

# FULL ★ ACCESS

MAGAZINE

NOVEMBER 2011



# Judas Priest

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## MAGAZINE

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## TABLE OF CONTENTS

Music News.....3



PAGE 5



PAGE 8



PAGE 11



PAGE 17

South Shore Music Festival.....20

Album Reviews.....21



PAGE 25

Concert Calendar.....27

# MUSIC NEWS

## **Megadeth's Dave Mustaine Blasts Pres. Obama's Handling of Occupy Wall Street**

These days, when Dave Mustaine sings 'Symphony of Destruction,' Megadeth's most famous indictment of politicians and their corruptibility, he may well be thinking of the man currently occupying the White House.

Speaking recently with the Australian radio show 'The Racket,' the singer and guitarist blasted President Obama, calling him "the most divisive president we've ever had," Blabbermouth reports. Turning to the Occupy Wall Street protests, Mustaine accused the president of trying to "turn one class of people against another class of people."

"I've never -- never -- heard a president say, 'Go down and join the protesters down at Wall Street,' knowing that there are Nazis down there, knowing that there are people down there who are trust-fund babies, that are super, super wealthy and they're going down there and pretending that they really care; they just wanna be part of the 'movement,'" Mustaine added.

Mustaine charged protestors in New York City -- who have been demonstrating for more than a month against corporate greed, environmental abuses and other such issues -- with costing the city \$125,000 per day in police fees and lacking proper organization.

"What I would like to do is really help these guys get organized, but I don't think there's anybody there that you would be able to talk to about getting organized," he said. "If anything, if those guys wanna protest, protest on the steps of the White House, not on Wall Street."

## **Bee Gees star Robin Gibb's brave battle against crippling illness**

ROBIN GIBB looks gaunt and frail as he battles a crippling stomach condition. The 61-year-old Bee Gees star's emaciated appearance shocked fans in London yesterday.

Worried friends told last night of Robin's courageous daily battle against his agonising illness, which has plagued him for nearly two years.

The singer has twice been admitted to hospital after collapsing at his Oxfordshire mansion with severe abdominal pains.

And in August last year he had life-saving surgery for a blocked intestine -- the same condition that led to the death of his twin Maurice in 2003.

A close pal said last night: "Robin is not well. But he has always been a trouper and is determined to fight this. He is a very brave man indeed."

Yesterday Robin was forced to cancel a meeting with David Cameron at No 10 because he was in so much pain. He later appeared on ITV's Alan Titchmarsh Show, where his appearance drew gasps from the audience.

His most recent health scare came just 12 days ago, when he was rushed to Oxford's John Radcliffe hospital from his £8 million home in Thame in "excruciating" pain.

Hospital chiefs later issued a statement saying he was being treated for inflammation of the colon. They added: "He would like to thank all his friends and fans for their good wishes and sends them his love."

Robin was allowed home four days later and kept concerned fans updated about his condition on his website.

His devoted wife Dwina was by his bedside every day in hospital and his son Spencer, 38, was reported to have flown over from America to help look after him.

The teetotal and vegan star, who was born in the Isle of Man, pulled out of all work commitments in wake of his hospital stay -- including a BBC Songs Of Praise concert. He had been due to promote a Poppy Appeal charity single with The Soldiers, a new version of the Bee Gees hit, I've Gotta Get A Message To You.

Yesterday he had planned to meet David Cameron in Downing Street to talk about the charity song but pulled out. Instead he went on the Alan Titchmarsh Show to plug the appeal in person.

## **Aerosmith's Tyler falls, Paraguay concert delayed**

Steven Tyler, the lead singer of rock band Aerosmith, had a "small accident" on Tuesday that forced him to postpone a planned show in Paraguay by one day, a spokesman for the local concert organizers said.

Tyler received stitches and had emergency dental work done during a nearly four-hour stay at the La Costa medical center in Paraguay's capital, according to a hospital statement. He was in good condition when discharged.

The 63-year-old frontman reportedly suffered cuts to his face and lost two of his teeth after falling in his hotel bathroom.

Aerosmith planned to perform in the poor South American nation of Paraguay on Tuesday during a tour through Latin America.

"Mr. Tyler had a small accident that prevents him from staging the concert tonight," Marcelo Antunez, a spokesman for the local concert organizers, told reporters.

"He is fine, he's in his hotel but he's not able to do the concert," Antunez said, adding the show would be postponed until Wednesday.

Nicolas Garzia, whose firm organized the Paraguay gig, said via Twitter that Tyler had been dehydrated and was suffering gastrointestinal problems.

A man who identified himself as Gustavo Perez, a bellboy at the Bourbon hotel near Asuncion, told local radio that Tyler slipped when he was taking a shower and "had a nasty fall."

## **Lonestar Reunite With Richie McDonald for New Album, 2012 Tour**

Good news for Lonestar fans. Next year, the band's original lead singer, Richie McDonald, will return to the group — best know for hits 'Amazed' and 'I'm Already There' — to mark 20 years of making music together. In addition to a tour, Lonestar will also release a brand-new album.

"Well, five years has come and gone since I left Lonestar," McDonald said in a statement after the news broke of him reuniting with his former band. "We've all tried other avenues and the fact remains that some things were just meant to be. With the Lonestar 20 year reunion approaching, [we all] got together and have decided we have some unfinished business to take care of. I miss those crazy nights running around onstage making music with my band of brothers. Looking forward to a new chapter in the book of Lonestar and reliving some old memories, and also making some new ones for the fans that have been loyal to us through thick and thin."

"With 2012 in the near future, we all began thinking of what that meant to us as a band," said Lonestar's Dean Sams. "2012 is a huge landmark for us, marking 20 years of great music and friendship. It

was seeing this milestone that began conversations about the legacy of Lonestar. The music we've created over the years, along with all of the fans we have made along the way, is something we have never taken for granted. We have so much more music to offer the country music fans, and truly feel they want us back on the radio and out on the road performing live for them. After a lot of soul searching and long conversations between all of us involved, we are energized and excited to be writing and recording new music together again!"

"I think fans ultimately wondered if this was ever going to happen again, and it always seemed like the original Lonestar as a whole was better than the sum of its parts," added Lonestar's drummer, Keech Rainwater. "With Richie back in the band, fans can enjoy new music and again experience the sound they are used to hearing at our shows. Lonestar has always been very serious about the music we put out. I am excited to see and hear what comes out of this reunion and upcoming album."

## **Loretta Lynn Is 'Doing Well' After Hospitalization**

Loretta Lynn, suffering from the early stages of pneumonia, was hospitalized this weekend and forced to cancel last night's concert in Ashland, Ky., as previously reported. According to an update posted to Lynn's official website on Saturday night, the 76-year-old is currently "doing well" but will in fact be canceling tonight's scheduled concert in Durham, N.C. as well.

"Loretta regretfully must cancel her shows for Ashland, KY, and Durham, NC for this weekend, due to illness. Doctors have diagnosed her as the beginning stages pneumonia, and will continue to need rest," the statement reads. "Loretta is doing well and is disappointed but feels confident she will be ready for upcoming November dates."

This summer, Lynn — the legend behind 'Coal Miner's Daughter,' who's been a staple in country music for over 50 years — found herself calling off several tour dates due to knee surgery. She also dealt with a bout of exhaustion and dehydration back in July.

It's unclear whether Lynn is recuperating back at home or if she's still in the hospital at press time. If the statement on her website remains accurate and Lynn's health continues to improve, she'll be back on the road as early as November 3, when she's expected to perform in Knoxville, Tenn. Tour dates continue on through early December, and then pick back up again in mid-February.



Judas Priest have been making metal music for the better part of 40 years. Throughout their career, the band has seen many ups and downs, including departure of some of its founding members, a civil action lawsuit and the release of dozens of hit singles that changed the world of music, shaping the path for today's metalheads. Through it all, the music has remained a staple in the world of metal.

"People ask me all the time what's my favorite moment [in Judas Priest's career]," the band's bassist, Ian Hill, tells Full Access. "It always goes back to our first record. It wasn't particularly well produced and it didn't sound particularly good [laughs], but to walk into the record shop – if anybody remember record shops, where you had to go buy an album from a specialty shop – and seeing your record there with all of your idols ... the [Jimi] Hendrix and the Cream and the Beatles and the [Rolling] Stones, and our new album was there amongst them. It was absolutely brilliant. That little feeling there [that] you've arrived [and] you're here ... that's never going to go away. You have the foundation then to build everything that came after. My favorite moment was probably that ... seeing that record on the

same shelf as all those other artists [laughs]!"

