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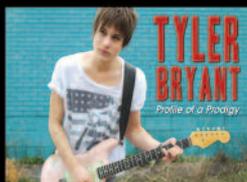
MAGAZINE

JUNE 2011

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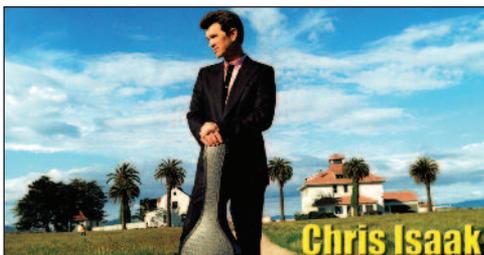
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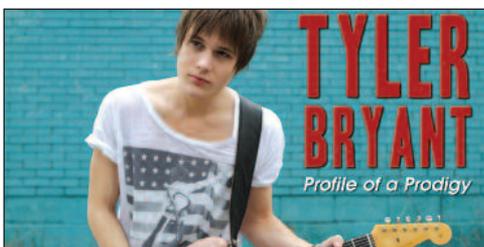
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MUSIC NEWS

DEFTONES MEMBERS TAKE PART IN VIDEO CHAT WITH WJRR LISTENERS

Abe Cunningham and Sergio Vega of the Deftones joined WJRR for a video chat WJRR.com live from the Hard Rock Live on Saturday, May 21. Fans logged on to the web site and typed questions to Abe and Sergio which they answered on camera. Among topics, the guys offered an update on bassist Chi Cheng; talked about new video plans; and discussed the status of the unreleased "Eros" album. The entire chat video can be seen below.

Deftones may use some upcoming time off to get into the studio and begin laying the groundwork for its seventh studio release, according to Billboard.com. The California band is currently in the midst of its first proper headlining tour since issuing the "Diamond Eyes" album a year ago, but singer Chino Moreno explained that they may take advantage of a break between the end of this trek and some summer festival dates, "We're going to have like a month off, but I think in that month off, we're talking about going in and starting writing again, spending maybe even like two or three weeks in a rehearsal spot just recording ideas and just keeping it going, you know. If all goes well, hopefully we'll have some product for early next year," he said.

Moreno said that all five members of the group are recording their own ideas already, but that Deftones music doesn't really emerge until the full band gets into a room together and starts jamming.

He explained, "We find that when we actually get together in a rehearsal spot where there's no distractions and we can work together cohesively as a band, that's really when we're writing songs."

2010's "Diamond Eyes" has been one of Deftones' most successful outings. The set's latest single, "You've Seen The Butcher," was a Top 15 rock radio hit.

Deftones will once again record with Sergio Vega on bass. Vega stepped in for touring purposes after original bassist Chi Cheng was left in a semi-comatose state by a November 2008 car accident, and stayed on to record

"Diamond Eyes" with the group.

Deftones will finish up its headlining run on June 13 in San Francisco.

ERIC CHURCH STRIKES GOLD WITH "CAROLINA"

EMI Recording Artist and North Carolina native Eric Church has struck gold. The RIAA announced today that Eric's latest career-launching studio album, *Carolina*, is Gold-certified having sold over 500,000 units.

"It's always been my goal to make records that are a complete body of work and not just random songs strung together—personally, I still love to put on a record and let it play top to bottom," Church shares. "It is a dream come true that *Carolina* is now a gold record, and it is proof there are still people out there who think about music the same way I do. I owe this to every fan that told someone about this record, and to them I say 'thank you!'"

Carolina features hits "Smoke A Little Smoke" and "Love Your Love The Most" which have both also been certified Gold, having sold over 500,000 digital copies each. Church's previous Top 20 singles have included "How 'Bout You," "Two Pink Lines," and "Guys Like Me" from his 2006 critically-acclaimed debut, *SINNERS LIKE ME*. "Hell On The Heart" also charted Top 20 from *Carolina*.

Recently awarded the ACM New Solo Vocalist of The Year Award at the 46th Annual Academy of Country Music Awards and nominated for the fan-voted Nationwide(R) Insurance On Your Side(R) Award at the 2011 CMT Music Awards, Church is well on his way to superstar success.

Church will release his third studio album, *Chief*, on July 26, 2011 on EMI Records. "Homeboy" is the first single from the upcoming release, and it is his fastest-climbing radio single to-date currently at #21 on Country Billboard and climbing.

Fans can catch Church out on tour with Jason Aldean and Toby Keith this summer and fall. For a full list of dates, visit www.ericchurch.com.

JUDAS PRIEST ANNOUNCE “FULL-ON METAL EXTRAVAGANZA” FOR FAREWELL TOUR

British metal group Judas Priest has an eventful few months ahead: The band recently announced a farewell tour and have welcomed a new guitarist, Richie Faulkner, to replace the recently retired KK Downing.

“It’s not exactly the end of the band, it’s just the fact that we won’t really be doing any more world tours,” guitarist Glenn Tipton tells *Rolling Stone*. “It takes a big chunk out of your life. We’ve been doing it for 40 years now or close to it, and we all love that moment on stage, but it’s difficult to be away from home and all the traveling involved. Now, if somebody came along and said, ‘Would you do a small string of dates,’ we wouldn’t automatically say no to that. But in general, this is probably the last chance you’ll get to see Priest live.”

On this tour – dubbed the Epitaph Tour – Priest will be working in new guitarist Faulkner, who sees his playing style as similar to his predecessor’s. “My take on KK’s playing was he improvised quite a lot live,” says Faulkner. “It was kind of a basic framework around the solo that was on the record, and then he would go off a bit on that. So my style is kind of the same as that – I normally take what’s in the solo and just play around with it a bit. But it keeps the essence of the solo there.”

Priest singer Rob Halford also revealed that the group has also been working on all-new material. “We do have some completed tracks that we’ve been talking about in the last few days, as to how we can feed those out to our fans,” he says. “We wanted to make at least one more great metal album that really represents all the wonderful things we’ve tried to do. If things go as planned, we want to get this out by the summer of next year.”

But the first order of business will be the upcoming tour, which as of now kicks off October 12th in San Antonio and wraps up November 18th in East Rutherford, New Jersey (though more dates should be announced soon), with support acts Thin Lizzy and Black Label Society. “We’re doing a track off every album,” says Tipton, rattling off songs the band is planning on performing – from

tracks like “Never Satisfied” (which Tipton says the band has never played before) to classics like “Hell Bent for Leather” and “Electric Eye.”

And the band plans to go out in what can only be termed a blaze of glory. “We’re pulling out all the stops,” says Halford. “We’ve built a brand new stage set, we’ve got all the effects that people love us for – the lasers, the fire, the bombs, the smoke, new costumes, and the bike. It’s just a full-on metal extravaganza.”

RUSH TO RELEASE NEW CONCERT DVD IN SEPTEMBER

According to *Musictap.net*, Concord Records will release a RUSH DVD with an undetermined title on September 27, most likely referring to a live DVD of RUSH’s April 15 performance at Quicken Loans Arena in Cleveland.

RUSH’s Cleveland performance of its “Time Machine” show was filmed as a tribute to the U.S. city that first played the band’s music.

Cleveland is remarkable for being one of the very first U.S. cities where RUSH performed, in addition to being the first city to provide American airplay. This also marked RUSH’s first live full-length filming on U.S. soil.

The “Time Machine” tour was an evening with RUSH, where the band performed its classics, gave a taste of the future and — for the first time ever — featured the “Moving Pictures” album live in its entirety.

RUSH bassist/vocalist Geddy Lee recently spoke to *The Plain Dealer* about the progress of the songwriting sessions for the band’s upcoming 20th studio album, “Clockwork Angels”, for which a release date has not yet been set.

“We’ve got about seven songs written,” Lee said. He added, “When you hear the first two songs [‘BU2B’ and ‘Caravan’], which we’re playing live now, they definitely have a heavier sound. It’s the heavier side of RUSH in the early going. But when I think of all the songs that we’ve written already, there’s quite a lot of diversity there. I think — I hope — RUSH fans will like it. We’re certainly going to work hard to make it a great record, as we always try.”



