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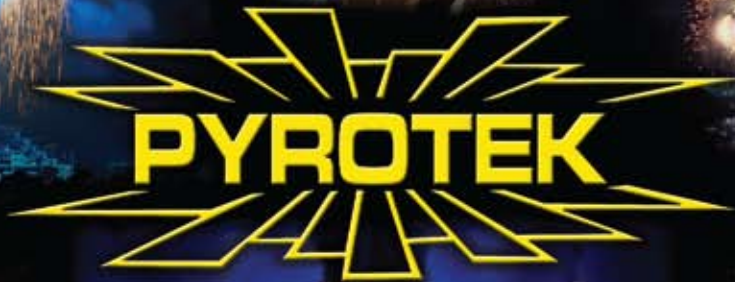
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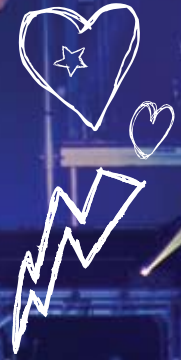
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JUSTIN BIEBER



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FROM THE *Publisher*



In this issue, we are featuring the Justin Bieber Tour. We hope you enjoy our unique method of detailing the tour and some of the supporting production companies. We have also added some interesting news pieces and have some very interesting ideas and features on the way to you this year.

We are in the heat of gearing up for the 2011 season. As you are reading this issue, tours are gearing up, bids are flying all over the industry, and we hope you are planning or already have attended Tour Link. The biggest and best event we have ever produced is catching on as the premier gathering in the global touring industry, and we are obviously very proud.

This year promises to be more productive as our industry rebounds from the recession that hit everyone in our business. No one was immune to the effects and some companies simply could not survive. So far, we are hanging on and continuing to do our best to present an interesting and hopefully useful product. We are only as good, however, as you permit us to be and only as accurate as the input we are provided by you, our readers and supporters. Please let us know anytime we can help with a news piece or an interesting feature. You will find that we are always willing to accommodate, whenever possible.

Finally, we would like for all of you to bear in mind that although our industry is in a clear state of transition, some things will remain the same. People and issues are the things that drive our business more than anything else. Technology will change, manufacturers will have interesting and sometimes exciting new products, and we will be challenged by issues. However, the magic of personal relationships will continue to be the glue that binds us together. That has been the success model of our Tour Link Conference, our magazines and our website. We are about people first, issues and data. We will continue to push that theme, and we think you will find that our staff is dedicated to those principles. Happy New Year to all, and we wish you success in the coming season.

Larry Smith



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KINGS OF LEON GO big-time with MIDAS XL8



📍 Midas XL8 with Brent Rawlings

The Midas systems were supplied by Eighth Day Sound in North America, and Britannia Row Productions in the U.K. and Europe. “We decided to go with the XL8 because it offers everything you could ask for in a console,” says Saul Skoutarides, a UK-based Australian engineer who has been mixing monitors for Kings Of Leon since mid-2009. “Most importantly, it gives us the sound we need, both out front and on stage. It’s the best sounding console I’ve ever used.”

This is FOH engineer Brent Rawlings’ first tour with a digital desk, having never found one that met his audio standards. His previous console of choice was the Midas XL4. It was the automatic latency control of Midas Digital that convinced him to switch. “Sonically, the XL8 is easily the equal to the XL4, and that’s saying a lot. And of course, it can do so many things to make my job easier,” he says. “I love being able to delay individual channels to one another, which is amazing. I feel like I’ve discovered a new knob after having mixed for 15 years.”

In monitor world, Skoutarides is handling a

mix of wedges, fills and IEMs. Lead singer Caleb Followill uses one IEM earpiece with floor wedge monitors while cousin Matt (lead guitar) and brother Jared (bass) use wedges only. Drummer Nathan Followill uses a hardwired IEM system augmented by a subwoofer for monitoring. In addition, several members of the tech crew (and Skoutarides himself) get wireless in-ear feeds. All told, the monitor system for Kings of Leon requires nine stereo in-ear feeds, five wedge mixes and two subwoofer outputs.

“Most of the mixes are fairly stable,” reports Skoutarides. “I do make adjustments for

everyone throughout the show, based on specific cues and songs. The nice thing about the XL8 is that I can gradually automate these as I get more comfortable with both the show and the console.”

Asked about the learning curve in changing to Midas digital, both Rawlings and Skoutarides report no problems. “I’ve got plenty of experience on both Midas analog and a variety of digital consoles, so there were no new concepts for me to learn,” explains Skoutarides. “The XL8 has all the capabilities of a top digital desk, but with the sound quality of a classic Midas analog board. At first, I was a little hesitant, since it’s laid out quite differently from other digital boards. But after a little training, I realized that it is actually more like an analog board than any of the others. It’s fun to mix on, and it has an analog feel to it that other digital desks can’t match.”

Similarly, the switch to digital was fairly smooth for Brent Rawlings. “I must admit, I was worried about the transition,” he confesses. “But I got a little training, and

after a couple shows on it I was instantly in love. The XL8 gives me quick access to anything I want in a single stroke, so even with all the added capabilities, it has a familiar analog feel.”

One thing Skoutarides really likes about the XL8 is its flexibility. “I’m currently using the POP Groups for instant access to groups of instruments. However, I’m now considering making some of the groups specific to the individual musicians. The great thing about the XL8 is that it accommodates your preferences and thought processes on how you like to lay out your show,” he concludes.

Rawlings mixes Kings Of Leon primarily via his VCAs, putting everything else into POP Groups for easy access. He automates his mutes, effects and some panning throughout the show, and uses Area B on the console’s right-hand side to keep his outboard compressors handy, routing them through the system’s DL451 I/O box. “These are master quality compressors that sound great and are very smooth,” he states. “I like the fact that my FX stay put and are always on top. But maybe the best thing about Area B is that the system tech can do anything he needs without affecting anything I’m doing.”

Both engineers use Midas’ snapshot automation to ease their respective workflows, using scene changes to call up



Midas XL8 with (L to R) Brent Rawlings (FOH); Mark Brnich (PA tech, Eighth Day Sound); Saul Skoutarides (monitors); Adam Smith (monitor tech); Josh Lloyd (FOH tech, Britannia Row Productions)

his optimized setting for each song. “At the moment, I mainly automate mutes and use the scene memory for notes and cues,” relates Skoutarides. “I also save the show file for every venue so that when we return, I’ll be at a good starting point, even if the show has evolved. Over time, that will give me a preset library for EQs and other settings.” Skoutarides also uses Area B, essentially dedicating to a few key channels he needs constant access to throughout the show.

Another favorite feature is the dedicated preamp system. “Other digital systems are designed around sharing preamps,” says Skoutarides. “But let’s face it: In the real world, people rarely do this – which means

carrying a split. Having dedicated, remote controlled preamps built into the system is a lot more flexible, and still gives us the option for a third split, say for recording, if need be.”

The list of XL8 design features that the Kings Of Leon mixers enjoy seems nearly endless. Both appreciate the daylight-visible video monitors. Rawlings notes that the elimination of copper snakes has cut his post-show packing time in half. Skoutarides is a big fan of the AES 50 link between the two consoles. “It gives us a lot of flexibility in sending signals between consoles,” he says. “We really like having the ability to route signals to outputs without assigning them to desk channels. It’s something that other systems cannot do.”

With a growing global following that has seen Come Around Sundown hit the #1 chart position in twelve countries and #2 on the Billboard Hot 200 in the U.S., it’s highly likely that Kings Of Leon will continue to tour heavily for the foreseeable future. Brent Rawlings and Saul Skoutarides are happy to be along for the ride, and confident that the Midas XL8 will handle any task. “It’s fun to mix on, it does anything I ask of it, quickly and easily, and I love the way it sounds,” states Skoutarides. “The guys in the band definitely noticed how good it sounds in the monitors, and that’s really what it’s all about for me.”



