

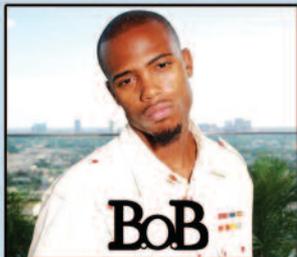
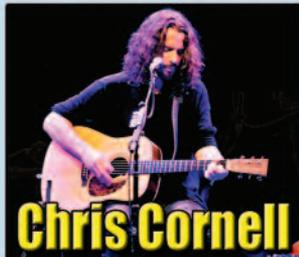
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## MAGAZINE

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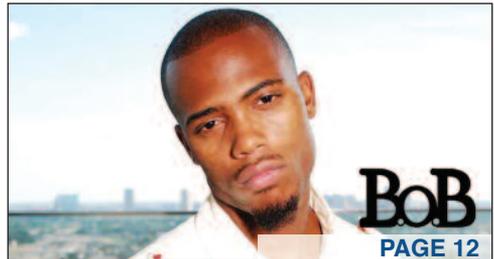
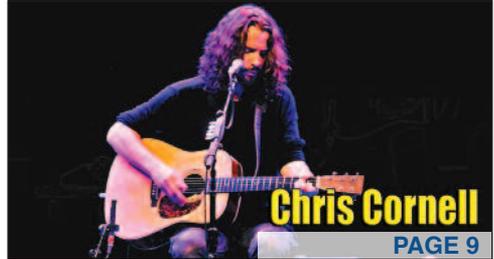
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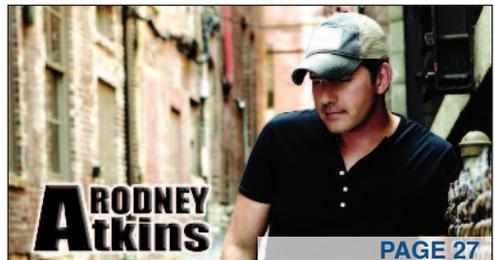
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# MUSIC NEWS

## **TLC Plan Reunion Tour With Projection of 'Left Eye'**

TLC are planning a reunion tour that will integrate video projections of late band member Lisa "Left Eye" Lopes, reports TMZ. According to a representative for the R&B group, Tionne "T-Boz" Watkins and Rozonda "Chilli" Thomas are in the planning stages of a full-scale North American tour that will launch later this year. Five major cities have already been booked.

At this point in the planning stages, it is unlikely that the group will bring Lopes back as a "hologram," like the digital simulation of Tupac Shakur that was recently used at Dr. Dre and Snoop Dogg's headlining performances at the Coachella festival. The surviving members of TLC will simply project footage of Lopes on a screen and use her vocals in the show.

Lopez died a decade ago in a car crash in Honduras.

## **Gregg Allman Delays Book Tour for Cardiac Testing**

Gregg Allman will undergo diagnostic cardiac testing tomorrow at the Mayo Clinic's campus in Jacksonville, Florida to determine whether he needs additional care stemming from his recent hernia operation. Allman received a liver transplant at the same facility back in 2010.

As a result of this testing, Allman will delay the publicity tour for his forthcoming memoir, *My Cross to Bear*. "I've been working on the book for years and am grateful for all the support I've received in putting it together," the rocker said in a statement. "As soon as doctors give me the thumbs up to go back on the road, I will be heading out onto my book tour and I can't wait to meet all of my fans." Allman was set to appear on *The Colbert Report* and *Piers Morgan Tonight*.

Allman's summer tour with the Allman Brothers Band is not expected to be affected by this testing. The band recently sold out a run of concerts at the Beacon Theatre in Manhattan and will announce more tour dates on May 1st.

## **Nickelback Will Perform at 2012 NHL Awards**

The NHL has announced that Canadian rockers Nickelback will perform at the league's post-season awards show, the NHL Awards. The band will play

twice on June 20th at the Encore Theater at Wynn Las Vegas.

"As diehard hockey fans, we can never get enough of the NHL, even when we're on tour. And there is nothing more exciting for hockey fans than the playoffs," said frontman Chad Kroeger. "The NHL Awards is the culmination of celebrating the best players and moments the season has produced. We're honored and humbled to perform at the 2012 NHL Awards in Las Vegas."

This isn't the first time Nickelback have honored their native country's most beloved sport. The group also performed at the 2002 NHL Awards in Toronto.

## **George Jones Postpones Performances Through May 20th**

Country music Hall of Fame member George Jones is recuperating from upper respiratory infection and continues to rest at his Franklin, Tennessee home. Although, George is doing much better, doctors are ordering mandatory recovery time forcing all tour dates through May 20th, including the entire Canadian run to be postponed.

## **Robin Gibb's Health Improves**

Robin Gibb's doctors say that the Bee Gees founder is making an astonishing recovery from the grave health problems that he has been battling.

"Only three days ago, I warned Robin's wife, Dwina, son, Robin John and brother, Barry, that I feared the worst," Gibb's physician and gastroenterologist, Dr. Andrew Thillainayagam, said in a statement released today by Gibb's representative. "We felt it was very likely that Robin would succumb to what seemed to be insurmountable obstacles to any form of meaningful recovery. As a team, we were all concerned that we might be approaching the realms of futility."

Thillainayagam explained that Gibb had opted to treat his advanced colorectal cancer with aggressive chemotherapy, and needed two emergency operations within two months. In his weakened condition, he developed brain swelling from liver failure as well as pneumonia and subsequently lost consciousness.

"It is testament to Robin's extraordinary courage, iron will and deep reserves of physical strength that he has overcome quite incredible odds to get where he is now," Thillainayagam said.

The doctor confirmed that Gibb is now conscious, lucid, and able to speak. Although the singer is being fed intravenously, he is breathing on his own with the help of an oxygen mask.

"The road ahead for Robin remains uncertain but it is a privilege to look after such an extraordinary human being," Thillainayagam said.

## **Jennifer Hudson Testifies at Murder Trial**

Jennifer Hudson was called as the first witness at the trial of the man charged with murdering her mother, brother and nephew, Reuters reports. The singer testified at William Balfour's trial in Chicago, telling the court that she knew the man since childhood but never liked him, and warned her sister Julia not to marry him.

Hudson also testified about her experience of returning to Chicago after the killings to identify the bodies of her mother and brother. Balfour allegedly murder them both, and later Julia's son from another relationship, in a jealous rage. Julia Hudson also testified yesterday, telling the court that Balfour threatened that if she left him, she would "be the last to die," and he promised to kill her family first.

## **Dr. Dre: Tupac Hologram Only for Coachella**

In a backstage video from Coachella, Dr. Dre has clarified that the Tupac hologram was specifically conceived for the festival and not as a first run for a future tour.

"It was strictly for Coachella," says Dre in the video. "Get it right. I want to get rid of all the rumors out there. This was not done for a tour." Dre did leave the possibility of a tour open, adding, "If a tour happens, we'll see."

Strong reactions to the Tupac hologram's debut performance last weekend fueled rumors of a full-blown tour, including hologram representations of other artists. Previous reports had suggested a hologram of deceased West Coast rapper Nate Dogg was also scheduled for Coachella, and Dre has mentioned Jimi Hendrix and Marvin Gaye as two artists he'd like to see in hologram form.

## **Justin Bieber Writes Song About False Paternity Claims**

At a listening party in London last night, Justin Bieber told reporters that one of the many new songs that could appear on his upcoming album, *Believe*, was about Mariah Yeater, the woman who falsely accused him of fathering her child, the BBC reports.

According to the BBC, while talking about his inspiration, Bieber said he'd written "songs like that girl – Mariah Yeater – who said she was going to have my baby." The singer added, "I wrote about that situation."

Last November, Yeater claimed that she and Bieber had sex backstage following a show in Los Angeles, and that he was the father of her then-three month old baby boy. While the case was dropped a few weeks after, Bieber still took a paternity test that proved he was not the father.

In London, Bieber also said he'd recorded 40 songs for the record, and of the various collaborations (ranging from Taylor Swift to Drake to Kanye West) he said, "It's so cool to do different styles and step out of my comfort zone."

"Every song has a piece of me, it's hard to pick," Bieber said "I wrote almost all of them or co-wrote them."

## **Adam Levine Set to Join 'American Horror Story' Cast**

Ryan Murphy has spilled a few more details regarding the second season of *American Horror Story*, according to the *Hollywood Reporter*, including a bit more on what to expect from a new cast member: The Voice judge and Maroon 5 front-man Adam Levine.