Well now Judas Priest has two more collection of songs to add to those shelves, along with their 16 other albums that they have made throughout time. Last month, the iconic band released two collection of tunes for their fans, including their first box set entitled *Single Cuts*. The compilation includes 20 discs of all Judas Priest's UK 7" and 12" A and B sides from 1977 through 1992, totaling 51 tracks. Each CD in the box set replicates a vinyl disc, housed in a wallet featuring the original artwork.

"We thought [the box set] was a great idea," praises Hill. "It's just getting all the commercials out of Judas Priest [and] onto the one record. So if you're in that sort of mood [to hear those songs], you'll know where to find it, instead of having to sift through all of the other collections. They're all right there for you. It's just a nice little collection, we thought, to pull into one little package."

Hill admits that seeing the amount of songs that went into the *Single Cuts* project was a bit overwhelming at first. "We were surprised with how many there were [to include in the package], to be honest with



**Rob Halford**

you,” he laughs. “It was good fun to listen to it and look at the track listing when it was all completed ... it was great fun.”

In addition to the *Single Cuts* box set, which has been made available as a limited edition set, Judas Priest also has released a new 17-track album, *The Chosen Few*. The album is essentially a “greatest hits” collection, but with a bit of a twist. Rather than the band figuring out which songs to include, they asked some of their favorite friends to pick, including Ozzy Osbourne, Joe Satriani, Steve Vai and Metallica’s James Hetfield.

“Our record company [presented] that idea to us,” Hill says of *The Chosen Few*. “They thought it was a good idea for everybody to contribute. As far as I know, everyone who was asked to contribute did. It was a wonderful thought. All these wonderful musicians and vocalists actually took the time out to listen to our music. They got to pick their favorite track, and it was a really, really great feeling.”

Hill nor his fellow Judas Priest bandmates had any say as to which songs were picked when all the decisions were made, but the final outcome was what they had expected to see. “The surprising thing was that the new kids

on the block were choosing the same songs as the old kids on the block were,” laughs Hill. “Certain songs appeal to all aged groups, which is good for us I suppose.”

Among the songs included in *The Chosen Few* are “Screaming for Vengeance” (chosen by Guns n Roses’ Slash), “The Sentinel” (chosen by Chris Jericho), “Turbo Lover” (chosen by Korn’s Jonathan Davis) and “Breaking the Law” (chosen by Motorhead’s Lemmy). “They [picked] all really good, fan favorites,” notes Hill.

And the music collections keep on coming. Judas Priest has been spending their time off from the road to work on a brand new album, which they have slated for release next year, but the musical collections are not the only projects being worked on by Judas Priest. In October, English band launched the North American leg of their brand new Epitaph Tour, which will hit a total of 35 markets coast-to-coast, including Canada. The tour also features opening bands Black Label Society and Thin Lizzy.

“They are two great bands,” says Hill. “Thin Lizzy has all of the old favorites that everybody loves, and [with the] Black Label Society, you’ve got the newer, heavier side of things, and then [you’ve got] us [laughs]. We’ve worked with Zack [Wylde] and the [Black Label Society] guys before. We’re old friends. We’ve bumped into each other at festivals, and we did the OzzFest together back in 2004. I think we opened for the original Thin Lizzy back in the 70s— something like that [laughs], but we haven’t worked with them since. It’s nice to see the guys back on the road. They are all wonderful friends.”

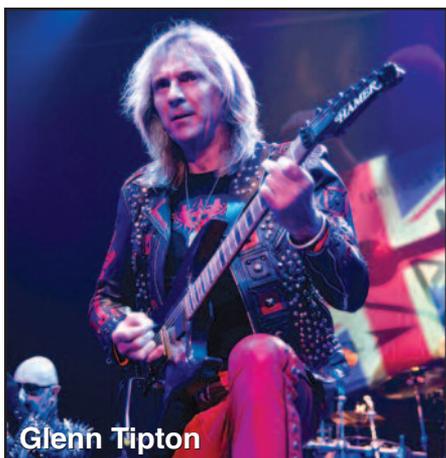
“We all still genuinely love what we do,” continues Hill. “We’ll finish this tour, and we’ll finish the album that we’ve got planned, and then we’ll go out in a more condensed sort of tour ... take a bit more time off in-between legs. I think it will definitely extend the life of the band.”

The band recently revealed to Rolling Stone magazine that the new tour will be quite the treat for their loyal fans, as they are “pulling out all the stops,” including a brand new stage set, special effects that they have been known for such as lasers, fire, bombs, smoke and new costumes, among other things. The trek is bittersweet for the band and fans alike, as is the last time the band will do a world tour in their long-lasting career.

“This tour was in the works for the better part of two years,” explains Hill. “You have to wonder how many ‘two years’ you have left in this thing [laughs], so we’ll continue to play [until we can no longer do it]. We want to just to continue on as long as we can. The [Epitaph Tour] that we’re doing at the moment, [is] going to be the last full-on world tour sort of thing.”

But by no means does that mean it’s the end of Judas Priest or their life as one of metal’s favorite touring bands.

“We love what we do,” says Hill. “I love playing music, and I love our fans. Of course



Glenn Tipton

on top of that, I love to travel. I love the places I go to ... I love to see all the people I meet. There’s very, very little not to like about [this lifestyle]. It keeps us motivated. When you look at our gig list, and you see all these lovely countries and wonderful cities that we get to go and visit, and we think about all the wonderful people we’re going to meet and the old friends we’ve met over the years. The enjoyment of it is what keeps us going.”

A promotional poster for a nightclub event. The background is a warm, yellowish-orange glow. In the center, there is a large, glowing green logo that looks like a stylized 'T' or 'L'. Below the logo, a martini glass with a lemon twist is visible. The text 'LA TERESITA PLUS' is written in a glowing green font above the glass. Below that, 'THURSDAY LADIES NIGHTS NIGHT' is written in large, bold, white and red 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 overall aesthetic is that of a nightclub or bar advertisement.



Has it really been 30 years since Queensryche filled our senses with their intense and creative music? Still rocking and now with their 12th studio album "Dedicated to Chaos," that hit stores last June, Geoff Tate gives us a look at what is up with him and the band that keeps on rocking, with no signs of stopping!!!

**Amy:** Hi Geoff, what an honor to be talking to you. What are you up too these days with the new album out, and what's in store for us?

**Geoff:** Well we are touring right now and have been since May. In the United states, and we'll be touring and performing soon at Ruth Eckerd Hall on Nov. 20th, which is one of our favorite venues to play. It's a great room. We also get a fantastic and enthusiastic audience when we are there. We always look forward to that. This is our 30th Anniversary tour. Which means we have a lot of ground to cover in the show. We'll cover 12 studio albums. It's a pretty long set. It's a really cool show with a very interesting video presentation that goes along with it. Kind of documenting where we've been as a band through the years, as well as musically.

**Amy:** Do you have a favorite Queensryche album?

**Geoff:** I don't really have a favorite because I've written almost every song on all the albums. It's been part of my whole life. I really like this new album though a lot. "Dedicated to Chaos" was a really fun album to make.

This one's a little more eclectic and was a lot of fun, not as serious a presentation as the others.

**Amy:** How much of the new album will you play when on tour?

**Geoff:** Well we are kinda strapped for time, but we are doing a few tracks, and touching base on all the other studio albums as well. About two tracks from each record.

**Amy:** Which tracks from the new record are you playing?

**Geoff:** We do "Get Started", "Around the World", and sometimes we play "At the Edge".

**Amy:** Is the Queensryche lineup the original?

**Geoff:** 4 out of 5. Still of course me on vocals and saxophone, Scott Rockenfield on drums, Eddie Jackson on Guitar, and Michael Wilton on Bass Guitar. We now have Parker Lundgren also on guitar. I met him quite a few years ago, and watched him play guitar in a local band. I also really like him as a person and a player. I asked him a couple years ago to go on tour with us and play guitar. He became much more than just a guitar player. He's a real musical guy, and became my music director. He has fit in perfectly.

**Amy:** One year I remember seeing Queensryche and it was similar to a Broadway show. Have you ever thought of doing Broadway?