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KC & THE SUNSHINE BAND Shake it with SHURE PSM[®]900

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 Chad Griswold with Shure PSM 900

For many music fans, just saying the name “KC & the Sunshine Band” brings back memories of the heady fusion between funk and dance music that dominated the pop charts in the 70s and 80s. Architects of such iconic #1 hits as “That’s The Way (I Like It),” “Get Down Tonight,” “Boogie Shoes,” and many others, the band is still performing today, still led by founder Harry “KC” Wayne Casey and playing up to 100 shows a year.

While the band’s shows are rooted in their extensive catalog of past hits, the show itself is a state-of-the-art production, including 13 musicians, two dancers, and a full sound and lighting package. When faced with the need to replace the group’s in-ear monitor systems to comply with new FCC rules, the band’s monitor engineer, Chad Griswold, began shopping around.

“The 700 MHz issue was the trigger. The new Shure PSM 900 was just being released at the time, so I decided to check it out,” he states. “I got a demo from my

Shure rep and took them out to a show, which was a great opportunity to compare apples to apples against our other systems. Sonically, it’s crisp and clear, and it has more output than the brand we had been using. I love having that extra headroom available. And that’s without even considering all the features on the technical side. When you put things side by side, sometimes the purchase decision becomes really obvious.”

KC and the Sunshine Band is a true national act, maintaining two full sets of wireless gear – one in the band’s Florida base, the other

at Griswold’s Mastermind Production Group Inc. in Anaheim, California. “KC and the Sunshine Band perform at a wide variety of venues, catering to a diverse population of audiences. Our gigs range from large corporate events to summer festivals and the high-end casino market,” notes Chad, “and it’s important that we have our full complement of wireless available.”

That rig includes six channels of Shure UHF-R[®] wireless and eight channels of PSM 900. “Three of the UHF-R systems are handheld Beta 58As for the backing vocals, and the others are bodypack systems for guitar, bass, and KC’s headset mic, which is the classic Crown CM311 that he’s been using forever. In fact, that’s one of only two inputs on the whole stage that’s not a Shure mic.”

In addition to Harry “KC” Wayne Casey and the backing vocalists, the show band includes original band member Fermin

Goytisolo on percussion, along with a drummer, guitarist, two keyboardists, a bass, and a four-piece horn section. All are on IEMs. "It's really a great show band," says Griswold. "It's full of energy and captivating for audiences of all ages. The show is like a train. Once it starts rolling, no one can stop it. It's total entertainment."

Griswold became an instant fan of the many ways in which his new PSM 900 system helped keep the train rolling under control. "The musicians and singers love it," he says. "After the first sound check, my lead backing vocalist, who shall we say is very firm in her opinions, came up and said she absolutely loved it, that it was crisper and sounded clearer to her. As any monitor engineer will tell you, that's huge."

The ease of setup and operation were another revelation. "Shure has just added so many features that make my life easier. Frequency scanning and sync are incredibly fast, and I love the fact that the system transfers all of the information, including the names and limiter settings," he notes. "And having the ability to shut down the RF while keeping the transmitter powered up is a great feature for an engineer, as is Cue Mode. Now I can walk the stage with one pack before the show and make sure everyone has a clear channel and full coverage. It's incredibly user friendly."

Of course, the biggest issue for any group on the road is ruggedness and reliability, and Griswold gives the PSM 900 high marks in that area as well. "We've had these systems out in all kinds of conditions, including outdoor shows in 106-degree heat and 80 percent humidity, and I can honestly say there hasn't been a glitch," he reports. "The bodypacks are solid and compact; the belt clips are nice and tight. Combine that with that crisp, clear sound, the solid RF, and all of its features, and there's really no area the PSM 900 doesn't excel in. As KC might put it, that's the way, uh-huh, uh-huh, we like it." ☺

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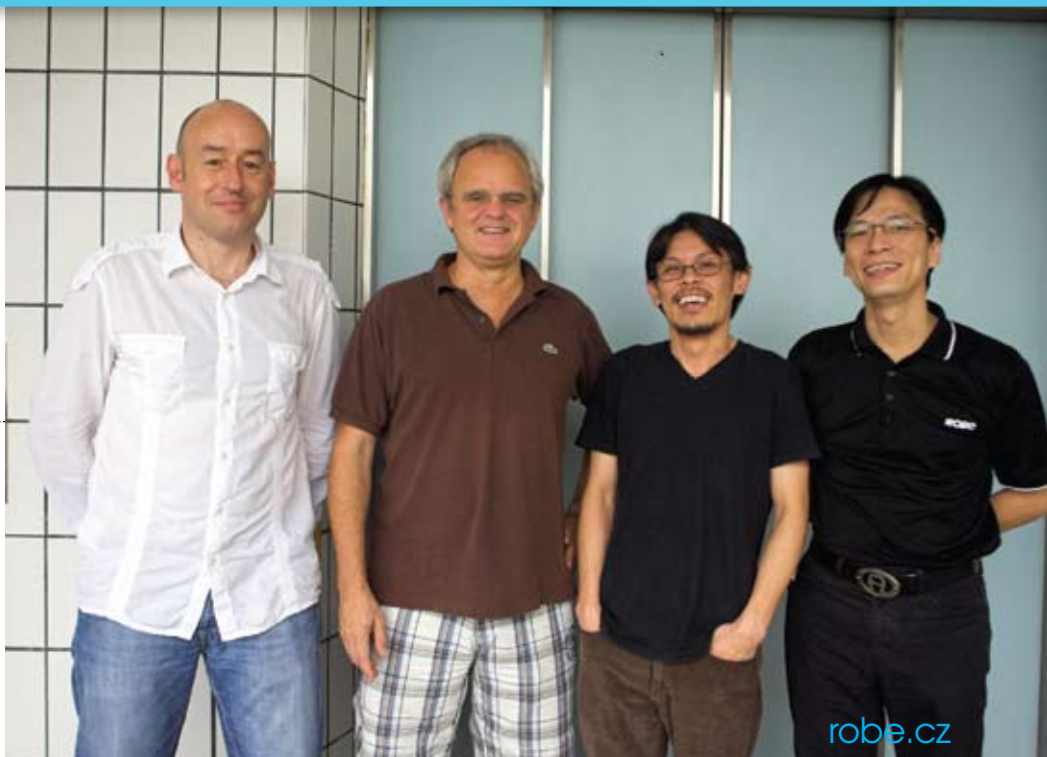
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ROBE

Highlighted in Singapore

Leading Singapore lighting design and rental company Highlight Systems - run by the charismatic Roy Chooi - has just invested in 36 Robe ROBIN 300 Spots for its hire stock.



↑ L-R John Saunders (Director, Anolis), Harry von den Stemmen (Sales Director, Robe lighting), Roy Chooi (Highlight Systems), Louis Teo (Robe SEA)

The company has been operating for 5 years and is currently based in the central Ubi Avenue area of Singapore. Highlight's core business is lighting design - and for these projects they will also usually supply the equipment, as well as doing direct rentals and installations.

Chooi bought his first Robe moving lights - ColorSpot 700E ATs - 2 years ago - from Louis Teo at Robe SEA (South East Asia), since which time they have not stopped working and have been utilized for a wide array of shows and events. He has been extremely happy with their performance and reliability.

When the ROBIN 300 Series was launched he immediately arranged a demo with Robe SEA, thinking that the smaller, lightweight and low power consumption characteristics of the ROBIN would be the perfect compliment to boost his moving light inventory .. which resulted in this latest sale.

Being a design house as well as equipment supplier means all elements are carefully considered before making a purchase. The latest fixtures were not just

bought because they are necessarily going to be the most specified or requested by rental clients, this is part of the reason, combined with offering the best creative tools package to Chooi as a designer.