"It has a lot of meat to it; it's a really gritty part," said Murphy of Levine's role. "He's with a girl and they play characters called *The Lovers*."

Murphy also revealed that Levine signed on immediately after being hearing the details of his character: "I pitched him the part and he listened, slackjawed, and simply said, 'I'm in.'"

The new season of *American Horror Story* will see the return of several cast members, including Jessica Lange, Zachary Quinto, Evan Peters, Sarah Paulson, and Lily Rabe, but they will be playing different characters in a creepy new place: a mental institution for the criminally insane. Murphy also noted that the new season will take place in a new time slot, creating a totally new world separate from that of the first season.

"The idea is to work with actors that you love and are excited by," he said. "The second season, everybody who was announced, there will be other people up on this stage who are not announced who will also be in it but are playing the polar opposite of what they were in the first season in every way."



Jane's Addiction reunited once again and this month will be taking Florida venues by force with their "Theatre of the Escapists Tour". Jane's Addiction, said to be one of the founding bands of the alternative rock era, promise to deliver more than just a great music show but an entire Theatrical experience of melodic and unexpected raw emotions.

I caught up to Stephen Perkins while he enjoyed a day off with his family in L.A. We talked about the upcoming tour and some of his thoughts on it.

"Our last tour was I think five weeks long. So I am starting to get back into it. It's a real laugh for me and Navarro to get back on the bus together. We met when we were fourteen and we've been on the bus together since we were eighteen, so were forty-four now and we are just cracking up that we still do this. But there is nothing better than playing music and traveling the country."

"There is that sense when your still doing what you were doing as a kid and as high schooler that you never grow up and you still have that feeling like anything is possible because that's what you felt when you started this game. It's nice that I never had to get a real job. My mom always said, well what do

you want to do when you grow up? I said I want to be a drummer. She said you can't do both. I think Great musicians kind of have to have their ear to the ground and do what they have to do to be a little bit irresponsible. And be able to really pay attention to your emotions and put those emotions into the music or the art. You know, you have to be open to that and as you get older you start closing down and letting people in less and your art becomes Dry and you're not dangerous anymore and you're not honest."

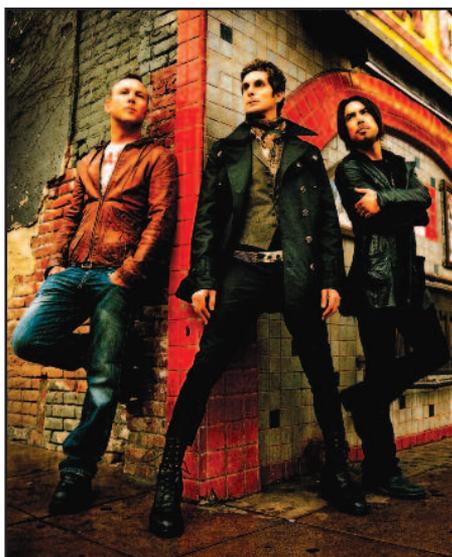
"With this band, it's quite amazing that we started in 1985-86, and of course the ups and downs and the ins and outs. All that being said the music is still real, were not faking it. You hear in it the emotion, it's as emotional as the very first records we ever did. It really is us putting out sound; you know our feelings into the sound. If we were painters or if we were builders, we would be doing it differently, but you know were musicians and this is what we sound like. I really still get off on the band and the getting on a tour bus and knowing we've got a gig every night is pretty exciting. "

I asked Stephen what things were different now when preparing to go on tour then they did in the early years.

“Well back in the day, all we had was the music and the need to make music. Now we have so many other things in our lives to pull from and Jane’s is just one of those pieces of the puzzle. Once we get together, that chemistry causes a chemical reaction and you really can’t stop it. You know when we make records separately they don’t sound like Jane’s Addiction; when we get together it sounds like Jane’s Addiction, that’s just what happens. The same thing happens when we get together on a tour bus or backstage, you get that kind of game mind you know where you got your own little team and no one is allowed in, you got your own little jokes that no one else knows, you know you’re a team of hoodlums sort of a motley crew.”

Stephen told me about the making of Jane’s Addictions Latest Album, “The Great Escape Artist”.

“Well to me the record was really a combination of every aspect one would hope to get from it you know. It wasn’t a perfect situation where we wrote ten songs and rehearsed those songs; instead we went in there kind of with a blank canvas. Me and Navarro and Dave Sitek went in there for a month or two maybe even three months. Just going in and making noise to try and find a sound. We weren’t worried about verses and bridges and choruses or lyrics even, just really wanted to find a noise. And after we found a nice noise together and really enjoyed that, kind of got back to the basics on how to make a record from the basics. You know how to make songs without being interrupted with all the technology, that people kind of go in the studio and let all the technology lead the way. We wanted the guts and the glory to lead the way in our songs. Dave laid the Bass for Perry, and Perry was great by sending ideas and melodies and lyrics on some of the stuff that stuck with him. It was a hard way to make a record but it was the only way to make a record this time. We just couldn’t do it the other way by just getting together and writing since we have so many things going on in our lives, Jane’s Addiction is just a piece of it. But when



all these things came together, we had an actual Dangerous, sexy sounding record.”

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A promotional photograph of the R&B group New Edition. The six members are dressed in all-white suits and are posed against a bright blue background. The text 'New Edition' is overlaid in a large, bold, black font with a white outline, featuring a stylized arrow-like underline.

# New Edition



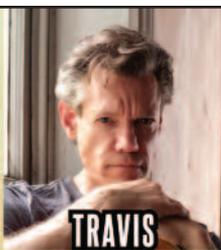
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# Chris Cornell

By Sandra Wolfson

In the late eighties and early nineties, during the era of "Glam Metal," and when MTV still played music videos; a different sound was taking over the radio waves and nightclubs in Seattle. Out of this area came some of the most popular and definitive bands of the Grunge era. As this music began to take over the airwaves and transform the rock world into this new era, one of the most well known bands, Soundgarden became a dominant force to be reckoned with. Their hard hitting, Grunge/Metal sound was compounded by the powerful vocals of Chris Cornell, who is considered to be on a very short list of those at the top of their game when it comes to Hard Rock Vocalists.

Being relevant for more than three decades and having more than a dozen Grammy nominations under his belt he is currently touring promoting his album, "Songbook," another solo album featuring live recordings of Cornell acoustically, performing songs from his Soundgarden, Audioslave, Temple of the Dog, and his solo days. The current tour dates are rescheduled from when Cornell had laryngitis and had to postpone the performances. But like the original dates, he will be holding nothing back. It is an intimate evening "all acoustic and just me, nobody else," states Cornell. The tour has received

critical acclaim as it has run through North America, South America, Australia, and New Zealand. Many fans are praying that at some point he is recording these shows to follow up the album and make a "Songbook Part 2."

Soundgarden unveiled this week "Live to Rise" from the Motion Pictures "The Avengers." Cornell says, "Don't look into this song as a hint of what the band's album will sound like".... The movie will be out May 4th, along with the Soundtrack featuring their new song.

With the impending release of the first new material album for Soundgarden in more than fifteen years, we asked Cornell about the new album. He says "Hopefully it should be finished in the next few days, and you are just going to have to listen to it, because it's impossible to describe really. Soundgarden has always been a band where everyone contributes, which is largely why it's impossible to describe it. Because there are so many different musical moods and so many different combinations of collaborating depending on who contributed out of four people. You know there are very few rock bands where the songwriting duties are so shared, that doesn't happen that much. You usually have three guys contributing, mostly two and another guy. Soundgarden definitely has four guys

contributing consistently and I think that it happens, but I think that its pretty rare. When the drummer is actually multi-instrumental and is writing music consistently over several years of being in a band, and so is everyone else, I can't think of too many instances where that is true. And I think that is a big factor in our overall sound, and the fact that our overall sound is such a broad and difficult thing to describe. I think anybody can sit down and write a song. I don't believe so much in external inspiration, I am not really sure I understand it. It comes from within, from something vital. Looking outside and describing what you see isn't as exciting as a feeling or a raw emotion or whatever is coming at you from inside and then ultimately if you do that, you will realize that you are incorporating everything you are seeing on the outside too. You just haven't thought it through. It shouldn't be thought through! Obviously the mood of the music will inspire a mood lyrically for sure."

