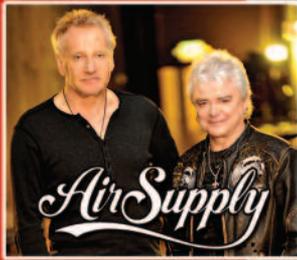


FULL ★ ACCESS

FEBRUARY 2012

MAGAZINE

In this Issue



**ANDY
GRAMMER**

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TABLE OF CONTENTS

Music News.....3



Album Reviews.....23



Concert Calendar.....31

MUSIC NEWS

Garth Brooks Wins Trial Against Oklahoma Hospital

A jury has awarded Garth Brooks \$1 million in his breach-of-contract lawsuit against the Integris Health System, according to the Associated Press.

On Tuesday (Jan. 25), jurors in Claremore, Okla. ruled that Integris Canadian Valley Regional Hospital in Yukon, Okla., has to return the \$500,000 donation that Garth made to the facility in 2005. Additionally, Integris has been ordered to pay another \$500,000 in punitive damages.

"I no longer feel like I'm crazy," the country superstar said following the verdict, calling the jurors "heroes" for ruling that Integris was in breach of contract and committed fraud with malice intent and reckless disregard.

Jury member Beverly Lacy told the AP that she believed the hospital had gone back on its word to name a women's center after Garth's late mother, Colleen. In explaining the punitive damages, she said, "We wanted to show them not to do that anymore to anyone else."

During his testimony on Friday (Jan. 20), the 'Friends in Low Places' singer was brought to tears. He explained why he'd made the donation, after being told a women's center would be built in Colleen Brooks' honor. "I jumped all over it," he testified. "It's my mom. My mom was pregnant as a teenager. She had a rough start. She wanted to help every kid out there."

After the verdict, Garth told reporters, "One day, Mom's name is going to go on the women's center, right there where the hospital is, but that hospital won't be owned by Integris when it is, I can tell you that."

Lady Antebellum's Charles Kelley Fractures Finger

Lady Antebellum celebrated their No. 1 singles 'Just a Kiss' and 'We Owned the Night' in Nashville Jan. 23. The trio were dressed to impress but, according to the Country Vibe News, the band's Charles Kelley was donning a plastic finger cast on his left hand.

"I was just horsing around and I hit it on the side of a table," he explained of his fractured pinky finger, which occurred during a trip to the Bahamas with friends. "I'm an idiot."

Charles admitted that he'd like to have had a better explanation, adding with a laugh, "As you can imagine, there were a couple cocktails involved... I'm a dainty musician."

Among those who witnessed the finger-fracturing incident was songwriter Dallas Davidson (pictured above, left, with Charles), a co-writer of 'Just a Kiss' and 'We Owned the Night.' And although he may not have been able to prevent the mishap, the band isn't giving up their songwriting good-luck charm any time soon -- they've already written a few songs with him for their next album.

"I think Dallas is gonna be in Lady Antebellum's life for a long time," said Charles. "Or in the band, one of the two," added Lady A's Dave Haywood jokingly.

Charles' injury won't affect the band's touring schedule.

Rockstar Mayhem Fest 2012: Slipknot, Slayer, Anthrax + More

So, the rumors are true! After the leak yesterday that Slipknot would be headlining the 2012 Rockstar Mayhem Festival, most of the lineup has been announced and should get a full seal of approval from most metalheads.

In addition to Slipknot, the main stage will feature legendary metal band Slayer. That's a helluva bill right there, but wait, there's more! One more headliner will be announced, and rumors are swirling that it's Motorhead.

The side stage action is quite monstrous itself, featuring Anthrax, the Devil Wears Prada, As I Lay Dying, Asking Alexandria and Whitechapel.

This tour will mark Slipknot's first trek in North America since the passing of their bassist Paul Gray. Percussionist Shawn 'Clown' Crahan weighed in on the tour, saying, "Slipknot is headlining this summer's Mayhem festival and it's going to be unlike anything you've ever felt, sensed, or seen. You miss this, you miss everything. Everyone seems to think that there's a chance we're gonna go away. This is the farthest thing from the truth. Stay sic and don't ever judge us."

Slayer, no strangers to Mayhem Fest, are also excited to be back. Guitarist Kerry King had this to say: "We can't wait to get rolling on Mayhem 2012! Been 3 years since we played it last, and it's gonna

be brutal!!! You can't go wrong with Slayer and Slipknot, pure f—ing mayhem!!!!

The dates, kicking off in late June on the West Coast and wrapping up in early August on the other side of the country, are listed below with venues coming soon. For all the latest ticketing info, head over to the tour's official site.

Daughtry Announces First Leg Of Its "Break The Spell 2012 Tour"

Daughtry has announced the first leg of its upcoming tour in support of the multi-platinum selling rock band's third album, *Break The Spell* (19 Recordings/RCA Records). The tour makes an exclusive Tampa Bay area stop at Ruth Eckerd Hall on Wednesday, April 11, 2012 at 7:30 pm. Tickets go on sale Friday, January 27 at 10 am.

Daughtry's "Break The Spell Tour" will begin its first leg on March 20 in Buffalo, NY and continue through April 30 when it concludes in New York, NY. Singer Chris Daughtry, guitarists Josh Steely and Brian Craddock, bassist Josh Paul and drummer Robin Diaz are excited to bring their bigger than life show into theaters across the country to provide an intimate experience for fans.

Daughtry is pleased to welcome special guest Nashville-based pop rock group SafetySuit whose new album *These Times* debuted No. 7 on the Billboard Top 200 chart. Opening the show is singer-songwriter Mike Sanchez.

Daughtry is also dedicated to using its position to raise awareness about a number of charitable causes. For the "Break The Spell 2012 Tour," the band will help combat Africa's battle against malaria by donating \$1 from every ticket sold to Malaria No More, a leading humanitarian organization determined to end malaria deaths in Africa by 2015.

The upcoming first leg of the tour will give fans a chance to experience a number of new tracks from *Break The Spell*, like the chart-climbing hits *Crawling Back To You* and *Renegade*. Singer Chris Daughtry says: "We recorded a hard-hitting rock album that is primed to blow the doors off these great theaters. Fans who come out are going to get an incredible show every night."

Daughtry has scored four No. 1 hits, garnered four Grammy® nominations, sold more than seven million albums and played sold out concerts around the world in less than four years. Daughtry's self-titled debut was the fastest selling rock debut in Soundscan history and its follow up *Leave This Town* marked the quintet's second consecutive No.

1 album. Daughtry's latest album *Break The Spell*, which was certified gold in 4 weeks, builds on the band's reputation for melodic hooks and anthemic choruses while providing a powerful showcase for Chris Daughtry's emotionally resonant voice.

Reserved tickets priced at \$54.50, \$44.50 and \$34.50 will be available at the Ruth Eckerd Hall Ticket Office located at 1111 McMullen Booth Road in Clearwater or by calling 727.791.7400. The Ruth Eckerd Hall Ticket Office is open Monday through Saturday, from noon to 6 pm and one hour prior to showtime. Patrons may also purchase tickets at www.rutheckerdhall.com 24/7.

Courtney Love Wins Eviction Challenge

Courtney Love will not be evicted from her West Village townhouse after all. Following oral arguments in New York City Housing Court, Judge Jean T. Schneider issued her decision dismissing a petition filed against Love in November by her landlord Donna Lyon, seeking money for rent and an eviction.

Initially, Love's lease agreement required her to pay, in addition to a security deposit, her first six month's rent up front, after which she was to pay for the next six months. Before the end of the first six month term, however, Love's lease was modified so that she would pay her rent – \$27,000 a month – on a monthly basis.

In accordance with the modified lease agreement, Love paid her monthly rent for both last September and October, and the money was accepted by her landlord. But then her landlord tried to return to the initial terms of the lease, saying Love still owed rent.

According to Judge Schneider, because Love paid monthly and Lyon accepted the payments, the rent payment modification was a binding agreement. Because the petition filed against Love asked for money she would not have yet had to pay under the lease's most recent terms, money Judge Schneider called "rent not yet due," the proceeding was dismissed.

"We're pleased about this," Love's attorney, Eric Sherman, tells *Rolling Stone*. "The court agreed with our position. Courtney's position was to dismiss the landlord's case and the court properly determined that it was wrongly filed in the first place – not only did Courtney pay rent on time, but there were a number of instances where she paid it before the due date. This was a baseless claim." Attorney Norman Flitt, who represents Lyon, would not comment on the rent case.



Rising star, singer/songwriter, Andy Grammer is a breath of fresh air. His single “Keep Your Head Up” has been inspiring fans all across the United States. No wonder why he was named as one of *Billboard*’s 2011 artists to watch. He has come a long way from performing on the streets of Santa Monica, California.