RCA Nashville recording artist Jake Owen has emerged as one of the country's hottest young talents. A past AMC winner and Top New Male Vocalist, Owen has earned CMA, CMT, and Grammy Award Nominations while becoming a fan favorite. He has toured with superstars like Brooks & Dunn, Kenny Chesney, Alan Jackson, Brad Paisley, Sugarland, and Carrie Underwood. Now Owen will be joining Keith Urban as a special guest on the U.S. leg of Urban's "Get Closer 2011 World Tour," beginning June 16 in Biloxi, Mississippi. Owen is a perfect fit, with his charismatic stage show and a string of top hits to his credit, including such favorites as "Don't Think I Can't Love You," "Eight Second Ride," and "Barefoot Blue Jean Night." Owen will appear throughout the U.S. run of the tour, concluding on October 15th in Minneapolis, MN.

Jake Owen, born (Joshua Ryan Owen) was born and raised in Vero Beach, FL. He now resides in Nashville, TN for the past 7 years and still misses Florida, but still visits his parents which are still in Vero Beach. He went to school at Florida State University where he was pursuing a career as a professional golfer until a wake boarding accident during his summer semester altered

his plans. He had to have shoulder surgery and his interest level in golf went down. While he was recovering, a neighbor had a guitar in his closet, which he borrowed and started teaching himself how to play guitar and the next thing he knew, he was playing at bars, and sorority fraternity parties. That is how the ball got rolling for him.

Owen is really looking forward to his upcoming U.S. tour with Keith Urban because as he states, "Keith is such an amazing talent in all aspects, from songwriting to guitar playing. And he's a big headlining tour act so if you want to be the best, you surround yourself with those people, and it's hard to beat that!"

While touring, Owen takes his boat with him whenever possible, in case there's a lake, so that he can take winners or fans out for the day or before the show, if they want to hang out. He feels it's a pretty cool way to get in touch with the people buying his records and he says, "I'm not really any different than they are, other than the fact that I'm on the stage that night." He also brings his two English Bulldogs with him, Merle and Vern, which he says, they love to hang out and go everywhere with him.

Owen has vast influences, from Rock and Roll to Country, and Jazz. He likes people like Chet Baker (trumpet player), George Strait, Merle Haggard and Snoop Dog. He likes to listen to everything, and if it's something that makes him feel good, he will turn it up and listen to it in his truck. Growing up Owen had a big CD case and he remembers going down the road, waking up on a road trip with his parents, and his mom going through them one by one throwing CD's



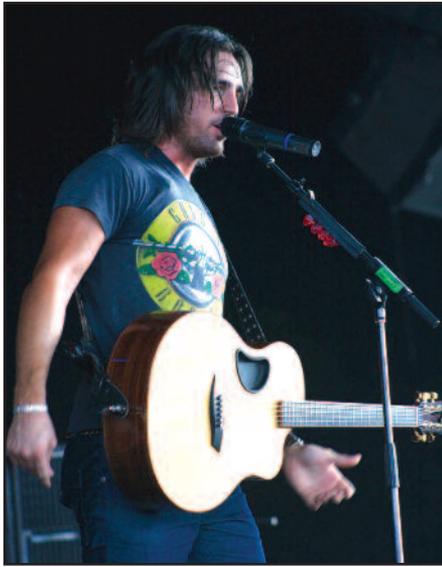
out the window! She had broken his 1984 Van Halen CD, because on the front cover it had an angel smoking a cigarette, and his mom thought that that was wrong. She had also threw out his Aerosmith's Greatest Hits Album. "My parents gave me a hard time about music I was listening to; little did they know that I would be a musician myself!"

On Owen's first two Albums, which he had written most of the music, he was influenced by life and anything that reminds him of himself, things that he loves, believes in or what he wants to say. Unlike his new Album that's being released later this year featuring his latest single, "Barefoot Blue Jean Night," he had used a lot of songs from great outside songwriters. He states, "I like to listen to the songwriter demos and sing along to it. I always figured the songs that I wanted to sing to, everyone else probably would want to as well, so it was a fun time picking songs for the record. I had the opportunity to sit back and do that; as opposed to sitting down feeling like I had to write this or write that.

When asked how he would define success as

an artist he replied, "I feel like I made it the 1st time I got to play guitar on a bar stool in front of people and I got paid \$50 bucks and free beer. I mean that was pretty cool and it's only gotten better since then."

Speaking with Owen about the changes in the music industry, I had asked him if he could change one thing about it, what would it be? He replied, "It's pretty common consensus that it's a double edge sword, being in the digital music world where people can instantly hear songs or instantly get them is really awesome, but at the same time, the way people have the availability now to do it for free. They are taking away from the art side of it. It becomes much more of a business model and try to make it for as cheap as possible because people are going to steal it and we might as well make it as cheap as possible so we're not screwed in the long run. This really takes away from the music, because you're on a time constraint to make music in the studio and musicians have to cut their losses, because time is ticking and time is money. It's about how fast you can turn



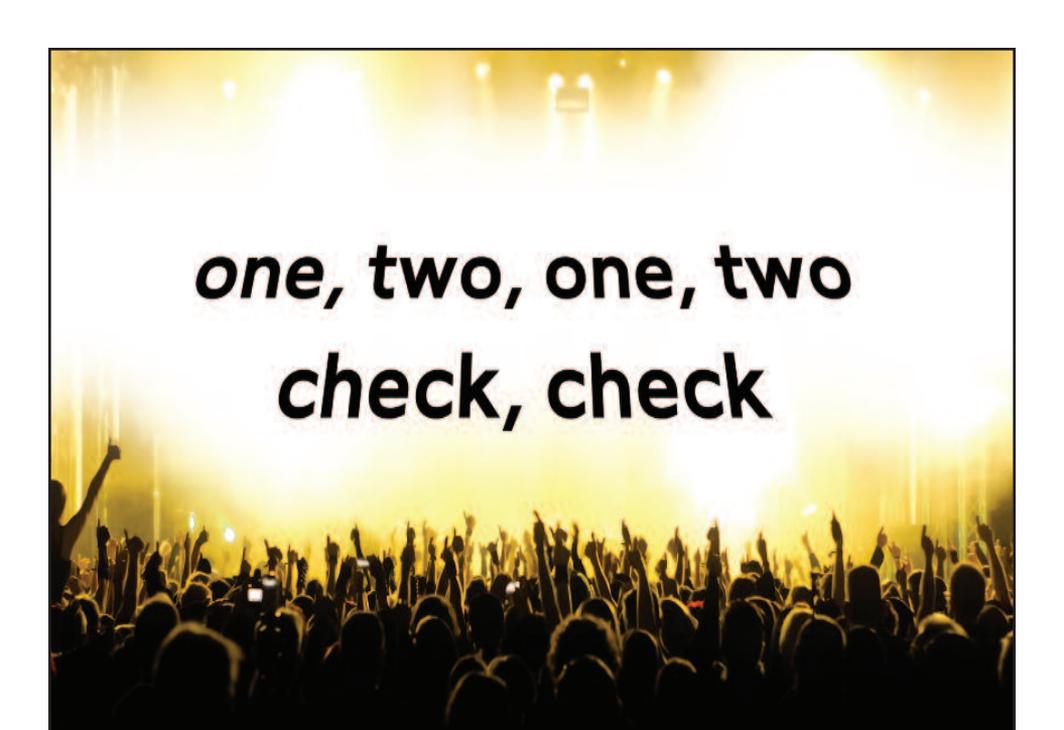
Owen still loves the way that music is so universal. How you can just click on iTunes and search everything from comedy albums to rock and roll, jazz or your favorite movie you want to watch. This is pretty amazing technology, but at the same time, he states, "It takes away from back in the day when you heard a song on the radio and you had to wait for them to play it. Or you had to call the DJ to request it, and it builds up, anxiously waiting to hear the song again. Nowadays they go and buy it; and listen to it 50 times in a row. Then they hate it till the next song comes along. No-one seems to live with music that long anymore; it's like a quick fix."

Jake Owen, along with Keith Urban, will be bringing Urban's "Get Closer 2011 World Tour" to Tampa at the St Pete Times Forum on June 18, 2011, so mark your calendar for a spectacular concert. I am one fan that won't be missing this concert!

music out and see if it takes off or if it doesn't. That's really the only thing that I would change."

