and when do you end?? Where do you say, if anything happens from

today on, don't write about it! So that's the toughest thing, but I think the autobiography is the one thing I would like to put out and do a really good job of explaining the reality of my rock and roll fantasy. To be able to explain what I've been through, how I've dealt with it, and really give a unique autobiography as my next professional achievement.

Bret Michaels is currently on his solo tour and will be performing at Busch Gardens in Tampa on February 19th.

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Black Label Society

by Chris Mygrant

Like being fired from a cannon, Zakk Wylde burst onto the music scene in the early 90's when the Prince of Darkness, Ozzy Osbourne, tapped him to replace then guitarist Jake E. Lee. While standing alongside Ozzy for many years, Zakk electrified audiences with his superb and intense guitar playing. Since his primary days with Ozzy, Zakk has been involved with many musical projects most notably, Black Label Society.

On the heels of B.L.S.'s tour with Judas Priest, Full Access caught up with Zakk for a few minutes and let me just say, the guy lives up to the Berserker name.

(Phone rings)

Full Access: Hello.

Zakk Wylde: (in a deep, hardy tone) Hey brother Chris, this is Zakk, what's going on?

Full Access: Not a lot. Much appreciated for taking time out of your schedule to spend a few minutes with us.

Zakk Wylde: Yeah man, no problem. I'm just getting ready for Black Label mass with the Springfield, Illinois chapter.

Full Access: Very cool. Okay before I begin, I just want to start off by taking you back in time. The year is 1992 in Tampa, Florida and you are in town performing with Ozzy. I had just finished interviewing Tommy Victor from

Prong and as I am stepping off his bus, I look up and low-n-behold you are standing right in front of me heading up the ramp to the venue. I motioned if I could take a picture of you and you said, "Sure man, go ahead. I'm just a regular guy." With that, I snapped the shot and then we went on our different ways. I just want to take this time, after all these years, to say thank you for stopping.

Zakk Wylde: Well, I'm gonna have to break it to you now Chris. (With seriousness) Now that I'm a lead singer, I don't do that anymore and you should feel honored that you are speaking with me. (Laughing)

Full Access: Damn man, you had me going there for a brief moment. (Laughing)

Zakk Wylde: (Laughing)

Full Access: Well, that leads to this question. With the many interviews that I have either seen or read about you, it seems you are a very upbeat person. Although I am sure there have been those moments, like we've all had, how have you been able to maintain your sanity after all these years in the industry?

Zakk Wylde: You just got to laugh your balls off. Bottom line is if you are a brain surgeon, you have a degree. If I'm an underwater welder, I have a scuba diving license and I have a welding license and that qualifies me

to do these things. In the music business, you don't have to be qualified to do anything in this business man, (laughing) I'm just saying. That's what gives you your cast of characters man. In fact, that's why we're making the book, *Bringing Metal to the Children* (The Complete Berzerker's Guide to World Tour Domination).

Full Access: I've heard about this endeavor. What exactly it is about?

Zakk Wylde: It's just a piss take on everything. It's not an autobiography. I mean it's just me, you know, talking about like ridiculous things that have happened, but just takin' the piss out of everything. I mean, how could you not. You know, you gotta laugh. It's just ridiculous. I mean you can open up anywhere in the book and start laughing your balls off.

Full Access: When one listens to either Black Label Society or other projects of yours, there is definitely many flavors of music being heard throughout the main serving. What are some of the artists that you listen to?

Zakk Wylde: I listen to everything. From Elton (John) to (Black) Sabbath or Dimebag to Ministry or Meshuggah. I listen to Sara McLachlan and then, you know, I'm listening to Ted Green right now, a jazz guitarist. Or you know so, then I'll listen to Poco or Robin Trower which I have been listening to a ton of Trower lately. I mean I love listening to the mellow stuff as much as I love listening to the heavy stuff. Put it this way, it's like with food, why would you just want to eat one type of food? I love Italian food, but I love Indian food, I love Thai food, I love Japanese food and I love baseball so I love eating hot dogs.

It's like when you look at Zeppelin, what didn't they cover? From day one they were doing the mellow stuff and the heavy stuff. Then they were just covering everything in between man. I mean with Zeppelin they were all over the place, but it still sounded like Zeppelin. Then with the Stones, as much as you like Jumpin' Jack Flash, then you got Wild Horses. Then you have The Beatles doing Helter Skelter and then they do Yesterday. So I mean it's just like ah, you know as I said, as much as I like listening to Helter Skelter, I love listening to the Long and

Winding Road too.

Neil Young is another one. He's just all over the place and I mean that's what makes him such a great artist. He just plays what he loves and if you like it, you like it and if you don't, you don't.

Full Access: Black Label Society has had its fair share of members. When searching out musicians to fill vacancies, what must they possess in order to perform under the B.L.S. moniker?

Zakk Wylde: To be a musician in Black Label, you have to know how to play your instrument and not be a douche bag. Lions hang out with lions, you know what I mean? I don't want to have to sit around finding guys and then have to encourage a work ethic. Anybody I roll with, likes working their balls off and that's what they do. It's part of what they do. A lion doesn't get told it has to be a lion. It just is.

Full Access: When you decide it's time to put out another release, do you go in the studio with pre-readied material or are you a musician who likes writing and creating on the spot?

Zakk Wylde: Nah, it's just like Black Label Special Ops. I mean you get done with one mission where you kill one terrorist and then you're asking where's the other one we gotta



wipe out. That's the way we roll.

Full Access: Speaking of Black Ops, do you play any of those type of video games?

Zakk Wylde: The guys actually have been having these tournaments, these hockey and boxing tournaments in the back. Right now that's been the big blowout in the back lounge. But nah, I haven't even entered into any of the reindeer games right now. I've just been busy jammin' on my classical guitar lately.

Full Access: Black Label has some Christmas tunes being released. What is the backstory on these songs? Who's idea was it to put a Wylde spin on some of the classics and why?

Zakk Wylde: The iTunes people called and asked if I'd be interested in knocking out three songs and I said, 'Yeah, of course.' I did them at the "Black Vatican" the home studio. I mean if you ask any musician when you get a chance to record some new stuff, it's like it's always a good time.

Full Access: For those who do not know, Zakk Wylde has lent his name to a brand of hot sauce. Please enlighten our readers and your fans on this endeavor.