Full Access Magazine had a chance to speak with Andy regarding his new tour and what fans can expect this year from this talented young artist.

Full Access: So tell me where you are at the moment?

Andy Grammer: “I’m currently in Spokane, Washington. I just started my new tour with this show.”

Full Access: How’s it going so far?

Andy Grammer: “It’s so much fun; it’s amazing. To be headlining is just a different experience and I’m having a great time.”

Full Access: Now how did you get started in the music industry?

Andy Grammer: “I got started because my father is a children’s singer. He’s awesome. His name is Red Grammer. He was Grammy nominated for best children’s album a couple years back. I’ve just been around music.

Then when I really started going after it, I took my guitar to the streets for 3 years and performed. It helps pay the rent!”

Full Access: That must have been pretty hard, though?

Andy Grammer: “Yeah, it was hard. It was really fun, because there wasn’t any place I couldn’t go that didn’t want to hear it. So it was a really good place to get started.”

Full Access: Who has been your biggest musical influence?

Andy Grammer: “I think probably to generalize it, since I love acoustic guitar stuff. John Mayer, Chuck Johnson, Jason Mraz and all that stuff. Then I got really got into Piano Rock. Also, groups like One Republic, Cold Play and then lastly; I love hip hop, so artists like Common, Lauren Hill and that type of stuff.”

Full Access: What do you like most about touring?

Andy Grammer: “Number one, the fact that I get to play for so many people that are into my music; that’s the coolest part. It’s like musically I’m still getting used to that. You know, coming on at the end of the night and having everybody sing the words and all that stuff. That’s the best feeling ever. I did

so much touring by myself with my guitar before, so to tour with a bunch of friends and my band and the openers, that's really fun. It's like a month and half long sleepover."

Full Access: So the guy that's opening for you, Ryan Starr, he's a friend of yours?

Andy Grammer: "Yeah, he's great and Rachel Platten, she's awesome too."

Full Access: I had seen you a few months ago opening for Natasha Bedingfield, so how's it feel to have other people opening for you? That must feel pretty awesome.

Andy Grammer: "It really is; it's a crazy experience. I'm still not quite used to it, but it I love it. It's really fun."

Full Access: Do you have a favorite venue to play at?

Andy Grammer: "It doesn't really matter as long as the room is full I don't care where the hell it is, to be honest. The city doesn't matter. I'll play anywhere as long as there's a full room that's psyched. It's funny cause sometimes, even in one place, it will be amazing one time you go and the next time around it won't be as full."

Full Access: Do you have a favorite song that you wrote?

Andy Grammer: "That's like asking what your favorite kid is, but I love love 'Keep Your Head Up.' That's what put me on the map, so I'm going to say that one."

Full Access: Tell me about that song..

Andy Grammer: "I wrote that song after a long day of performing on the streets and not selling any CD's. So I went home and sat at my piano and wrote myself a little jingle which happened to be 'Keep Your Head Up' because I didn't know what else to do. I've been on the streets performing for like 8 hours and got back to my apartment and just sat at my piano and wrote something to keep going. It really related with a lot people in the country, thankfully."



Full Access: Is there any artists that you would love play with, that you have not played with already?

Andy Grammer: "Yeah, I would love to tour with One Republic. I haven't played with them yet. I would love to tour with John Mayer, that would be a dream. Cold Play is another one I just love. I have studied their songwriting and I would love to travel around with them."

Full Access: How did you get you get discovered?

Andy Grammer: "My manager came out on the streets one day and saw me play. He heard a couple of my songs and started working with me a lot. He put in a lot of time and we created something pretty cool. It was amazing. I mean, he came out to the street and bought my CD, saw me play and took me from the street to where I am now. I love him."

Full Access: So what do you have in store for your fans for this year?

Andy Grammer: "This year we have a live EP coming out. I'm only on the 4th show of this tour, so I'd really encourage everyone to see the headlining shows. It's really different than anything I've ever done before. It's a lot more involved and I get to play more songs and I have my full band. I'm heading off to France after this tour and then I'm going to Australia. Then I'll come back and see what's next."

Full Access: Have you ever been out of the country before?

Andy Grammer: "Yeah, I've been to France once and it was awesome."

Full Access: What has been your greatest accomplishment to date?

Andy Grammer: "I think my greatest accomplishment to date is creating.. I mean honestly. This tour might be it, because its creating another culture around music that people would want to come to. That would be my biggest accomplishment yet. Anybody can make songs, but to make them good enough to where people would want to come all across the country and get to share that with everybody in a live setting; that's pretty special."

Full Access: To date, whom have you enjoyed touring with the most?

Andy Grammer: "I love Natasha Bedingfield with all my heart and I love Colbie Caillat. I've got to do a couple gigs with Gavin DeGraw as well. So those 3 land at the top of the list."

Full Access: Any special appearances that will be coming up in your tour?

Andy Grammer: "You know, I'm not opposed to that. You know whenever I land, I have so much going on. And when I get to the city, sometimes I try to call people and see if they want to come sing something on stage. But I don't have anything planned yet."

Full Access: Do you write your own songs?

Andy Grammer: "Yeah, there's a couple that are co-written on my album, but most of them I write by myself."

Full Access: Do you write for other artists?

Andy Grammer: "I haven't done too much of that, but I would love to do that. I'm a huge fan of writing, everything and anything."

Full Access: Did you always like to write?

Andy Grammer: "As soon as I got my guitar, it was as important to learn how to write songs. I wrote bad songs early on and played the guitar badly; they both progressed!"

Full Access: Does your dad play guitar and piano?

Andy Grammer: "He's plays guitar and a little bit on the piano."

Full Access: Did he teach you or did you learn on your own?

Andy Grammer: "I kind of did it on my own, but he gave me a guitar and there was a piano in the house."

Full Access: Anything you would like to add?

Andy Grammer: "I'm pretty active on twitter. I like to tweet from the dressing room. I'll tweet out questions and the first person that answers it correctly will get a free shirt and stuff like that. I'm pretty big on Facebook too."

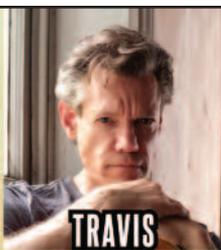
Full Access: I'm sure the fans like that your really accessible.

Andy Grammer: "I would like to add that I am really grateful to be able to do what I love to do. I know its really rare to have enough of a buzz to take a tour around the country. To have full houses in each city I go to. I'm so excited. I did my best to try and create a show that's worth everyone coming out to."

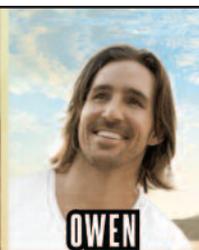
Andy Grammer will be performing at the Capitol Theatre with Ryan Starr in Clearwater, FL on February 24th. Be sure to catch this great rising star!



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Foreigner is a British-American rock band that was formed in 1976 and is one of the most popular rock bands in the world with over 70 million albums sold worldwide. To date they are still selling out venues all across the United States. Even with all the changes in musicians, this band is stronger than ever. I had the pleasure to talk to lead vocalist Kelly Hansen about their continued success. Kelly called me from his home in Los Angeles, California, where they are preparing to leave next week, to begin their new tour.

Some of the new things going on with Foreigner is the upcoming movie *Rock Of Ages* which is featuring a few of the groups songs. "I don't know if you heard, but there is a *Rock Of Ages* movie coming out in June and we have 3 songs in the movie, which is more than anybody else. It's based on the play *Rock Of Ages* in Broadway. It's about the 1980's and the story about these rockers and the people that were involved in that kind of scene back then in this town. And Alec Baldwin is in it and he's going to sing "Juke Box Hero" and Tom Cruise is also in it and is going to sing "I Want To Know What Love Is." And then there's another song, "I'm Waiting For A Girl Like You," that is going to be sung by one of the regular cast people. So were really

excited about it, so were happy to talk about it," replied Kelly.

I asked Kelly how he felt about Tom Cruise and Alec Baldwin singing Foreigner songs! He laughs and says, "I heard they are fabulous! You have to put it into perspective. You're not trying to imagine that Alec Baldwin is doing a full on serious interpretation or something of the song, so you have to take that into consideration. But I think it's great that their doing it and I'm really excited to see it."

Kelly and I discussed Foreigner's latest CD, 'Feels Like The First Time.' "It's actually a triple disc set. One is a live DVD concert performance outside of Chicago; the other is re-recordings of the classic hits by the current lineup. And the third disc is all acoustic renditions of Foreigner classics which is something we have never done before. It's called 'Acoustique' and we're really happy to do that because a couple years ago we did a live broadcast on the radio in Germany acoustically, while we were promoting "Cant Slow Down," our previous release. It was a question/answer and we did these acoustic songs and it was a live broadcast. We got a phenomenal reception. So we decided to just kinda experiment and book a couple of live

shows in Canada. And they were sell outs. And we were really just shocked that these people just wanted to see this band in acoustic format and it was really mind blowing. So we said we have to put these renditions on a CD, so that became the third disc of this set. I think it really speaks to the quality of the songwriting, because there's an old kinda belief that to prove the value of a song, break it down to just a single



instrument like a piano or acoustic guitar and if it holds up in that way than that really speaks to its quality," stated Kelly.