"I like the brightness and the features/functionality of the ROBIN 300 Spots" he enthuses, "And of course the fantastic support and service from Robe SEA". He emphasises that this technical support element of the equation is vital to any rental company, and an area where Robe offer standards that no other brand in the country can currently match!

He also likes the zoom, and the CTO and CMY colour flag system of the ROBIN 300E Spot, which produces very smooth fades and colour mixing. The light weight is also a great advantage for many of the medium to small venues, and the low power consumption is also a definite bonus, as in many Singapore venues, the power supply is restricted to 1 x 63A 3-phase supply to be shared by all production departments.

Louis Teo comments, "The fact that a respected designer like Roy has endorsed

this product means a lot in Singapore many people look to Roy and other proactive lighting designers, and take their lead from the products they are using and specifying".

Since the new ROBIN 300 Spots were delivered, they have hardly seen Highlight's warehouse - which is how it should be.

They have been used for numerous University Cultural Centre dance shows in several different theatres and for a THK produced charity variety show for Channel 8 TV, shot at the Mediacorp broadcast studios.

The LD of this show Mr Teo (no relation to Louis Teo!) was very impressed with the intensity of the ROBINS, which is maintained even when the unit is shuttered right down and used for tight colimated beam effects. ☺



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Veteran Agent RICHARD LUSTIG Sells More Than One Talent

Lustig Talent Enterprises' founder pioneers a winning lottery strategy and books live performances for a diverse roster of established music acts

BY LESLEY CUTLER

Richard Lustig began his musical career after high school in his adopted home of Florida, playing the hotel/lounge circuit as a touring musician in Top 40 cover bands. Over the years, Lustig's wily assessment of marketplace trends in the music industry led to his honing additional salient skills as a club and private DJ, radio personality, music contest host, entertainment director, and finally, segued into the establishment of Orlando-based Lustig Talent Enterprises in 1986. During the past 25 years, his eponymous agency both developed and grew, eventually hitting its stride specializing in selling recognized performers in numerous musical genres to national and international talent buyers.

Lustig's booking agency currently boasts an extremely varied roster of musical artists exclusively, including classic rock acts Rare Earth, Artimus Pyle (of Lynyrd Skynyrd), and The New Rascals; country artist Ballie & The Boys; Lynyrd Skynyrd and Journey tribute bands; nostalgia bands The Del Vikings and Jay & The Techniques; R&B/Hip Hop performer Kazual; and 70s-80s-90s cover acts Skip Martin, and also The Jets. Moreover, Lustig Talent has also represent-

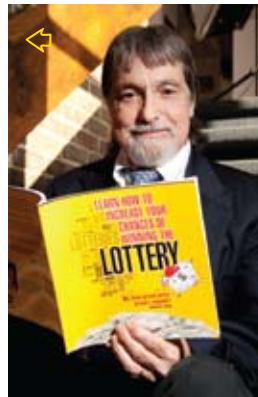
ed a wealth of music stars such as Kansas, Eddie Money, Charlie Daniels, Shenandoah and many others, on a non-exclusive basis, for many years. Lustig sells his large and diverse roster to talent buyers for nightclubs, casinos, fairs, festivals and corporate event clientele with whom he has enjoyed long-standing relationships.

During the last 20 years, the entrepreneurial spirit behind the success of Lustig's agency also contributed to his success in a totally different arena, and when "Seven-time Lottery Winner" was added to his repertoire of achievements in 2010, the result was something else Richard Lustig now sells: his new book, ***Learn How To Increase Your Chances Of Winning The Lottery***" (Authorhouse Publishing, 2010), available online (Amazon), at most national book chains (Books A Million, Barnes & Noble, Borders, etc.), and on Lustig's website (winninglotterymethod.com).

When Lustig first began playing the lottery, he mostly lost or won a few bucks. Throughout the following years, he started to address the issue of how to increase his chances to win, and commenced doing so, for smaller prizes and amounts, on a semi-regular basis. Lustig's first Grand Prize \$10k jackpot in 1993 confirmed his realization that it was not due to luck, but an approach to winning that he was learning. Over the next

ten years, Lustig continued to develop and refine this approach, accumulated lottery Grand Prize wins #2 through 4, and eventually received \$842k and \$73k, respectively, for his 5th and 6th Grand Prize wins in the 2000s.

The notoriety and publicity engendered by winning lottery Grand Prizes no less than six times led to Lustig being sought out and sought after by other lottery players and winners, as well as the media. By that point, it was clear to everyone familiar with Lustig's story that he definitely had something when it came to tools to win at playing the lottery. In response, Lustig began selling a 7-page report on his method, which then became a 25-page pamphlet for sale, and finally resulted in his current book (while he won his seventh Grand Prize of 98k *between* his book's galleys and publication!).



Offering anyone the opportunity to increase their likelihood of winning the lottery, ***Learn How To Increase Your Chances Of Winning The Lottery*** explains how to do exactly that. Yet amazingly, Lustig's trajectory of lottery-winning successes does not involve voodoo, rocket science or even luck. His methodology employs common sense, a seriousness of purpose, and a willingness to research simple equations for statistical probabilities likely to result in a lottery player's favor. This winner of several million dollars (via seven wins of Florida State Lottery Grand Prizes, as well as hundreds of thousand of dollars in numerous additional smaller state lottery prizes) has perfected a technique applicable to increasing the chance of a lottery win, regardless

of whether playing Lottery Power Play, Scratch Ticket, Second Chance Drawing, or a Lottery Numbers Game.

The validity of Lustig's claim is proven by numerous testimonials from book buyers who have written to his website of their lottery wins (ranging from small amounts to millions). For example, on a recent 2-day radio appearance to promote the book, the DJ wanted to test a Lustig theory by playing scratch tickets. Lustig advised the DJ to buy ten consecutive lottery tickets all in the same scratch ticket game, rather than choosing ten tickets in multiple scratch ticket games. He then instructed the DJ to go to the lottery's website to research which scratch ticket game to choose to buy tickets from. The site indicated how many winning tickets for each game were still available, the obvious strategy being to choose to play the game with the greatest number of winning tickets not yet won. The station called Lustig for a second appearance the following day, whereupon the DJ disclosed that following Lustig's instructions of the day before had led him to a lottery win that evening.

"Learn How To Increase Your Chances Of Winning The Lottery" has received extensive coverage in both national and international media outlets via radio, video, cable, print, television and the Internet. A sampling of this wide-ranging coverage includes: Pollstar; Florida State Lottery; 105.9 Sunny FM; WNYM-AM 970; Real Radio 104.1; Chicago's "Mancow" radio show; "Fox and Friends" and "The Jay Thomas Show" (both on Sirius/XM radio); CNN; TLC's "The Lottery Changed My Life;" Bloomberg Television; NPR; "The Today Show Australia;" Channel 9 ABC News Orlando; and a cover story in the Orlando Sentinel.

Richard Lustig has a very busy 2011 on deck, balancing public appearances and radio interviews on behalf of his new book, piloting his staff and talent agency, providing his hard working, multi-genre artists with great gigs, and continuing to play the lottery. He's an unmistakable winner on all counts. 🍀

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CAST

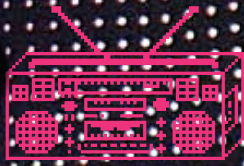
Co-MUSICAL DIRECTORS / GUITARS:
DANIEL KANTER, TOMI MARTIN
BASS: BERNARD HARVEY
KEYBOARDS: REGINALD "WIZARD" JONES
DJ: TAYLOR "TAY" JAMES
DRUMS: MELVIN BALDWIN
DANCE CAPTAIN MARVIN MILLORA
DANCERS: MICHAEL VARGAS, ANTHONY
"KANE" CARR, NICK DEMOURA
BACKGROUND VOCALISTS (LEGACY):
DELFIN "DEL" LAZARO, MICAH
TOLENTINO, DOMINIC "DOM" MANUEL,
CHRIS ABAD



With the exception of

SOME TV APPEARANCES AND THE ODD SHOPPING MALL GIG, THE VERY FIRST TIME JUSTIN BIEBER PLAYED IN FRONT OF A CROWD OF ANY REAL SIZE WAS WHEN HIS MY WORLD TOUR HIT THE ROAD LAST YEAR. "IT WAS LIKE YOU'D EXPECT IT TO BE," SAID TOUR DIRECTOR TOM MARZULLO." JUSTIN SAID, "I CAN'T BELIEVE ALL THIS IS FOR ME!" THEN IT WAS LIKE ANY TEENAGED KID WHO GOT A REALLY COOL NEW PIECE OF SPORTS GEAR OR A TRAMPOLINE."