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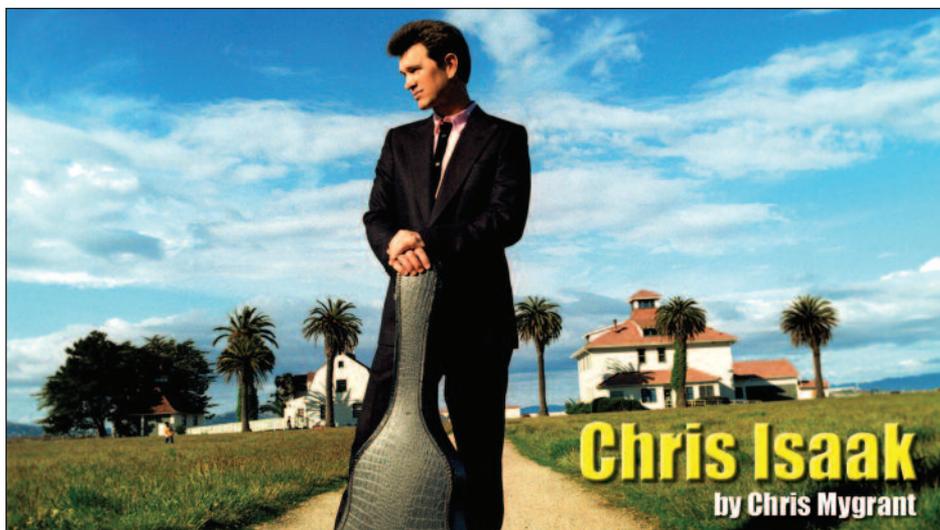
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When you think of Chris Isaak, you might best remember him for his song, “Wicked Game,” or maybe his television show, the Chris Isaak Show? But Isaak has proven to be more than a one-hit wonder. Since 1984, Isaak has continued to delight his fans with his music, his television shows and his live performances. Full Access’ Chris Mygrant had the chance to catch up with Chris Isaak before his performance at *The Taste of Pinellas* in Vinoy Park.

Full Access: Chris, prior to the listening public ever hearing any new music you create, what first must you hear or feel yourself?

Chris Isaak: When I’m writing stuff, I’ll sit at my house with my guitar, I have an old Gibson guitar, and sit in my stairway because it sounds good there - nice and echoing. I’ll sit and I’ll be making up songs and I’ll try maybe 15 or 20 different starts of songs. I always like it when there’s a story and then I love it when the story and melody are different. Past that, if you have a good story that sounds like it’s real or is real and you have a melody that’s different then the rest of it is arrangement. I mean if somebody came to me and said, ‘I don’t know what this should be played on, but here’s what I have (F.A. this is where Chris breaks out in song).’ Singing: ‘It’s been a hard day’s night and I’ve been sleeping like a log.’ I’d go, ‘Yeah, that’s a good song.’ So to me it’s all about the story and a good melody line. Rest of the stuff is, you know, frosting. Anybody can learn do the frosting part of it. You know, the thing that always amazes me is like The Beatles, who had everything going for them, but Lennon and McCartney would have so many great melodies and so many great stories. Hank Williams,

so many great melodies, so many great stories.

Full Access: When you’re writing new material, does fan expectation drive you to create a certain sound or do you just say the hell with that and write what is inside.

Chris Isaak: I never say to hell with what the fans want. I’m a guy who very much wants to...like if you see our live act...like we just worked for like four or five days in the studio and it looked liked Andy Hardy putting on a show. Those scenes in the movie, (imitating and intense Hardy) “Come on guys, I’m gonna work you harder than you’ve ever worked in your life and at the end of this week your feet are going to be bloody and your hands raw. But you’re gonna love me for it. We’re gonna put on a show.” We’re working day and night putting the songs together and everything and I’m always worrying about what the fans are gonna like. I’ve got a piano that catches fire and smoke pours out of it. I’ve got a 30 ft. inflatable woman that appears on stage and I’ve made life size venetian blinds because they look like Sun Studios in Memphis. In fact, we just recorded a bunch of stuff at Sun Studios in Memphis so that was like part of our backdrop. We’re gonna come out and do a bunch of songs we haven’t done live before. We’ve recorded them, but we haven’t put the record out yet.

Full Access: Throughout your many years of singing, how have you been able to maintain such a crisp and flawless sound? From the many performances that I have watched, I cannot recall a time where you have faltered. It seems every note is nailed.

Chris Isaak: Thanks, I appreciate that. That's very nice of you to say. Um, when people don't take care of themselves, they sound rough. I've always believed that the singers in bands (pause) people always go, "You guys must party." And I think well I don't know about the rest of the band, maybe they can, but you can't party and be a singer (laughing) you know? Just try it yourself. If you stay up late, you stay up 'til four o'clock and you go to work the next day, people will hear it in your voice. The first place where you will hear it, will be in your voice. You can play the guitar and the guitar is going to sound the same whether you're up 'til four o'clock or didn't go to sleep at all, but if you stay up late running around or raisin' hell, your voice will show it. I don't know. I was a Boy Scout and that was a good trainer for being a singer. I've never smoked a cigarette in my life. I don't do any drugs. I don't go out after the show and like get drunk and drink; I don't drink. I think about the next game and I want to be able to hit those notes. It's really, to me, annoying if I couldn't.

Full Access: Speaking of singers that had an impeccable voice and could hit the high notes as you can and do, was Roy Orbison. His range was great.

Chris Isaak: I worked with him.

Full Access: That must have been an experience.

Chris Isaak: I was actually friends with Roy Orbison. I have a story that will have you going, "How dumb is Chris?"

Full Access: Please do tell.

Chris Isaak: Roy and I sat and we just sang. The two of us just having fun like a couple of kids. We had a couple of guitars and we're sitting up in his attic room of his house and just sang for two hours straight. Just singing every song we knew and I know a million songs. I think I know more songs than anybody I know and he knew everything I knew and more. And as were sitting there, he would go, "Ernest Tubbs, oh how 'bout this one, how 'bout Hank Williams, how 'bout this one? Do you know this one by (country singer) Lefty Frizzell and I'd go, 'yeah I know that one.' How 'bout Marty Robbins? And we would just go back and forth. We could sing harmony with each other. And the whole time I had a tape recorder and never turned it on.

Full Access: And why didn't you capture this once in a lifetime moment on tape? Was it a purposeful move on your part?

Chris Isaak: It was on purpose because sometimes when you turn on a tape recorder or put on a camera, it changes things. And right then, it was so God Damn beautiful that I didn't want to mess with it. I went, "This is as good as it gets and I'm just gonna have to remember this."

Full Access: What a memory to have and cherish.

Chris Isaak: And what a nice guy too. I never got a long better with anybody that I ever met in show business, but I've got to say probably in life. I don't think I have ever met somebody that I have seen eye to eye on just about anything. I think we were both kind of like stuck in the weird thing of being romantic poet singers who were also small town hick rednecks (laughing). That's a weird thing to kind of like put it all together, but that's how I would describe it.

Full Access: When the Chris Isaak show was in production, you sang with a variety of singers from Yusuf (Cat Stevens), Jewell, and Billy Corgan (Smashing Pumpkins), but the singer and performance that stood out for me was when you sang "Red River Valley" with Stevie Nicks. Will you please give some insight on that performance?

Chris Isaak: I give her a lot of credit. Here's Stevie Nicks, she's a huge legend, with a stack of hits and she could have come on and done the safe and normal thing. You know, the safe and normal thing for a manager to say to her is, "Oh, you're going on TV, do "Landslide", do just your hits and Chris can stand in the back and sing the background." And she came on and said that she wanted to do a song that she had never done before. She asked if I wanted to sing "Red River Valley" and I said, "I love that song." It was so awesome of her to come and have the guts to do that. I have to say, having her on the show (pause) I'm a friend of hers and she is, in real life, the nicest person. I mean you can't meet anybody who works with her who would say a bad thing about her. Now that could be the opposite with me. I could find you plenty of people that are ready to swear out warrants against me, but Stevie, I'm not kidding you, the stories I hear with Stevie...if somebody gets sick, Stevie is there. If somebody needs a hand, Stevie is there or if this guy is not doing well, Stevie is paying his rent. It ain't all about Stevie off stage with her. She's pretty cool.

Full Access: What types of songs will they be and have they already been put into play?