I asked Kelly if he prefers playing acoustically. Kelly replied, "Well, it's just completely different when we do it electrically with a full band. There's the lights and the stage and the electric amplified music and all that kind of stuff and that's a complete entity unto itself that's a certain way. But then to do it this way, it's just completely different. It's not better or worse and it's also very enjoyable."

When asked what his favorite song he likes to perform, he replied laughing, "Well to me, it's like apples and oranges. You really can't compare. And on top of that, each night is different because it is indoors/outdoors, large crowd/intimate crowd, all those things color the same song. You might have done that song the night before and then you can make it a different experience, so none of things you can lump together. They are all individual things and they are all challenging in their own equally different way. So for me, I just look at them as different food items on the menu and I enjoy all of them."

I asked Kelly if the band had any goals for 2012 and he responded, "Well, I think we're really excited about what this movie is going to do for our profile and make people aware that the bands still there and relevant and

doing stuff. That will be fun. We still have lots of people to reach out there, playing and performing live. That's really great and were fortunate to be doing this and to have people wanting to come out and see us, paying their hard earned money. So we'll be doing that for sure!"

I asked him how the band found him, he replied, "I was at a point in my career where I wasn't really happy where things were going and I heard of a couple of gigs that had come through that I haven't been asked about and I thought that wasn't right. And really in most of my career things have just come to me, but at a certain point you have to maybe be a little more proactive in doing things for yourself. So I decided to make that change and I heard about this benefit that Mick Jones had done with some of the guys in Santa Barbara, California. And it sounded to me in their article that they were eluding to a new group, like a Mick Jones solo project or something like that. So I have been in the business for a while, so I made a few phone calls got in touch with management and the band had been dominant for a little while since Lou Gramm had left in 2002. So they were just getting their gears turning again and it took a little while and we had a back and forth banter. Then they sent me a CD with 5 classic Foreigner hits on there, the real music without the vocals on there and they said put your voice on these, so I did. And

they got to hear those in NY and they were coming out to LA to do some rehearsals, so I went down and we jammed for about an hour and half and I distinctly remember I got home at 6pm and they called me at 7pm and said were booking shows for this weekend, can you start rehearsing tomorrow.”

I had the pleasure to see Foreigner last year when they were toured with Journey and Night Ranger. I asked Kelly about that tour. Kelly replied, “That was an awesome record breaking tour. We broke attendance records. You have to give kudos to classic rock and the power of its popularity and there’s a lot of new groups out there that aren’t breaking venue records like were doing. So that was really monstrous and we had unbelievable turnout at every show. It was a really high profile tour for us, plus we know all the guys and everybody was traveling together and hanging out, so it was really cool. There were a lot of hits being played on the stage every night.”

I spoke to Kelly about what he feels is his greatest accomplishment to date. Kelly replied,

“I think maybe securing the confidence of the audience and Mick Jones and the band for him being allowed to do this show and do this gig. If you’re a guy that sings for a living, to be in this band, to sing these songs where every song is a hit onstage, it’s really quite something and very few people ever get a chance to do that.”

Kelly would like to add to his to the fans, “As always I want to say thank you to the fans for their support and to keep an eye on the calendar and to go to Foreigneronline.com for all things Foreigner and to check out Facebook and twitter!”

Foreigner will be performing in Sarasota at the Van Wezel Performing Arts Center on February 7th, and at Sea World in Orlando on February 11th.

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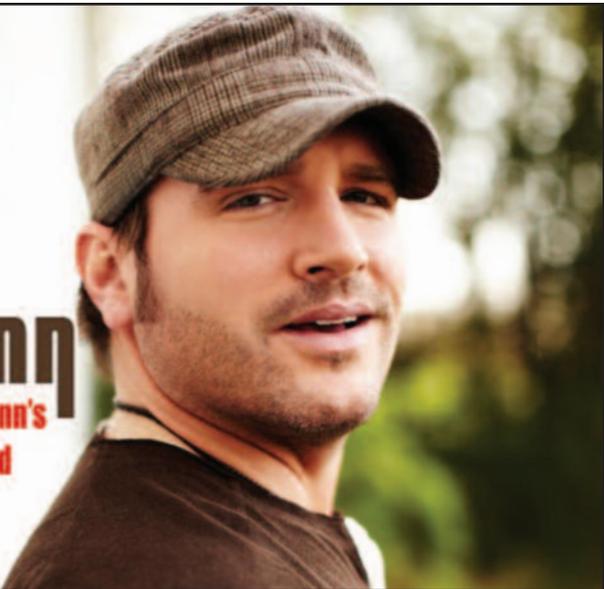
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JERROD Niemann

**Country Star Jerrod Niemann's
Dream Continues to Exceed
His Expectations**

By Alanna Conway

The past 12 months in the life and career of Jerrod Niemann has been on a steady uphill climb, showing no signs of slowing down any time in the near future. His debut single, “Lover, Lover,” topped the country singles chart in 2010, and just last month, the tune reached platinum certification for digital sales exceeding one million copies sold. The sexy singer’s follow-up release, “What Do You Want,” also blazed up the charts, where it broke into the Top 5 months later.

Both singles, as well as “One More Drinkin’ Song,” can be found on Niemann’s debut album, *Judge Jerrod and the Hung Jury*. The compilation of songs and comical sound bites that filter throughout the album garnered the singer his first chart-topping album of his 10-plus year career.

So looking back on the past several months, was this something Niemann thought would happen all at once?

“I’m glad you said ‘think,’ because ‘think’ and ‘imagine’ are two completely different words,” Niemann tells *Full Access Magazine* with a laugh. “When you have a dream, you work your entire life on reaching it. You hope that someday you will see something that amazing happen, but it’s also pure

fantasy because it’s such a dream that it doesn’t seem like it could ever happen. Then when something like that does happen, it’s just mind-blowing.”

However, Niemann knows he didn’t make this dream happen on his own. “So many people have given me this gift,” he says with complete sincerity. “So many people went out and cared to own my music to where it goes platinum or gold. That’s the biggest dream come true... the people wanted to own my music. It’s pretty cool.”

It also gave him the respect and admiration from his peers who have welcomed the Kansas native into country music with open arms. In the recent months, Niemann has been on many high-profile tours, including Brad Paisley’s *H2O Frozen Over* tour last year, and Miranda Lambert’s *On Fire* tour, which has him currently criss-crossing the country along with fellow newcomer Chris Young.

In between tours, Niemann has been spending time back in the recording studio once again, where he has been hard at work on the follow up release to *Judge Jerrod and the Hung Jury*. Fans of Niemann’s first album will not have to fear for lack of creativity from Niemann on the new

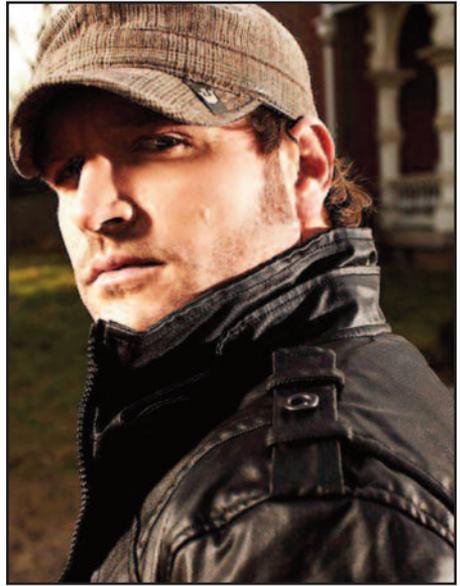
project. He used the making of the first album as a blueprint that he continued to follow on the sophomore effort.

“The first album was such a learning experience,” says Niemann. “I wouldn’t change a thing. It changed my life. I will forever be grateful for that album and everybody who helped work on it and promote it and create it. The most exciting thing is taking that experience that you learned from the first record and apply it to your second album, along with fresh ideas and also inspiration of people actually caring. There are a lot of new emotions there that come into play and I have the confidence that people are listening. To me, it’s just about going in and trying to make the best record we can and something that we’re proud of. Then it’s about hoping that the listener or the country music fan will embrace it and give it a shot like they did this first album.”

And like that first album, Niemann continued the organic approach of the sound and style that set him and his music apart from the usual way records are made in Nashville.