Zakk Wylde: Blair (the company founder) found this really old guy and ended up buying this property down in Mexico and he takes care of the guy and everything like that, but the peppers that he grows on this farm are like out of control. So Blair ended up making hot sauce and he asked me if I would be interested in co-branding a hot sauce and I said, 'Yeah, of course man.' You can go on the Black Label site and pick it up.

Full Access: It seems that Zakk Wylde is a person that does what Zakk Wylde wants to do and may not take to kindly to others telling him what he needs to do. However, have there been those times where you have taken the "advice" of others in spite of having reservations or concerns on a given matter?

Zakk Wylde: Put it this way, any leader takes the advice of the team around you and you suss out what is going to be done next. I just don't jump off a cliff until I find out how much water is in the pool. So yeah, I mean, you suss out what you're going to do for your next move and I go from there.

Full Access: It seems that you are constantly working and rarely have any downtime. True? If so, what gives with that?

Zakk Wylde: Put it this way, with Black Label it's 25 (hours), eight days a week and 13 months a year. So I mean the whole thing is that there is no Saturdays or Sunday around here. The whole thing is that I enjoy work. It's just like a baseball team, as soon as we win the World Series, everybody will take a week off, has a good time, goes on vacation with the wife and the kids or whatever you want to do, but come next weekend, we're working on the draft, looking at free agency and we're figuring how we're gonna win next year. That's the way it goes man.

Full Access: Love the analogies. Ever thought about being a comedian?

Zakk Wylde: Yeah, why not (laughing). There's no shortage of material out here.

Full Access: Black Label is currently opening for Judas Priest, for those who are attending those shows, but have not been fortunate enough to see you perform either with Ozzy or Black Label, what is in store for them?

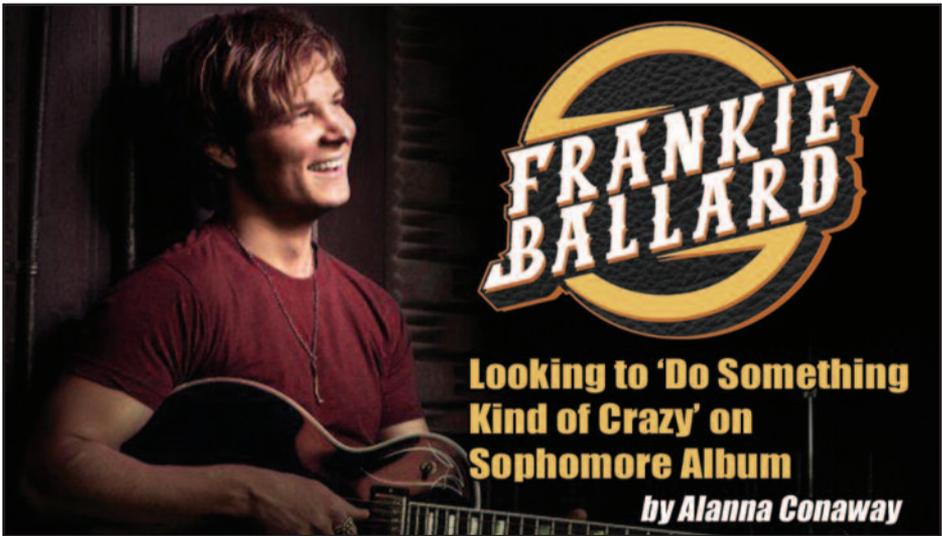
Zakk Wylde: Um, I think they are going to experience The Black Label fall fashion lingerie line. We will be advertising it on stage (laughing). I have been buttering up my thighs each night with Black Label thigh cream for easy trimming of the thighs (continuous laughing).

Full Access: The comedian comes out again (laughing). What is in store for the Black Label Society fan community in regard to new material?

Zakk Wylde: After we get done with our run with the almighty Priest, then in December we're gonna roll with G-N-R for a bit up until Christmas time and then after that, we're gonna put out the Black Label "Unblackened" DVD. We're gonna blow it up with background singers, a four-piece string section, and some of my guest buddies are going to jam. So yeah, we're really gonna blow it up.

Full Access: Zakk, it has been a pleasure. Continued success.

Zakk Wylde: All right brother Chris, I'll talk to you in a bit.

A photograph of Frankie Ballard, a young man with reddish-brown hair, wearing a maroon t-shirt, smiling and playing an acoustic guitar. The background is dark and out of focus.

FRANKIE BALLARD

Looking to 'Do Something Kind of Crazy' on Sophomore Album

by Alanna Conaway

Hot country newcomer Frankie Ballard has been winning over the hearts of fans of the music format since he exploded onto the scene with his debut hit, "Tell Me You Get Lonely." The blond hair, blue eye sexy singer's raspy voice with a rock 'n' roll edge has earned him a top spot in country music, and has also opened many doors for the young singer, as he was hand picked earlier this year to open a string of shows for the legendary Bob Seger.

Ballard first found his love of songwriting and playing guitar when he was in high school, and that quickly turned into a dream that he knew he wouldn't be happy in life unless he latched onto for good.

"As soon as I could put some chords together, it seemed like I had the urge to start creating some original music," Ballard tells Full Access. "I've been singing my whole life, and I think maybe part of it, too, is like now that I can play guitar, I can sing something of my own for a change. Instantly, when I started playing guitar, I was ready to start making some of my own songs."

Luckily for country music, Ballard followed his heart. After winning Kenny Chesney's "Next Big Star" competition in Michigan in 2008, Ballard's drive was in full force, as part of his winnings were the opportunity to open a show for the superstar.

"I knew that I needed to get down here to Nashville and in order to really get into the game," notes Ballard.

Not long after being in town, Ballard began making many friendships with some of the industries best singers, songwriters, publishers and executives. Ballard inked his first deal with Warner Music Nashville, the home of fellow superstars Blake Shelton, Faith Hill and Big & Rich, among others. Last year, Ballard went into the studio to begin work on his debut self-titled album with Warner Bros. Records, working with the highly-sought after producer, Michael Knox.

"Michael Knox really wrenched me," grins Ballard. "I wasn't expecting to work as hard as we did, actually. He really wrenched on me to get the best of me in the studio, especially with guitars. I'd play a solo or was working on some sort of part, and I would look up to him after playing it and say, 'Oh, man ... what did you think of that!?' And he'd make me play it again.

"It was just really cool," Ballard continues. "Michael Knox is a perfectionist. In his head, he knows what he wants to hear. He's not satisfied until he gets it down on tape. He just won [the CMA's] Album of the Year with Jason Aldean, so that was really cool to get to be a part of his magic."