Chris Isaak: Yeah we're doing them already. Jerry Lee Lewis, Carl Perkins, Elvis, Roy Orbison, Johnny Cash and a bunch of that type stuff we're putting into our set. So I am always thinking and trying to pick out the songs that people will like and know and then I'll try to pick songs of mine they'll like. So I'm always worried about the fans. While I'm writing, I just write about what's going on in my life and what's real and then after I write it, I worry about whether people are gonna like it. But first I write the way I want it, know what I mean? When you make the artwork, you make it entirely for yourself. Then when you have to go and sell it or perform it, then you start worrying and think, 'Well okay, I've written ten songs, which ones of these songs would the people like to hear on a record.'

Full Access: To present, is there one elusive accomplishment that you have yet to attain?

Chris Isaak: I've had such a lucky career I don't wanna like jinx it by complaining to the gods and them have look down and go, "Oh my gosh, we gave this guy way more luck than he deserves for his talent." I mean for my amount of talent, I've gone way farther than anybody should go. You know, you can always look at people that have more talent or more success, you look at the Beatles, and you go, I wish I had been in that band. But you know something, I don't. I look at my band and say those are the nicest guys that I've ever worked with. They're more talented than I am and we've been together 25 years and The Beatles were only together for a little while.

Full Access: "Success" in the music business can be measured by many things. Album sales, money and the list goes on. But if an artist or band can have longevity, then that says they must be doing something right.

Chris Isaak: You know, we're still around and we're still having fun. We'll look around when we're at some hotel or someplace and we'll ask ourselves, 'Who lives like us?' because we're all small town guys. We'll be in London in a nice hotel or we'll be in some really exotic locale and I'll look at the other guys and go, 'It's like a fairy tale for us.' We're still really happy to do it and I still feel like we're stealing birthday cake or something and they haven't caught us yet. I mean I had other jobs before I had this, like roofing, and you wouldn't believe how much easier this job is compared to those.

Full Access: Even though the music industry is notorious for being cut throat and ruthless?

Chris Isaak: Man, I've been lucky. I had honest managers and I have nice men to work with. The guys in my band are just a good group of guys. You can take those guys through the jungle with ya and you'd be okay.

Full Access: For those you have not seen you perform live, what will they experience?

Chris Isaak: It's a great live show. I wear a suit covered in mirrors that weighs about 35 pounds. The band looks like the stole their suits out of Liberace's closet. We play stuff off our records and we'll throw in songs that you know but you haven't heard us do. We'll probably do some 50's, we throw in some Elvis and Jerry Lee Lewis, Carl Perkins and that kind of stuff because we just recorded the double album of that so we're throwing in a few of those. We have a ball. I mean we'll sing ballads and sad songs, but it ain't a sad time, it's a good time. We get out in the audience. We get the audience up on stage. This is not a band that looks at their shoes while they play and just watches the clock.

Full Access: You mentioned those recording sessions took place in Memphis?

Chris Isaak: We actually went to Memphis and recorded some of it and some I recorded in my garage.

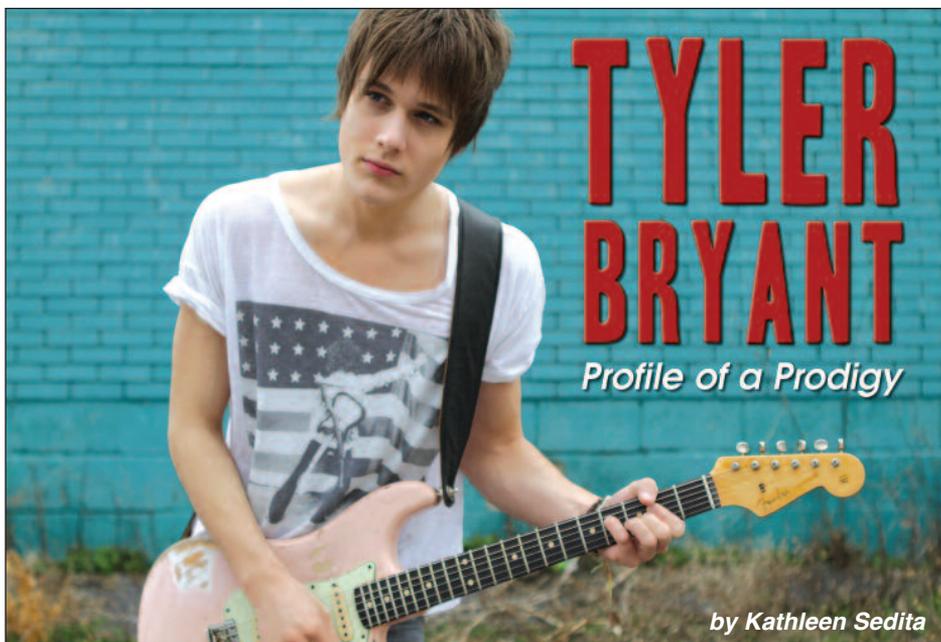
Full Access: An upbeat environment I gather?

Chris Isaak: It was a ball. We did it all at one time. No overdubbing. No tricks and it came out great.

Full Access: It's funny you mention trickery because in today's music world, a lot of smoke and mirrors is done when it comes to the "singer." I know that practice has existed for many, many years, but today it's just widely accepted. However, watching you perform, as well as listening to your albums, one gets the sense of pureness and authenticity. That this is a true singer and performer.

Chris Isaak: This is about as pure as it gets. We rehearsed at my house down in the garage and we rehearsed for a couple of months. We just worked all the time and you can do that if you don't have a band that's been together for a long time. At the end of it, we went in to record and the recording engineer was like, "Wow, you guys just nailed it." I replied, 'Yeah, we kind of know this stuff.' (chuckling).

Full Access: Well Chris, it has been a pleasure speaking with you and we wish you and your band continued success and look forward to hearing your latest endeavor.



Music is fueled by passion, by the passion of those who create it and of those who simply listen. Up-and-coming guitarist Tyler Bryant bleeds out this passion every night, on stage and off. Fresh off of a life-changing tour with guitar-god Jeff Beck, 20 year-old Bryant is making his name known in the nation's music scene.

Bryant's romance with music began when he was a young boy living in the tiny town of Honey Grove, Texas. Upon entering a local music store, Bryant noticed an old man sitting in the corner playing blues guitar. That man was Roosevelt Twitty. The old Lightning Hopkins songs flowing from Twitty's fingertips captured Bryant; thus beginning the unlikely friendship of an 11 year old kid and a 63-year-old blues man. Bryant began spending time with Twitty, listening to his songs and learning the instrument he would soon master.

Roosevelt Twitty wasn't the first musical role model Tyler Bryant found for himself. Years earlier, after seeing a video of Elvis in his first grade class, Bryant resolved to become The King himself. He went all-out, donning a gold jacket and leather pants,

and even signing his school papers "Elvis Presley." After a parent-teacher conference about his identity crisis, Bryant had to give up the façade. Looking back on his role-play, he says, "It was really sad to find out I was actually Tyler, so I spent the rest of my life trying to make him cool." So far, that plan is working.

Bryant has shared the stage with Aerosmith, Heart, Joe Bonamassa, REO Speedwagon, Paul Simon, Styx, Pat Benatar and B.B. King to name a few. He has played for crowds as large as 18,000. He has worked with producers Kevin Shirley (Led Zeppelin, Iron Maiden) and Jed Leiber (Jeff Beck). He won the prestigious Robert Johnson Blues Foundation's New Generation Award at age 15.

In 2009, Bryant was featured in the film *Rock Prophecies* as one of the main artists alongside rock legends Slash, Jeff Beck, Santana and more. Back in 2007, while performing at Eric Clapton's Crossroads Festival in Chicago, the famed rock photographer Robert Knight approached Bryant. Knight offered the

young guitarist/ singer/songwriter a role in the documentary to represent the next generation of rock royalty. Camera crews arrived at Bryant's family home in Honey Grove shortly after. Reflecting on the bit of Hollywood coming to his small hometown, Bryant says, "It was weird. It definitely turned people's heads in Honey Grove."