“The songs that ended up being the singles and doing the best for us on the last album, like ‘Lover, Lover,’ for instance, were just created from scratch in some room the size of a kitchen by me and my producer,” Niemann explains. “We didn’t go to a big, fancy studio or anything ... it was just me and him. These songs started out just me and him, and maybe one other person. I realized that less is more and that simplicity truly is everything. We took the entire approach, except for two songs, and recorded it that exact way... starting it from scratch with an acoustic guitar and vocals building around it, then quitting right when it felt like it had just enough. That way you never have to have any over produced songs or anything that feels real cluttered.”

Niemann, who penned all 20 tracks on that first album, also took part in writing all the songs on the new album. The co-writers sprinkled throughout the yet-to-be-titled



project will include a few other famous faces, including Lee Brice, former Nashville Star contestant Lance Miller, and a guy by the name of Tim McGraw.

“I started writing for this album during the creation of the first album,” says Niemann. “There are songs that date back from that time period a couple of years ago. I’ve been writing for it for two or three years. I wrote every song on the album. Some songs took me over a year to write. That’s the great thing about being able to write by yourself and being on the road so much... you’re not really pinned down and having pressure to write in rooms with strangers when you’ve had the luxury for 10 years finding out who you click with as a writer. For me, that’s what I love to do, so of course I called upon my buddies like Lee, Lance and [songwriter] Rob Hatch to come out on the road and we can do whatever. But when you write a song kind of by yourself when you’re album’s not due for a year and a half or something, then you can kind of take the time to let the song eventually happen. That’s what I prefer to do.”

Whatever he’s doing, he’s doing it right, as Niemann was recently recognized as

one of the eight semi-finalists for the Academy of Country Music's New Artist of the Year. Niemann was included in the category along with Brantley Gilbert, Thompson Square, Justin Moore, David Nail, JT Hodges, Hunter Hayes and Scotty McCreery.

"A lot of those artists I am friends with," notes Niemann. "We all know how hard everybody works to do their best to represent country music. After 10 years, it feels great to be a New Artist because it would really be a little more awkward if it was 10 more years. So I'll take it when I can get it, and I tell you... better late than never, and in my case, it's right on time.

"And the fact that the fans get to vote is cool," he continues. "Country music fans should have the voice since they're the ones spending all their money and time, dedicating it to the music they love. I think that that's the best idea we've had in a long time."

While Niemann has achieved many successes throughout those 10 years, he by no means feels like he's "made it" in the country music world... and that's perfectly alright by him.

"I think in our business and the entertainment industry overall, there's several levels of where you feel like you have accomplishments," he states. "But there's always a bigger stage to remind you just how insignificant you really are [laughs] ... There are always brighter lights. You just have to keep working hard."

FULL ★ ACCESS magazine

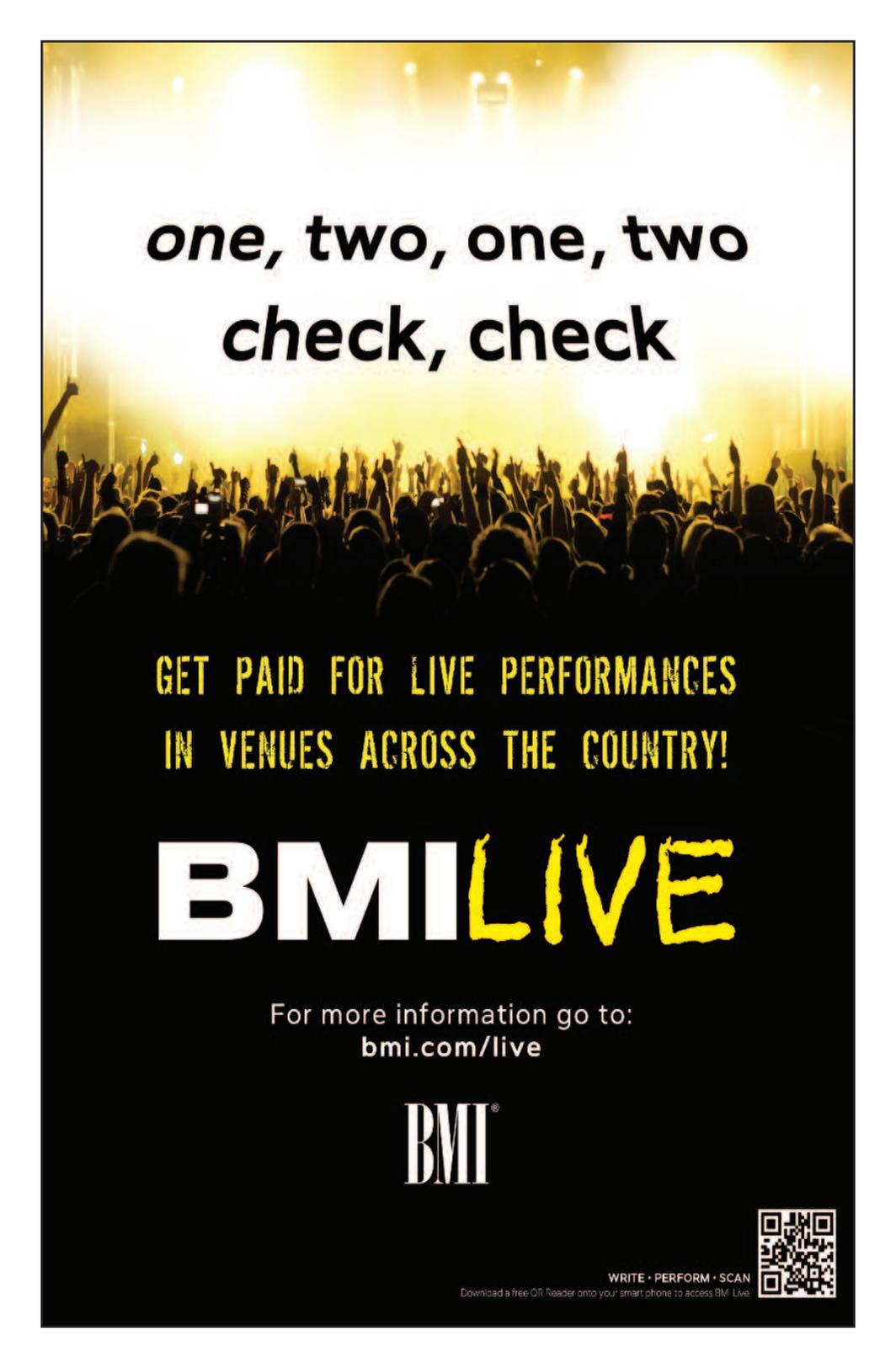
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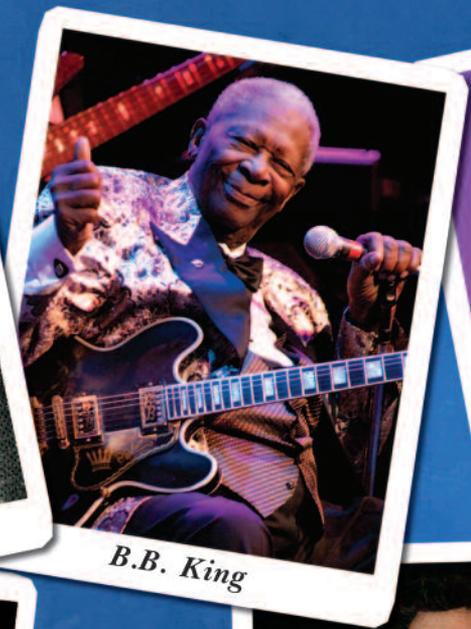
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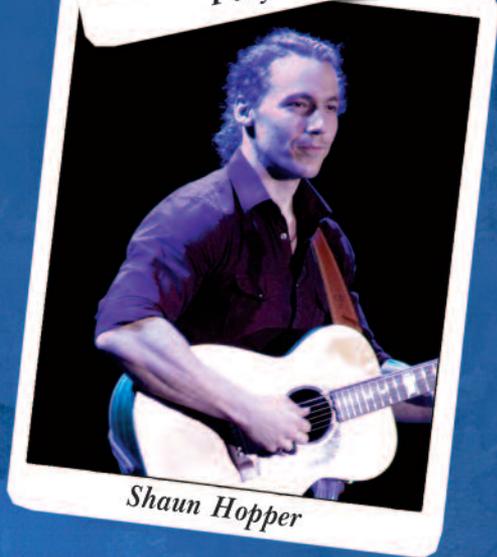
The FULL ★ ACCESS magazine



Foxy Shazam



B.B. King



Shaun Hopper



Anberlin's Christ

February 2012
Scrapbook



Sonia Leigh



Zac Brown Band



Christian McAlhaney



Evanescence's Amy Lee



The Avett Brothers have been playing music for decades. Their gradual ascent to popularity has picked up speed in recent years. They've shared the stage with legends including Bob Dylan, Johnny Cash and Willie Nelson. Country Music Television (CMT) featured them on the 2011 CMT Artist of the Year Show. They performed at the Grammys, and have made their rounds playing the late night talk show circuit. They have graduated from empty parking lots to packed stadiums, from station wagons to tour busses. From small town, to big business.