**Geoff:** Maybe one day, that could be a

possibility in the future. Right now, I'm really busy with Queensryche, working on our next record. In fact, I'm taking a break right now from doing that to talk to you.

**Amy:** A new album?

**Geoff:** We have been recording, with a lot of tracks already started. It's a long process that takes months and months. Some songs come together rather quickly and others some times, you have to wait to get the right sound, where it all comes together. We work at our home studio on it, and then we go to a rehearsal or central place where we work out the intricacies. I'm hoping it will be finished some time this spring.

**Amy:** Yesterday was John Lennon's birthday. Was he one of your influences?

**Geoff:** Yes he was actually, in fact it was also my Dad's birthday. It's kinda funny because he was very influential in my life as well.

**Amy:** The record "American Soldier" was a lot about your father wasn't it?

**Geoff:** Yes, he was the inspiration for the album. It was really about the effect of war on peoples life. I interviewed a lot of different soldiers from a lot of different units. With different conflicts. I found that they all told the same story most of the time, and suffered the same conflicts mostly, which I found very interesting.

**Amy:** Do any of your daughters sing?

**Geoff:** Three of them do. They have also done back up vocals here and there on Queensryche albums. Emily did a lead vocal on the American Soldier album, on "Home Again". Emily is probably the most interested in music at this time. Hopefully that won't change, but you never know. She was brought up on a lot of the classics, and different types of music. Her favorite vocalist I think she admires the most is Kate Bush. It's fun to listen to her sing, and watch her throw herself into it.

**Amy:** Who is your favorite vocalist right now?

**Geoff:** I don't really know. I am actually more about the song writing, and how the structure with the chords is. I'm into the psychology of what makes a song stick in peoples heads.

I'm into that a lot. I'm into many different types of music so I don't really have a favorite.

**Amy:** What do you listen to when you want to relax?

**Geoff:** Nothing!! Hahaha, When I'm not working I like silence. My ears ring so bad because of touring all those years.

**Amy:** You are an awesome vocalist, and definitely one of my favorites. I love your range.

**Geoff:** Why thank you.

**Amy:** I hear you are into wine making as well these days?

**Geoff:** Washington State is the second largest wine grower, so there are many wines and places to try it. I just started leaning towards that, because I'm a wine fan and collector. I travel a lot, so I have a lot of opportunities to try wine. I just kind of fell into it over the years, and decided to try my hand at it, and see what I could come up with. I have a red and white Bordeaux style wine. They are big and bold and really unique. They are called Insania Red and Insania White. People interested in ordering it can order from my website Geofftate.com, and Queensryche.com as well.

**Amy:** Your slated for Shiprocked this year. Have you done it before?

**Geoff:** Yes, and it's really fun actually. Very casual. It's a fantastic time, I highly recommend it. That's Nov. 14th through the 19th. We play twice during the trip.

**Amy:** Will there be a Meet and Greet before the Ruth Eckerd show?

**Geoff:** Yes, and you can register on our website for that.

**Amy:** Well, I look forward to seeing you and Queensryche November 20th at Ruth Eckerd Hall, and I'll have a copy of Full Access Magazine for yah.

**Geoff:** Thank you Amy for the interview, and I look forward to it too. Take care, and see you then.



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Many cases can be made and examples provided of possibly when the birth of heavy metal music actually became into being. Some will argue it began with Black Sabbath. Most will agree that Judas Priest and Iron Maiden are the forefathers of today's most ass-kickin' kind of music and to this I must agree. Some have even said the music of Steppenwolf laid the ground work for what we today know as heavy metal where in their song Born to Be Wild, the first reference to "heavy metal" thunder was uttered. However, no matter when the birth of metal actually is, for this writer, I can honestly say that heavy metal, for me, began in 1981.

Granted, metal music was in its infancy with the likes of Def Leppard, Motley Crue, Exodus, Saxon, Metal Church and of course Ozzy, Anthrax and Metallica, and had yet to fracture into many sub-categories, but despite its first steps into world-wide phenomenon, the sound and energy that these band and others brought to the table were of something that I had never heard or experienced before.

One band in particular that I gravitated to was Anthrax. What is now commonly known and referred to as Thrash Metal, Anthrax's style of playing was fast and it was furious and they provided their listeners and fans an avenue in which they could release their everyday built up aggression. With songs like Howling Furies, Metal

Thrashing Mad, Caught in a Mosh, Indians, Madhouse, Out of Sight and Out of Mind, and a host of others, there was no way in hell that a metalhead could dislike this band and if you did, you need to have your head checked. Their performances were also simply kick ass!

Although the band has had its changes in musicians and singers since its formation, co-founder and only original member guitarist Scott Ian, drummer Charlie Benante and bassist Frankie Bello remained solid and for years have produced top notch music. With the recent return of singer Joey Belladonna, the true and only voice of Anthrax, the band is now on tour supporting their latest release *Worship Music*, a throw-back to what metal was and is all about.

Recently, Charlie Benante spoke with Full Access. The band had just arrived at the venue in which they were scheduled to perform that night. Due to Charlie and crew just stepping of their bus, it took a few minutes before the interview could actually begin, but once it started, Charlie was very accommodating. Here is what he had to say on the band's recent addition to the world of heavy metal as well as other topics.

**Full Access:** There is probably nothing at this point that I can say about *Worship Music* that has not been mentioned already, however, I will say that it is simply a fantastic release. I know the album, or the

beginnings of the album, started some time ago, but until the record's completion, how much changed from start to finish?

**Charlie Benante:** The biggest change that you would have picked up on was of course Joey singing. That made the album. First of all that made the album sound like Anthrax again, but it also took it to a different level.

**Full Access:** In what respect?

**Charlie Benante:** In the respect that it fuckin' sounded like (pause) okay, well the record maybe had a few dimensions in the first incarnation of it. And then the new one took on so many different levels. I mean each song in itself (pause) I mean look, until we put the record together we didn't even know how many levels, you know, of it that we had. I mean there's such a variation of musical direction on the record, but it all works within the context of itself. You could have the thrashiest tunes on the record and you can have the long like, In The End, which still fits in because, you know, it all works. So, um, I'll put it this way, we weren't excited about the record back then. We liked it and we thought we had some great fucking shit, but it was missing something and that something was him (Joey).

**Full Access:** I would presume after all the years, you, Scott, Frankie and Joey aren't too worried about the trends in terms of writing songs that fit "today's" flavor. With that said, did you still have it in the back of your minds, when writing songs for Worship Music, that you may have to throw in some of that newish flavor in order to draw new fans which in turn may go back and discover your older material? Was there ever that conscious thought on your behalf?

**Charlie Benante:** Not with this record there wasn't. This record was done in the state of mind, I mean, this is a heavy metal record man and no matter how you look at it, this is a metal record plus you gotta figure that after doing The Big 4 shows (Metallica, Slayer, Anthrax and Megadeth) and putting out the DVD, I would have to think that the fans who were into Metallica and who bought that DVD just solely for

Metallica and who watched our portion or listened to our portion of the record, probably a certain amount of them really dug what we were doing and was interested to see what our new record was going to be like and then they probably went and got it and I think what that shows is that the new generation was just kind of sick of the shit that's out there now and are looking back to the stuff that was great and is great to this day. So I think we're getting a new generation of metalheads that may have not been there if we didn't do this whole Big 4 tour.

**Full Access:** What needed to be heard by each of you first on Worship Music, in its entirety, before you allowed fans to get audibly assaulted?

**Charlie Benante:** Of course, you know, making a record like this and taking the time to make a record like this was uh...it gave us the luxury of really really trying to perfect each song. I mean we have been playing the song Fight'em 'til You Can't for about three or four years now and when we were on tour last year playing with Megadeth in The States, that's when we really started to hone in on the album and really start working on the songs. So Fight'em was already in the set that we were playing and we were playing it with such different power and there was such a great excitement in the band that I remember saying, 'We've gotta go back in and re-record these songs because we are playing them different, there is such a great excitement in the band that we really need to capture this.' And that's what we did.

So then we had two or three songs, I think it was three songs, that we totally reworked musically. Just threw everything out the window and just really worked on those songs and one of those songs was In The End which came out to be fucking seven minutes long, but it didn't matter, because now it was the song it really wanted to be, you know? That happens a lot, when a song just wants to be the song it wants to be and sometimes we're kind of like preventing it from being that song. Sometimes you've gotta just say fuck it man, if it's five

minutes long, just let it be five minutes long. If it's seven minutes, just let it be.