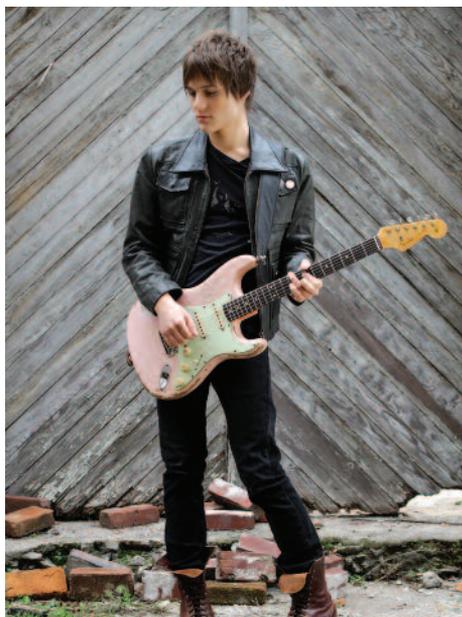
At 17, Bryant graduated early from high school and moved to Nashville to pursue music full time. It was in Nashville that Tyler met the other members of his band, drummer Caleb Crosby and bassist Calvin Webster. Not long after, guitarist Graham Whitford (son of Aerosmith's Brad Whitford) joined the mix.

Shortly after his move to Tennessee, Bryant was approached at a show by John Huey of the Creative Artists Agency and was signed on the spot. Bryant speaks of Huey, saying, "It's great to have a booking agent who's really passionate about the music."

While playing a show at The Mint in Los Angeles, Tyler Bryant's talent and showmanship was met with serendipity. During a song, Bryant walked off the stage, jumped on a table, and continued his fervent performance, giving some lucky patrons a close-up of his intricate string-work. "I was delivering a guitar solo to some random stranger's face," Bryant said, "and it happened to be a guy who runs Guitar Hero. The rest is history." People all over the world can now play Bryant's song Who I Am on Guitar Hero 5.

But, can Tyler Bryant himself get a perfect score on the videogame version of his song? "I can't even pass it on easy!" he says, "All my friends are like, 'Come on, I'll beat you at your own song!' So I just wanna pull out a real guitar and be like 'Yeah, let's see about this.'"

Passion for music (and a little luck) is what got Tyler Bryant where he is today. He says, "People tell me that it's special, but to me it's just a way of life." According to Bryant, he never excelled at other things, like



sports. He played basketball during high school. "The coach's advice would be 'Just pass the ball,'" he says, "But there was always this thing, and that was the guitar. That was where I would go and where I can actually express myself. So I guess I did know I was special. It was sort of like a natural instinct, kind of like breathing."

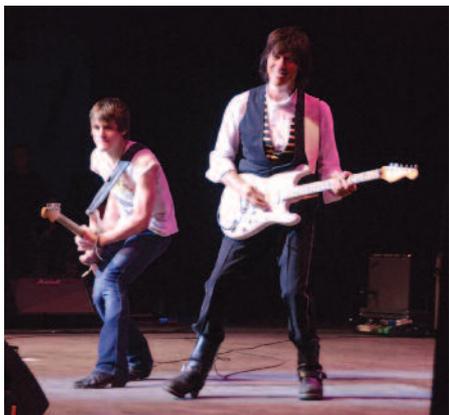
Bryant and his aptly named band, The Tyler Bryant Band, released their first EP, *My Radio*, in March. The band recorded the four-song collection old-school style, on two-inch recording tape. Not a surprising choice for the kid who is bringing back classic rock with his original 1960 Fender Stratocaster and infinite talent reminiscent of music icons like Stevie Ray Vaughan.

The story of Tyler Bryant's Stratocaster involves another circumstance of killer guitar solos and incidental fortune. A chance meeting, a slip of a business card, and a phone call later, Bryant received a package in the mail. That package enclosed a classic 1960 Fender Stratocaster, easily valued at over \$20,000; this was Bryant's dream guitar. Fender, who sponsors Bryant, created a custom Cadillac-pink clone of the

valuable original to make travel less of a risk. The Elvis-inspired, perfectly worn instrument accompanies Bryant just about everywhere.

The Tyler Bryant Band is in the pre-production stages for a full-length album, which they are working on with producer Jay Joyce (The Wallflowers, Cage The Elephant). Bryant says, "We've been putting a lot of focus on the full-length record, just wanting to make it dead on right." He plans to release the album in July before he heads out on his summer tour. Bryant will be heading to many of the same places he played at with Jeff Beck for his tour in July, including three dates in Florida. When we asked Bryant what the album name is going to be, he replied, "I'm kind of leaning towards 'Wild and Free'. The Wild and Free Tour."

"Wild and Free" describes this young musician well. What does Tyler Bryant do on his nights off? Recently, he and his band set up generators and a PA in the middle of a street in downtown Nashville, plugged in, and jammed. Passerby who had seen him



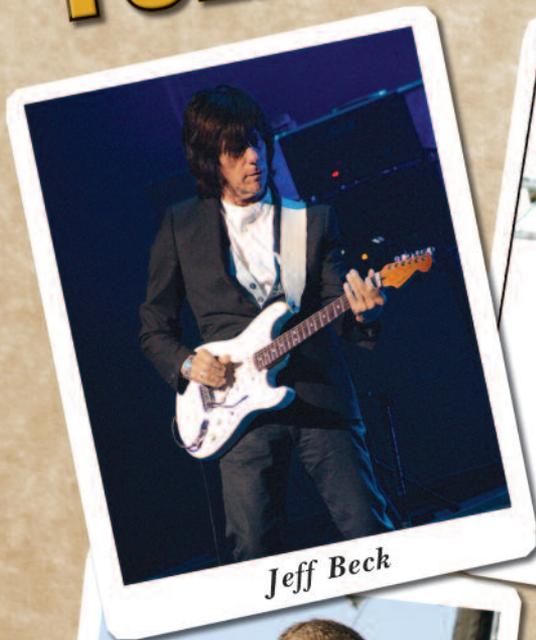
playing with Jeff Beck at the historical Ryman Auditorium the previous night asked him what he was doing out there, playing for a group of homeless people. Bryant's response? "Because I love it."

For tour dates and a free song download off Bryant's EP, "My Radio," visit Tyler Bryant's website at tylerbryantmusic.com.

Tyler will be performing at the Local 662 in St. Petersburg on July 29th. Be sure to check out this young guitar prodigy!

A promotional poster for "Thursday Ladies Nights Night" at La Teresita Plus. The background is a warm, yellow-orange glow. In the center, there is a large, stylized green logo that looks like a combination of 'L' and 'T'. Below the logo, a martini glass with olives is visible. The text "LA TERESITA PLUS" is written in a glowing green font above the martini glass. Below that, "THURSDAY LADIES NIGHTS NIGHT" is written in large, bold, white and pink letters. At the bottom left, there is a list of drink prices: "SHOTS \$1.50", "BEERS \$2.00", and "MIX DRINKS \$4.00". Below the prices, it says "VALID FOR A FREE SHOT BEFORE 12". At the bottom right, the address "3204 W. COLUMBUS DR. TAMPA, FL 33607" is listed. The background also features images of women in revealing clothing.

The FULL ★ ACCESS magazine



Jeff Beck



Colbie Calliat



Josh Turner



Chris

May 2011
Scrapbook



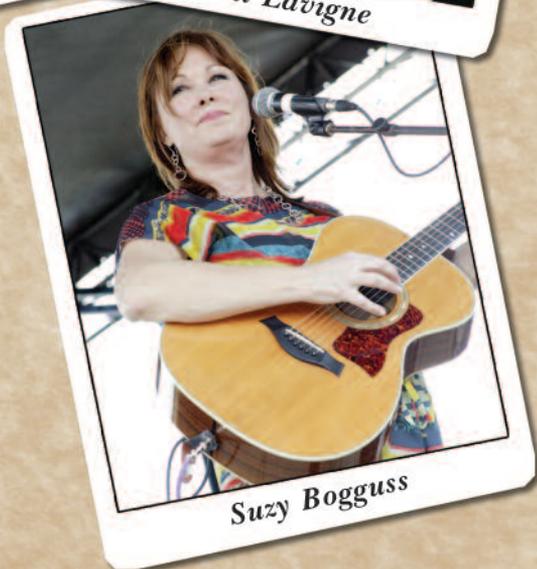
Rhett Atkins



Avril Lavigne



Isaak



Suzy Bogguss

Alex Hayes

by Liz Stokes



Orlando-Based Country Artist, Alex Hayes, has played with many popular acts and has performed at various local venues throughout the area. Alex has also won the Battle of the Bands, twice with 2 different bands. I had the opportunity to interview this up and coming country artist, Alex Hayes.

Alex had first started out as a drummer at the age of 5 years old. When he started playing guitar he stated, "I've only been playing guitar for maybe 5 or 6 years." So being a musician has come naturally to him. Considering he had been a drummer most of his life, it's hard to believe that he has only been playing guitar for such a short time.