Despite their success, these guys remain the southern gentlemen they were raised to be. When I interviewed Seth Avett, we talked about a variety of topics, but each time the idea of the band's undeniable fame came up, Seth was careful to avoid that word. Fame. He was uncomfortable with it. He told me, "Something I've learned in my life, something that I really believe and that I try to keep in my mind even in harder times is that... it's ludicrous to think that anyone is more special than someone else. And fame is something that, like, is presenting to the world that this person is more noteworthy, which I just think is bad news. So, it's kind of a weird thing because with the business I'm in, popularity is an element of it."

After years of releasing records independently, Seth and Scott Avett (along with bassist

Bob Crawford and cellist Joe Kwon) were approached by one of the most famous—err, popular—producers in the industry, Rick Rubin. They signed a deal with his label American Recordings. They released their major label debut album, *I and Love and You*, in 2009. The album portrays a new studio sound, adding some gloss but still keeping with the band's deep, folksy roots. Rubin has worked with a long list of some of the most well known names in the business, including Adele, The Red Hot Chili Peppers, The Beastie Boys, Weezer, Tom Petty, Mick Jagger, The Dixie Chicks, AC/DC, and more. After hearing their album *Emotionalism*, Rubin invited Seth and Scott to his home. Seth told us about the life-changing meeting: "He just invited us over, so we came over. We sat with him on his back porch for a little while. A couple hours, I guess. And we just talked. He just wanted to know where we were at, where our minds were as far as our next album. And he wanted to let us know that if it ever worked out to where we could make an album together, he would like very much to do that... We get along with Rick really well. And you know, the chemistry of meeting anybody that you get along with well, it kind of clicks and it made sense to work towards making a record."

It has been a few years since The Avett

Brothers' last album, and they've been hard at work perfecting their next one. Seth informed us that they are in the final steps of recording and mixing, and hope to release it in April or May. Granted, he did mention that the estimate might be "wishful thinking." Don't worry; they aren't getting lazy on us. In fact, it's quite the opposite. Seth explained: "We want to share the record with a lot of folks. We've gotta get the art just right. We've gotta get the packaging just right. We want it to be... you know, with records, we take 'em real seriously. We don't ever wanna look back and be like, 'Oh man, we wanted to get the record out two months earlier than it should have and so we rushed this one aspect of making the record and now, for all time we have to be sort of embarrassed about how this part could have been better.' So you know, God knows. It could be September. Who knows. And the few months in between that we would have liked to put it out... that little bit of time will have been forgotten. What will matter will be that we put a piece of artistry out there that we are proud of and that was realized to its full extent."

Seth did not lie about making the new album "fully realized." He talked to me about the differences between recording *I and Love and You*, and the new set of songs. He said, "With this record a major, major difference is that every song that we intended on recording, we recorded fully. Like, we went all the way with each song. So, like 24 songs... we went into the studio and recorded every single one of them all the way to the end, like, completely realized—every element of song to be finished. So, not just like, 'Aw, let's just record these twelve and that's the record.' It's like, we're gonna record all the songs of this chapter... and take them all the way to completion."

Twenty-four new Avett Brothers songs sounds pretty great. However, it poses a bit of a dilemma: which songs to cut from the album, and which to keep. I believe I can speak for all of the fans in saying that we

want to hear them all. Seth and Scott want us to as well. Seth said: "I don't know how that's gonna translate into like, releasing the album because there's a lot of modern avenues for releasing songs... they don't all just have to be on a record. So we'll probably have to get kind of inventive about that because I'd like to share all of these songs at some point."

The Avetts have already shared one of the new songs, called *The Once and Future Carpenter*. Seth gave us a taste of what the song is about: "Like a lot of our songs, it sort of touches on a lot of themes. I would say a central theme is—and again this is a theme that runs along in a lot of our songs—is just sort like a quality self-realization. I don't want to sound cheesy, but sort of that black and white, that right or wrong. Kind of always being in the sway of considering right and wrong, and how we process what is right and what is wrong, and how if our actions follow what we truly want to be, like who we want to be. ...It's one of the continuing themes of our music to be honest with ourselves, and knowing that if we're honest with ourselves we have a better chance at being honest with others."

One of the elements that makes The Avett Brothers' music stand out from that of many other bands today is the honesty in their lyrics. They sing about things that many of us might not even be able to admit to ourselves, much less announce to the world. That level of authenticity cannot be faked. I asked Seth how he and Scott's personal lives influence their songwriting. He replied, "It's hand in hand, you know, it's hand in hand.... It makes more sense for us to write about personal experiences, things we want to learn about, or things we have learned from. So yeah, personal experience is the well that we draw from."

We all know the phrase, "Art imitates life." After listening to their music and chatting with Seth, I am certain that he and Scott agree: "I feel like strong art has some connection to, you know, to either the human

experience or the experience of human observation. And if you do that well, that can hit you in your heart, you know, hit you in your soul, like art should on some level. ... There should be some substance to it, and there should be something that connects you to an otherwise unattainable emotion in the landscape. You know, you go into the grocery store and you look at the graphic design on the cans, and you know, that's all well and good, but there's nothing emotional about it. We have art to go beyond that and feel something deeper. So, I feel like it should do that if it's done well."

It's safe to say the Avetts have done pretty well. But, they can't take all of the credit. Bassist Bob Crawford joined them from the beginning, and is responsible for a whole lot more than just providing the skillful, steady heartbeat of a bass line. Once Crawford joined the brothers, he decided they needed to take the band to the next level. Seth said: "Bob booked our first tour, basically by himself. Before that, Scott and I were disillusioned enough to think that the whole world was just gonna come to us in Concord, North Carolina. And so, Bob sort of showed us that you gotta get out there and do it, so let's get out there and do it."

These days another band member joins Seth, Scott and Bob on stage. The guys brought on cellist Joe Kwon while working on their *Emotionalism* album, and he has been a celebrated addition ever since.

Over the years, these men have spent hours together on the road and in the studio, and endured and enjoyed years of personal and career developments. It is an especially trying time for them right now. When I saw them perform at Orlando Calling, Bob Crawford was not there. He was sitting in a room with his daughter at St. Jude's Children's Hospital. "It's a form of brain cancer. And you know, it's gonna be a long road. It's just gonna be a long road," Seth told me. "We're accepting prayers. And if you don't pray, positive vibes. Whatever you do—



send 'em, because they're needed. And as far as medical stuff goes, they're in about as good hands as can be. But it's a very scary thing and there's no telling what the future holds. But we're taking any prayers we can get."

Seth reflected for a moment. "The experiences we have are supposed to make us more understanding, calmer, compassionate people. And we've just been through a lot. Especially us three like since we've started we've just been through a lot of things that have forced us to grow as people and we continue to do so. And I think that those things can make our music better and it can make us run stronger and run better and you know, and I feel like kind of the way Bruce Springsteen is. You go and see Bruce Springsteen and he's not boring. He's awesome. And he's taken so much of his life experiences, and even though he's an older gentleman now he can still just rock the stage. I feel like we're growing together in that way and I hope that we're heading towards that Springsteen realm."

Springsteen or not, The Avett Brothers are going places. They have a solid team with producer Rick Rubin, the lasting support of a growing fan base, and a ceaseless devotion to their art. Seth's passion for music is just as evident in his speech as it is in his performances. "It's brought a lot of great things in my life, as I knew it would, and continue to expect it to continue to do. I mean I just love music so, so much. It's a huge part of who I am."



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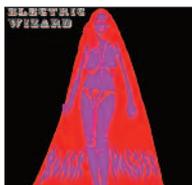
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ALBUM REVIEWS



Jag Panzer
Scourge of Light
Steamhammer Records
★★★★☆

By Georgina Blaze

Jag Panzer has finally released something new with 'The Scourge of the Light' and they are without a doubt back in full metal force. This album is the first album to feature guitarist Christian Lasegue, replacing the former guitarist Chris Broderick. Broderick left to join Megadeth.

The album is produced by Jim Morris at his legendary Morrisound Studios. The result of this is a very well produced record. It's tight and very well mixed. Singer Harry Conklin just pours out his heart while singing too. Mark Briody and Christian Lasegue, have never been in better form as with the rhythm section (bassist John Tetley and drummer Rikard Stjernquis) its a great collective.

The album begins with 'Condemned to Fight', a heavy guitar-driven track which catches the listener's attention with awesome and tasteful fretwork that is heard all throughout the album. In 'The Setting of the Sun,' the epic song with various melodic parts, is slow moving with some classical instruments added into the mix. As the listener listens to the album, you cannot help but notice that this release is polished. Very polished. The album's greatest moments continue with songs like 'Cycles' and 'Let It Out,' which belt out dynamic riffs and commanding vocals.