Ballard followed up his debut single, "Tell Me You Get Lonely," with the summertime infused hit, "A Buncha Girls." Both songs broke Top 40 for the singer, who penned the latter with Nashville's red-hot writing trio, the Peach Pickers (Rhett Akins, Dallas Davidson and Ben Hayslip).

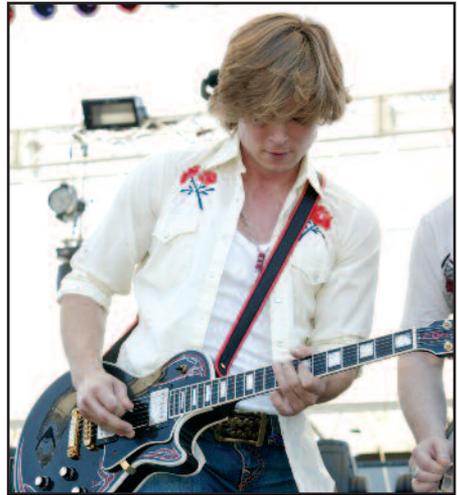
With the holidays winding down, Ballard is already looking ahead to his sophomore project. "I might be looking to do something kind of crazy on the next one," reveals Ballard. "It's still to be determined. I just want to be different. I'd like to go outside the box a little bit and do something that nobody else is doing."

"I'm still trying to find my original sound in regards to recorded music," he explains. "I think to do that, you've got to start with doing stuff that other people aren't doing. That's nothing against Michael Knox; he's just really popular right now. I think I've got to find somebody that nobody else is using so that we can really find an original sound."

Ballard is already digging into that sound with the amount of writing he has already started for the new album. "I've been writing a ton," he says. "I don't have much time because we're on the road all the time, but it seems like every chance I get back in Nashville, I grab a writing appointment."

The past year hasn't allotted much downtime for the 29-year-old singer at home in Nashville, but if you ask him, he's quite alright with that.

"I was touring before I got signed, too," says Ballard. "The road is a strange thing that a lot of people don't understand fully. I think some people are made for it, some people aren't. I don't think it's something you can learn. I think that some artists have what it takes to really be a road dog, and some don't. It's not anything wrong with them, it's just the way people are wired. I'm one of those guys who feels more comfortable on the move. I don't feel like I need to be home for anything. A lot of that may have to do with me not being married and not having kids and stuff like that. I mean I get home for a couple of days ...



nothing to do, no gigs ... I start getting in trouble! I need to be out here on the road [laughs]. My mom probably worries about me because I'm on the road, but little does she know, I'm better off out there than I am at home!"

Ballard will finish out his successful career playing the remaining dates of the Bob Seger tour, which the country crooner plays a lengthy 45 minute set.

"It's a dream come true, you know?" beams Ballard. "He's a rock 'n' roll hall of famer, and I still pinch myself [laughs]! I still don't know how I got this opportunity, but I sure am glad I did. He's a sweet guy and doesn't act like a rock 'n' roll hall of famer, which is really cool. He works his a-- off and soundchecks hard and sings hard ... it's really inspiring."

The way Seger has built his career is something Ballard envisions for himself some day when the timing is right. But until then, he looks forward to continuing to build his fan base, make great music and tour as much as he can.

"Next year I can promise you we will be on the road a lot!" says Ballard, who is currently in the midst of looking to release a third single from his debut album. "We've already planned a bunch of shows, and it's going to be kickin' butt. I can tell you that much!"

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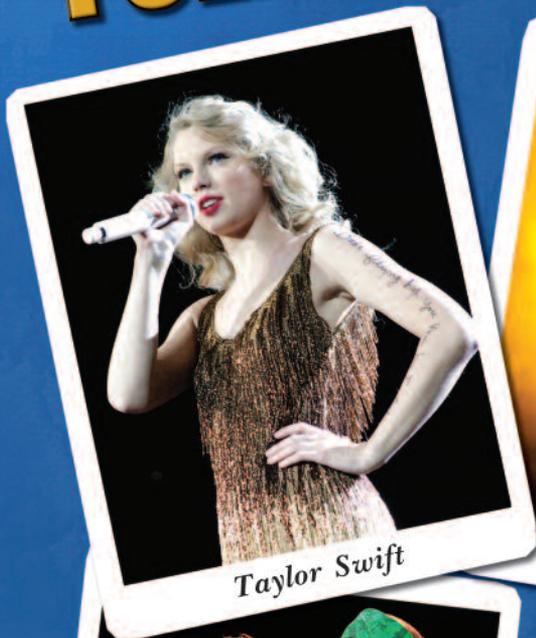
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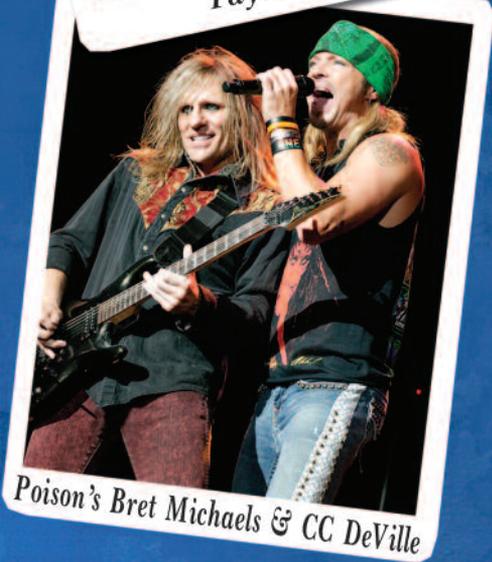
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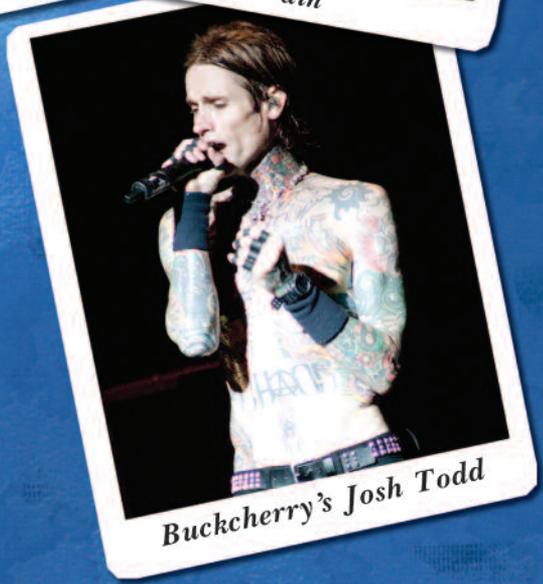
Black Eyed Peas' Fergie



T-Pain



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Recently, we got the chance to chat with Jeremy DePoyster, one of the guitarists of the hugely popular metalcore band The Devil Wears Prada. In support of their newest album, *Dead Throne*, DePoyster and the band just kicked off an international headlining tour. When we spoke with them they were somewhere in Canada. The new album goes harder than ever before, but still brings in the melodic aspects incorporated in the band's previous records. According to the fans, it's their best yet.