Back in the late 1980's, he started watching a lot of MTV. One of the guys that inspired Hayes to sing was Rick Springfield and he thought, "he was the

coolest cat, cause he had some cool music; and he got all the chicks. I was like man that dude must have it going on!" And the other guy was Sammy Hagar. When he saw him playing guitar and being out-front singing, He thought, "I love playing the drums, but I want to get a little bit more glory and get to express myself a little bit more." But like everything else, learning to play the guitar was difficult in the very beginning. "Playing guitar was frustration for me, you start bending your fingers in 50 million different directions and your fingers hurt. And you're like the heck with this, I'm never gonna get this." But when you listen to Alex play, you will be able to tell his will to learn overcame his frustration.

When asked who and what inspires him to write, he replied, "I think you know even from the very beginning. When I started writing, it was a lot of live

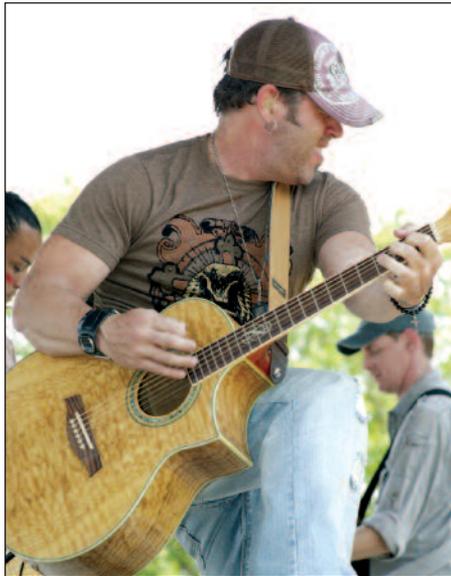
situations and mainly believe it or not, was a lot of things in the past. About relationships and stuff, you know. Mostly bad relationships and failed relationships. I started writing a lot, but now I think more so in general. I think about life and a lot of positive things in my life. I like to write about things that are meaningful and fun to people, that is what inspires me to write now more than anything, not so much negative. If I write about relationships, it's about great things that happen in peoples relationships."

One of his most personal songs, is a song written for his best friend and grandfather, who has since passed away last year at the age of 94 years old. The song is titled, "I wish he was still here with me to sing a song."

Alex states, he has not yet released it and will probably release it on the next CD.

They have just started pre-production on the next album. His grandfather was his best friend his whole life. And Alex spent a lot of years since he was a little boy hanging out with him. To this day, he misses him.” So he is the one that is very special to me.” I asked him if it would be hard to sing that song without getting emotional. His response was, “You know for a lot of people its kind of hard to sing certain songs like that, but for me, I don’t know maybe it will sink in one day if I have to play it in front of a lot of people. If a lot of people get into it, it may be a very emotional moment, but for me its kind of a good feeling you know. It’s almost like I’m bringing him to life when I sing that song. And I don’t have any regrets, and like I said, I spent a long life time with him, even in his last days of life. He lived a full life and got his fair share.”

Alex’s biggest accomplishment to date musically was back from 1999-2003 or 2004, when he was able to be part of a band (named NSB) the Not So Boy Band. And being able to be involved in production and writing of a lot of material, which some of these songs were



played on the radio. One of the tours they did was The Pop Odyssey Tour with N’SYNC. They were playing every single night in front of 54,000-60,000 people on average, and for him to reach that point and time, he was able to sit with some of these big producers and these studios. And to be part of the production and putting it together. “It was an incredible feeling!”

When N’SYNC separated and Justin Timberlake went solo, Alex had to reinvent himself and a friend of his suggested country. And since some of Alex’s favorite bands were the Kentucky Headhunters and Little Texas, because they had a little bit of rock too. What also inspired him to go more country was while watching a concert on the Sunset Strip in California and it was Rascal Flatts at the House of Blues, and it hit him. “These guys kick butt, they are a rock/pop band and had great vocals with that country flare, so he recorded it and watched it over and over, and began writing and recording. Alex began to watch CMT which at that time. Keith Urban started to get popular and many other artists, like Shania Twain. which opened the doors for country music mixed with pop rock. That’s when he decided this is where he fits in.

This is where he began and where he is right now. His goals are to make sure his fans are happy and to leave his shows saying that was a great performance, and they want to come back to see him play. He also would like to write more music for himself and other artists.

If you are ever in the Orlando area and want to listen to some great country music with a hint of rock, then be sure to look up Alex Hayes. Alex calls it, “Country, Hayes Style.”

To find out more information about Alex Hayes, visit www.alexhayesmusic.com, for tour dates and updates regarding his music.

Alex Hayes



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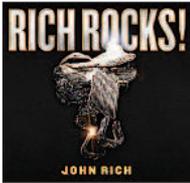
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ALBUM REVIEWS



John Rich

Rich Rocks

Merge

★★★★☆

Depending on your opinion on John Rich and the kind of music he made with Big & Rich (who are releasing a single this summer called "Fake ID") you'll either love or loathe Rich Rocks, the second of John's two SixPak collection of tunes (the other is the inspirational For The Kids). On Rich Rocks, the album is exactly as it's advertised, it's six tunes of rockin tracks, including the 2010 chart single "Country Done Come To Town."

The tunes feature the swagger, hard rock sounds and sensual sounds one would expect from a rock album and twenty five years ago this album may have very well been a big hit on the pop/rock charts with "You Had Me From Hell No" and "Mack Truck" and "You Rock Me" prime examples of this. "Texas" (which features Cowboy Troy) is processed with some ZZ Top style guitars while the album closing "Let Somebody Else Drive" features a fiddle-drenched rockin' public service announcement that finds John and guest Hank Williams, Jr. proclaiming "when you get on the whiskey, you better let somebody else drive."

Like I said in the opening paragraph, you'll either love or loath Rich Rocks and while it's not the kind of thing I personally love to hear all the time, the the songs on this SixPak have their place – as music for a party or as part of a concert set.



The Pierces

You & I

Polydor

★★★★☆

If Catherine and Allison Pierce were a comedy double act, they would probably be better known. Up until this album – their fourth – these Alabaman sisters have allied water-tight conventional talents (close harmonies, guitar-playing, a knack for a tune) with the kind of impish songwriting perhaps better suited to Saturday Night Live.

The black-and-white video for their 2006 song, "Boring", for instance, featured both Pierces in some chic nightclub, dressed to kill but declaring everyone and everything "boring" – "girl on girl, ménage à trois, marijuana, cocaine, Galliano, Donatella..." It's a hoot. Their other videos have a high body count, with the male love interest often coming to some macabre end. Throughout a decade in the business, the Pierces have set themselves up as sultry singer-songwriters, coming over like a country-folk version of Agnetha and Anni-Frid, or a noughties take on Heart.

To some extent, however, they have always cocked a snook at industry expectations that female artists should be sultry and a little vapid. As they became a cult indie act, the Pierces' songs featured on films and TV shows. "Secret" is arguably their best known; its video features Catherine murdering Allison. Their last album, 2007's Thirteen Tales of Love And Revenge, had an extra frisson to recommend it – Catherine's long relationship with a Stroke, now ended. None of this was enough to stop the sisters from quitting when real success seemed unattainable.

You & I, by contrast, is the Pierces' straight album – one released with the help of Coldplay's Guy Berryman, who intervened to stop the sisters giving up. This alone has furnished the album with not inconsiderable momentum. As their last-chance saloon, You & I is a relatively conventional outing, mixing Stevie Nicks shawl-pop – like the deliciously gauzy lead single "You'll Be Mine" – with songs that can sound faintly like "California Dreaming" ("Kissing You Goodbye").

Their tunes may now be doe-eyed and glossy, but they are still captivating. "It Will Not Be Forgotten" examines a lost love with a faraway look in its eyes, while "Love You More" is a goth-folk sweep that features Catherine's ex, Albert Hammond Jr, on the low-slung guitar hook. Both will sound especially good in a convertible speeding down a sun-baked highway, and deserve to ring in the ears of playlisters at Radio 2.

Pristine and bittersweet, "I Put Your Records On" recalls Rumer.

It would be a terrific twist in the Pierces' tale if this album finally earned them the success they deserve. But this folk-tinged, 70s AOR sound isn't really selling just now. Certainly, Lissie – another recent major-label hope – hasn't set the charts alight.