The album concludes with the epic 8-minute opus, 'The Book of Kells,' which is mysterious and diverse with solos and riffs that are great. This track alone would make anyone want to buy this cd.

Any true Metal fan will bang their head with major pride while listening to this album. OK. Now go out and get your Panzer on! You wont be dissappointed.



Black Masses
Electric Wizard
Rise Above Records
★★★★☆

By Georgina Blaze

British doom-metalers Electric Wizard have returned with BLACK MASSES their seventh studio album. Triumphant once again in the black cauldron of metal. This is deep, dark stoner doom at it's finest. With a CD opener title track of "Black Mass" that sets you up for 8 tracks of what the band is known to deliver and thats pure doom.

However, the band has had yet another change-up to their rhythm section. If you can recollect that the original bassist Tim Bagshaw and drummer Mark Greening both left to form Ramesses. Now Rob Al-Issa has called it quits too. Alas Tas Danazoglou has settled into the mix. The rest of the band is the same as when Witchcult Today was recorded with Liz Buckingham on guitar, Shaun Rutter on drums. The only original member is Jus Oborn still on vocals and guitar.

Listening to the CD Black Masses, it plays like a séance that leads you into an 8 track void of darkness and doom. The three tracks "Black Mass," "Venus in Furs" and "The Nightchild," take you down a sedated corridor of down tuned evil that you do not fear. Only to gearshift you into some swinging NWOBHM rhythms in 'Patterns Of Evil.' With "Satyr IX," you experience a ten minute dirge, that takes you way down Doomville and doesn't bring you back (not that we care to return) anyways. To follow up with "Turn Off Your Mind." Now this is a wicked acid-trip gone horribly wrong, but you want to be there for the experience. Can you dig it? Last but not least 'Crypt Of Drugula' is a nine-minute sound mix of amp hazing with an occult tone that will haunt your mind for a week.

Now that's doom!

So turn up the sound & turn off the lights and take part in the mass.

ALBUM REVIEWS



Foxy Shazam
The Church of Rock & Roll
IRS Records
★★★★☆

By Gabrielle Lewis

Foxy Shazam rocks. Hard. Skepticism may be felt about yet another rock band entering the scene, but this band actually deserves their place. Foxy Shazam's sound is interesting. Roots in classic rock are easily heard, and a connection to Elton John and Queen cannot be denied. The driving, raw sound of "Welcome to the Church of Rock and Roll" immediately captures interest and warrants a head bang or two. The wailing of guitars and crashing drums contrast sharply with "Together Forever", which is a gem. The lyrics are simple yet profound in their truth. A guitar riff towards the beginning is later repeated and harmonized by Eric Nally's lilting, honey-like vocals. The light piano, drums, acoustic guitar, and vocal harmony in the beginning effectively brighten the album's mood, in contrast to its heavy, throttling beginning.

A true sign of greatness is present in a band's ability to create different moods, and Foxy Shazam does this quite well. "(It's) Too Late Baby" has almost a 'world music' feel with its swaying percussion beats. This tune has the quality of a throbbing visceral rock anthem to which anyone once burned in love can relate. The flugelhorn sound adds another interesting dimension to the song. The roaring chorus of "It's too late baby, there's no place left to go" is rousing and emanates naked emotion.

Surprisingly, jazz has a presence in this album. In "The Streets", there is some scatting and brass instruments using plungers, which produces a dirty, bluesy effect. Foxy Shazam is invigorating and fresh. If you're looking to rock out to some cool new jams, then this band is sure to be your new favorite.



Tim McGraw
Emotional Traffic
Curb Records
★★★★★

A sticker on the country hunk's 11th album trumpets this as "My Best Album Ever — Tim McGraw," a proclamation that has as much to do with PR spin as artistic assessment. After all, McGraw publicly disassociated himself from the last collection his label put out because he felt that a third hits collection constituted more milking of his fans than he could tolerate.

In truth, "Emotional Traffic" isn't dramatically better, worse or all that different from what he's been doing since the beginning: button-pushing ballads built largely on sentiments like those you encounter in daily affirmation booklets, interspersed with upbeat country-rock brimming with snappy instrumental hooks but little lyrical bite.

The Coldplay-ish "I Will Not Fall Down," for which McGraw has his only songwriting credit among the dozen tracks, one he shares with Martina McBride and Nashville songwriting factory pros Brett and Brad Warren, is this album's dime store philosophizing à la "Live Like You Were Dyin'."

"Only Human" brightens briefly with a sweet duet vocal from Ne-Yo, while "Right Back Atcha Babe," one of two songs from Joe West and David Pahanish, tries unsuccessfully to draw some meaning out of that most superficial of conversational retorts. Perhaps most revealing, the CD booklet details the name of every musician, background singer, tracking engineer and assistant who worked on it, but bypasses printing the lyrics.

If this is the state of emotional traffic, drivers would be advised to consult their GPS for alternate routes.

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During the mid-seventies into the mid eighties, there was never a duo that conveyed and personified love and tenderness in their songs better than Air Supply. FM radio stations across America had at least one or two Air Supply songs in heavy rotation at all times - at least in Tampa, Florida.

Recently, Full Access was graciously granted an interview with singer/songwriter Graham Russell, who has penned such Air Supply hits as, "Lost In Love," "All Out of Love," "Chances," as well as a host of others. With the collaboration of his musical partner Russell Hitchcock, who supplies those unmistakable vocals for Air Supply, Graham has enjoyed a career of nearly 40 years in the music industry.

Graham and I spoke for nearly 40 minutes and here is a condensed version of our conversation.

Full Access: Graham, as a songwriter, the songs you write are very personal, so things must be absolute I'm sure. Before you and Russell (Hitchcock) release any song that has been created, what must the song possess before the general public hears it?

Graham Russell: Well, with me, because I've been writing songs for so long now, it has to have that certain ingredient that really makes me kind of shiver, if you know what I mean. When I hear certain music, especially

classical music, the hairs on the back of my neck stand on end and I know that's a sign it's getting to me. I feel now, after all these years, that when I respond that way I think other people are going to as well. When I have a song that I know has that element in it and it could be in the lyrics or it could be in the music or both, but I know when I play that to Russell, I know which part of the song he's going to go, "Oh wow, I love that." It's just a feeling, you know, but what it is exactly is hard to define. It's just there.

Full Access: Your partnership with Russell is 30+ years and still going; that's quite an accomplishment. What do you attribute to the successful working relationship that has enabled you both to carve out such a distinguished niche in the music industry?

Graham Russell: Well, I think there's several things. First of all, way back when we first began, without realizing it, we created our own sound. I mean, when any two or more people get together, they create something and it's the way it is. I mean when The Beatles got together, they created that sound. The Rolling Stones have their own unique sound. And I'm not putting us in any category with those guys by any means, but we've got our own little sound that we didn't realize 'til years later. The thing with us is, we love what

we do. I mean I love writing songs probably more than anything else in the world. We love performing and recording in the studio, playing live and we don't even mind the travel after all these years. So we love what we do for a living and we kind of protect that. We are good at it too. After all these years, I don't think you could fail to be good at your job, but we really do love it and I think that shows in our audiences and they keep coming back.

Full Access: Yes they do.

Graham Russell: They do yeah. Plus we don't rely on our past history. We don't just get up on stage and play all the hits and leave. We're always trying to be on the cutting edge of new songs and new sounds and I think the audiences like that too because we do try to bring them something new and different every time we play.

Full Access: Well, I've said before that I would think an artist would want to keep trying new things and venture out of the comfort zone and always try taking things to the next level.

Graham Russell: Oh absolutely and with us, because we do have a certain sound, sometimes it's unusual for us to push in a certain direction. For instance, I love techno and dance music. I mean I love all kinds of music, but I love techno and dance and I thought that I really wanted to do some of those tracks, cause I write some of that stuff, and I thought let's do one. So three years ago we put one out called "Faith and Love" and it became a top thirty hit for us. And so now, I believe we can do anything we want. We can push anything in any direction. Do just an acoustic album. Do a whole dance album if we felt like it. But at the moment though, we're at that point I think in our career where we're very conscious of what our fans and our audiences like, but at the same time, we do have to balance that with being creative and trying to reinvent ourselves as far as we can.

Full Access: That's good that you and Russell are still, no matter what, pushing the envelope at all times.

Graham Russell: Oh absolutely. I mean we have a new live DVD coming out which we recorded in Jerusalem in Israel a couple of months ago. It's photographed beautifully and it sounds great. I was editing it last week in Florida and it sounded great and I thought we could just put this out and people would buy it and I thought, "No, we've gotta do something else." So now we're recording three other tracks just because we want to. So it's not just a live DVD. We wanted to show people that we do different things as well, which are on the DVD, but we wanted to do studio versions of three brand new songs and that's what we're doing. We push it (the envelope) all the time.