These guys break the mold of what it means to be a mainstream metal band in more ways than one. Every member of The Devil Wears Prada is a Christian, and that fact is surprisingly evident through the music they create and perform. Keeping with the unconventional theme, they released a pretty badass game app for the iPhone and iPad called *Zombie Slayer*. The game features music from the band's popular *Zombie EP*. Not to mention the thrill of killing some nasty undead monsters. DePoyster told us about creating the game: "We took a lot of time with the developers of the game and getting it to a point where we were all really happy with it. Dan, our drummer, especially was super actively involved with just going back and forth a million times with the developers and

getting every aspect of the game right. So, we're pretty proud of it. It's something that, you know, we didn't just put out there; we actually worked on it and had active ideas."

But why create a video game—you're a band!?! DePoyster explained that they're using this not only as something fun, but as a platform for people to hear and enjoy their music. He said that it was something different than just the typical post on Twitter or Facebook, something better than simply a link to buy tickets. He said, "We really just wanted something interesting. If it's not gonna be cool, there's no point in putting it out."

Well, this writer does her research. And by research, I mean playing a game and kicking some zombie ass to some kick ass music. The boys from The Devil Wears Prada definitely know how to put together more than just albums.

But we should probably talk about that too.

"I think it came off pretty cool," DePoyster told me when I asked him what he thinks about *Dead Throne*. "There's some nice catchy choruses, and it's pretty heavy all the way through. Then there's slow down moments. ... I think it's just a pretty good eye into who we are now as people and musicians."

One thing I respect about these guys is that

they don't put out an album—much less do anything else— without a purpose. They aren't just making music; they are also leading a ministry. Even if some of their fans only listen because it jams. Regarding this album, DePoyster told us: “The two big themes for Mike (vocals) were anti-idolatry, which is something we've been getting super into as a band lately, and just you know... the direct affect of the market and a lot of the other bands out there, and just the general state of that and the world.” He also mentioned themes we often see in every genre, “love loss and a lot of those kind of personal issues.”

“There's a weird perception of what's Christian and what's not,” said DePoyster. He and his bandmates exemplify that deviation from the typical religious stereotype.

“We try to be cool people,” he said, “We're just trying to find a more real-world application of this faith that means something to us.”

DePoyster went on to talk about how he has been able to see so much of the world because of his music career. But, he pointed out that people ask him at times how he could possibly have the same positive outlook and strong faith after seeing so much. “People are like, ‘Doesn't that cause you to question?’ But for me, it's almost a confirmation of seeing the reality of God...as opposed to just the ideology that means nothing.”

We asked if it was ever a challenge for the guys in The Devil Wears Prada to be surrounded by people who don't necessarily have the same beliefs as they do, and might not respect their differences. “We've never been a band that only tours with Christian bands,” DePoyster replied, “So I guess that's the style of our ministry as a band, and you know, it's the way we've always done it. Almost all of our friends in bands are in secular bands, and not all my friends back home are Christians either.”

One of those friends from other bands, Adam Dutkiewicz of Killswitch Engage, produced their new album *Dead Throne*. DePoyster talked to us about working with Adam: “Adam's the kind of guy that knows what he wants, and that's how it's gonna be, you

know? And that's kind of what we needed, was someone with a more aggressive attitude. We're pretty controlling of every aspect of our band, and usually we go in with these songs and we're like, ‘This is how they are, they're pretty much done. Let's record 'em and get it done.’ But, Adam was kind of like, ‘No no no no. We're gonna chop these things up, we're gonna speed this part up, we're gonna cut out that part, we're gonna do this.’ So it really was a refreshing way for us to re-look at our songs as almost new songs after that process, so it was awesome.”

“People sometimes forget that a band is just a bunch of guys or girls that have totally separate personalities,” DePoyster added. “They always see the one face of the band, you know? But when you go in to make a record you gotta deal with this guy and this guy, then this guy, because you're trying to get the best performance out of everybody. So, I think he (Adam) did a good job of figuring out how far he could push each person.”

Now that they're out of the studio and on the road, DePoyster and the rest of the guys in The Devil Wears Prada are concentrating on making this tour their best yet. “We really haven't done a big headliner in these markets in a long time,” the guitarist told us. “So, it's awesome to be able to bring out the big lights and stuff and give people their money's worth.”

“This was our first chance besides Warped Tour to really push these songs in the states and around the world. We're kinda turning this into a big international thing, so, we're really just focused on getting these songs out there and playing them and letting people experience them in the live realm.”

The Devil Wears Prada crew have a long list of tour dates on their website, deadthrone.com.

“So far, it's been awesome.” DePoyster said, referring to the tour. “We put a lot into this one.”

They have several Florida shows the first week of December that you won't want to miss.

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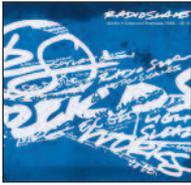
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ALBUM REVIEWS



Radio Slave

Works: Selected Remixes

2006-2010

Rekids

★★★★☆

"Formula" can be a bad word when it comes to music, but it needn't be. It's really just another term for "recipe" or "rules," and rules are what make particular types of music work the way they do. There are many formulas in dance music. A lot of these formulas have to do with accommodating DJs, like 16-bar intros with little more than a steady kick and a hint of the tune to come, to facilitate mixing into the track that's finishing, or 16-bar outros that have been similarly thinned out to pave the way for the next succession of stepping stones.

Some formulas are less about the DJ than the listener, less functional than musically intuitive—like a drum fill across the last few beats of the fourth bar, to send us hurtling into the next phrase, or a filter sweep at the end of a long breakdown, to build tension before the music returns at full power. These things can easily degenerate into cliché, as evidenced by the current crop of maximum-strength electro-house being flogged across stadium raves and super clubs, in which every functional trope is super-sized to the verge of self-parody. But in the hands of a producer like Radio Slave, the formula becomes the material itself. The form becomes the content.