The Pierces' sense of mischief has been replaced by a poker face, which is something of a shame for those of us who liked the sisters when they had a little more top-spin. But it's a calculation that deserves to get them taken seriously.



Death Cab for Cutie

Codes and Keys

Atlantic

★★★★☆

In every sense, Death Cab for Cutie, from Washington's

Pacific coast, have enjoyed a very American kind of success. A decade after they started releasing albums, 2008's *Narrow Stairs* entered the US charts at No 1, the result of constant touring, slowly building a fanbase, paying dues. Over here, *Narrow Stairs* got to No 24 and spent a grand total of two weeks in the charts, proof that Death Cab for Cutie exist vaguely in record buyers' peripheral vision, like a number of perennially well-reviewed, Grammy-friendly, played-on-the-soundtrack-of-The-OC, mainstream American indie-rock bands so utterly devoid of anything approaching an image they occasionally seem a bit indistinguishable to those who don't count themselves among their fanbase.

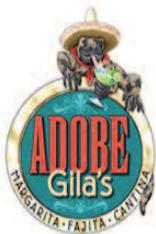
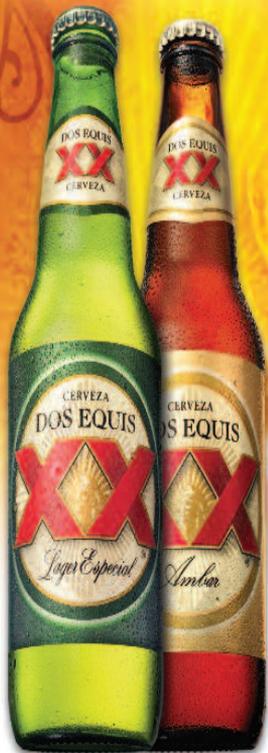
Without wishing to sound like a frightful Little Englander, American rock that doesn't transfer to Britain traditionally has a pretty baleful reputation. To borrow the phrase a shattered Clive James deployed after a couple of weeks' exposure to 70s US telly, it usually provides a salutary reminder of what you're not missing: indeed, it has a tendency to cast whatever's big in Britain at the time in a more forgiving light. How quick one was to find fault with the oeuvre of Oasis; how adventurous, innovative and original it seemed, at least compared with the US's big mid-90s rock sensation Hootie and the Blowfish. These dark thoughts hang over anyone approaching Death Cab for Cutie's

work for the first time via their seventh album. But perhaps *Codes and Keys* is the one to change the British public's minds. After all, it's a definite step away from the style that previously failed to engage. In the past, Death Cab for Cutie dealt in guitar rock that grew increasingly confident and expansive from ramshackle beginnings, but *Codes and Keys* rests more on electronics: cue a degree of handwringing from longstanding fans.

Beautifully produced, there's something worth hearing on almost every track: the soft explosions of synthesiser that underpin St Peter's Cathedral, the eastern strings that arc around the title track's vocals, the burst of what sounds like wildly distorted trombone that crops up midway through *Underneath the Sycamore*. The problem is that this "something" is often a noise rather than the song. Opener *Home Is a Fire* sounds great, with its insistent bass pulse, tightly controlled mesh of feedback and Kid A-ish distorted electronic rhythm track, but there's something rounded and cosy and a bit underwhelming about the song itself: it's *Local Radiohead*. Something similar happens on *Some Boys* (immense, clanking bass) and single *You Are a Tourist* (cut-up vocal samples, engaging mid-80s Cure guitar line): you're struck by the distinct sense of pleasant but inconsequential songwriting propped up by beautiful arrangements and production touches, of being more engaged by the scenery than the action. That isn't always the case. *Doors Unlocked* and *Open* is fantastic, a bold attempt to find hitherto-uncharted middle ground between the motorik urgency of Neu!, and stadium-sized expansiveness. The concluding *Stay Young, Go Dancing* is one of a couple of songs that dispenses with electronics, but it doesn't need them, packing an effortless Elliott Smith-like melody that just sweeps the listener along.

Pleasant songwriting propped by great production: you could level the same charge at a lot of stuff in the charts, and, in fairness, material from *Codes and Keys* wouldn't sound out of place if it cropped up next to Noah and the Whale on the radio. But it's not one of those US-only phenomena that brings out your Al Murray. What it doesn't do is suggest there's going to be an imminent rethink in Britain regarding Death Cab for Cutie's merits: for the time being, it seems, they're destined to remain a very American success.

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CONCERT REVIEW

97X BACKYARD BBQ

by Jennifer Nicholson

FREE? I must have heard wrong. I've been to hundreds of concerts but never anything free—what's the catch? Needless to say if it really was free, my expectations for the 97x Backyard BBQ were not very high. Why else would they give out free tickets to chart topping bands?

After hearing on the streets that over 25,000 tickets were given out, I tried my best to arrive early. We parked a couple miles away, but even the nearby parking was not that bad. The atmosphere of the concert upon arrival was fairly calm. There was a wide variety of food and beer as always, and sponsors tried to make themselves stand out by including ploys like free bracelets for the new Cheetah Hunt ride at Busch Gardens, the plinko game for Todd Couples Superstore, and the ever successful spinning the wheel of prizes for Direct Auto Insurance.

The music started off right on schedule with local Tampa band, Set It Off. Although singer Cody Carson, 21, has the stereotypical whiny pop-punk voice belonging to so many other bands I love, he had a pretty amazing vocal range. This, combined with the band's enthusiasm and catchy tunes, provided the concert with a great start.

Set It Off was followed by cover band Anchor Atlantic and following them, Marksmen. Both local bands were very laid back and provided some relaxing music for the early arrivers hanging out on beach towels enjoying the sun. Hugo followed, sharing some more "chill" music, along with the famous cover of "99 Problems." During this show, the crowd slowly began to increase. By the time AWOLNATION came on, the crowd had moved from the relaxing beach scene to a full-on rock concert.

While I've never been too impressed (or even know that much at all) with AWOLNATION, the performance by AWOLNATION was definitely the highlight of the show. Their performance started off with a unique melodic introduction

and continued to show a unique mix of music types through the entire show that would appeal to any type of music lover. The lead singer was very enthusiastic and had such range and talent that I actually heard a song morph from screamo to pop, back to screamo, and then into a dance song. Their music continued to keep me on my toes through the entire performance.

Following AWOLNATION, was a pop-punk regular to the Backyard BBQ—Red Jumpsuit Apparatus. The crowd went wild at this point. Red Jumpsuit Apparatus sounded very much like their albums and had a decent mix of the hits that made them famous, as well as some newer songs. While their songs were very typical to the pop-punk scene, Ronnie Winter set himself apart with some very beautiful and touching acoustics.

The Airborne Toxic Event followed with some great music for calming down after the Red Jumpsuit Apparatus got the crowd riled up and encouraged gigantic mosh pits. Then, Panic! The Disco followed. Panic! At the Disco had a decent crowd and seemed to have some very loyal fans (almost everyone knew the words to Nine in the Afternoon). The performance compared well to past performances and included a surprising number of newer songs—even though the previous CD was a very good seller as well.

Finally, Sick Puppies, an Australian rock band, finished the day off with a steady rock performance. Promoting their newest CD Tri-Polar, lead singer Shimon Moore, did a great job at sounding the same as the vocals on the album. All in all, with the strong performances by Panic! At The Disco, Sick Puppies, and Red Jumpsuit Apparatus, along with the unique performance by AWOLNATION, and some great local bands, 97X's Backyard BBQ was definitely a show to see. The atmosphere as well as performance definitely exceeded my expectations and made it an amazing free concert!