Of all the bands Cornell has been in, as well as his solo material, some would classify all of it as grunge, others would say heavy metal. But one thing is for sure he is a rock star without a doubt. We asked his opinion on other music of today and of yesterday and different genres of music, and even some thoughts on what he listens to. Cornell replied, "There is a lot of independent music out there. I tend to gravitate towards a song or a band, definitely not a genre. But the big difference between now and even ten years ago, is that there is sort of a viral focus now, kind of entirely audience driven. What creates that is usually something that is not so entertaining to me, or important to me. It's like shock value, or you can make fun of it, or it's funny, or it's stupid in a funny way. Literally it's something that has an amazing viral outcome because its just good."

Can grunge make a comeback? "I don't know. I feel like maybe it's done that twice already, and like any other period of music, it will become some part of a constant cycle, same wave. Different versions of sixties, seventies and eighties music have done that. I don't see a reason why nineties music won't always be



a part of that now. What's interesting is, I think a decade like the two thousands won't because I don't think anybody can define it. There isn't one particular direction you can point to and say that is the two thousands."

A chance to go back in time and see someone in concert that he never got to see from any where or any time. He says, "Otis Redding probably, or it would actually be great to see Jimi Hendrix in a small club."

In his free time, or away from music time, he works on other things besides music but one thing he is definitely passionate and proud of is his family. "When I am not writing, recording or touring, I am with my family, my children and my wife. That is to me a lot more fun than anything else." He says that he is the type of dad that participates in his children's lives constantly. Participating in field trips and school functions. He is as huge of a part of their lives as they are in his.

When his children become of age for the talk about peer pressure and drug use, any parents nightmare, he feels that his past experience will help him considerably with that talk. "Who they are as people, they will realize from what their experience as children is. So the important thing is to do your best to create

that experience that is going to help create an adult that isn't going to go very far down that road. That road is something that every human being crosses as some point, and then about ten percent just have to go down it. Those conversations will come and I will use all of my vast experience in life and sober versus not sober and hopefully still have some effect on guiding them. The challenge is having an effect, because eventually every individual makes their own decisions."

He is also very passionate about many causes, but takes a special interest in trying to help other children in the world. "I did a benefit in Los Angeles for the Fulfillment Fund, which essentially funnels funding for education to underprivileged kids, and I like that idea a lot! I think that particularly in this country where there is a notion that the educated children we produce now will be the backbone of this country in the future. It's kind of frightening to see how low on the list of priorities that education has become. And then there is the basic human side of it that every child born deserves the opportunity to reach whatever their full potential is."

Be sure to check out Chris Cornell when he performs at the Tampa Theatre on May 12th, and at the Hard Rock Live in Orlando on May 13th.



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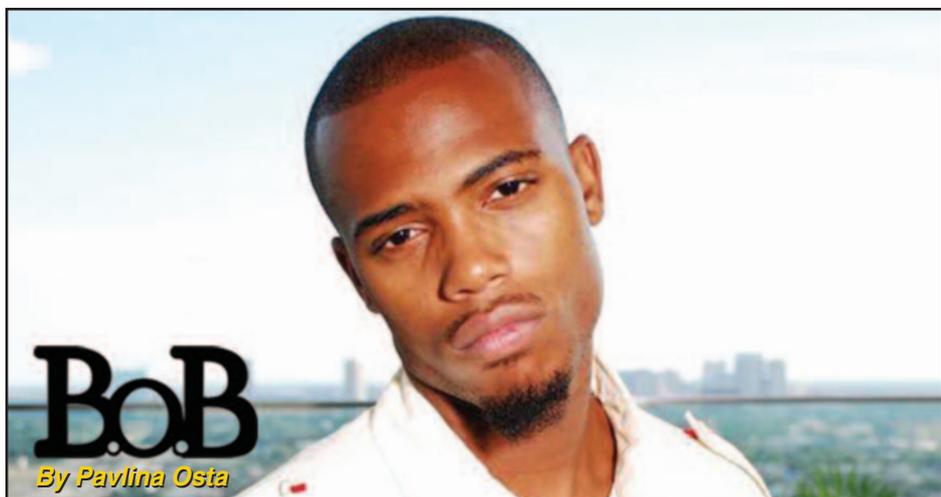
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I talked with B.o.B. after his concert at Universal Studios in Orlando. Can you say packed event to see this huge recording superstar! He gave a 90-minute performance that besides featuring his hits, also featured his new song, "So Good".

**Full Access:** So, it wasn't too long ago that you were in middle and high-school—what was that like for you?

**B.o.B:** For me in middle and high-school it was all about rapping and music. I was kind of getting out of the band, you know, the band wasn't as cool to me then, so I started picking up the notebook more, writing lots and lots of lyrics... You know, for me, it was a real transformational period; it was a period where I really decided that this is what I wanted to do.

**Full Access:** So, kids have all kinds of obstacles growing up, what obstacles did you have and how did you overcome them?

**B.o.B:** You know for me, I think my obstacles were that I had very humble beginnings and that was my motivation for overcoming my situation and really evolving—it's really about the mastering of self—when you're trying to achieve something that a lot of people don't get to, you know what I mean? For me, just having my fans behind me from the jump, from the beginning, really helped me get to where I'm at today.

**Full Access:** So, what did you do in the earlier part of your career when you started out, that you said, 'I will never do that?'

**B.o.B:** [Laugh] You know, it's funny, because, I feel like that which you judge you will soon become, and not necessarily literally, but you know, when you're really heavily opposed to something, it's almost like a movie and something happens to where you kind of see it in a different light, or you see it from the other side, and I really don't think as dualistically as I used to think. I'm a lot more open-minded with everything. I used to say, "I would never do this" or "I'm always going to do this," and then it would just flip and do the opposite. You know, as you age, and as I've grown, I've come to enjoy different things and not enjoy other things and it's a continuous process which is reflected through my music.

**Full Access:** What are you most focused on now and has your focus changed over the years?

**B.o.B:** For me, my focus has always been tremendously engrossed in music to the point, even when I'm on vacation or when I'm supposed to be relaxing, I have a guitar in my hand, or I have music running through my head...sometimes, it's a gift and a curse. Sometimes, when you're trying to go to sleep and you have this melody in

your head and you just keep humming it and you can't go to sleep until you record it—or I'll play it out on the piano, or I'll have to write it down—I have to record it or something. But for the most part, I'd say my focus has evolved. It hasn't really changed much, but it has evolved.

**Full Access:** Your new song, 'So Good,' you wrote with OneRepublic's Ryan Tedder, what was that like?

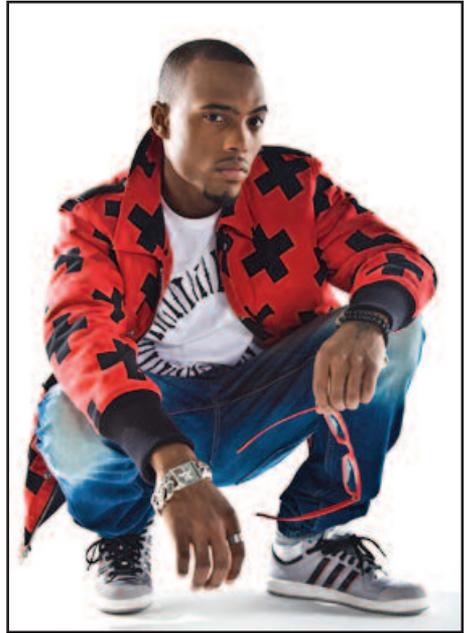
**B.o.B:** Ryan Tedder's amazing; Ryan Tedder is a genius, a musical genius. I feel like he's much like myself in the sense that he can play many different instruments. He really knows what he's doing in the studio, he's not just taking shots in the dark when he's making music, you know? He's very proactive and we have a great chemistry in the studio which is why we've come up with numerous songs. We've come up with a couple of songs on the album. It's going to turn out to be a very great album. I'm really excited.

**Full Access:** What is your favorite song that you've done and that you're most proud of, and why?

**B.o.B:** Man, that's a great question...The song that I'm probably most proud of... Man, it's kind of like—asking that question is kind of like asking, 'which one of your kids are you most proud of?'" [Laughter] Ok, I'll say, a song to date that gets the biggest crowd reaction for me is 'Don't Let Me Fall.' I feel like it really pulls the crowd in—and it was really an unintentional type of thing, and every show—even though 'Nothing on You' and 'Airplanes' are my biggest hits, 'Don't Let Me Fall' is like, that is the crowd anthem!

**Full Access:** What are your upcoming plans and events?

**B.o.B:** Upcoming plans and events? Basically, the album comes out, 'Strange Clouds,' drops May 1st. Plan on going on the tour for about two years when it drops, so I'm trying to just go to Pluto and back, and that's pretty much it! I'm trying to get



into some movies. I want to try it out on screen and see what I can do. But I feel like that's on the list of things to come in the future... Until then, I'm going to keep on playing...