**Full Access:** After so many years, what is still the motivating factor to continue to churn out great music? Some band's from the 80's / 90's that continue to tour rely on past endeavors and insist there is no reason to record new music, even though they may still write new songs, because fans only want to hear the old stuff. For one, I appreciate a band's attempt to stay fresh. I may not like the material, but I respect their willingness. But what keeps you all motivated to take the risk on a project that fans may not even listen to given the climate of today's music industry?

**Charlie Benante:** Well, that's just it. I think it basically comes down to this, we have basically starved ourselves for the last eight years and we were so hungry to do this and make this new music that uh...and believe me, I'm the biggest fucking, you know, stickler when it comes to certain things and if I didn't feel the material was A+, it would be gone. Believe me there was like five songs that didn't make the record. They just weren't good enough. So, you know, those songs will probably be reworked and probably end up on the next record. But you've gotta feel from inside, but I do see that with other bands. They'll put out a record and it may be two or three songs deep and the rest is bullshit.

**Full Access:** How did Alex Ross come to do the artwork for *Worship Music*?

**Charlie Benante:** I became friends with Alex in 2003 and if there is anyone who can capture the vision that you see in your head, it's Alex and the way he approaches it is in a way that I think an artist should approach things, you know, when it comes to a concept, Alex is like very detailed. He wants pictures of each guy in that position, from different angles cause he wants a real look to it. Alex doesn't fuck around and when it comes to the concept, Alex wants to know why this is here and what does this mean? He wants everything included in the piece. So it needs to have sort of a background before he can go and do it.

That's just the way he operates.

**Full Access:** You came up with the concept for the album's cover artwork correct?

**Charlie Benante:** Yeah.

**Full Access:** What method did you use to convey the images that were in your head to him so he could capture the ideas perfectly?

**Charlie Benante:** It started with us sitting down and Alex bringing a pad and we discussed the whole concept of it. Then he did a little sketch and we would make changes and he'd ask questions like, 'Why are these people drawn to this object and how long has this object been there and what is this object...?' It's all this stuff he needed to know in order to articulate what this drawing was going to be. But that's just how Alex is. And then we came up with the way the drawing would look and (pause) because the important thing is when you walk into a store, you want this thing to pop out and it does pop, that's the thing. If you see it amongst other CD's it's like, "Oh, that stands out. It looks like it's on fire." So that was one of the things. The color scheme, you know? What colors were going to be used on it so it would pop out.

**Full Access:** It does appear that a lot of effort went into creating the image.

**Charlie Benante:** It wasn't as simple as, 'Hey Alex, draw this.' A lot of thought went into it.

**Full Access:** For the most part, when a band releases a new record, they feel that their latest project is their best to date. However, putting aside *Worship Music* for a moment, what Anthrax release would you consider the band's signature stamp on the metal genre? Not necessarily perhaps your favorite album, but the one that made the statement: "We are here and we are Anthrax!"

**Charlie Benante:** Oh I would probably, just by default, I would have to pick *Among the Living* because it was such a signature sound and record and if I put it in the whole thing with like what Megadeth did that year, what we did, what Metallica and what

Slayer did, the four of us released our signature records I would say. You've got Master of Puppets (Metallica), you've got Reign in Blood (Slayer), you've got Among the Living and you got Peace Sells (Megadeth) and if you go see those bands, you will hear (laughs) maybe half of those records played to this day, you know what I mean? So that's why I would have to pick Among the Living cause when you come see us, you're still gonna hear at least three of those songs in our set every time.

**Full Access:** In regard to the current set list, how far back are you all reaching into your catalog?

**Charlie Benante:** Well we play Metal Thrashing Mad (from Fistful of Metal). We try and play (pause) we try and switch it out toward the end of the set. We'll throw in a little different songs here and there. We just try to keep it open.

**Full Access:** For you, what would you consider to be your most cherished memory in the years since you have been a musician? Not necessarily in Anthrax, but as a whole?

**Charlie Benante:** There's been different levels of things that got me as 'Wow!' Yankee Stadium kind of got me. That was a moment that I'll never forget. First time we played our real big festival in Donnington back in '87 was a huge achievement for us and you know, these things are just personal to me. Especially Yankee Stadium.

**Full Access:** How would you define your place in Anthrax? The time keeper, perfectionist, businessman, etc.?

**Charlie Benante:** All of that. This is what I enjoy; it's in my DNA.

**Full Access:** 22 years ago, I interviewed you and due to the common like of horror movies, I asked you what were some of your favorite were. At that time, you mentioned The Exorcist, Children of the Damned, Blue Velvet and the Hellraiser

movies. Do you feel that "horror" movies of today equal those and other movies from long ago?

**Charlie Benante:** Not all of them, but on occasion there will be a diamond that comes out of the genre here and there. I like the first Paranormal Activity movie that came out. I thought that was it was good.

**Full Access:** In what way?

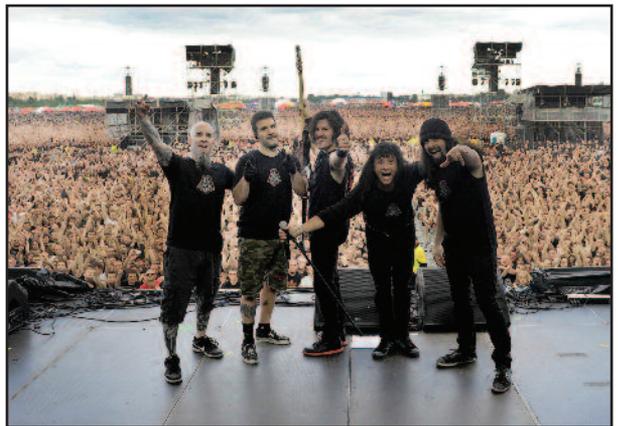
**Charlie Benante:** I liked the way it was shot. I liked the way it looked. Yeah it was kind of creepy.

**Full Access:** What about Insidious?

**Charlie Benante:** I saw Insidious and it was okay. But I was just basically calling the movie as it was going. Like, 'Oh, well here's what's going to happen now and then that's going to happen.' It was very predictable. I saw The Thing last week and even though a lot of people panned it, but if you're a Thing fan and John Carpenter fan, then you like it because it's that story line and there's nothing better than that. There were two things in the movie where I was like, 'Eh, that's kind of cheesy,' but for the most part, I liked it.

**Full Access:** Well Charlie it's been a pleasure speaking with you. The entire Worship Music package, songs and all, is great. Congratulations on the project and continued success.

**Charlie Benante:** Awesome. Cool man. Thank you.



# The FULL ★ ACCESS magazine



*Firewind's Gus G*



*Sara Bareilles*



*Dolly Parton*



*The Script's Dan*

October 2011  
Scrapbook



Toby Keith



The Judds



ny O'Donoghue



Cyndi Lauper



Ten years ago, if you would have told country star Daryle Singletary that he would be happily married and the father of two twin sons, he probably would have laughed it off. But my, how things have changed for the “Too Much Fun” and “I Let Her Lie” singer. Last October, Singletary and his wife of nine years, Holly, welcomed sons Mercer Ellis and Jonah Michael to the world, making them first-time parents.

“The last year for us has been awesome,” Singletary tells Full Access on the eve of his sons’ first birthday (October 27). “They came a little earlier than we expected, so I had to take off early last year and cancel a few dates. When we went back to work in 2011, I don’t know what it was, but the good Lord knew I needed to make up the money, and things just started coming in.”

After becoming a father, Singletary’s life was complete and he had plenty of blessings to count every day, starting with the three at home. The singer’s wife was a constant reminder of how fortunate he is day after day. “Holly’s always been encouraging of me and my career, especially when we had the babies,” Singletary says softly. “She made the comment after the boys were born, that now, I have some really happy things to write about.”

Singletary decided to tap back into his song-writing after his wife’s comments and after crossing paths with Nashville’s famed songwriter/ producer, Jimmy Ritchey.