BIEBER



my world around The world

BY MICHAEL A. BECK



photo by Michael A Beck

TOUR VENDORS

MANAGEMENT

Scooter Braun Projects
REPRESENTATIVE
Allison Kaye

ROAD MANAGER (CAST)
Tc Tour Management

BUSINESS MANAGEMENT
Tsg Financial Management

AGENT
Creative Artists Agency, Caa

TOUR PUBLICITY
Pmk/Hbh

TOUR PROMOTER
Aeg Live - Ny

ATTORNEY
Myman, Abell, Fineman, Fox,
Greenspan & Light, Llp

TOUR INSURANCE
Sterling & Sterling
Insurance Services Of Ca

TRAVEL AGENCIES
Entertainment Travel
R.A. Travel

LIGHTING
Christie Lights

SOUND
Clair Global

RIGGING
Sggs, Inc. / Showrig, Inc.

VIDEO
Chaos Visual Productions

BACKLINE
Crossover Entertainment Group

SPECIAL FX
Strictly Fx

BUS COMPANIES
Essex Coach
Hemphill Brothers Coach Co.

TRUCKING
Ozark Mountain Tour Trucks

STAGING
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INFLATABLES
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Merchandising Services

RADIOS
Road Radios

PASSES
Cube Services

ITINERARIES
Smart Art



one day I was at the mix and JUSTIN came
OUT and said, 'if I came to this show I
would really like it.' I'm really proud of that.

- TOM MARZULLO



photos by Michael A Beck

As is the case with a fairly big production pop show, this one had to have a few gags in it. The gag of choice was the fly rig. The production had four pieces that flew and two were manned. The night opened with an aluminum sphere positioned downstage center. Although the piece seemed to be sitting on the stage it was actually flown a couple of inches above the deck.

At the top of the show the area that the globe sat occupied was filled with fog as Bieber was lifted into the set piece by way of a toaster that would later lift a piano into place. As the smoke dissipated and the star came into view, the sphere flew up off of him and out of the scene. The track that it traveled on started upstage of the stage left wing. At a point just upstage of dead center it curved and extended out to the center of the arena floor.

The off-stage point of origin was the staging area for all of the fly pieces. The first piece that Bieber actually flew on was a big heart shaped rig that he sat in with an acoustic guitar during a two song medley. He spent most of both songs in the air. However, when the ride was over the gag wasn't over as the heart remained illuminated as it slowly flew out of sight through a laser plane.

Because this was Bieber's first tour, budget played a big role in the production design. As a result, the heart was the only set piece that was custom built for the show.

The other piece that he flew in was during a song called "Up" wherein the video showed a series of hot air balloons flying through the scene. The set piece was remarkably well shaped like a hot air balloon basket, and it followed the same path out of the crowd as the first bit did.


The final fly piece was a simple re-tasking of the sphere used in the opening. They hung eight mirror balls in various sizes and it flew out over the crowd as well.

With all of this flying going on, there had to be serious attention applied to safety. Despite the fact that most 16-year-old boys would jump at the chance to get in one of these things and fly around over thousands of people, you must remember that this was Bieber's first time out. For a long list of reasons Marzullo wasn't taking any chances. Once choreography was rehearsed at the Atlantis Resort in the Bahamas, Marzullo brought it back to Duluth, Georgia for full produc-

tion rehearsal during which time Bieber got the hang of being in the air. However, he wasn't the only one to go aloft.

Marzullo explained, "Before he got on any of the stuff his mother came down to the venue. I got in and rode the heart and the balloon, and then I put her in both of them as well just to show her that what I was putting her son in was safe. Every day after that we put Justin up in them for about 15 minutes so he could get acclimated to sitting in that seat in the heart and playing his guitar while it's moving around up there."

Another place where the budget was a major factor was the video display. The video look was anchored by an 18 x 32 foot rear projection screen that was hit with two Barco



THE FINAL FLY PIECE WAS A SIMPLE RE-TASKING OF THE SPHERE USED IN THE OPENING. THEY HUNG SEVERAL MIRROR BALLS IN VARIOUS SIZES AND IT FLEW OUT OVER THE CROWD AS WELL.

FLM 22k projectors. While an LED wall may have been more vivid, it was financially prohibitive. That being said, the projectors looked great. The RP screen was surrounded by a wall of Soft-LED™ that extended out beyond the hockey dashers. There were secondary Soft-LED™ panels that acted as theatrical legs in order to mask the launching and landing of the fly gags upstage. The legs were originally intended to be Austrian Drapes but Marzullo found that he could “trump with a ten instead of an ace” by going with the less expensive mesh Soft-LED™. This also gave him two more planes of dynamic surface area.

The marriage of the Soft-LED™ and the RP Screen worked extremely well and in many cases the screen was only the center piece of the larger picture. This was especially effective in previously mentioned song “Up.”

Despite the budgetary constraints that mandated the use of projection over LED, the move to an LED wall will be necessary in the spring when the tour heads across the pond. This is due to the lack of upstage depth that is prevalent in European arenas. However, the Soft-LED™ will stay in the design.

One final layer of the set that added depth to the look was two inflatable sky scrapers that appeared during “Somebody to Love” wherein the video look was a cityscape.

One aspect of this tour that requires a touch that sits perfectly between “gentle as possible” and “firm as necessary” is security. Because the bulk of the crowd were little girls for whom this might have been their first concert, the task is not to keep the artist safe from the crowd as might be the case in many of the more adult oriented shows on the road. In this case the task is to keep the audience from any danger.

The biggest security challenge isn't the kids, it's the parents says Tour Security Director Steve “Sully” Sullivan who was actually hit by a car (and not injured) driven by a woman who wanted to get her child close to Bieber after a show Madison Square Garden. While she failed at getting her child a close up view of Mr. Bieber, she was able to present her daughter a very realistic demonstration of how the judicial system works. On another occasion, Sully had to pull a woman out of the way of a bus when she threw herself in its path from the right as the coach was making a hard left turn in an effort to get it to stop for her child. Her response was to tell Sully that her husband makes a lot of money and she will not be man handled “by someone who makes nine dollars an hour.” While we don't care to know how much Steve Sullivan earns, we

feel certain he's doing a bit better than nine bucks an hour, especially when his job involves saving the lives of grownups who haven't quite grown up. Good on you Steve.

“The kids aren't the problem at these shows,” Sully told us. “They know how to behave for the most part. They're in school all day and they understand that rules exist for a reason. Most of these parents act way worse than their kids do at concerts. They just hate being told what to do. They bought the CD and they've brought their kids to four shows and they will act as they please.”

Sully is quick to add that this is not a phenomenon of Justin Bieber shows.



MOST OF THESE PARENTS ACT WAY WORSE THAN THEIR KIDS DO AT CONCERTS. THEY JUST HATE BEING TOLD WHAT TO DO. THEY BOUGHT THE CD AND THEY'VE BROUGHT THEIR KIDS TO FOUR SHOWS AND THEY WILL ACT AS THEY PLEASE.

- STEVE “SULLY” SULLIVAN

“We get the same thing on the Warped Tour. Most of those kids are 15 years old. It's just a different kind of music.”