**Full Access:** Awesome, well, thank-you so much for talking to me.

**B.o.B:** Thank-you, thank-you for your time.

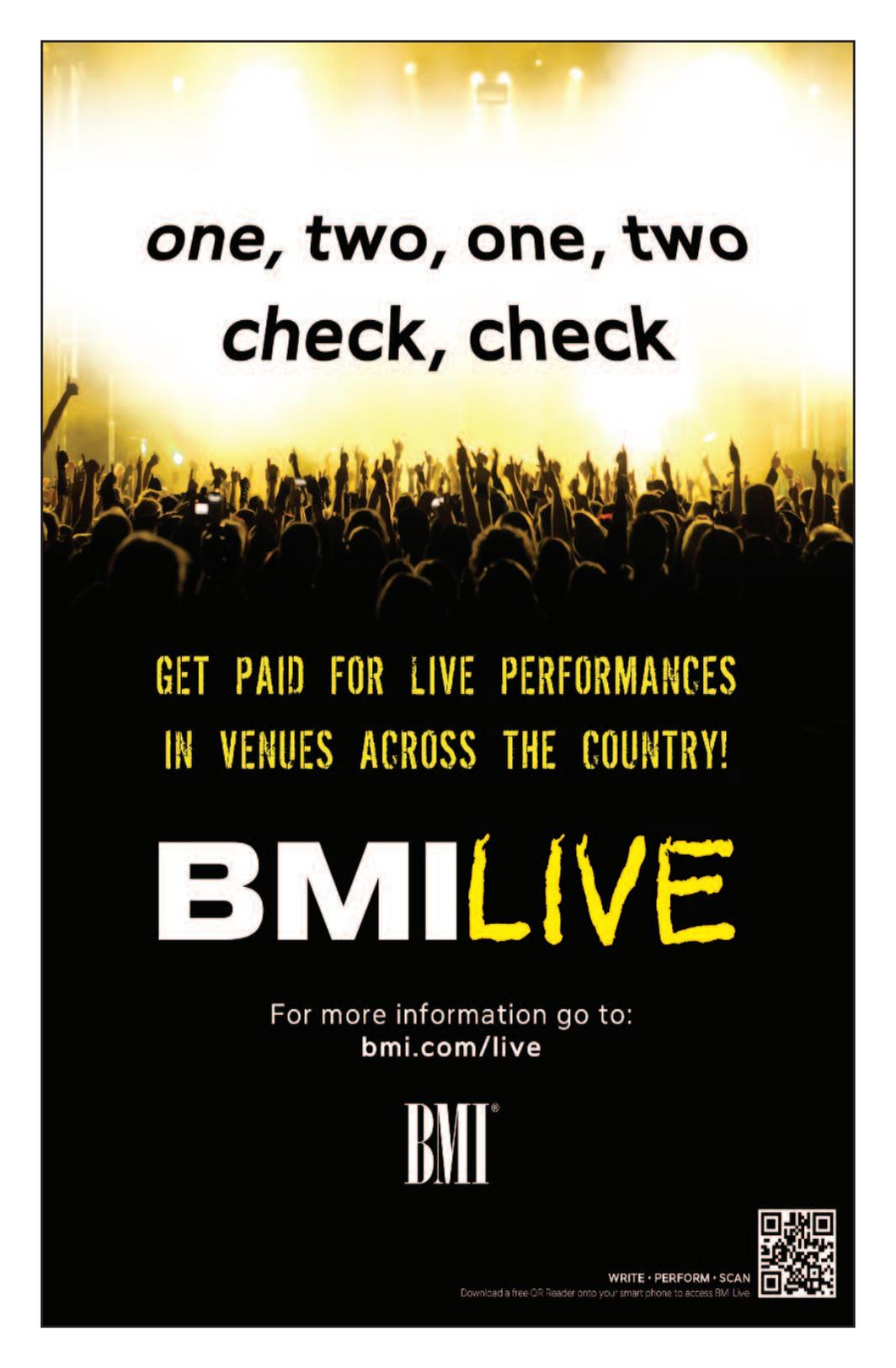
B.o.B. has a great work ethic and is a very polite and a nice person. I think it was really cool that his favorite song isn't really his biggest money maker, but one that his fans feel the strongest about, and that, because it's special to the fans, it's even more special for him.

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# The FULL ★ ACCESS magazine



*Van Halen*



*Shinedown's Brent Smith*



*Suite Caroline*



*Ronnie*

May 2012

# Scrapbook



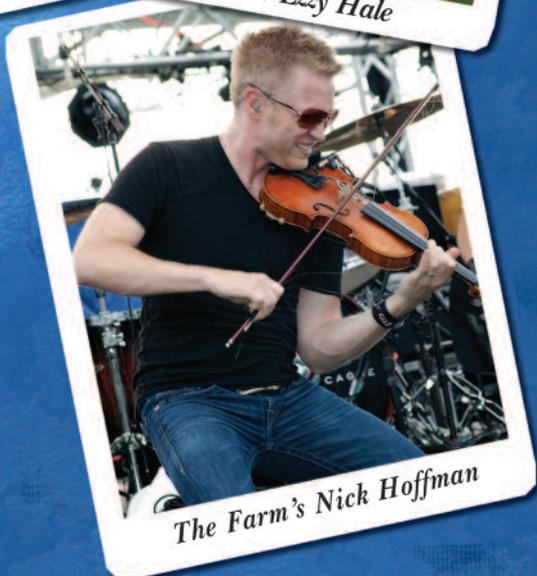
*Daughtry*



*Halestorm's Lizzy Hale*



*Dunn*



*The Farm's Nick Hoffman*



Although much emphasis has been placed on "The Big Four" of thrash metal, the success, however, does not solely lie on their shoulders. Many thrash bands such as Exodus, Raven, Death Angel, Testament, Metal Church and a host of others have played an integral and crucial part in keeping one of the best genres of music there is alive and well.

One band in particular that has continuously stayed on the radar is Overkill. Fronted by master showman Bobby "Blitz" Ellsworth and his right hand man guitarist D.D. Verni, Overkill has continued to pump out ear shattering thrash for thirty years.

Full Access recently had the opportunity to speak with Blitz while he and his bandmates prepared to hit the road in support of their latest project, *Electric Age*, and here is what Blitz had to say.

**Full Access:** When writing and composing material for *Electric Age*, what was your mindset in terms of direction of the record versus the last release, *Ironbound*?

**Bobby "Blitz" Ellsworth:** Well, I think that it was the next logical step. I think that through time one of the things we always done is to take the next logical step. The scene is healthy. With the release of *Ironbound* it was a good release for the time with regard to the scene;

the timing was just right for it and the *Electric Age* is just a follow up to it. Let's say that it is similar yet different with regard to it's energy. Seems a little more power packed than the *Ironbound* record. I think the *Ironbound* had the, I don't know, maybe the instant catch to it. There was something about it that just said, 'Ah, this is perfect for right now.' I think the *Electric Age* has a lot of those similar qualities. Now obviously it's produced differently. Written a little bit differently. But I think at the end of the day Overkill is Overkill and that's the way it's kind of transcended over a 30-year period. It's, you know, like we're going to reinvent the wheel, but we're always gonna try to out do what we've done prior and I think, to some degree, we've succeeded with the *Electric Age*.

**Full Access:** As you mentioned, you aren't trying to reinvent the wheel, but was there a goal in mind to make *Electric Age* sound different than it's predecessor.

**Bobby "Blitz" Ellsworth:** One of the things we touched on with *Ironbound* was that in the middle of the recording we had done a few shows, but just a few dotted shows. We realized that it helped us with regard to the recording. I mean I guess you can teach an old dog new tricks. So many years later I was saying, 'Sheesh, recording doesn't have to be

this sacred process of locking yourself down and your nose to the grindstone and all these type feelings about it. We can actually have a little bit more fun with it. We've done this for a long time.' So we put festivals, shows, and tours right in the middle of the recording so it took us about eight months to assemble this record and I think it really became the x-factor.

**Full Access:** Why so?

**Bobby "Blitz" Ellsworth:** Because when you can bring live into the studio your accomplishing something. And if you accomplish it without saying it, then you have something really special that's kind of that unseen hand or x-factor. So if we're doing a South America tour in the beginning and middle of October, then back in the studio to record, everybody's last memory of the band is live and I think if you are able to get that on tape, or information these days, it's really quite unique. I think it's one of the things that was a little bit different on this record.