This is one of the main things you'll take away from *Works: Selected Remixes 2006-2010*, a collection of the Berlin-based producer Matt Edwards' remix work for artists like UNKLE, Trentemøller, Minilogue, and Roman Flügel's Soylent Green. It's an impressive—some might say daunting—collection. There are only 22 tracks, but with the average length of around 10 minutes, they take up three CDs and nearly four hours' listening time. As compilations go, the list of artists remixed suggests a wide stretch of stylistic ground: Edwards tackles not just the work of like-minded dance artists like Len Faki, Mr. G, and Peace Division but also winsome indie pop from Mille Caro & Franck Garcia and

an Arthur Russell cover by alt-R&B types Yam Who?. (Even the Cult's Ian Astbury waits his way into the mix, via UNKLE's "Burn My Shadow".)

But as disparate as the source material can be, a remarkable uniformity prevails across the remixes. As Radio Slave, Edwards essentially does one groove. (He explores other styles under aliases like Rekid, Cabin Fever, and the Machine, and in the duo Quiet Village.) It's a rolling, gliding, tech-house cadence built upon sturdy kick drums and immaculately carved hi-hats, so cleanly cut they might be a jeweler's work. It's the archetypal house groove, with shakers and hi-hats on the upbeats and claps on the 2 and 4; every new track feels like a variation upon the last. It's a formula, but Edwards is a master of tweaking the internal proportions, sliding elements forward or backward against the beat to give it a sense of swing. He threads ostinato tones through the upper register like a guy wire, a taut line arrowing off toward the horizon and from which every other element hangs. He favors dry claps and snares to accentuate the cavernous empty space between the beats, and the bass is more felt than heard: rarely could it be called a "line," just the moody cushion on which everything nervously rests.

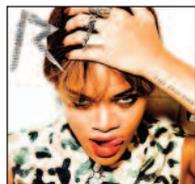
He deploys syncopated toms or chord stabs, often buried subliminally deep in the mix, to add even more tension. And he knows how to draw out a phrase for 16 or 32 bars, sketching broad arcs over rhythms that seem never to change, as though teasing the course of time itself. Virtually every track here, at once languid and tightly wound, is a master class in what makes this particular kind of groove tick. Across the 22 tracks, these tropes reappear so often that it's hard to tell whether they're tactics or tics. So I tried a little experiment.

I wanted to see how well Radio Slave's remixes conform to an ideal type, so I dragged all seven tracks from the first CD of *Works* into Ableton Live, a music-production and sequencing application. I changed the tempos of the individual tracks slightly so that the beats were lined up, all of them beginning together, and

I hit "Play." The result sounded remarkably like one single track-- or, at most, a mixed passage in a DJ set, where both tracks are at full volume.

There are key clashes galore, but that's not the point-- what's striking is how perfectly all the rhythmic elements line up. And, beyond that, how closely the tracks mirror each other in structure, swelling and fading in lockstep. Voices from disparate songs-- Ian Astbury, Mile Caro, the singer from Trentemøller's "Moan"-- are teased in at roughly the same points in the composite track, a pile of codas upon codas. The fadeout is a uniform decrescendo. The shape of Edwards' ideal form burns like a filament in a dimly lit room. The results reminded me of Idris Khan's superimposed collages of the work of Bernd and Hilla Becher, photographers obsessed with documenting archetypal architectural forms. All of that, and still: If you were at a club and heard this coming from the speakers, you'd probably think, "Hmm, a little busy, but it works."

All of this isn't to reduce Radio Slave's remix work to a caricature-- quite the opposite. (Not everything on the compilation follows the pattern: "Go Bang", the Arthur Russell rework, is a glorious mess of unhinged disco, and Edwards' remix of Nelski's "Body Pop" pairs Latin pianos with dub chords to collapse New York's Body and Soul into Berlin's Panorama Bar-- a superimposition of a very different sort.) In fact, the experiment actually increased my appreciation for Edwards' craft. It's not easy to be this consistent without bogging down in old habits. No matter how formally similar each track may be, the best of them-- like his remixes of Soylent Green's "La Forza Del Destino", Matt O'Brien's "Serotone", and Mr. G's "Sometimes I Cry"-- jump out of the speakers with rare intensity. You may not always be able to ID them, but if you've heard them on a dance floor, you know them in your bones.



Rihanna
Talk That Talk
Def Jam Records
★★★★☆

"We found love in a hopeless place." Over a frantic, Calvin Harris-produced, Guetta meets "Sandstorm" beat on her sixth record's lead-off

single, Rihanna repeats these words almost 20 times. "We Found Love" ranks among Ri's best singles because it recognizes that there's not much more that needs to be said: in three and a half minutes, the line moves from being a great pop lyric to a triumphant mantra to something suggestive of a whole spectrum of unspoken emotion. The best pop music transports you to somewhere beyond words, and Rihanna's strongest singles all seem to be in on this secret. Need I remind you of some of her most powerful hooks: Ella-ella-ella-ay. Oh-na-na. Ay-ayy-ay-ayy-ay-ayy.

But as anyone with a Twitter handle will tell you, these are chatty times, and in 2011, the pop landscape's fittingly caught between two maximalist extremes: the winking theatricality of Nicki Minaj, Lady Gaga, and Katy Perry, and the dribbling confessional-pop of Drake, Kanye West, and (yes, they're more alike than they'd like to believe) Taylor Swift. Barbados-born, millions-selling, armfuls-of-awards-winning Rihanna has found staggering success (23 years old; eleven #1 singles and rising) borrowing a little bit from each of these tendencies. Her recent music videos have dabbled in trendy pop artifice (check out her neon-hued, irresistibly smiley turn in Guetta's "Who's That Chick?" or the David LaChapelle-aping-- literally-- "S&M"), while her brooding and personal 2009 album *Rated R* commented-- however obliquely-- on her public struggles. Rihanna seems more comfortable flitting between these two extremes than settling on either, but her past two albums have at least had some thematic cohesion. The same can't be said of *Talk That Talk*: Heavy on filler though it's only 11 tracks long, it feels not only slight but muddled, an assortment of half-baked ideas that never bloom. A stitched-together collection of club bangers, sleaze-pop missteps, and mid-tempo inspirational ballads, *Talk That Talk* feels at times like three different records, only one of which might have been any good.