As is exhibited throughout the show, Justin Bieber is a musical prodigy. He is an outstanding pianist and he did a drum solo that peeled the paint off the walls. While that is indeed amazing to watch and it can add a bit of age and maturity to a person, it must always be remembered that Justin Bieber is 16 years old. Marzullo discussed how that factor can sometimes enter into the picture.

“I have to tell you that it is definitely different. Although he's a very old and learned 16 year old, he is still a 16 year old and I have to sometime remember that I am dealing with some the same age as my daughter. Sometimes the attention span is as you might expect for a person that age, but I don't



spend a whole lot more time with him on that matter than I do with any other artist. Justin has a real good sense for what he wants and that is a great barometer because I'm 58 and he's 16. Who's going to know his audience better, him or me? Seven or eight shows in I saw that we were right in following his lead on a lot of things."

That being said, Marzullo is the designer of the show. In this aspect of his presence on the tour his work displayed years of understanding how to present a show. This production had the obvious component of lighting as well as the FX layer of lasers and smoke, but none of it was over done. The design seemed to hang in the background as any support element should while at the same time adding spectacular punch when needed. So the question remains; given the success of this tour and the assuredness that there will be another one, what's next?

"One day I was at the mix and just came out and said 'if I came to this show I would really like it.' I'm really proud of that. It's a real accomplishment to be able to design on a

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ONE FINAL LAYER OF THE SET THAT ADDED DEPTH TO THE LOOK WAS TWO INFLATABLE SKY SCRAPERS THAT APPEARED DURING "SOMEBODY TO LOVE" WHEREIN THE VIDEO LOOK WAS A CITYSCAPE.

photo by Michael A Beck



JOSH "J-MO" MILLER - BACKLINE TECH, JUSTIN ALAVI - BACKLINE TECH, DANNY AKIN - BACKLINE TECH, JAMES "SPAPPY" STASSEN - TALENT STAGE MGR. / PRO TOOLS OP.



MATT GRANGER - AEG ACCOUNTANT, JON BADEN - AEG REP



L PTAH VIDEO - TECH, BRANDON OOSTERHOF - VIDEO ENGINEER / CREW CHIEF, MICHAEL TINSLEY - VIDEO DIRECTOR, JASON LOWE - VIDEO PROJECTIONIST / CAMERA OPERATOR



KIYOMI HARA - WARDROBE



BRIAN LOLLY - FLYING EFFECTS PROGRAMMER / OPERATOR



ROBERT CAPLIN - TOUR PHOTOGRAPHER



LARRY THOMPSON - TRUCK DRIVER



PHILIP KRIZ - AUDIO TECH, NATHAN MCBEE - AUDIO TECH, GORDON MAEK - FOH ENGINEER, ROBERT LEE RANKIN - CREW CHIEF / SYSTEM ENGINEER, ERIC GOERS - MONITOR ENGINEER



SAMANTHA WUNDER SULLIVAN - PROPS MASTER, STEVE "SULLY" SULLIVAN DIRECTOR OF - VENUE SECURITY



HRIS BARTLETT - LIGHTING TECH, GREG HAYGOOD - LIGHTING CREW CHIEF, GEOFFERY MATTHEWS - LIGHTING TECH, JASON JENNINGS - LIGHTING DIRECTOR, JAMES JONES III - LIGHTING TECH, DIANNE FLEMING - DIMMER TECH



TOM E MARZULLO - TOUR DIRECTOR, IOWA WONG - PRODUCTION COORDINATOR, DON PEAKE TOUR ACCOUNTANT



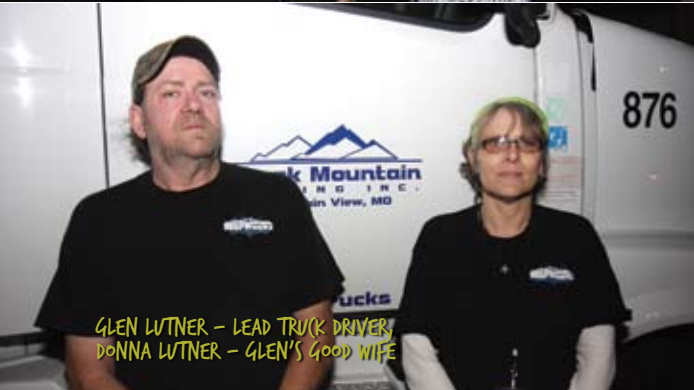
BILLY DAVES - HEAD RIGGER
 PHILLIP "PHILDO" WALTON - RIGGER, T.J. BEASLEY - RIGGER



BRETT SCHULZE - XBOX SPONSORSHIP MANAGER,
 RYAN NORRIS - XBOX ASST. SPONSORSHIP MANAGER



MARCUS WADE - CREW CHIEF /
 SPECIAL FX TECH,
 GRANT SELLERS -
 SPECIAL FX TECH



GLEN LUTNER - LEAD TRUCK DRIVER,
 DONNA LUTNER - GLEN'S GOOD WIFE



PRODUCTION / STAGE MANAGERS: DOSS "BUDDY" BERRY & DOUG KIDDELL



TOUR PERSONNEL

STAFF & CREW

- Tour Director - Tom E Marzullo
- Artist Road Manager - Ryan Aldred
- Road Manager (Cast) - Terence "Tc" Carter
- Production Coordinator - Iowa Wong
- Tour Accountant - Don Peake
- Artist Personal Security - Kenny Hamilton
- Director of Venue Security - Steve "Sully" Sullivan
- Production / Stage Managers: Doss "Buddy" Berry, Doug Kiddell
- Talent Stage Mgr. / Pro Tools Op. - James "Scrappy" Stassen
- Head Rigger - Billy Daves
- Rigger - Phillip "Phildo" Walton, T.J. Beasley
- Foh Engineer - Gordon Mack
- Monitor Engineer - Eric Goers
- Lighting Director - Jason Jennings
- Flying Effects Programmer / Operator - Brian Lolly
- Video Director - Michael Tinsley
- Systems Engineer - Robert Lee Rankin
- Artist Videographer - Alfredo Flores
- Backline Technicians: Danny Akin, Justin Alavi, Josh "J-Mo" Miller
- Wardrobe - Kiyomi Hara, Carin Morris
- Head Carpenter - Jesus "Chuy" Arroyo
- Carpenter - Dylan Lovelace
- Lighting Crew Chief - Greg Haygood
- Lighting Technicians: James Jones III, Geoffery Matthews, Chris Bartlett
- Dimmer Technician - Dianne Fleming
- Audio Technicians: Nathan Mcbee, Rick Roman, Philip Kriz
- Flying Effects Crew Chief - Jeremiah Anderson
- Automation/Flying Effects - Dale Gauldin
- Fly Effects Technician - Alex Dew
- Props Master - Samantha Wunder Sullivan
- Crew Chief / Special FX Technician - Marcus Wade
- Special FX Technician - Grant Sellers
- Video Engineer - Brandon Oosterhof
- Video Technician - L Ptah
- Video Projectionist - Jason Lowe
- AEG Rep - Jon Baden
- AEG Accountant - Matt Granger
- AEG VIP Coordinator - Adam Courtney
- Xbox Sponsorship Manager - Brett Schulze
- Xbox Asst. Sponsorship Manager - Ryan Norris
- Tour Photographer - Robert Caplin
- Tutor - Jacob Pena
- Merchandise Manager - Gary Gardner
- Merchandise - Jon Saputo
- Chefs: Carl Clark, Marcus Brooke
- Dining Room: Jaime Cox, Edward Escobedo
- Dressing Rooms - Wendy Stehouwer
- Production - Rita Clarke
- Utility: Javonte Walton, Jose Zuno
- Lead Catering Driver - Earl Davis
- Catering Driver - Steve Sneed
- Artist Bus Driver - Andy Clark
- Manager Bus Driver - Axel Centeio
- Band Bus Driver - Brett Thomas
- Production Bus Driver - Roger Burriss
- Crew Bus Drivers: Pat Woods, Steve Kotzur, Tony Hammonds
- AEG Bus Driver - Gus Turner
- Lead Truck Driver - Glen Lutner
- Truck Drivers: Ruth Sanderson, Larry Thompson, Teresa Quinones, Tom Aiken, Jeff Stokes, Danny Como, Bill Burke, Kenny Done
- Merchandise Truck Driver - Margie Sullivan

Chaos = harmony

BY BILL ROBISON

contrary to their name,

CHAOS VISUAL PRODUCTIONS MERGES ELEMENTS OF EVENTS INTO A SEAMLESS PRESENTATION THAT STRIVES TO ENHANCE THE LIVE EXPERIENCE OF THE AUDIENCE. THE GOAL IS TO LIVE UP TO AND EXCEED THE EXPECTATIONS OF TODAY'S INCREASINGLY SOPHISTICATED AUDIENCES WHILE STAYING WITHIN LOGISTICAL AND BUDGET LIMITATIONS.