“All these things started happening that changed my attitude about that songwriting after the boys were born,” notes Singletary. “I did a demo for Jimmy Ritchey, and he said, ‘Man, do you ever write?’ I said, ‘Yeah, I do,’ which I was kind of pulling his leg a little bit. He said, ‘I would love to write with you.’ He had a couple of George Strait cuts in the past couple of years. I said, ‘Yeah, that would be awesome!’ So I got with him, and Don Fortress – two great guys and wonderful songwriters. We just got to having a conversation about me being a new daddy and having to choose my days to write. I was only writing on Mondays and Wednesdays. I told them these were my days that I write, and I’d have to get somebody to watch the babies. We were sitting there talking about all the things that have changed in my life. Then this song came out of it. It’s called ‘Things Are So Much Different Than Before.’ It’s weird ... I don’t know if ‘diaper rag’ has ever been used in a song, but we put it in this one [laughs]!”

After penning the personal tune, Singletary’s passion for songwriting came alive. “It was the first time that I had really been excited to

write, and I had met two guys that I really had chemistry with,” Singletary says. “We got together the following week and wrote another song called ‘It’s a Beautiful World.’ The title pretty much says it all. It’s about waking up and seeing the beautiful smile of your wife ... it’s just a neat song. I started calling some old pals that I knew were songwriters, and I told them I wanted to get back into the writing.”

“For me, I didn’t want it to be a full time gig,” he says of songwriting. “I wanted it to be a couple of days a week ... if I wanted to write, I’d write, but if I wanted to take a few weeks off, I could because I didn’t want to get burned out with it. I didn’t want to have to write. I wanted to want to write. I’ve got that desire now to want to write.”

Singletary even went to the extent of starting his own publishing company, Mejo Music, which he named by combining Mercer Ellis and Jonah’s names. “I thought that was neat and kind of different,” he says of the company’s name.

While he has written plenty of happy songs that have capsulized his current state of mind, Singletary reveals that he has also penned “some country things,” which cover sad topics, all of which are country to the core. “I’ve been very fortunate with the songs I’ve been writing lately,” says Singletary.

Singletary hit the country music scene with a bang in the 90s with plenty of hit songs from his seventh studio albums. His latest release, *Rockin’ in the Country*, was released in 2009 on the independent label, E1 Music. The album produced the single, ‘Love You With the Lights On,’ which created a buzz with the singer’s loyal fan base.

“I hadn’t had a major hit since the early and late 90s, I guess,” says Singletary. “I had some so-so records that have entered the charts, but exited the charts as quick as the entered it [laughs]! I hadn’t had a major record out since the late 90s. You kind of get a little discouraged.”

But Singletary is excited about a new year and a new album to follow in the coming months. “We’re talking about doing another record,



maybe the first part of 2012,” he reveals. “You hear about all these guys who go into a hiatus for a year, and they write all these songs and record them. That’s where I’m kind of at. I’ve been fortunate enough to make a living, but be able to write and spend time with my family and be inspired by my family to write some cool things. I wanted to put a record together that I had a part in every song, whether I put in an ‘a’ or ‘the’ or ‘no’ ... I wanted to be a part of the song, and I want to record them. So we’re talking about doing maybe a six-side EP that will be of songs that I’ve written that I feel good about and that my fans will like.”

As the year draws closer to being over, Singletary looks forward to the quiet time at home in Tennessee and Georgia with his beautiful family. “We’re getting ready for the holidays,” he beams. “This time of year, things start to slow down. We’ll be spending Thanksgiving in Tennessee, and we’ll spend Christmas in Georgia with our family. We’ll start the touring thing back up in January of 2012, and just start working toward a release on the record in early 2012.”

After reflecting back on the past 12 months in his life and career, Singletary admits there have been many surprises thrown his way, but he is loving every single one of them. “We’ve been very, very fortunate,” Singletary says with a nod and a smile. “I’ve been busy and able to be on the road, making a living, and also being able to be home with Holly and the boys, enjoying all the little things that they’re doing. Every day it’s something different ... getting to see them grow older and say ‘dada’ and ‘mama’ for the first time ... all that’s been awesome.”

# Alex Hayes



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Marta Selmo Photography 2011



**November 12, 2011**

International Independent Showmen's Association  
Riverview, FL

The 2nd Annual South Shore Music Festival, which showcases the talents of Florida music artists, is scheduled for November 12, 2011 at the International Independent Showmen's Association in Riverview, FL.

Scheduled to Perform at this years South Shore Music Festival is Orlando's own Alex Hayes, Dustin Seymour, new country sensation Zebron & James, rocking classic rock & blues band Diablo Canyon, The Next GAC Star Winner One Night Rodeo, and TBT 2011 Battle Of the Bands Winner 10th Consession.

The festival is a one day event to be held on November 12, 2011 with the gates opening at 11 am. There will be a distinctive blend of music, games, and great food on tap for this family-friendly festival. The highlights of the festival include.....

- Local & Regional Artists
- Bounce Houses & Face Painting
- Classic Car & Bike Show
- Live Reptile Shows
- 1000 sq ft Kids Zone
- And Much More

The South Shore Music Festival is going to be held on the grounds of the International Independent Showmen's Association. The Showmen's Club has hosted numerous events such as the Gibtown Bike Fest and Greater Riverview Chamber of Commerce Hog Roast. Located just off Highway 41 in-between Tampa and Riverview, The Showmen's Club is centrally located in the South Shore Area with easy access from Tampa, Brandon/Plant City, and Bradenton.

The International Independent Showmen's Association is located at 6915 Riverview Drive, Riverview, FL 33578.

For Tickets to the South Shore Music Festival please go to [www.southshoremusicfestival.com](http://www.southshoremusicfestival.com) or call 813-419-SSMF (7763)



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# ALBUM REVIEWS



**Florence and  
the Machine**  
*Ceremonials*  
Universal Republic  
★★★★☆

When I first saw Florence and the Machine two years ago at New York's cozy and beloved Bowery Ballroom, leader Florence Welch's voice was simply too loud for the room. She sounded massive, but shrill. Overpowering. If the show took place in an X-Men movie, the wind gushing from Welch's lungs would have propelled several patrons smashing through the Bowery's back window onto Delancey Street. The next time I encountered That Voice, it was five months later, in the relatively gigantic Terminal 5 on Manhattan's far west side. And while that venue is often knocked for its booming, detail-abolishing acoustics, and concrete-slab atmosphere, it was a much better fit for Welch, who hopped, ran, and wailed while 3,000 giddy fans looked on, awestruck. For this band and this singer, nothing could be too big. Or so it seemed.

Growing up, Welch was met with stern eyes when she was caught singing her favorite hymns with a bit too much verve. Her unbridled talent is the type of thing producers of TV singing contests fantasize about. It's soulful. It's instant. It's blaring. On "American Idol", contestants like Welch are invariably deemed "quirky" and doomed to runner-up status. And though Welch is a more convincing Artist than even the best "Idol" has to offer, make no mistake that her voice-first delivery is perfectly tailored for a generation who grew up judging singers as much as they listened to them. Even the hopelessly hip crowd that showed up to see Welch at Vice's Creators Project event last month saved one of their biggest ovations for the moment when she held out one piercing note for an exaggerated period of time-- a primal sign of skill that banks on nothing less than sheer audacity.

The same can be said of Florence and the Machine's second album, *Ceremonials*, which can feel like Welch simply holding out a single

note at top volume for an hour. On paper, the album takes a wise path. After trying out a few different producers and styles-- garage-pop; vampy twinkle-pop; and tribal, mystic-pop-- on her debut, *Lungs*, Welch settles almost exclusively on the latter for *Ceremonials*, bringing along producer Paul Epworth, who was so good at the mystic stuff on the first record, to oversee the whole thing. So what we get is Florence trying very hard to top the gargantuan drums and cascading harps and chest-thumping choruses of *Lungs* hits like "Cosmic Love" and "Rabbit Heart (Raise It Up)" on damn near every song. Instead of *Lungs*' largely charming yet discombobulating diversity, *Ceremonials* suffers from a repetitiveness that's akin to looking at a skyline filled with 100-story behemoths lined-up one after the other, blocking out everything but their own size.