Full Access: Out of all the massive hits that Air Supply has had throughout the years, one song in particular that has always stuck with me is "Chances." Please comment on the origins of this song.

Graham Russell: I remember writing it and it was way before we broke, because it was on the first Australian album as Air Supply after we had the hit "Lost In Love." I remember writing it in a bedroom in a house that I was just staying in a few days. I had this picture of a man and a woman, but the man was really uncertain if the woman was going to show up on this date. It's about all the chances you throw away by doubting.

Full Access: Well the emotion that is projected by Russell is second to none.

Graham Russell: And I agree with that. "Chances" is one of my favorite songs and we still play it live.

Full Access: You are the principal songwriter of the group, but ironically enough, at least four of Air Supply's hits are written by others. One notable name is Jim Steinman (of Meatloaf and Bat Out of Hell fame), which wrote, "Making Love Out of Nothing at All." How did this collaboration come to be?

Graham Russell: Oh what a great song. It (the collaboration) came from our record company from Clive Davis, who is very

famous in the music industry. He had this song and it was really long, it was like almost ten minutes long as a lot of Jim Steinman songs were in those days. I heard it and I thought that it was very different. The lyrics were very different. They were very explosive and very poignant lyrics. Very different than anything I would write and at first I thought, 'Wow, this is a powerful song, but is it right for us?' Clive said, "If you do this song, it will be huge for you." So we got a hold of Jim and we met him in New York. (Chuckles) He's quite eclectic Jim Steinman is. The great thing about him, a part from being an incredible songwriter, is that he knows what he wants.

Full Access: Describe, if you will, the early beginnings and the rise to international stardom.

Graham Russell: Our success really took us by surprise from the very beginning. I mean, when Russell and I were in Jesus Christ Superstar, we wanted to continue to working together because we sounded good. So we said that we had to form a band. So we formed the band and we expected to get a few shows and maybe be around for six months or a year you know. But then everything happened so quickly for us. Our first record went to number one in Australia and nobody knew who we were. Then Rod Stewart asked us to open for him in the U.S. So our success was very quick and we were very surprised and we were a little off balance. We weren't ready for it.

Full Access: Define what you mean by not being ready.

Graham Russell: I mean physically we were ready, but mentally we just weren't. So when we came back to Australia, we had to start again and that really gave us that passion to succeed because we wanted to come back to America. We didn't want to be in Australia anymore. We didn't want to be the biggest band in Australia; we wanted to be the biggest band in the world. So we had to get ready for that and we had to work hard and come back from nowhere after opening for Rod.

Full Access: You both surely did reach your goal about conquering America.

Graham Russell: Yeah, I mean, you know it's funny because you mentioned how long we've been together, and I know we have, but when I look back I think, 'Oh my God, who is that? Is that me? Is that Russell? Is that us?' I say that because when we started, we were just two real green guys from Australia that really didn't know what we were doing. We just loved what we were doing, but we didn't know what it was. We didn't know we had our own sound. It was just weird.

Full Access: Tell us your feelings on Clive Davis' contributions to your success.

Graham Russell: We think they were huge because when we first met Clive, we knew that he was responsible for some great artist like Simon and Garfunkel, Janis Joplin, Bob Dylan and a host of others, but it wasn't until we went to his office in New York for the first time where we saw all these iconic pictures on the wall of Clive with all the greatest musicians and songwriters that there ever were. We were like, "Oh my god, this guy is the guy in the music industry." Fortunately, he took a liking to us and he heard something and saw something when he met us.

Full Access: Is there one more chart topping Air Supply hit waiting to take the music industry by storm?

Graham Russell: You know, I always hope so and I strive for that. I mean I'd love to have another number one song, I mean who wouldn't? Certainly we're not done yet. After this DVD, I think we'll start thinking about another studio album. Our career just keeps rolling along. We sellout every show we do around the world and we're proud of that. We do a lot of shows and we have a great life. I couldn't be happier right now to be quite honest with you. But to have another number one song, I would be even happier.

Air Supply will be performing on March 3rd at the Strawberry Festival.



FLORIDA
Orchestra
Stefan Sanderling
Music Director

Raymond James Pops

A Night in the Tropics

Warm up during the winter with a musical getaway of soft sultry sambas, moving mambos, sizzling hot trumpet solos with a tropical flavor and hip-swaying rhythms from Cuba, Brazil, Hawaii and other exotic locales.

Featuring trumpeter Charles Lazarus, Sarah Hicks conducts.

Sponsored by:

Feb 10 & 11



Tampa Bay Times Masterworks

Rachmaninoff's Piano Concerto No. 2

Valentina Lisitsa reveals the rapturous beauty of one of the most popular of all romantic concertos, Rachmaninoff's *Piano Concerto No. 2*...in a night with Nielsen's *Helios Overture* and Sibelius' *Symphony No. 1*. Stefan Sanderling conducts.

Sponsored by:

Dr. Robert H.
Wharton, Jr.

Feb 17 - 19

Special Concert

Dennis DeYoung: The Music of Styx with The Florida Orchestra

With lead singer Dennis DeYoung, it's a symphonic rock tribute to such classic Styx hits as *Lady, Babe, Come Sail Away, Best of Times, Lorelei, Don't Let It End, Show Me the Way, Rockin' the Paradise, Light Up, Suite Madame Blue*, and more.

Feb 24

Tickets: \$45, \$65, \$85



Sponsored by:



Raymond James Pops

Rock On Broadway

It's a rockin' night on the Great White Way with peace, love and electric guitars...featuring music from the best rock musicals of the 70s, 80s and 90s: *Rent, Chess, Hair, Little Shop of Horrors, Tommy, The Rocky Horror Picture Show* and *Godspell*. Stuart Malina conducts.

Sponsored by:



Mar 9 - 11

Pops & Masterworks Tickets: \$15, \$30 & \$45
727.892.3337 or www.FloridaOrchestra.org