With ever increasing ticket prices and the very high standards set by ever improving digital visuals, production services companies have their work cut out for them. *Mobile Production Monthly* recently spoke to Nick Jackson of Chaos.

Jackson has been prominent in the concert production industry for many years. Originally from Birmingham England, he was a co-founder of LSD (Light and Sound Design). From the late 1970s into the 90s LSD's client list became a veritable Who's Who of concert touring legends. Innovations such as the first aluminum par can and the Icon automated lighting fixture kept them at the leading edge of technology. LSD expanded to have a worldwide presence with offices in Nashville and Los Angeles. In 1998 Jackson was appointed in charge of concert touring and special projects for PRG after they purchased LSD.

Chaos Visual Productions was started in 2008 with headquarters in Los Angeles. Jackson became a partner and Chief Operating Officer the following year. This was at the peak of the recession and many companies were experiencing very hard times. With vision and experience, Chaos exceeded their own expectations and quickly became a premier provider in the industry. Early on they purchased CWP, an established lighting company with ties to the film and television industry. Chaos maintains additional offices in Nashville, as well as a European presence in London and Birmingham. The Chaos team includes Val Dauksts, Barry Claxton, Marty Wickman, Pat Morrow, Fred Waldman, Barbara Riedling, Randy Shaffer, Chris "Tiny"

Warren, and John Wiseman. Collectively they represent many decades of experience in the touring market and are among the top names in their respective fields.

These people are one factor that makes Chaos different. Further, Chaos has no conventional lighting fixtures such as pars or ellipsoidals. Rather they focus on video projection, LED products, and media server technology as the foundation of their services. Conventional lighting can be provided by other vendors who become part of the complete package. Jackson tells *mPm* that several key elements help to give clients the best possible product. Their strong lighting background offers insight for integration of video technology into a seamless package that enhances but does not overwhelm the performers. Long-term relationships with designers are crucial to bringing projects to Chaos. And clearly, with their team of industry leaders, have been cultivating relationships for many years.

Value added service is another very important element in keeping clients coming back. Jackson tells us Chaos goes well beyond being an equipment provider. Initially a designer comes to them with a concept that has been approved by management. Implementing this into a viable product within budget is the challenge. Conventional lighting, scenic design, and staging all have to be integrated together into a workable package whose elements compliment each other. Lighting designers have evolved into production designers and must visualize an entire package, which incorporates elements of lighting, video, staging, and even sound into the spectacles we now see in many of today's tours

and events. Collaboration of all the key players is crucial to bringing a project to reality.

A good example of how Chaos will work with a designer and management is the on current Justin Bieber *My World* tour. A relatively new artist, Bieber's popularity has skyrocketed. Originally the tour was planned for smaller venues. With his phenomenal success the tour moved to performing in very large facilities. Production clearly had to be expanded to make certain the artist's performance would present equally well to the front row as well as the seats in the back. However, as a new artist, Bieber's tour had budget limitations. The elaborate LED presentations so common on many of today's top tours were not an option. After a collaboration of the key players it was determined Chaos would provide a 32' x 18' rear projection screen placed behind center stage. Three 20k Barco projectors were stacked to ensure the projected images were adequately bright. Bordering the screen left and right were 48' wide Mainlight Soft LED panels providing a surface well over 100' from end to end. This was large enough to present images, which could be seen throughout the enormous venues. Great care had to be taken with the conventional lighting so the screen would not be washed out.

When asked if Chaos does single events Jackson cites several examples. The Super Bowl, President Obama's Inaugural events, major motion pictures, and Microsoft are all recent clients. Single events present logistics similar to those of tours but you only have one chance to get it right. More pre-planning, coordinating

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OZARK MOUNTAIN LEASING

IT'S ALL ABOUT QUALITY

BY HANK BORDOWITZ

FOR OVER 25 YEARS,
DALE AND DENISE HENRY HAVE PROVIDED
COACHES & TRUCKS TO THE CONCERT TOURING
INDUSTRY MAINTAINING A HIGH QUALITY OF
SERVICE AT REASONABLE PRICES.



Servicing a number of acts every year they manage to keep the drivers they have on staff pretty busy. Their recent client list includes Heart, Oasis Productions, Lamb of God, Toby Mac, Justin Timberlake, Slayer, Alicia Keys, Drake, Smuckers Stars on Ice, and Rainbow Productions, to name but a very few.

One of the more interesting tours they are supporting is the Justin Bieber *My World* tour, where they have supplied 10 trucks. Ozark was offered the opportunity to bid on the tour trucking by Tom Marzullo after he witnessed the service provided on a Lil' Wayne tour in 2009 by Ozark. Denise commented, "The Justin Bieber tour has been a very successful tour for 2010 and we are so proud to be part of it. At first they wanted to use eight trucks for the actual tour, but together with tour production staff it was discussed that nine trucks would shorten union dock time at load in and load out per show, and be less expensive in the end."

This illustrates one small facet of the kind of thinking and service that has taken Ozark from a single truck driven by Denise and coach driven by Dale to one of the best respected companies in entertainment hauling. Dale and Denise pride themselves on exceeding expectations, and never taking for granted any one of their clients. All of their drivers have more than five years on the road, and their driver pool averages 15

years of experience per driver over the road, in all conditions. They are all carefully screened and submit to random drug testing. In short, they will get you there efficiently and safely. If Ozark hauls your tour, the trucking is one thing you won't have to worry about.

Dale's mentors in the touring coach business were Bill and Helen Kietzman of Kietzman Conversions. "When I started with Bill in 1980 he had been building busses for 20 years," said Dale. "He taught me the business and lesson one was, 'It's all about quality.' He introduced me to all the industry players at the time. There was only a handful." From 1980 to 1986 Dale converted coaches with Bill. As a coach was completed Dale drove it on tour until it sold. When Bill and Helen looked towards retirement, they built their last coach in August of 1986, Dale purchased it and founded his own company, Ozark Mountain Coach with the help of his parents, Bob and Pauline Henry.

"For years," Dale added, "it was every day on the road in the bus, building a client base, maintaining the equipment and paying the bills." When not driving on tour Dale proceeded to build his own shop and start converting and

repairing coaches one at a time with the help of his mother Pauline Henry sewing all the interior upholstery work and Bob Henry helping with mechanical repair. One of his first customers was Mike Slarve of Four Seasons Coach Leasing who commissioned Dale to build a 45 foot shell from a burnt model 10 - 40 foot coach.

Ironically, the partnership of Dale and Denise started on the interstate. Dale, driving a coach on tour, cut off Denise's semi. After Denise gave him the business over the CB, they spent the next ten hours talking. This went on for the next six years (the talking, not cutting each other off).

Denise has held a Commercial Drivers license since she was 22 years old, but had been in the transportation business for much longer. You might say she was born into it. At an early age Denise was expected to help with the family transportation business in Australia and was fortunate to experience a Road Train drive from coast to coast. By her early 20's she was hauling

freight across North America with her two-year-old daughter riding shotgun in a car seat. Her daughter Latisha was essentially raised in the cab of Denise's semi. Denise even home (or more correctly, truck) schooled her.