**Full Access:** I personally feel that you all hit a homerun with Electric Age – back to the old days so to speak. For the many years that you and D.D. have been involved with Overkill, could you all bow out feeling satisfied if Electric Age was your final project or is there still that hunger to take it one step further?

**Bobby "Blitz" Ellsworth:** Well sure, that's why we keep doing it. I mean that's really the obvious answer to me. I don't think in terms of "was." I really still think in terms of "is." I think when one speaks of catalogs of music, you're talking about what "was." One of things I've been most proud about or would like to be remembered for, as time would pass, is that we were always current with the day. Regardless of what the flavor of the day was, that we tried to present ourselves in a contemporary light and didn't rest on any laurel. But more so, we are out there to compete with each record and I think that that's really what we did with this record. It's not about, 'Wow, that was great!' It's more, 'this is.' And I think that's important and I would like to be remembered as such when we get to that final period.

**Full Access:** For Blitz, when is a project complete and ready to be released?

**Bobby "Blitz" Ellsworth:** I think it's feeling. It has to do with feeling. I think it's when a record is done you're not listening to one song and saying that's my favorite. I think that when a record is done, the guys that who are creating it are getting a vibe. You go after the little nuisances and the characteristics and change them and tweak them and you bring guitars up or you add effect or change EQs, but all that process is about getting that full vibe and that's, in my opinion, you know when it's done. Is that when you feel that you have a cohesiveness between song one and song ten and everything that lies in between there. I mean if it's linked, then you've succeeded at something.

I mean when I wanted to do this as, 'Wow, this would be cool,' and then cool turned into a reality. Then a reality turned into saying, 'Hey man, I'm making records..!' I wanted to make full records. I wanted to do something where I could, you know, drop the needle on that piece of vinyl and say, 'I wanna listen from song one to song ten.' And I think that that's what you feel when you're creating them (records). That you leave the studio saying, 'Okay, we've done everything we could to make this the best we could under the circumstances.'

**Full Access:** It is always refreshing to hear a new release and come away feeling satisfied and not ripped off because only three or so songs are good and the rest seem like filler.

**Bobby "Blitz" Ellsworth:** You know, this is the underground and I've been proud to say we've been part of the underground even when were at street level. We've always had are feet in the underground regardless of popularity of the genre or the band. And it's the underground, you play by your own rules and that's the beauty of it. The attractive nature to this genre or subgenre is that fact that it's our rules. It's not dictated by mass media. It's not dictated by popularity or the music industry. We're lucky enough to be on a label like E1 that says, "Dudes, whatever you're doing, don't stop (laughing)..."

**Full Access:** They've given you that freedom even though the industry is in the tank for the most part.

**Bobby "Blitz" Ellsworth:** Yes. Without a doubt cause I think that's where, you know, if you say it's in the tank, that's where the survivors are. I mean we're not gonna have one of these hits that are gonna be selling Buicks, perfumes or bubblegum; it's not gonna happen. We have a solid fan base. People that live this as we live it not just with our band but with other bands in the genre. And I think that it actually, to some degree, has changed because it's not just one generation anymore, it's probably more like three, that have the chance to grow at a slow process. I mean Overkill sales are up. Overkill sales are not down. I think that is across the board with many of the bands in this genre because there's a whole new flux of youth that's been instilled in this and they're out there and they're buying CDs.

**Full Access:** Many years of creating music, touring, slamming out raucous music to thousands and yet Overkill appears fresh and ready to kick ass at any given moment. What fuels your desire to continue in the business?

**Bobby "Blitz" Ellsworth:** There's a multi faceted reason. First of all, I feel like I'm cheating the man, which is great (laughing)....

**Full Access:** (laughing) Love it!

**Bobby "Blitz" Ellsworth:** My father always said to me when I was a kid, my father was an attorney, he would say, "Bobby, whatever you do, just be the best at it and you'll love your life." And I said, 'Pappa, I don't understand.' He goes, " For instance, you want to sell fishing bait at the end of the pier, first love fishing bait, then be the best bait salesman you possibly can be and you'll be a happy man." And he was 100% right because then you don't feel like you're working. You do feel like you're cheating a little bit. And he had that feeling with regard to what he did with his life. And it was great advice for me. It's one of the reason why I still do it. Is that there is a great love for it. This isn't a career anymore, this is a lifetime. Thirty years of working with D.D.

Verni and doing exactly what we want and being able to go all these different places and continue doing this is pretty amazing. So that's one hell of a motivation. And I think you couple that with the fact of that contemporary vibe of how we want to present ourselves and you have a real winning formula.

**Full Access:** You and D.D. have been the foundation of Overkill throughout the years, and as with any family, differences of opinions occur. How do you all overcome them?

**Bobby "Blitz" Ellsworth:** A lot of people assume that when two guys are together that long that they have problems, but we haven't. It's been really simple where we have a lot of respect for each other and I think that by putting the person before the band, you're always in a situation to make the band better because you care more about the person. And I think that is what gives us the opportunity to continue working. We obviously don't hangout with each other 365 days a year, but we talk three to four times a week cause we manage the band and then we see each other on tours and recording. But I think if you put the person first, you have the opportunity to accomplish great things and compromise is huge. If you present yourself and fight that it's got to be two different voices...you have to listen, just not talk and I think that that's huge man. I mean it's given us something special, but yet at the same time we realize how special it is and that formula has worked up until this time. So if it's not broken, don't fix it.

My favorite interview ever is one that D.D. did and I was sitting on the bus reading the newspaper and the guy says, "So, how ya last so long in the industry?" And D.D. goes, "I trust one guy and he's sitting over there reading the newspaper."

**Full Access:** Well, that says a whole hell of a lot.

**Bobby "Blitz" Ellsworth:** Well, I think that that's the point and I think if you keep that in the forefront, then all the other things are inconsequential and really come together a lot easier.

**Full Access:** On this tour, will the younger fans get to see the Overkill of the past? By that I mean, will they experience the same ass-kickin' thrash that I saw back in the day?

**Bobby "Blitz" Ellsworth:** And that's the next thing that makes me very proud about what we do and that is the continued increase of energy. It's not about, again, what it was. It's more about what it is. This is a band that has always had the reputation for excelling on stage and it's one of the things I'm most proud of. I feel that over the course of thirty years, we've never taken anybody's money under false pretenses. And I think that is still happening with us - at a high level. And if we can't be at a high level, then why do it? So yeah, you're gonna see what you expect and I hope that even when the show is done, you say it was actually better.

**Full Access:** On that note Bobby, we will let you go. We look forward to seeing you, D.D. and the rest of the band in Ybor City on May 8th at the Orpheum in Tampa.

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# ALBUM REVIEWS



## Marilyn Manson

*Born Villain*

Hell, Etc Records

★★★★☆

By Terry Cander

Some things to know about the eighth Marilyn Manson album: it is the first on his own label, 'Hell, etc'; trailing it is a short film, directed by Shia LaBeouf, which features weird-looking people getting their hair shorn off, topless acrobats, midgets with no legs being stroked by busty hookers, an old man having a gun put in his mouth by Manson, and Manson reciting lines from Macbeth ("Life's but a walking shadow, a poor player, that struts and frets his hour upon the stage, and then is heard no more. It is a tale told by an idiot, full of sound and fury, signifying nothing"); to make the album, he ditched the grandeur of the Hollywood Hills and went back to the squalor of the apartment where he made 'Antichrist Superstar', aiming for back-to-basics grit. So far, so return-to-form.

But Marilyn Manson's problem has never been preamble. He's an awesome shock-rock star on paper. In one recent interview, he said loads of things like, "I use girls as AIDS tests – if they start dying 18 months later, I think, 'Oh shit, I've gotta worry!'" Mix quotes like this with a tracklist which features titles like 'Murderers Are Getting Prettier Every Day' and a lyric sheet that features lines such as "Don't wanna hit you but the only thing between our love is a bloody nose, busted lip and a blackened eye" (from 'Pistol Whipped'), and you're at worst offended, at best hooked in, wanting to know more. Either way it's a success for Marilyn Manson – in fact, it's the POINT of Marilyn Manson.

But then comes the music. And as is often the case, it's just... alright. Yeah, he definitely sounds more energised, and like he's got his mojo back and revisited the records – in his words "Killing Joke, Joy Division, Revolting Cocks, Bauhaus, Birthday Party" – that inspired him in the first place. Yeah, opener 'Hey, Cruel World...' sets a tone of requisitely sleazy guitars and processed industrial beats, and yeah, "teenage rape" gets a seemingly obligatory mention (during 'Slo-Mo-Tion'). And yeah, at the end of the record, he lobbs in another semi-comedy cover – this time of Carly Simon's 'You're So Vain' – with Johnny Depp on guitar.