Some of these world wonders stand tall despite their surroundings. First single "Shake It Out", a stadium-willing anthem about getting past one's troubles, sets a new high for this group. As does the similarly barreling "No Light, No Light", which is one of the few tracks where Welch sets aside her usual flighty, dreamy, goth-y lyrical go-to's-- ghosts, graveyards, devils, angels, myths, drowning-- for something a bit more personal. "Would you leave me, if I told you what I'd become," she sings during the track's magisterial bridge, "Cause it's so easy to sing it to a crowd/ But it's so hard, my love/ To say it to you out loud." The lines double as a snippet of self-criticism; perhaps Welch finds it "so easy" to sing her tunes to thousands because they often lack an individual touch that could send them even further skyward-- the same touch that comes so naturally to fellow UK chart queen Adele. But by the midway point of the LP, its endless crescendos start bleeding into each other, and the loudness soon tires itself out.

The few tracks that deviate from the heavens-broken-open formula hardly curb frustrations. The haughty "Breaking Down" could be an out-take from MGMT's career-stalling *Congratulations*, dirge-y "Seven Devils" aims for Beelzebub but is about as haunting as a

toddler with a pitchfork. In what's becoming an increasingly annoying problem in this era of iTunes bonus tracks and myriad deluxe editions, it's the extras not included on the proper album that offer reasonable outs for Florence's Big issues. "Remain Nameless" replaces the record's corporate-rock drums and overzealous whoosh with an electronic minimalism similar to Welch's pals the xx. The song's allowed to breathe, and is all the better for it. Other bonuses include a few demos of some of the record's huger cuts (and the term "demo" is relative here-- these stripped-back tracks are still pristine). Backed by only acoustic instrumentation, we finally hear the creases in Welch's voice that the album whitewashes at every turn.

"I don't want your future, don't need your past/ One bright moment, is all I ask," sings Welch on choir-aided closer "Leave My Body". Ceremonials is so hell-bent on providing such "bright moments"-- that flash of overwhelming emotion resulting from ramped-up strings or a frantic harp or a particularly audacious vocal run-- that it never zooms out to consider its own listenability. Welch is 25, and she's likely chuffed at the thought of bringing these massive songs to equally immense crowds at festivals all over the world for the next two years. And that's where many of these tracks will have the greatest chance to thrive-- in the open, with heads as far as one can see.



**Andy Stott**  
*We Stay Together*  
Modern Love  
★★★★☆

Six months after his *Passed Me By* EP advanced like a scorched-earth campaign over the ruins of dance music, Andy Stott is back with another six tracks of charred techno. You can bet that in the fast-zombies-versus-slow-zombies debate, Stott sides with the groaners and stumblers: As was his previous record, *We Stay Together* is a Frankenstein's monster pieced together from scraps of club tracks pitched down to an agonizing crawl. Funny things happen at this speed: The beats lurch violently, kicking up clouds of ash with every impact; every syncopation becomes a hesitant shudder.

Sampled vocals, looming in the background, turn to a jellied groan.

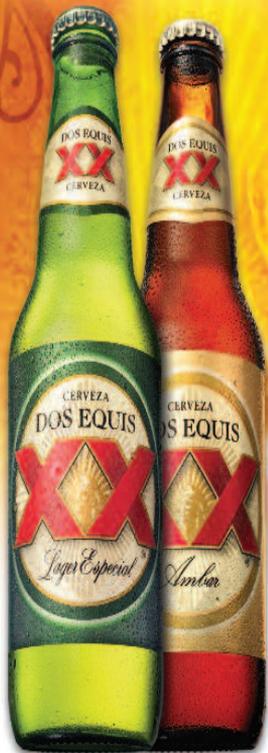
The record begins rather demurely with "Submission", five minutes of choral samples and ambient flutter that suggests the sound of a thousand pigeons ruffling their feathers in a catacomb. "Posers", which follows, sets up the idea that will maintain across the rest of the record, with a slowed-down railroad chug, tri-tone strings, and dissonant washes of synthesizer; distant horns sound the mournful call of a failed hunt. Despite the leaden drowsiness, it still moves: There's an infectious sense of groove in its shuffling percussion and echoing finger snaps.

After "Posers", the record's fastest track-- around the same tempo as many of the slow-motion house and disco records being produced by artists like John Talabot, Kassem Mosse, and Blondes; it only feels slower, thanks to its blasted, narcotic production-- things get really torpid. Not just sluggish, but also nasty and mean, degraded and depraved, with more of that death-gurgle bass that led me to compare Stott's last record to Sunn O))). If anything, *We Stay Together* sounds even more like it could have been released by Southern Lord.

On vinyl, *We Stay Together* serves a two-for-one purpose: It's meant to be played at 33, but if you speed it up to 45, most of the record's tracks actually become punishing, industrial-strength techno, the kind of sledgehammers associated with Berlin's famously intense Berghain club. Even played like this, though, they don't sound like "normal" techno: they're warped, muted, blown out-- they sound wrong. "Bad Wires" becomes like Surgeon being run through a cubic meter of boiled wool; the clanging "Cracked" comes to sound like several dub techno tracks being played in parallel, with rhythms so disorienting you may wonder if Stott simply sampled a particularly hairy passage from an old DJ mix and slowed it down by 30%.

There's another reason to get this record on vinyl: It sounds way, way better. That might seem odd, given that so much of Stott's sound has to do with using compression, distortion, and other effects to make his music not just strange but even ugly. But his swollen low end growls in a way that's almost sensual.

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# ORLANDO CALLING

November 12 - 13, 2011

by Neal Nachman

Orlando Calling promises to be one of the most exciting major festivals in some time. Featuring over 58 bands scheduled to perform throughout the two days of music entertainment, to be held at the Citrus Bowl in Orlando, FL. The event is expected to draw over 40,000 music fans per day.

The Citrus Bowl has been used in the past to host large performances like George Michaels, Metallica, Paul McCartney and others. The Citrus Bowl was known for hosting some of the largest concerts in Florida back in the day.

"Orlando has a rich history of outdoor rock concerts," Orlando Mayor Buddy Dyer said at the press conference announcing the lineup that includes more than two dozen acts on four stages over two days. "This takes it to another level. This puts Orlando at the center stage for American music in November."

The lineup for Orlando Calling will feature major stars in all genres of music including rock, blues, hip-hop and country music.

Some of the major artists scheduled to perform on Saturday, November 12th are: The Killers, The Raconteurs, Pixies, the Avett Brothers, The Roots, O.A.R., Kid Cudi, Iron & Wine, Jenny & Johnny, Less Than Jake, Parachute, Pete Yorn and Gavin DeGraw.



On Sunday, November 13th, Bob Seger will be performing on the main stage. Also performing on Sunday will be Kid Rock, Blake Shelton, the Doobie Brothers, Dwight Yoakam, Buddy Guy, Chris Isaak, Blues Traveler, Los Lonely Boys, Michelle Branch and others.