"It was great experience for both of us," she said, "I had a captive audience for teaching. In the truck there weren't too many places she could go to be distracted! We made the most of everything the road could offer by visiting children museums and places of interest." After graduating college Latisha, now 25 and has spent the last 4 years working on tour in the wardrobe department for several large tours.

During the years when most of their contact was on CB radio, Dale told Denise about the entertainment hauling business. For Denise, it proved a tough business to crack. Eventually, she got the call to help move Nickelodeon studios from New York to Universal Studios Orlando.

In 1988 when Nickelodeon and Oasis Productions decided to take live tours on the road, they called her again. Denise rented a truck and started working for them. They became Denise's main client for eight years, hauling Family Double Dare and other Nickelodeon events around the country. Nickelodeon and Oasis Productions are still clients of Ozark today. They added drivers as the tours grew from one truck to five. Then in 1991,

Denise and Dale joined forces, forming Ozark Mountain Leasing with Nickelodeon as one of their first clients. A year later they got married. "We figured if we could work together," Denise laughed, "we could get married."

Like any business, they started slowly. "We didn't have the investors to buy ten or twenty coaches or trucks at a time," Denise says. "We owned two trucks and four coaches and we leased when needed. If there wasn't a tour, we did whatever it took; some work for sound companies and lighting companies and hauled freight.

"For ten years" Dale added, it was every day on the road. As time went on, they sold most of the coaches, and got out of coach leasing entirely when a fire took their last remaining coach, workshop and their offices in 2004.

Ozark Mountain Leasing has rebuilt impressively and has maintained its commitment to quality. There are a lot of repeat customers who have been loyal for many years. The one and two truck tours have contributed to its continued growth and recommendations of tour managers, production managers and management companies are a main source of new business.

One example of the benefit of a loyalty was Vicky, a production manager, who recommended Ozark and its willingness to do a one truck tour when Justin Timberlake did his promo tour

in 2006 and then Steve Dixon and Ian Donald having the confidence in Ozark to do the 22 truck tour in 2007.

Lately their Commercial Drivers Licenses don't get much of a workout. "I'm still a driver either to drive a coach for a long time client or help out the lead on one of our bigger truck tours," Dale said. "Or if someone has an emergency," Denise added, "we can pack an overnight bag and go. However, Denise spends a lot more time behind a desk than behind the wheel these days.

They do keep the business in the family. Denise's brother Mark came up from Australia and now works in the office. "We call him our efficiency guru. Our level of organization from the office to the drivers has increased immensely with Mark's expertise," Denise said. "Pauline Henry works in the office, handling all reporting and compliance and Bob Henry shuttles trailers and trucks."

Not a family member, but just as close, Nathan has been Dale's shop foreman for ten years, starting straight out of high school. Angie has been office manager for four years, and the smiling voice you are likely to encounter when you call Ozark. Dale and Denise will not be surprised if their teenage daughters Samantha and Natalie will also be seeking a future in some facet of the industry in the next few years. continued on 34

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feature

CROSSOVER ENTERTAINMENT
GENERAL MANAGER BILLY JOHNSON

20 YRS OF CROSSOVER

➔ A Conversation with
BILLY JOHNSON Part I

BY MICHAEL A. BECK

Twenty years ago Atlanta
BASED (CROSSOVER ENTERTAINMENT OPENED ITS REHEARSAL FACILITY FOR
BUSINESS. IT SEEMED LIKE A GOOD IDEA AT THE TIME BUT AS IS ALWAYS
THE CASE WITH SUCH A VENTURE, TIME IS ALWAYS THE TRUEST TEST OF
WHETHER IT WAS TRULY A RIGHTEOUS PLAN OR THE RESULT OF TOO MUCH
MEDIATION (OR NOT ENOUGH).

With the close of 2010.

Crossover presents a history of having been at the genesis of Atlanta's Rap/Hip Hop/R&B big bang. Crossover has also provided an environment for historic recording sessions and equally notable introductions of musicians of such divergent styles as to never be imagined in the same room. It has become a melting pot and gathering place where no one's craft is bad just because it's different from someone else's and all comers are welcome.

Crossover Entertainment currently has backline gear out on the Justin Bieber tour that just finished up in America and is now off to Europe under the steady handed direction of 2010 Tour Link Top Dog Production Manager of the Year Tom E. Marzullo. Crossover is involved in television, music video and cinematic production and provides backline gear to an ever widening universe of production environments. And that's just the beginning.

It was my pleasure to sit down with Crossover Entertainment General Manager Billy Johnson to chat about

where the company has come from, where it is and where it might be going down the road. This guy is incredibly engaging and easy to talk with. As could have been predicted the chat went well long of the 3,000 words we'd set aside for this feature. So bare with us as you will have to wait for the next issue of mobile Production monthly to get to the end of the story. But I promise you it will be well worth it.

MPM: As we sit here looking over our shoulders at twenty years of history for Crossover Entertainment and all that you've done I have to ask, was the original idea simply to have a place for bands to rehearse?

BJ: Initially yes. But the thing I don't think people realize is that we started in 1988 as a management company called Crossover Music Group. We were managing a couple of acts and that's when we discovered the lack of production services and rehearsal space in the city. However when this company started we were specifically aiming at providing rehearsal space. Of course there is no science to getting started in the music biz, there's no template...

MPM: Even now.

BJ: Even now. It's the old, "Just do it" or gut feelings and it's difficult to take gut feelings to the bank and say, "Hey, I have a gut feeling." So basically we had to make it a real estate play wherein we purchased the real estate and gave it a shot so that if it all went to hell in a hand basket, you had an investment in property. Around that time, 1991, Clive Davis

at Arista Records had sent L.A. [Reid] and Babyface to scout talent and open up LaFace Records here in Atlanta. We caught wind of that - we hadn't been open very long - and we engaged L.A. and Babyface about the issue that they were new and we were new and "let's see if we can work together."

MPM: How did you get the news of the auditions and how did you make contact with them? Were you plugged in that deeply at the time?

BJ: No not at all. One of our first rehearsal clients was Kris Kross. It was a choreographer who was working the two boys who told me about the auditions that were going on for this new label called LaFace. I went down to the audition and met L.A. and Babyface and we connected.

MPM: That's pretty ballsy.

BJ: Back then I had packages and folders filled with presentations of what we did, which was rehearsals but that we also had room for video. It was a big building and we had space to rent. The L.A. - Babyface connection was one of the launching points for us because every act they found needed to do a showcase for Arista. So when they finally had their lineup of people who they thought could fit the bill Clive Davis and the Arista A&R and marketing departments would come down here to check it out. We'd set up Studio A like a night club with tables and chairs, candle light and full production and we'd do four or five different acts.

MPM: Who were some of the acts you showcased in those days?

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BJ: OutKast, Goodie Mob, TLC, Toni Braxton, Tony Rich and as we got further along Pink. So that really introduced the space at that point.

MPM: Was that the beginning of Atlanta becoming in many ways the epicenter of the Hip-Hop/Rap/R&B genres?

BJ: Yeah, it was. Before that Atlanta was known for ARS, Black Crows, Collective Soul; more of a rock kind of sound. I have no problem with crediting L.A. Reid, Babyface, Jermaine Dupree and Dallas Austin with birthing this whole scene that is now exploding out of Atlanta.

MPM: And they all knew your name.

BJ: Yeah. Once they were signed by Arista Records of course they had to come back and rehearse their projects.

MPM: Why not come back to where it all started?

BJ: Yeah. When L.A. finally filled Clive Davis' position many years later he would come back here with acts that he'd found in New York and anywhere else. He called us his good luck charm because of all of those acts that he brought here to showcase pretty much every one of them got signed. Of course we don't take credit for that nor is it said anywhere that we had anything to do with their success. But it happened here and that was the loyalty they showed to us, which is sometimes unfounded in the biz. But they stuck with us.