This all sounds good, right? Right. The truth is, though, there's just a lack of magic, a lack of something special going on. It's not bad. It's not good. It's just... Well, look, the thing is, for a guy whose whole raison d'être is 'American Psycho'-esque dark comedy/shock horror, getting shrugs and six out of 10 – defined at the start of this section as "better than average" – is not really what it's all about. It should be zeroes and tens. But musically, it just ain't.



## Skrillex

*Bangarang*

Atlantic Records

★★★★☆

By Terry Cander

Skrillex comes to us riding a wave of hype while trailing a cloud of sulphur. To the sniffer end of dance, he's the end of the world: the moment dubstep percolated down to the people who used to buy DJ Sammy records. Worse still, the purists groan, he represents the moment America re-made the genre in its own national image.

**FULL ★ ACCESS**  
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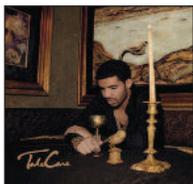
Florida's Largest  
Music/Entertainment Magazine

# ALBUM REVIEWS

What none of the naysaying community seem to realise is that Skrillex is not a dubstep guy. He's just a rampaging barbarian who'll as happily nick anything floating past in popular culture, and has as many roots in Fatboy Slim or Guetta as he does with, say, Caspa.

'Bangarang', a stopgap EP ahead of his debut album later in the year, still fails to confirm whether his unashamed populism is deeply naive or profoundly cynical. After all, no-one so coldly calculating would allow a sprawling mess like his collaboration with the three surviving Doors, 'Breakn' A Sweat', to survive the editing process: a confusing mush of Manzarek keyboard lines and Skrillex's crabby, trademark distorted dublines that features repetitions of "come on baby light my fire" for added subtlety. But by the same measure, his Ellie Goulding collaboration, 'Summit', pitched somewhere between Chicane and Owl City, feels like someone with a coldly cynical probe inside the mind of the charts. Cynical or just dumb, what's still obvious is that Skrillex lacks anything beyond the bleeding obvious.

He's glass-eyed, as nutritional as wood glue, and content to rapidly mash his fists against the buttons marked 'breakdown', 'trance synth', 'distorted wobble' and 'tuned-up vocal' – but has just enough knack to occasionally get good results out of that, as he does on the both-barrels likes of 'Bangarang' (Justice-go-candy rave), and 'The Devil's Den' (Daft Punk-go-Dirty Vegas). Pity he still can't find the button marked 'soul'.



## Drake

*Take Care*

Island Records

★★★★☆

By Terry Cander

In indie circles, R&B has long been stigmatised, sickly sweet vocals and dry humping inanimate objects not being in keeping with the ethos of the asymmetrically fringed masses. Drake has completely transcended any such snobbery with a delicate, mellifluous sound and unashamedly candid, emotive lyrics.

The half-Jewish Canadian – who played a wheelchair-bound student in TV teen drama *Degrassi: The Next Generation* until 2009 – is clearly not your typical rap/R&B star. On his US chart-topping debut, last year's 'Thank Me Later', he unleashed a lifetime's worth of angst, bemoaning his lovelorn mental state.

'Take Care', his highly anticipated follow-up, begins in a more assertive mood, with the rapper declaring that he "killed everybody in the game last year" on opener 'Over My Dead Body'. Success can breed arrogance but the platinum-selling artist's braggadocio is suffused with melancholia. "I might be too strung out on compliments/Overdosed on confidence" he laments on lolling lead single 'Headlines'.

The yearning, sun-kissed title track, produced by Jamie xx, sees guest Rihanna in the role of an almost motherly figure: "If you let me in, here's what I'll do: I'll take care of you".

The dependency is obviously contagious, infecting his Young Money label boss Lil Wayne on 'The Real Her' as he bemoans: "Cos to her I'm just a rapper and soon she'll have met another" (a line earnestly cribbed from 'Miss Me' on his protégé's debut).

Just as on 'Thank Me Later', 'Take Care' is heavy with the beats of long-term collaborator Noah '40' Shebib. But although the sparse arrangements are a perfect match for Drake's often lethargic mood, when the hip-hop bent of Just Blaze's production on 'Lord Knows' kicks in it hits like an elbow to the solar plexus, every euphoric gospel choir burst inducing a tremor of emotion through the body. In light of this, it somehow feels a shame Drake didn't experiment more with unfamiliar sounds. Such is the esteem that he's now held in, the refrain of "I'm just sayin' you could do better" on 'Marvin's Room' is one that lingers. Yet considering 'Take Care' is an affecting masterpiece easily on par with his debut, there could be no greater accolade for the genius of this man.

# CONCERT REVIEW

## RAMMSTEIN (Tampa Bay Times Forum, Tampa) - 4/21/12

Sometimes you go to a gig and you feel that you did not get what was worthy the ticket. This is not the case with Rammstein. The Germans visited Tampa again, and gave proof of why they are nowadays one of the most amazing bands in the world to see live.

It does not matter if you speak and understand German or not. They have been able to connect with the international audience not singing in English, which is already a merit that not so many bands can be proud about, and the theatrical performance that accompanies their show is just outstanding. I can just imagine how difficult must be to rehearse their tours before starting. Rammstein is a band that entertains you song after song, while their music makes you elevate your feet from the ground almost unconsciously.

Rammstein began their show with a great theatrical entrance from a small stage just in front of the soundboard. A large bridge was lowered from high above which connected the platform in front of the soundboard to the main stage. And one by one the band members walked across the bridge that was just above the heads of the fans that occupied the main arena floor.

During this Made in Germany Tour, they just played hit after hit of their 17 year career. Without losing time in speeches to the audience, frontman Till Lindemann and his boys just went straight to business to play amazing song after amazing song: Sonne, Keine Lust, Asche zu Asche, Mutter, Du Reichst so Gut...

The show was load with tons of pyro, including a flame-throwing machine gun and a crossbow shooting out flames.

The audience was really into the show as most people in the arena stood for the whole show.

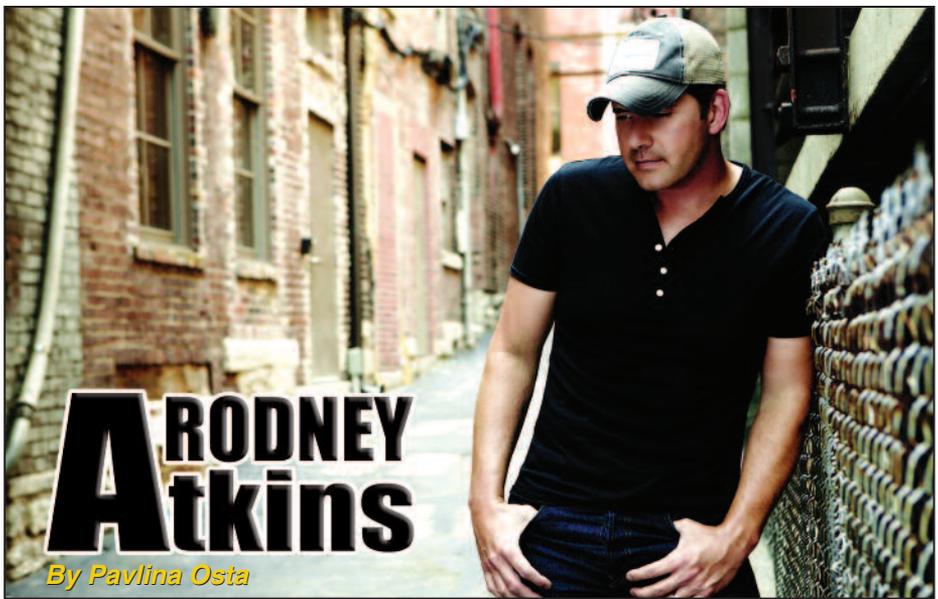


There were mosh pits throughout the general admission crowd on the main floor and the crowd was singing along song after song.

The first encore began with the band crawling all over the bridge (and that short trip had members of the band humping on each other and getting whipped) that linked the main stage with a smaller stage in the middle of the arena, ready to perform Bück Dich with Lindemann soaking the first rows in water with a fake penis. And that is what Rammstein is about, powerful catchy music, fireworks, masculinity with muscular Apollonian bodies displayed, sense of humor and sexuality mixed in an explosive cocktail.