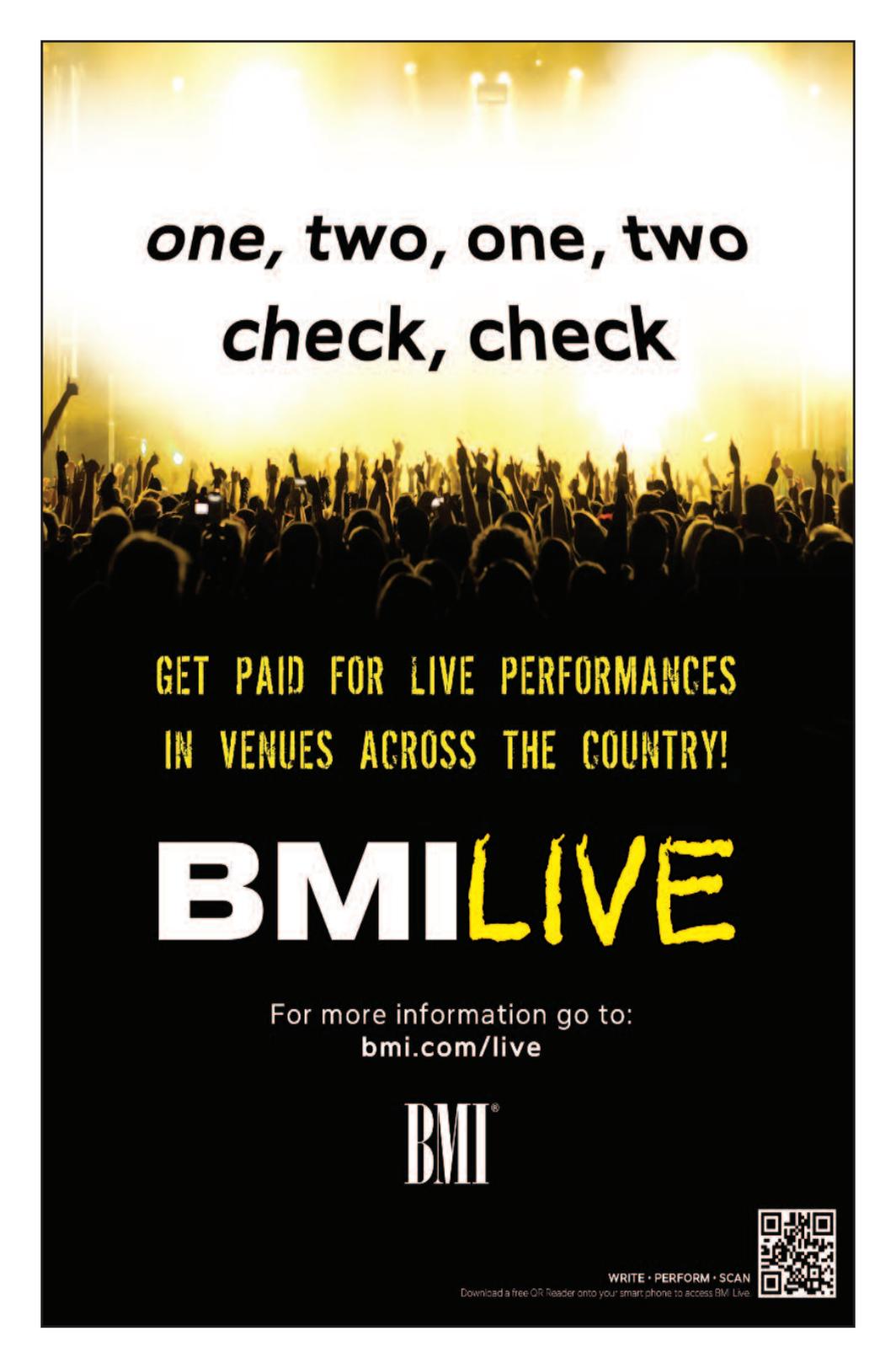
The diverse lineup is the vision of concert promoter Melvin Benn, the CEO of British-based Festival Republic, a promotion company with a long record of successful European rock festivals, including iconic



events at Reading, Leeds and Glastonury in the United Kingdom.

"The intention is that over the years to come, this will establish itself alongside the other great American festivals," said Melvin Benn, Festival Republic CEO.

This event will be the must-see event of the year! Make sure you purchase your tickets soon, as this event will be a sell out!



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# EVENT CALENDAR

## NOVEMBER

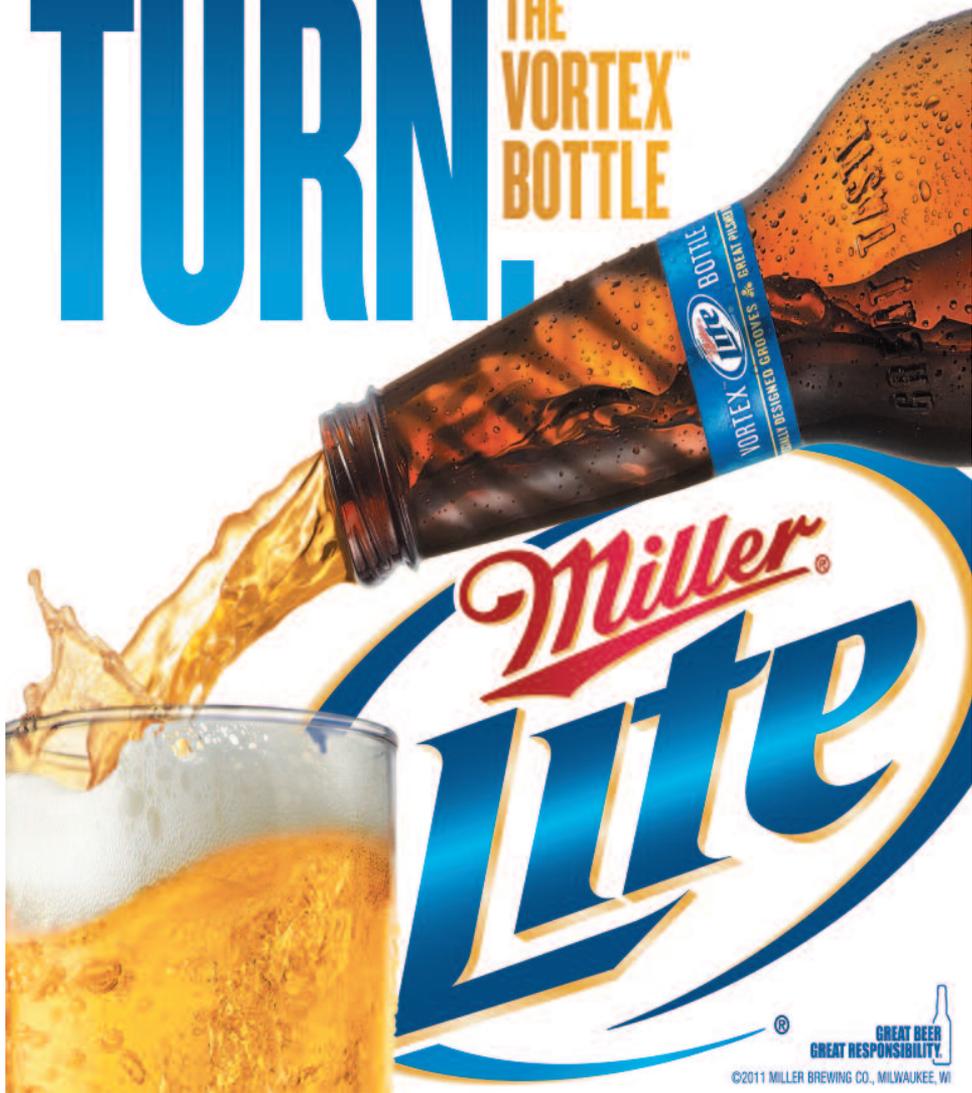
- |   |   |    |  |    |  |
|---|---|----|--|----|--|
| 1 | <b>Anthrax, Testament &amp; Death Angel</b><br>House of Blues, Orlando              | 5  | <b>Chris Cornell</b><br>Tampa Theatre, Tampa   | 13 | <b>Trace Adkins</b><br>Vinoy Park, St. Petersburg  |
| 1 | <b>Huey Lewis &amp; The News</b><br>Van Wezel Performing Arts, Sarasota             | 5  | <b>Al Stewart</b><br>Lowrey Park, Tampa  | 14 | <b>Agnostic Front</b><br>Orpheum, Tampa  |
| 2 | <b>M83</b><br>The Social, Orlando   | 6  | <b>Emerson Drive</b><br>Jannus Live, St. Petersburg  | 15 | <b>Sondre Lerche</b><br>The Social, Orlando  |
| 3 | <b>Death Angel</b><br>Brass Mug, Tampa  | 9  | <b>Great White</b><br>Hard Rock Cafe, Tampa  | 16 | <b>Sondre Lerche</b><br>Capitol Theatre, Clearwater  |
| 4 | <b>Sammy Kershaw &amp; Aaron Tippin</b><br>Bill Breeze Park, Ocoee                  | 10 | <b>Korn, Datsik &amp; Downlink</b><br>Hard Rock Live, Orlando  | 16 | <b>Jason Bonham's Led Zeppelin Experience</b><br>Hard Rock Live, Orlando                       |
| 4 | <b>Chris Cornell</b><br>Hard Rock Live, Orlando                                     | 11 | <b>John Fogerty</b><br>Vinoy Park, St. Petersburg  | 16 | <b>Agnostic Front</b><br>Backbooth, Orlando  |
| 4 | <b>Fishbone</b><br>Jannus Live, St. Peterburg                                       | 11 | <b>George Clinton</b><br>The Venue, Clearwater   | 17 | <b>Shelby Lynne</b><br>Capitol Theatre, Clearwater   |
| 4 | <b>Yngwie Malmsteen</b><br>House of Blues, Orlando                                  | 11 | <b>Korn, Datsik &amp; Downlink</b><br>Green Iguana Stadium, Tampa  | 17 | <b>The Misfits</b><br>Firestone Live, Orlando  |
| 5 | <b>Social Distortion</b><br>House of Blues, Orlando                                 | 11 | <b>Peter Murphy</b><br>Firestone Live, Orlando   | 17 | <b>Hollywood Undead, Asking Alexandria &amp; Borgore</b><br>Hard Rock Live, Orlando            |
| 5 | <b>Hunter Hayes</b><br>The Barn, Sanford  | 12 | <b>South Shore Music Fest</b><br>International Independent Showmans Assoc., Riverview  | 18 | <b>Colt Ford, Matt Stillwell &amp; Sunny Ledford</b><br>Dallas Bull, Tampa                     |
| 5 | <b>Little Texas, Daryle Singletary &amp; Joe Nichols</b><br>Bill Breeze Park, Ocoee | 12 | <b>Queensryche</b><br>House of Blues, Orlando  | 18 | <b>Five Finger Death Punch All That Remains &amp; Hatebreed</b><br>Jannus Live, St. Petersburg |
| 5 | <b>Martina McBride</b><br>Demens Park, St. Petersburg                               | 12 | <b>Styx &amp; The Outlaws</b><br>Vinoy Park, St. Petersburg  | 18 | <b>Jason Bonham's Led Zeppelin Experience</b><br>Ruth Eckerd Hall, Clearwater                  |
| 5 | <b>Fishbone</b><br>The Social, Orlando  | 12 | <b>Taylor Swift &amp; Adam Brand</b><br>St. Pete Times Forum, Tampa  | 18 | <b>Drake, Travis Porter, Plies, Public Enemy &amp; Trina</b><br>St. Pete Times Forum, Tampa    |
| 5 | <b>Todd Rundgren</b><br>Ruth Eckerd Hall, Clearwater                                | 12 | <b>Orlando Calling w/The Killers, Pixies, The Raconteurs, The Avett Brothers, Gavin DeGraw &amp; 25 Others</b><br>Citrus Bowl, Orlando | 18 | <b>Bob Saget</b><br>Hard Rock Live, Orlando  |
| 5 | <b>Kansas</b><br>UCF Arena, Orlando   | 12 | <b>Peter Murphy</b><br>The Ritz Ybor, Ybor City  | 18 | <b>Josh Turner</b><br>House of Blues, Orlando  |
| 5 | <b>Social Distortion &amp; Chuck Ragan</b><br>House of Blues, Orlando               | 13 | <b>Orlando Calling w/Bob Seger, Kid Rock, Blake Shelton, Michelle Branch, Blues Traveler &amp; 21 Others</b><br>Citrus Bowl, Orlando   | 18 | <b>Don Henley</b><br>Mahaffey Theater, St. Pete  |
| 5 | <b>Poison/Ratt</b><br>Hard Rock Live, Orlando                                       |    |  |    |  |