EVENT CALENDAR

FEBRUARY

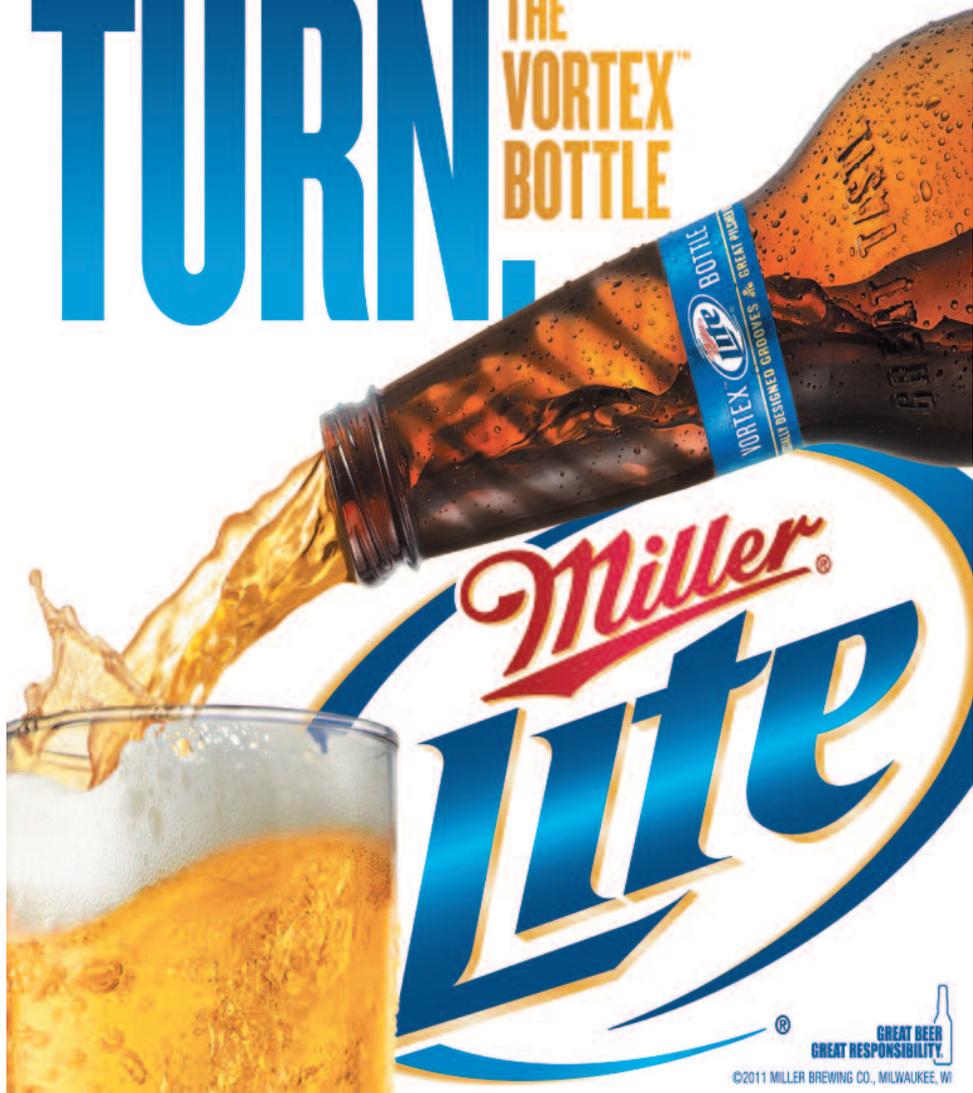
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|---|--|----|---|----|--|
| 1 | Patti LaBelle
Ruth Eckerd Hall, Clearwater | 7 | Foreigner
Van Wezel Perf. Arts, Sarasota | 15 | The Osmonds
Busch Gardens, Tampa |
| 1 | Anthrax, Testament & Death Angel
Green Iguana Stadium, Tampa | 7 | They Might Be Giants
The Ritz Ybor, Tampa | 15 | Brandi Carlile
The Plaza, Orlando |
| 1 | Keb Mo'
The Plaza Theater, Orlando | 7 | Tool
UCF Arena, Orlando | 15 | Lynn Anderson, Janie Fricke, Jeannie Seely & Gene Watson
FL State Fairgrounds, Tampa |
| 2 | Sha Na Na (1 pm)
Ruth Eckerd Hall, Clearwater | 8 | They Might Be Giants
Hard Rock Live, Orlando | 16 | Robert Cray Band
Jannus Live, St. Petersburg |
| 2 | Willie Nelson (8 pm)
Ruth Eckerd Hall, Clearwater | 8 | Ronnie Milsap
Manatee Convention Center, Palmetto | 16 | Rodney Carrington
Ruth Eckerd Hall, Clearwater |
| 2 | The Civil Wars
Ferguson Hall, Tampa | 8 | Mike Doughty
Orpheum, Ybor City | 17 | Paul Anka
Ruth Eckerd Hall, Clearwater |
| 2 | Boney James
The Plaza, Orlando | 11 | Glen Campbell
Nature Park, Silver Springs | 17 | Brandi Carlile
Capitol Theatre, Clearwater |
| 2 | Eddie Money
State Theatre, St. Petersburg | 11 | George Strait & Martina McBride
Amway Center, Orlando | 17 | Matt Nathanson
Beacham Theatre, Orlando |
| 3 | David Nail
Dallas Bull, Tampa | 11 | Foreigner
Sea World, Orlando | 17 | Gladys Knight
Mahaffey Theater, St. Petersburg |
| 3 | The Civil Wars
The Plaza, Orlando | 11 | Rubblebucket
The Crowbar, Tampa | 18 | Kelly Clarkson
Universal Studios, Orlando |
| 3 | Keb Mo'
Ruth Eckerd Hall, Clearwater | 11 | Kansas
Ferguson Hall, Tampa | 18 | Ray Price
Orange Blossom Opry, Weirsdale |
| 3 | Wayne Static, Polkadot Cadaver & The Agonist
State Theatre, St. Petersburg | 11 | Tracy Lawrence
Amphitheater, Apopka | 18 | Trace Adkins
Sea World, Orlando |
| 3 | LoCash Cowboys
The Round-Up, Tampa | 12 | Andrea Bocelli
Amway Center, Orlando | 18 | Robert Cray Band
Hard Rock Live, Orlando |
| 4 | Jimmy Buffett
Amway Center, Orlando | 12 | Lynyrd Skynyrd
Busch Gardens, Tampa | 19 | Bret Michaels
Busch Gardens, Tampa |
| 4 | Diplo & Sleigh Bells
The Ritz, Ybor City | 12 | Gary Allan
Sea World, Orlando | 19 | Kenny Rogers
Sea World, Orlando |
| 4 | LoCash Cowboys
House of Blues, Orlando | 13 | Emilie Autumn
State Theatre, St. Petersburg | 19 | Vicki Lawrence
Ruth Eckerd Hall, Clearwater |
| 4 | Miranda Lambert, Chris Young & Jerrod Niemann
UCF Arena, Orlando | 13 | Rubblebucket
The Social, Orlando | 21 | Kelly Clarkson & Matt Nathanson
Ruth Eckerd Hall, Clearwater |
| 5 | Anvil
State Theatre, St. Petersburg | 13 | Danny Schmidt & Carrie Elkin
Straz Center, Tampa | 21 | Pat Boone
Mahaffey Theater, St. Petersburg |
| | | 14 | Don Williams
Ferguson Hall, Tampa | 22 | Kevin Hart
Hard Rock Live, Orlando |

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

- | | | | | | |
|----|---|--------------|--|---|--|
| 23 | Kevin Hart
Hard Rock Live, Orlando | 26 | Dennis DeYoung
Hard Rock Live, Orlando | 3 | Jack Russell's Great White
Route 46, Sanford |
| 23 | The Lemonheads
Hard Rock Live, Orlando | 26 | Ronnie Dunn
Sea World, Orlando | 3 | JaneDear Girls (3:30)
Strawberry Festival, Plant City |
| 23 | Andy Grammer & Ryan Starr
The Social, Orlando | 26 | Doobie Brothers
Ruth Eckerd Hall, Clearwater | 3 | Iced Earth & Symphony X
House of Blues, Orlando |
| 23 | Tesla
House of Blues, Orlando | 26 | 38 Special
Busch Gardens, Tampa | 3 | Steel Magnolia
Silver Springs Nature Park, Silver Springs |
| 24 | Faster Pussycat
Route 46, Sanford | 26 | Needtobreathe
The Ritz Ybor, Tampa | 3 | Air Supply (7:30)
Strawberry Festival, Plant City |
| 24 | Casting Crowns & Matthew West
UCF Arena, Orlando | 27 | Needtobreathe
House of Blues, Orlando | 3 | Sara Evans
Sea World, Orlando |
| 24 | Andy Grammer & Ryan Starr
Capitol Theatre, Clearwater | 29 | Days Of The New
State Theatre, St. Petersburg | 4 | REO Speedwagon
Busch Gardens, Tampa |
| 24 | Dennis DeYoung
Ruth Eckerd Hall, Clearwater | 29 | Radiohead
Tampa Times Forum, Tampa | 4 | Scotty McCreery
Sea World, Orlando |
| 24 | The Lemonheads
The Crowbar, Tampa | MARCH | | 4 | Dropkick Murphys
House of Blues, Orlando |
| 24 | Bang Tango
State Theatre, St. Petersburg | 1 | Lily Tomlin
Van Wezel Perf. Arts, Sarasota | 4 | Jake Owen (3:30)
Strawberry Festival, Plant City |
| 24 | Diana Ross
Mahaffey Theater, St. Petersburg | 1 | Oak Ridge Boys (3:30)
Strawberry Festival, Plant City | 4 | Hank Williams Jr. (7:30)
Strawberry Festival, Plant City |
| 24 | Cody Simpson
The Ritz Ybor, Ybor City | 1 | Gretchen Wilson (7:30)
Strawberry Festival, Plant City | 5 | Dropkick Murphys
The Ritz Ybor, Tampa |
| 25 | Doobie Brothers
Sea World, Orlando | 1 | D.R.I.
Firestone Live, Orlando | 5 | Josh Turner (7:30)
Strawberry Festival, Plant City |
| 25 | Diana Ross
Universal Studios, Orlando | 1 | Faster Pussycat & Jack Russell's Great White
Jannus Live, St. Petersburg | 6 | Brenda Lee (3:30)
Strawberry Festival, Plant City |
| 25 | Gene Watson
Orange Blossom Opry, Weirsdale | 1 | Dark Star Orchestra
The Plaza, Orlando | 6 | Vince Gill (7:30)
Strawberry Festival, Plant City |
| 25 | Travis Tritt
Silver Springs Nature Park, Silver Springs | 2 | Dark Star Orchestra
Jannus Live, St. Petersburg | 6 | Grimes & Born Gold
Orpheum, Ybor City |
| 25 | Jerry Seinfeld
Van Wezel Performing Arts, Sarasota | 2 | Larry Gatlin & Crystal Gayle (3:30)
Strawberry Festival, Plant City | 7 | Fun.
State Theatre, St. Petersburg |
| 26 | Cody Simpson
House of Blues, Orlando | 2 | Demi Lovato (7:30)
Strawberry Festival, Plant City | 7 | Lee Greenwood & Louise Mandrell (3:30)
Strawberry Festival, Plant City |
| | | 2 | D.R.I.
Brass Mug, Tampa | 7 | The Band Perry (7:30)
Strawberry Festival, Plant City |

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