Classics like Engel or Amerika delighted the audience, with the band putting the cherry on top of the cake with Pussy to finish a rounded concert. Well, more than the cherry, we could say that putting the cream on the cake, because Lindemann took control of a giant mobile cannon painted like a penis that bathed on foam half of the arena. Is there any better way of making the audience reach a climax at the end of a live performance?

You can love them or hate them, but in my personal humble opinion, if you want to see a band that offers something unique, raw, powerful and provocative in the hard rock scene nowadays, you should not miss this tour. Rammstein is still a must see live!



I'm backstage meeting up with country singer and songwriter, Rodney Atkins. He had a meet and greet, and he was so nice to his fans. He especially spent extra time talking to fans that were handicapped. I quickly found out after observing him and then during our interview that Rodney Atkins is a very caring person. He recently returned from his first USO tour, where he went to some of the most remote bases and military hospitals and performed for over 3,400 troops in Kuwait and Afghanistan. He's also been strongly associated with the National Council for Adoption.

**Full Access:** Your new single "He's mine," you performed on the Jimmy Fallon show which was really cool...Is that a special song to you?

**Rodney Atkins:** It is... I have a son and he's 10 years old. We had a single awhile back called "Watching You," and that was for him when he was 4 years old and now he's 10 years old.. Not quite a teenager yet, but it's about unconditional love of your kids and it's just a song that I really love.

**Full Access:** Kids have all kinds of obstacles growing up, what obstacles did you have growing up and how did you deal with them?

**Rodney Atkins:** Wow...well, when I was born

I was put up for adoption I went through different foster families and was adopted 2 or 3 times before I wound up with my parents. They said when I was four that I was really sick and they didn't know if I would make it or not. I had a respiratory staph infection and it just shows that a parents love that when I wound up with my folks and the last thing I should be doing is singing and just... you know from that.. different times in life, your challenged and you just have to push on through and be grateful. And I think the first step toward doing something great is to be grateful.

**Full Access:** What was it like visiting and performing for the USO tour?

**Rodney Atkins:** Oh, it was incredible! Just, you know, a lot of folks say how much they appreciate the men and women defending this country in the military,home,and abroad and actually going to see how they live and what they have to go through it just...really leaves you speechless how incredibly brave and courageous they are and just the sacrifices they have to make just so we can have...a strawberry festival and the free things that we do in this country.

**Full Access:** After spending time over with the military troops, and then coming back home,

how does that change things for you now, like being inspired and stuff?

**Rodney Atkins:** Oh definitely! After coming back from Afghanistan and the weather which was real cold! And a lot of rain and I never heard anyone complain, not one person complained. They just did their job and they faced a lot of incredible situations over there. I came back and I said that I would never complain again!

**Full Access:** I heard you have a Harley bike, and in Daytona Beach its bike week, any plans on dropping by that event on your way to your next venue?

**Rodney Atkins:** I would love to! I have an Old Heritage soft tail that I just got it ready to go for the summer time and was going to take it on this trip. But I didn't have time to load it up to the trailer and carry it into the trailer over there and then jump off and ride while I'm out here, haha.

**Full Access:** I've seen some of your YouTube comments and a lot of people want to know what your hat says?

**Rodney Atkins:** This one says, "I love animals and they taste great".

**Full Access:** Upcoming plans and events?

**Rodney Atkins:** We are going to keep touring and we are getting ready to shoot a video for the song "He's Mine" and then we will have another single out and keep touring over the summer. We are going to be part of a tour called The Throwdown Country tour. Kind of tour all over the country and do some more TV stuff like Jimmy Kimmel and just having fun!

Rodney Atkins started off the crowd with "It's America," his 5th #1 hit song. It was a great beginning to the night and got the crowd going for a full night of country by a very grateful and country-proud, country singer.

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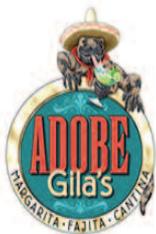
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## Coffee Concerts

### **Once Upon a Time**

Featuring Ravel's *Beauty and the Beast* from *Mother Goose Suite*, Tchaikovsky's *Waltz from Swan Lake*, and Williams' *ET: Adventures on Earth*, Stuart Malina conducts these morning concerts, with complimentary coffee and doughnuts served before the performance.

**May 16 & 17**

## Tampa Bay Times Masterworks **Beethoven's Eroica**

Martina Filjak performs Ravel's gloriously coloristic *Piano Concerto in G Major* with its mix of jazz motifs, meditative melodies and sparkling energy...on a program with Chabrier's *Habanera* and Beethoven's *Symphony No. 3, Eroica*. Stefan Sanderling conducts.

**May 25 & 26**

**Pops & Masterworks Tickets: \$15, \$30 & \$45**  
727.892.3337 or [www.FloridaOrchestra.org](http://www.FloridaOrchestra.org)

# EVENT CALENDAR

## MAY

- |   |  |    |   |    |   |
|---|--|----|---|----|---|
| 3 | <b>The Fray</b><br>Hard Rock Live, Orlando   | 6  | <b>All American Rejects</b><br>Vinoy Park, St. Petersburg   | 15 | <b>Heartless Bastards</b><br>Orpheum, Tampa             |
| 3 | <b>Tom Petty &amp; Heartbreakers</b><br>Amway Center, Orlando                                  | 6  | <b>Alan Jackson, Brantley Gilbert, Randy Travis &amp; Suite Caroline</b><br>Wickham Park, Melbourne | 15 | <b>Jane's Addiction</b><br>House of Blues, Orlando      |
| 3 | <b>Dennis Miller</b><br>Mahaffey Theater, St. Pete   | 6  | <b>Megadeth &amp; Lacuna Coil</b><br>Hard Rock Live, Orlando  | 15 | <b>Local H</b><br>Local 662, St. Petersburg             |
| 4 | <b>Big &amp; Rich</b><br>Vinoy Park, St. Petersburg  | 7  | <b>Slash</b><br>Hard Rock Live, Orlando   | 16 | <b>Heartless Bastards</b><br>The Social, Orlando        |
| 4 | <b>Nickelback, Bush, Seether &amp; My Darkest Day</b><br>Amway Center, Orlando                 | 8  | <b>Overkill, God Forbid &amp; Diamond Plate</b><br>Orpheum, Tampa                                   | 16 | <b>Steve Aoki</b><br>The Ritz, Ybor City                |
| 4 | <b>Kellie Pickler, LoCash Cowboys &amp; Steve Holy</b><br>Wickham Park, Melbourne              | 8  | <b>Gipsy Kings</b><br>Ruth Eckerd Hall, Clearwater  | 16 | <b>Thrice</b><br>House of Blues, Orlando                |
| 4 | <b>New Edition</b><br>Tampa Times Forum, Tampa   | 8  | <b>Ziggy Marley</b><br>Hard Rock Live, Orlando  | 18 | <b>Uncle Kracker</b><br>Joyland, Bradenton              |
| 4 | <b>All American Rejects</b><br>The Beacham, Orlando  | 9  | <b>Enter Shikari</b><br>State Theatre, St. Petersburg   | 18 | <b>Leon Russell</b><br>Largo Cultural Center, Largo     |
| 4 | <b>Soulfly</b><br>State Theater, St. Petersburg  | 11 | <b>Lady Antebellum, Darius Rucker &amp; Thompson Square</b><br>1-800-Ask-Gary Amp., Tampa           | 18 | <b>Lisa Lampanelli</b><br>Hard Rock Live, Orlando       |
| 4 | <b>Rusted Root</b><br>The Plaza, Orlando   | 12 | <b>Collective Soul</b><br>House of Blues, Orlando   | 19 | <b>Lisa Lampanelli</b><br>Straz Center, Tampa           |
| 4 | <b>Mighty Mighty Bosstones</b><br>The Ritz, Ybor City  | 12 | <b>Enter Shikari</b><br>The Social, Orlando   | 19 | <b>Jane's Addiction</b><br>Ruth Eckerd Hall, Clearwater |
| 5 | <b>Fear Factory</b><br>State Theater, St. Petersburg   | 12 | <b>The London Souls</b><br>The Crowbar, Tampa   | 20 | <b>Hunter Hayes</b><br>Dallas Bull, Tampa               |
| 5 | <b>Big &amp; Rich, Chris Young, Jake Owen &amp; Ashton Shepherd</b><br>Wickham Park, Melbourne | 12 | <b>Chris Cornell</b><br>Tampa Theatre, Tampa  | 22 | <b>Seven Nations</b><br>Club 57 West, Orlando           |
| 5 | <b>The Beach Boys</b><br>Straz Center, Tampa   | 12 | <b>Kenny Rogers</b><br>Central FL Fairgrounds, Orlando  | 23 | <b>Julian Marley</b><br>The Social, Orlando             |
| 5 | <b>Creed</b><br>Ruth Eckerd Hall, Clearwater   | 13 | <b>Chris Cornell</b><br>Hard Rock Live, Orlando   | 25 | <b>Foxy Shazam</b><br>The Social, Orlando               |
| 5 | <b>Kottonmouth Kings</b><br>Gasoline Alley, Largo  | 13 | <b>Vince Gill</b><br>Mahaffey Theater, St. Pete   | 25 | <b>John Prine</b><br>Mahaffey Theater, St. Pete         |
|   |  | 14 | <b>Wilco</b><br>Straz Center, Tampa   | 25 | <b>Edgar Winter Band</b><br>Downtown, Clearwater        |
|   |  |    |   | 25 | <b>Kip Moore</b><br>Dallas Bull, Tampa                  |
|   |  |    |   | 26 | <b>John Prine</b><br>The Plaza, Orlando                 |
|   |  |    |   | 26 | <b>Colt Ford</b><br>Triple Canopy Rch, Lake Wales       |