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

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|----|--|-----------------|--|----|--|
| 19 | <b>Marc Anthony</b><br>Mahaffey Theater, St. Pete  | 30              | <b>Judas Priest, Thin Lizzy &amp; Black Label Society</b><br>1-800-Ask-Gary Amp., Tampa  | 5  | <b>B.J. Thomas</b><br>Largo Cultural Center, Largo   |
| 19 | <b>Five Finger Death Punch</b><br><b>All That Remains &amp; Hatebreed</b><br>Hard Rock Live, Orlando | 30              | <b>Airborne Toxic Event</b><br>Beacham Theatre, Orlando  | 7  | <b>Mayhem</b><br>Firestone Live, Orlando   |
| 19 | <b>Hollywood Undead,</b><br><b>Asking Alexandria &amp; Borgore</b><br>Green Iguana Stadium, Tampa    | <b>DECEMBER</b> |  | 8  | <b>David Allen Coe</b><br>Jannus Live, St. Petersburg  |
| 20 | <b>Kathy Mattea</b><br>Capitol Theatre, Clearwater   | 2               | <b>Staind &amp; Seether</b><br>House of Blues, Orlando   | 9  | <b>Herman's Hermits w/<br/>Peter Noone</b><br>Ruth Eckerd Hall, Clearwater   |
| 20 | <b>Queensryche</b><br>Ruth Eckerd Hall, Clearwater   | 2               | <b>The Devil Wears Prada</b><br>The Ritz Ybor, Ybor City   | 9  | <b>Loretta Lynn</b><br>Lakeland Center, Lakeland   |
| 20 | <b>Cedric the Entertainer</b><br>Mahaffey Theater, St. Pete  | 2               | <b>Dokken &amp; L.A. Guns</b><br>Jannus Live, St. Petersburg   | 10 | <b>Michael McDonald &amp; America</b><br>Ruth Eckerd Hall, Clearwater  |
| 20 | <b>Red Jumpsuit Apparatus</b><br>State Theatre, St. Petersburg                                       | 3               | <b>Charlie Daniels Band,</b><br><b>T Graham Brown,</b><br><b>Confederate Railroad,</b><br><b>Little Texas &amp; Suite Caroline</b><br>Dallas Bull, Tampa                       | 10 | <b>Eric Church, Justin Moore &amp; Colt Ford</b><br>Country Rocks the Canyon, Crystal River  |
| 20 | <b>Hinder &amp; Buckcherry</b><br>Carol Morsani Hall, Tampa  | 3               | <b>Dokken &amp; L.A. Guns</b><br>Hard Rock Live, Orlando   | 10 | <b>Trans Siberian Orchestra</b><br>St. Pete Times Forum, Tampa   |
| 22 | <b>Mac Miller</b><br>Jannus Live, St. Peterburg  | 3               | <b>Daryl Hall &amp; John Oates</b><br>Ruth Eckerd Hall, Clearwater   | 11 | <b>Trans Siberian Orchestra</b><br>Amway Center, Orlando   |
| 22 | <b>Manchester Orchestra</b><br>House of Blues, Orlando   | 3               | <b>Sublime with Rome,</b><br><b>Bush, A Day To Remember,</b><br><b>Foster The People,</b><br><b>Cage The Elephant &amp; Manchester Orchestra</b><br>1-800-Ask-Gary Amp., Tampa | 11 | <b>Pitbull, David Guetta,</b><br><b>The Script, Demi Lovato,</b><br><b>Big Time Rush, Jason Derulo &amp; Cobra Starship</b><br>St. Pete Times Forum, Tampa |
| 23 | <b>Sevendust</b><br>Jannus Live, St. Petersburg  | 4               | <b>Andrea Bocelli</b><br>St. Pete Times Forum, Tampa   | 11 | <b>My Morning Jacket</b><br>Hard Rock Live, Orlando  |
| 23 | <b>Pierce The Veil &amp; Miss May</b><br>State Theatre, St. Petersburg                               | 4               | <b>Janet Jackson</b><br>Carol Morsani Hall, Tampa  | 12 | <b>Wanda Sykes</b><br>Ruth Eckerd Hall, Clearwater   |
| 23 | <b>GWAR</b><br>Green Iguana Stadium, Tampa   | 4               | <b>The Devil Wears Prada</b><br>House of Blues, Orlando  | 13 | <b>Tony Orlando</b><br>Ruth Eckerd Hall, Clearwater  |
| 25 | <b>Joe Bonamassa</b><br>Ruth Eckerd Hall, Clearwater   | 4               | <b>The Fray</b><br>Jannus Live, St. Petersburg   | 13 | <b>John Legend</b><br>Mahaffey Theater, St. Pete   |
| 26 | <b>Chimaira &amp; Unearth</b><br>State Theatre, St. Petersburg                                       | 4               | <b>Paul Simon</b><br>UCF Arena, Orlando  | 13 | <b>Corey Taylor</b><br>The Social, Orlando   |
| 27 | <b>311</b><br>Hard Rock Live, Orlando  | 5               | <b>Paul Simon</b><br>Ruth Eckerd Hall, Clearwater  | 14 | <b>Alice Cooper</b><br>Hard Rock Live, Orlando   |
| 29 | <b>George Thorogood</b><br>Ruth Eckerd Hall, Clearwater  |                 |  | 15 | <b>Arlo Guthrie</b><br>Ruth Eckerd Hall, Clearwater  |
| 29 | <b>Airborne Toxic Event</b><br>The Ritz Ybor, Ybor City  |                 |  |    |  |

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