Of course, what we're supposed to be talking is about how this is Rihanna's "dirtiest" album yet. Early blog chatter reported to lots of critics blushing in preview listening sessions and making questionably bold declarations ("The dirtiest pop album since Madonna's *Erotica*!") that suggested that they listen to very little pop radio, or that they have never been to an R. Kelly concert. *Talk That Talk*'s raunchier

moments should surprise no one: Rihanna's always been singing about sex-- she's just never shown such an unfortunate proclivity for cheesy lyrics and dessert metaphors. "Suck my cockiness/ Lick my persuasion," Ri commands on the embarrassingly literal "Cockiness (I Love It)", hoping the boldness of the delivery will distract you from thinking about what a clunky line it is (it won't, though Bangladesh's beats might). The Esther Dean-penned "Drunk on Love" features a weak chorus lyric and vocal whose bombast feels out of place in the track's laid back, xx-sampling atmosphere. Clocking in at a puzzling-yet-merciful one minute and 18 seconds, The-Dream co-produced "Birthday Cake" is even more heavy-handed (lots of icing puns). There are flickers of empowerment here, but mostly it proves little more than the fact that a female artist can be responsible for Jeremih-grade cheese, too. A Rihanna album has never been without the occasional lyrical misfire ("Sex in the air/ I don't care/ I love the smell of it" comes to mind), but at least on a track like "S&M" she sounds like she's having fun. For a record so preoccupied with passion and pleasure, most of Talk That Talk feels unsuitably robotic.

Talk That Talk's saving grace is its first stretch of tracks: the blithe and tropical "You Da One", "We Found Love", and the album's other Harris track "Where Have You Been", which doesn't stray much from the single's winning formula, a simple lyric of romantic longing that explodes into a club-ready beat. And though it's no "Umbrella", the Jay-Z reunion "Talk That Talk" is one of the more playful moments here. Talk That Talk tries too hard to send a more one-dimensional message and ends up falling flat: Rihanna's obviously going for sexy here, but her music's at its most alluring when she's blissed out in her own reverie, not taking the time to spell it all out for us.



Tycho
Dive
Ghostly
★★★★☆

Scott Hansen, aka Tycho, is a fairly well-known graphic artist, and you can hear his design skills at play in his music. Like a particularly crisp logo or font, his songs have a good sense of scale and proportion, and

it's clear that a lot of work goes into them. Take a look at his artwork and you'll have a good idea of what his electronic compositions sound like, too. Nostalgic, 1970s-inspired imagery, a heavy sense of tranquility and faraway longing, all tied together with a pretty sleek modernity. Several of these elements have been sort of beaten into the ground in indie music over the past few years, but with Dive, Hansen manages to pull them together in a way that still feels compelling.

Tycho's tracks are built primarily with synths and sampled live instrumentation, and his electro-organic approach brings to mind leaders in this field like Boards of Canada and Bibio. Sonically, too, he explores terrain similar to those guys': "A Walk" and "Coastal Break" nail a pastoral peacefulness with warm, sepia-toned beats and flourishes of acoustic guitar. What separates Tycho, at least from a lot of the bedroom-oriented artists currently exploring similar sounds, is simple craft. These tracks are OCD-level meticulous. Hear it in the percussion: In place of the tinny, synthetic beats favored by lots of indie-ambient startups, Hansen takes extra care to capture real live drum sounds with a crack and thump that makes you feel like you're in the room with them.

His attention to detail goes beyond highlighting individual instruments. It's there in the way Hansen simply builds a song, merging all the synth wooshes and percussive ripples to find a natural arc. "Daydream", for example, starts out fairly simple with twinkly guitars and a sturdy, knocking beat, but the song's pulse quickens as it progresses, and by the end you've got something heady enough to live up to its title.

If that nicely detailed tranquility is Dive's biggest selling point, it also exposes a nagging flaw, which is a lack of tension. Hansen is so committed to keeping things serene that he doesn't incorporate much danger or risk, and at times the album can feel a bit one-note. An out-of-nowhere tonal change or an occasional tinge of darkness would give the record more balance, make it more interesting. That missing element of surprise keeps Tycho from reaching the same heights as BoC or Bibio (the former more otherworldly, the latter more adventurously poppy), but ultimately Hansen succeeds at what he sets out to do. Dive might not be the most ambitious instrumental record you hear all year, but it almost always sounds good.