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

27 **K.D. Lang**  
Hard Rock Live, Orlando

27 **Civil Twilight**  
The Social, Orlando

### JUNE

2 **Kenny Chesney, Tim McGraw & Jake Owen**  
Raymond James Stadium, Tampa

2 **L.L. Cool J**  
Tropicana Field, St. Pete.

3 **Styx**  
Ruth Eckerd Hall, Clearwater

3 **Neil Diamond**  
Tampa Times Forum, Tampa

6 **John Waite**  
The Plaza, Orlando

7 **Avicii**  
Tampa Bay Forum, Tampa

8 **John Waite**  
Capitol Theatre, Clearwater

11 **Puscifer**  
The Straz Center, Orlando

12 **Donald Glover**  
Hard Rock Live, Orlando

12 **Afrojack**  
The Beacham, Orlando

13 **Puscifer**  
Hard Rock Live, Orlando

14 **BoDeans**  
Jannus Live, St. Petersburg

15 **The Grass Roots, The Buckingham, The Turtles**  
Ruth Eckerd Hall, Clearwater

15 **Afrojack**  
FL State Fairgrounds, Tampa

15 **Curren\$y**  
The Beacham, Orlando

16 **Roger Waters**  
Amway Center, Orlando

16 **BoDeans**  
The Plaza, Orlando

16 **The Cult**  
House of Blues, Orlando

17 **ZZ Top, 3 Doors Down & Gretchen Wilson**  
Tropicana Field, St. Pete.

23 **LMFAO & Far East Movement**  
Amway Center, Orlando

24 **Tech N9ne & Machine Gun Kelly**  
Firestone Live, Orlando

27 **Tech N9ne & Machine Gun Kelly**  
Green Iguana Stadium, Tampa

28 **Coldplay**  
Tampa Bay Forum, Tampa

29 **Boston**  
Ruth Eckerd Hall, Clearwater

29 **Earth, Wind & Fire**  
Hard Rock Live, Orlando

29 **One Direction**  
1-800-Ask-Gary Amp., Tampa

30 **One Direction**  
Amway Center, Orlando

30 **Earth, Wind & Fire**  
Tropicana Field, St. Pete.

30 **Def Leppard, Poison & Lita Ford**  
Tampa Bay Forum, Tampa

### JULY

1 **Ringo Starr & All Starr Band**  
Ruth Eckerd Hall, Clearwater

3 **Boston**  
Hard Rock Live, Orlando

4 **John Michael Montgomery**  
Lake Eva Park, Haines City

4 **Three Dog Night**  
Sutton Park, Palmetto

6 **Corey Smith**  
House of Blues, Orlando

7 **Tab Benoit**  
The Plaza, Orlando

13 **Slipknot, Slayer, Motorhead, Anthrax, Asking Alexandria, As I Lay Dying, White Chapel**  
1-800-Ask-Gary Amp., Tampa

14 **Hot Tuna**  
Straz Center, Tampa

17 **Barenaked Ladies, Blues Traveler, Cracker & Big Head Todd**  
1-800-Ask-Gary Amp., Tampa

18 **Dave Matthews Band & Tower of Power**  
1-800-Ask-Gary Amp., Tampa

20 **311 & Slightly Stupid**  
1-800-Ask-Gary Amp., Tampa

27 **Sugarland**  
1-800-Ask-Gary Amp., Tampa

28 **Kiss & Motley Crue**  
1-800-Ask-Gary Amp., Tampa

29 **Van's Warped Tour**  
Vinoy Park, St. Petersburg

29 **Yes**  
Ruth Eckerd Hall, Clearwater

30 **Cannibal Corpse, Between The Buried & Me**  
Vinoy Park, St. Petersburg

### AUGUST

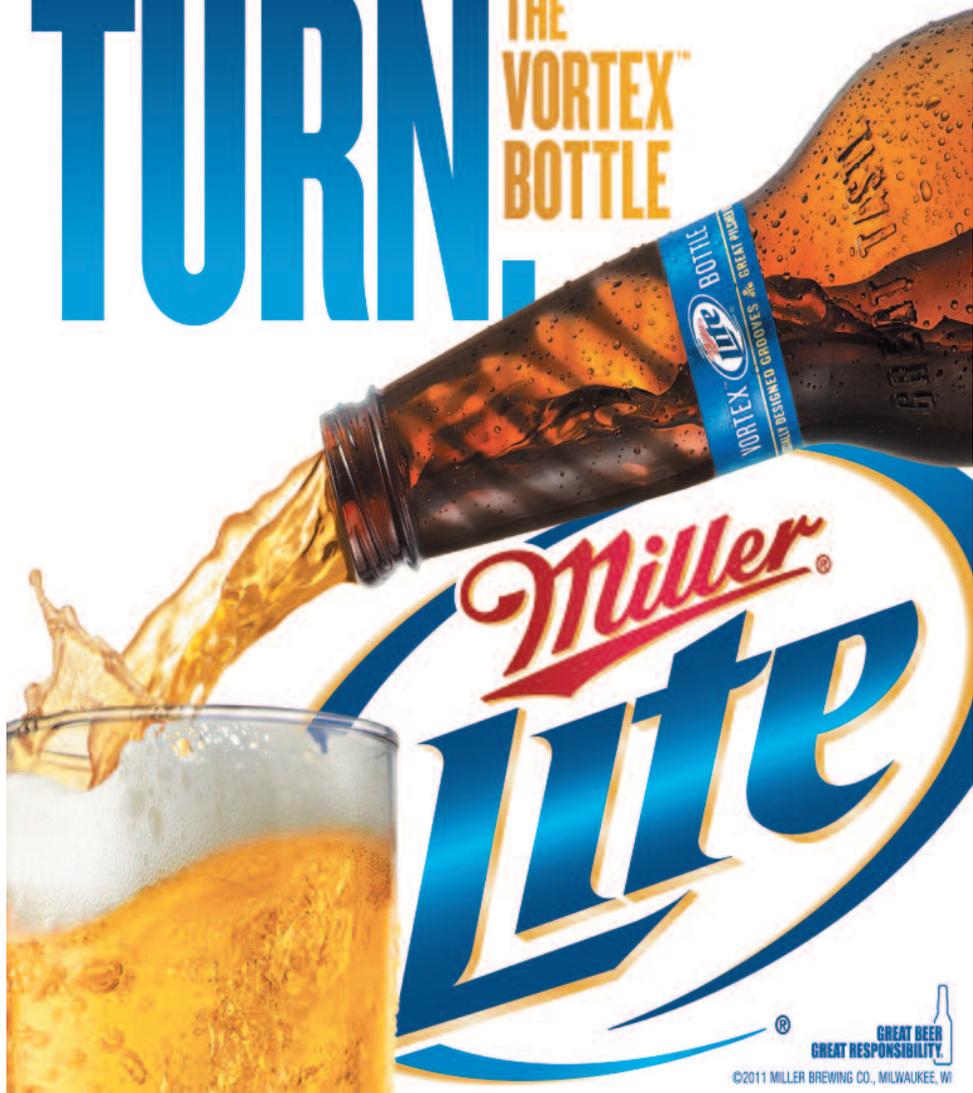
1 **Little Feat**  
Capitol Theatre, Clearwater

2 **American Idols Live**  
Amway Center, Orlando

3 **Rod Stewart & Stevie Nicks**  
Amway Center, Orlando

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