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EVENT CALENDAR

JUNE

- 1 **John Popper**
State Theater, St. Petersburg
- 2 **Combichrist, Ivandensphere**
State Theater, St. Petersburg
- 3 **John Waite**
Capitol Theatre, Clearwater
- 3 **Jeffrey Osbourne**
Club at Treasure Island, Treasure Island
- 4 **Blackfoot**
State Theater, St. Petersburg
- 4 **The Monkees**
Ruth Eckerd Hall, Clearwater
- 4 **Taylor Swift**
Amway Center, Orlando
- 7 **ZZ Top**
Hard Rock Live, Orlando
- 7 **Primus**
Ruth Eckerd Hall, Clearwater
- 9 **Nashville Pussy**
State Theater, St. Petersburg
- 10 **Katy Perry**
St. Pete Times Forum, Tampa
- 10 **Josh Gracin**
Joyland, Bradenton
- 10 **Terri Clark**
Boots n' Buckles, Lakeland
- 10 **Dom Irrera**
Club at Treasure Island, Treasure Island
- 11 **Go-Go's**
Universal Studios, Orlando
- 11 **Jeff Bates, Michael Ray & Jeff Hurst**
House of Blues, Orlando
- 12 **Rick Springfield**
Downtown Orlando, Orlando
- 17 **Def Leppard & Heart**
1-800-Ask-Gary Amphitheatre, Tampa

- 18 **Blood, Sweat & Tears**
Club at Treasure Island, Treasure Island
- 18 **Acoustic Alchemy**
Largo Cultural Center, Largo
- 18 **Keith Urban & Jake Owen**
St. Pete Times Forum, Tampa
- 19 **John Lee Hooker Jr.**
Skipper's Smokehouse, Tampa
- 24 **Good Charlotte**
Jannus Live, St. Petersburg
- 24 **Mother's Finest**
The Ritz, Ybor City
- 26 **Martin Lawrence**
Amway Center, Orlando

JULY

- 1 **Corey Smith**
House of Blues, Orlando
- 2 **Psychedelic Furs**
Capitol Theatre, Clearwater
- 3 **The Wiggles**
Tropicana Field, St. Petersburg
- 4 **A Flock of Seagulls**
4th of July, Celebration
- 4 **Eddie Money**
Palmetto Festival Grounds, Palmetto
- 6 **Motley Crue, Poison and NY Dolls**
St. Pete Times Forum, Tampa
- 8 **David Alan Grier**
Club at Treasure Island, Treasure Island
- 9 **Chita Rivera**
Club at Treasure Island, Treasure Island
- 14 **Natasha Bedingfield**
The Ritz, Ybor City
- 14 **Jamey Johnson**
House of Blues, Orlando

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

- 15 **Jason Aldean**
1-800-Ask-Gary Amphitheatre, Tampa
- 16 **Wiz Khalifa, Big Sean & Chevy Woods**
Firestone Live, Orlando
- 17 **Sade & John Legend**
Amway Center, Orlando
- 20 **Britney Spears**
Amway Center, Orlando
- 22 **New Kids on the Block & Backstreet Boys**
Amway Center, Orlando
- 22 **Colt Ford**
Joyland, Bradenton
- 22 **Bush Hawg**
Dallas Bull, Brandon
- 24 **American Idols Live**
Amway Center, Orlando
- 29 **Tyler Bryant**
Local 662, St. Petersburg
- 30 **Selena Gomez**
Ruth Eckerd Hall, Clearwater
- 30 **The Fixx**
Largo Cultural Center, Largo
- 30 **Cinderella**
House of Blues, Orlando
- 30 **Mary Wilson**
Club at Treasure Island, Treasure Island
- 31 **Vans Warped Tour**
Vinoy Waterfront Park, St. Petersburg

AUGUST

- 2 **Kings of Leon**
1-800-Ask-Gary Amphitheatre, Tampa
- 3 **Lil Wayne, Keri Hilson, Rick Ross, Far East Movement**
1-800-Ask-Gary Amphitheatre, Tampa

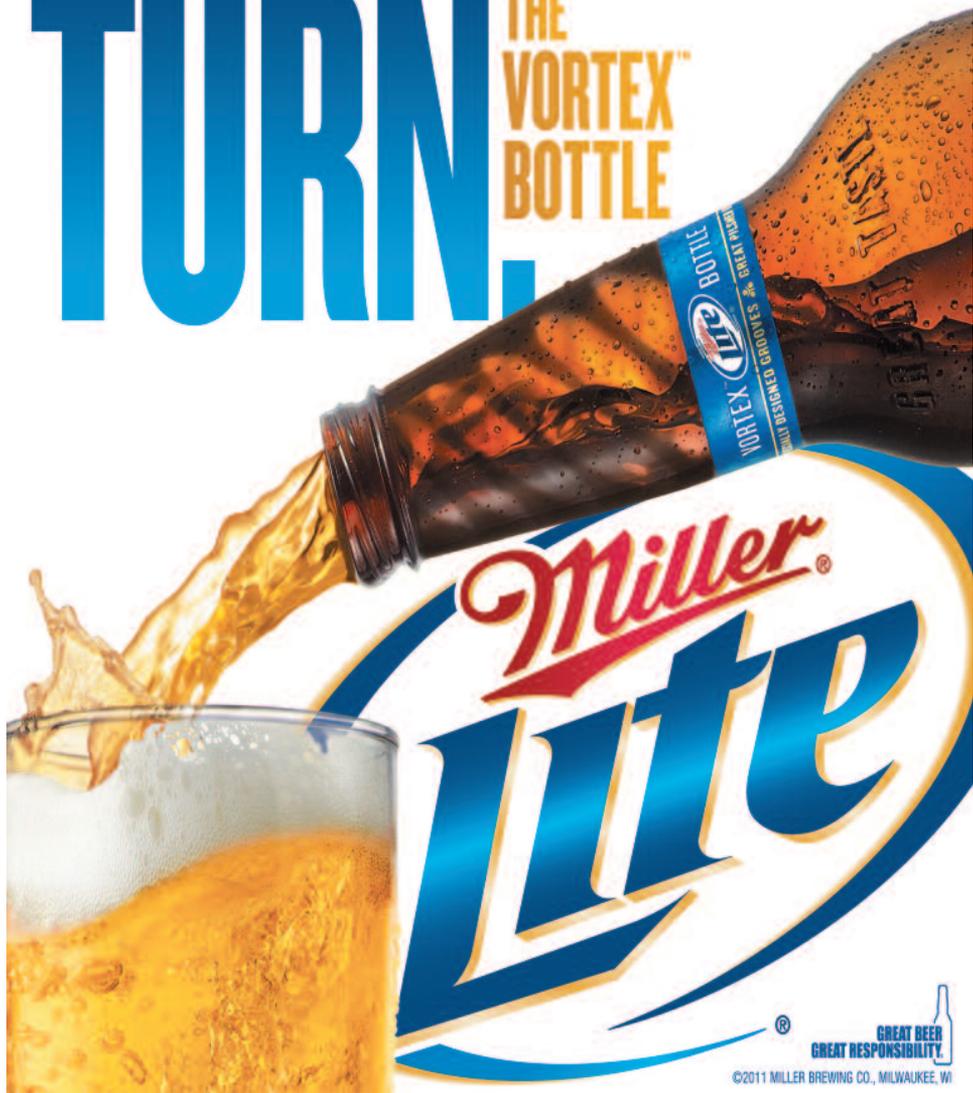
- 6 **Goo Goo Dolls**
Tropicana Field, St. Petersburg
- 6 **Hot Tuna**
Skipper's Smokehouse, Tampa
- 9 **Brian Adams**
Plaza Theatre, Orlando
- 10 **Brian Adams**
Ruth Eckerd Hall, Clearwater
- 11 **Disturbed, Godsmack, Megadeth, Machine Head, In Flames, Trivium**
1-800-Ask-Gary Amphitheatre, Tampa
- 19 **Rascal Flatts, Sara Evans & Easton Corbin**
1-800-Ask-Gary Amphitheatre, Tampa
- 21 **Alison Krauss & Union Station**
Ruth Eckerd Hall, Clearwater
- 25 **Spin Doctors**
Hard Rock Hotel, Orlando
- 26 **Kenny Vance**
Capitol Theatre, Clearwater
- 27 **Dave Mason, Mark Farner & Rick Derringer**
Ruth Eckerd Hall, Clearwater
- 31 **Maroon 5 & Train**
1-800-Ask-Gary Amphitheatre, Tampa

SEPTEMBER

- 3 **Miranda Cosgrove**
Tropicana Field, St. Petersburg
- 9 **Brad Paisley, Blake Shelton, Jerrod Niemann & Sunny Sweeney**
1-800-Ask-Gary Amphitheatre, Tampa
- 17 **Journey, Foreigner & Night Ranger**
1-800-Ask-Gary Amphitheatre, Tampa
- 18 **Marc Anthony**
Amway Center, Orlando
- 24 **Miranda Lambert**
Tropicana Field, St. Petersburg

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