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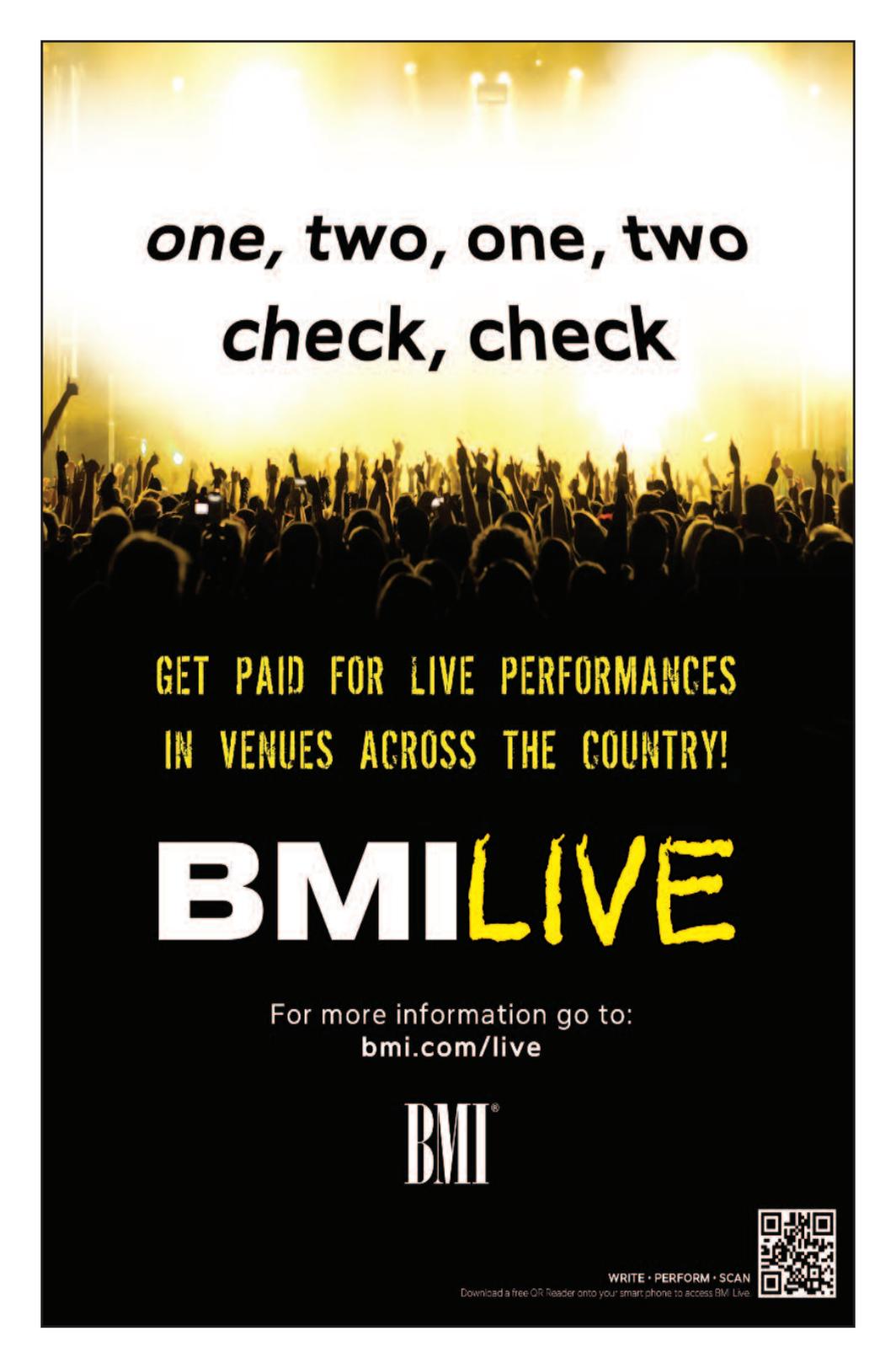


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| 2 | The Devil Wears Prada
The Ritz Ybor, Ybor City | 5 | Paul Simon
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The Social, Orlando |
| 2 | Dokken & L.A. Guns
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| 2 | L.A. Guns w/Dilana
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| 3 | Dokken & L.A. Guns
Hard Rock Live, Orlando | 8 | David Allen Coe
Jannus Live, St. Petersburg | 15 | Arlo Guthrie
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| 3 | L.A. Guns w/Dilana
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Ruth Eckerd Hall, Clearwater | 15 | Micky Dolenz & Paul Revere and the Raiders
Youkey Theatre, Lakeland |
| 3 | Daryl Hall & John Oates
Ruth Eckerd Hall, Clearwater | 9 | Loretta Lynn
Lakeland Center, Lakeland | 15 | Skrillex
House of Blues, Orlando |
| 3 | Obscura
Brass Mug, Tampa | 9 | Steve Earle & Allison Moorer
Orpheum, Tampa | 16 | Skrillex
The Ritz Ybor, Ybor City |
| 3 | Sublime with Rome, Bush, A Day To Remember, Foster The People, Cage The Elephant & Manchester Orchestra
1-800-Ask-Gary Amp., Tampa | 10 | Michael McDonald & America
Ruth Eckerd Hall, Clearwater | 16 | Diamond Rio
First Baptist Church, Bradenton |
| 4 | Andrea Bocelli
St. Pete Times Forum, Tampa | 10 | Eric Church, Justin Moore & Colt Ford
Country Rocks the Canyon, Crystal River | 16 | Sandi Patty
Lakeland Center, Lakeland |
| 4 | Obscura
Firestone Live, Orlando | 10 | Trans Siberian Orchestra
St. Pete Times Forum, Tampa | 16 | Dar Williams
Capitol Theatre, Clearwater |
| 4 | Janet Jackson
Carol Morsani Hall, Tampa | 11 | Trans Siberian Orchestra
Amway Center, Orlando | 16 | Josh Thompson
The Round Up, Tampa |
| 4 | The Devil Wears Prada
House of Blues, Orlando | 11 | Pitbull, David Guetta, The Script, Demi Lovato, Big Time Rush, Jason Derulo & Cobra Starship
St. Pete Times Forum, Tampa | 17 | Gloriana
Dallas Bull, Tampa |
| 4 | The Fray
Jannus Live, St. Petersburg | 11 | My Morning Jacket
Hard Rock Live, Orlando | 18 | Josh Thompson
Joyland, Bradenton |
| 4 | The Diamonds
Largo Cultural Center, Largo | 12 | Wanda Sykes
Ruth Eckerd Hall, Clearwater | 28 | Corey Smith
House of Blues, Orlando |
| | | 13 | Tony Orlando
Ruth Eckerd Hall, Clearwater | 28 | Cee Lo Green
Mahaffey Theater, St. Pete |
| | | | | 29 | Edwin McCain
House of Blues, Orlando |
| | | | | 29 | Smash Mouth
Seminole Hard Rock, Tampa |
| | | | | 31 | Cheap Trick
Jannus Live, St. Petersburg |

*Your Source for the Latest Listings
of your Favorite Artists and Events.*

- 31 **Slightly Stoopid & The Expendables**
Hard Rock Live, Orlando
- 31 **Smash Mouth & Big Bad Voodoo Daddy**
Universal City Walk, Orlando
- 31 **Matisyahu**
Carol Morsani Hall, Tampa
- 31 **Pat Travers**
Largo Cultural Center, Largo

JANUARY

- 14 **Gregg Allman**
Ruth Eckerd Hall, Clearwater
- 14 **John Anderson**
Manatee Fairgrounds, Palmetto
- 14 **Skillet & New Song**
St. Pete Times Forum, Tampa
- 16 **Meg Hutchinson**
Straz Center, Tampa
- 17 **Liza Minnelli**
Ruth Eckerd Hall, Clearwater
- 17 **In Flames & Trivium**
The Ritz Ybor, Tampa
- 20 **John Michael Montgomery**
Boots n' Buckles, Lakeland
- 20 **August Burns Red, Letlive & Silverstein**
House of Blues, Orlando
- 20 **Gordon Lightfoot**
Ruth Eckerd Hall, Clearwater
- 21 **Rise Against, A Day To Remember & Menzingers**
UCF Arena, Orlando
- 21 **Larry King**
Straz Center, Tampa
- 22 **Jason Aldean & Luke Bryan**
Amway Center, Orlando
- 22 **August Burns Red, Letlive & Silverstein**
The Ritz Ybor, Ybor City

- 25 **Travis Tritt**
Lakeland Center, Lakeland
- 26 **Kenny Rogers**
Van Wezel Performing Arts, Sarasota
- 27 **Tom Rush**
Capitol Theatre, Clearwater
- 27 **The Kingston Trio**
Largo Cultural Center, Largo
- 27 **G. Love & Special Sauce**
Jannus Live, St. Petersburg
- 27 **Anthony Green & The Dear Hunter**
State Theatre, St. Petersburg
- 28 **Zac Brown Band, Sonia Leigh & Nic Cowan**
1-800-Ask-Gary Amp., Tampa
- 28 **REO Speedwagon**
Silver Springs Nature Park, Silver Springs

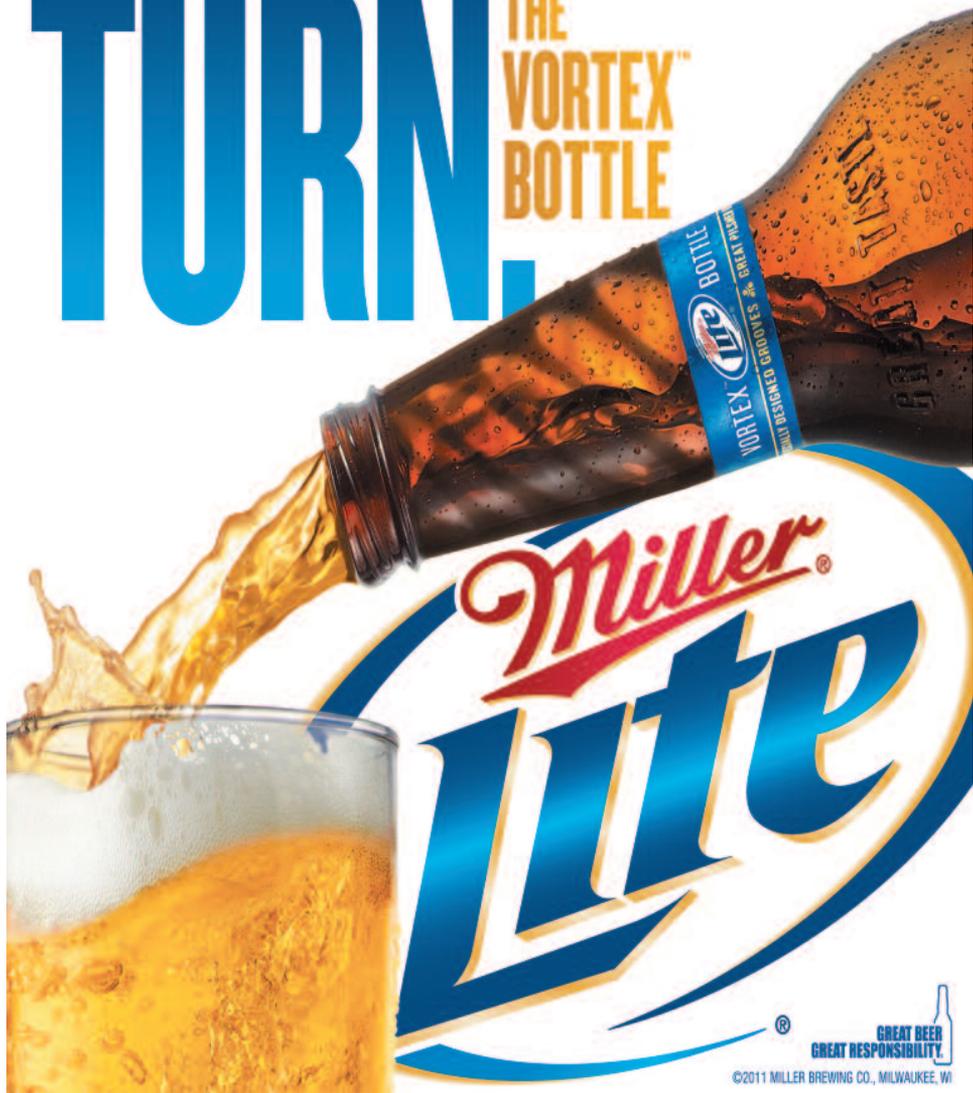
FEBRUARY

- 1 **Patti LaBelle**
Ruth Eckerd Hall, Clearwater
- 1 **Keb Mo'**
The Plaza Theater, Orlando
- 2 **Sha Na Na**
Ruth Eckerd Hall, Clearwater
- 3 **Keb Mo'**
Ruth Eckerd Hall, Clearwater
- 4 **Willie Nelson**
Florida Carriage Museum & Resort, Weirsdale
- 4 **Miranda Lambert**
UCF Arena, Orlando
- 7 **Foreigner (Acoustic)**
Van Wezel Performing Arts, Sarasota
- 7 **They Might Be Giants**
The Ritz Ybor, Tampa

- 8 **Ronnie Milsap**
Manatee Convention Center, Palmetto
- 11 **Adam Ant**
Hard Rock Live, Orlando
- 11 **Glen Campbell**
Silver Springs Nature Park, Silver Springs
- 11 **George Strait & Martina McBride**
Amway Center, Orlando
- 11 **Foreigner**
Sea World, Orlando
- 12 **Andrea Bocelli**
Amway Center, Orlando
- 12 **Lynyrd Skynyrd**
Busch Gardens, Tampa
- 12 **Gary Allan**
Sea World, Orlando
- 14 **Don Williams**
Ferguson Hall, Tampa
- 15 **Lynn Anderson, Janie Fricke, Jeannie Seely & Gene Watson**
FL State Fairgrounds, Tampa
- 17 **Paul Anka**
Ruth Eckerd Hall, Clearwater
- 18 **Kelly Clarkson**
Universal Studios, Orlando
- 18 **Trace Adkins**
Sea World, Orlando
- 18 **Robert Cray Band**
Hard Rock Live, Orlando
- 19 **Bret Michaels**
Busch Gardens, Tampa
- 19 **Kenny Rogers**
Sea World, Orlando
- 19 **Vicki Lawrence**
Ruth Eckerd Hall, Clearwater
- 21 **Kelly Clarkson & Matt Nathanson**
Ruth Eckerd Hall, Clearwater

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