MPM: Superstition be damned, you take what comes your way.

BJ: That's right. So they'd write their music and when it came time to record they'd come here to rehearse and then they'd come to Crossover to rehearse their promotional tours and their full blown tours and videos, which were mainly about choreography.

MPM: What were you doing to expand the business beyond what the L.A. – Babyface connection brought to the door?

BJ: We'd pull out your Road Book and whatever other directories we had that we could glean usable contact information from to worm our way through the system. Back then we were also sending FAX's to anyone we could find and we were making phone calls and all sorts of things.

MPM: How did that work for you?

BJ: Well, you could talk to them all day long, but until they could come here and have the experience it didn't make a difference. However, once they did come in and they saw the customer service was at the level they wanted and that the space was clean and workable and they could actually accomplish what they needed to get done, they'd come back.

MPM: It's hard and even scary to assume that a company or career has peaked, but had you at least hit a plateau from which it would grow farther?

BJ: As the music industry grew in Atlanta we were pretty much growing at its pace, so we really didn't dictate the growth. There were a number of milestone events that took us to one level and another level and so on and then of course in September of 2001 we all took four steps back.

MPM: What were some of those watershed moments?

BJ: The name of the company was Crossover because we wanted to deal with all genres of music. We were heavy on the R&B/Hip Hop side of the industry so I wanted to go after Rock and Country. New country was here by now and I fought that battle as hard as I could but they were never going to leave Nashville and for good reason even though a lot of the artists live here.

MPM: Well Nashville is the motherland of the country music world. It's not spread out over New York, L.A., Atlanta and wherever else people might go to produce Rock, Jazz, Blues and every other musical genre. That is really the only place it happens.

BJ: It is, and the difference between Nashville and Atlanta is we're completely spread out. Most of the people in the greater Atlanta area live outside of the city limits and business here is conducted with that in mind. But in Nashville it all happens on Music Row. That's where all of the record companies and studios are. There's not one central place that everyone would gather here and we were trying to create that spot. We wanted to be the place where an out-of-work bass player could call and find out if there was a gig. This is where everyone would gather. In order to do that we had to service all genres. So when my feeble attempt to get Country failed I moved to Rock and began to heavily recruit REM. They finally sent a representative out here to look at the building. They sent Jefferson Holt, their manager and he fell in love with it.

MPM: What came out of that?

BJ: In 1993 they came in and booked for the 1994 recording of the *Monster* album. This was coming off of a real clean studio album and they wanted to do something loud and live. They were coming in here to rehearse for 30 days prior to going to Criteria Studios in Miami and then they were going to move along to New Orleans and then to Louie's Club House in L.A. for mixing, overdubs and so forth. They came into Studio A and set up and about two days into it they walked into my office and said the sound of the room is unbelievable and they wanted to record the project here. Of course I said no problem. Now this was way prior to digital recording and Pro Tools and we were

weren't a recording studio. We brought in a Tridant console and all the associated gear needed to do a recording of that caliber and built isolation panels to put between the drums and the bass and put together a live makeshift recording facility and recorded all of the live tracks.

MPM: That must have put you on the map in the rock world.

BJ: Yeah it really opened the door for that scene, which brought me into the Indigo Girls, Sean Mullens, Edwin McCain, B-52's the whole Athens connection.

MPM: ... and you're off and running.

BJ: Yeah. But something pretty interesting happened while REM was in doing the recording. The BBC came in to do a documentary called "The Making of a Monster" that was only ever released in Europe and most people here never saw it. So they were here shooting every back stage thing they could about the making of this record.

While they were here Arrested Development had just released their first single and they had just booked into Crossover at the same time that we were recording *Monster*. At that particular time I was naïve about how all of the different genres would appreciate each other, but I learned a huge lesson. While the BBC was in-house shooting, Michael Stipe got wind of the fact that Speech was there with Arrested Development and it turns out that Michael was a huge fan of Speech. Stipe came to me and said, "I want to meet him, can you arrange it?" I went to Speech and he was blown away that Stipe was in the building because he had been a fan since he was young. So I brought the two of them into the lobby while the BBC was rolling and they sat down and talked about music for about two hours. While it was happening I was sitting there saying to myself "this is what Crossover is all about, right here."

MPM: Because that was such a mitzvah for you did it cause an overall change of company ethos that went beyond "we will take all comers?"

BJ: It did. It actually opened my eyes to a couple things. It made me see that artists are artists and no matter what they do, what their craft is or what genre they're in and that they appreciate each other.

MPM: Aerosmith and Run D.M.C.?

BJ: That's right and they want to learn more about each other. That was a beautiful thing because at that point I started promoting that whole gathering place thing that I discussed in the beginning. I went after every genre known to man. I knew these acts were going to leave here and go out into 150 cities and they were going to spread to the word about the experience they had here good or bad. Everyone that leaves Crossover - including today - goes with a stack of

my business cards and some swag and the request that they spread the word of the solid treatment they got here. We also want them to let us know where we fell short.

MPM: Swag can be a great inexpensive investment can't it?

BJ: A laundry bag goes a long way man.

MPM: But seriously folks, a bad word spreads an awful lot farther much faster than a good word.

BJ: Yeah and that's why out of 20 years the last two have been our best. It's taken 18 years to get to a place of being comfortable.

MPM: But you're not really comfortable are you?

BJ: No. Never.

MPM: I didn't think so.

BJ: You're almost trained to be that way in this business. If I'm talking about putting up a convenience store in an area that's growing I'm going to have a reliable flow of traffic. The problem is that people come in and out of this business and you're only as good as your last hit record. If you put out a record and it fails you don't have the funds to avail yourself of the resources you had the last time out. There is a constant flow of new people coming into the business. That's what record labels do. They're always looking for new talent and putting out new records. We have to constantly search the charts and see who's up and coming and find out who is on their management team including tour and production management and find out where they're starting their tour. You do a lot of research and track them down. As you rack up the years of having done good business you start to hear what you want to hear, which is, "Oh I've heard of you for years. I'd love to come there."

MPM: That raises an interesting question? How deep does your concierge service go?

BJ: Some acts come in and they want us to open up the door and leave them alone because they've got it covered. Or they may be a new artist, which we welcome, who is new at the whole process and we shepherd them through certain aspects. Some hire people they are comfortable with who may not be as experienced in the matters of production and tour management and we'll do anything that they might require. Then there are some artists who want us to take care of everything including transportation to and from the airports and hotels, production runners, craft services, catering and on and on.

MPM: Of course, "No we cannot do that" is not in your vocabulary at all?

BJ: Not at all.

MPM: But there must be a distinction made. Is "No we *will* not do that" in your lexicon?

Are there times or instances when you will say, "Look that's not going to cut in this building?"

BJ: Absolutely.

MPM: Without divulging confidence are the situations that you can describe wherein you've had to draw the line with clients?

BJ: From the beginning we didn't want was to create an environment that you couldn't feel comfortable working in.



"TO THAT POINT WE'RE ON ONE MISSION HERE AND THAT'S TO GAIN MUTUAL RESPECT. NOT DEMAND IT, EARN IT. AND WHEN YOU PUT IT LIKE THAT IT'S PRETTY EASY TO WALK UP TO ANYONE, PULL THEM ASIDE AND SAY, 'HEY MAN, WHAT ARE YOU DOING?'"

That meant that everyone who comes into this building attached to a band or artist must have a job. No hangers on. No groupies. No germs just wanting to hang out at the cool place. No family members just hanging around. At first it was a little difficult for a person like me who was trying to get every penny of business through the door dictating to the customers what they can and can't do. It was a scary thing. But at the end of the day it paid off because they appreciated it. They valued the fact that they could know that when they came to Crossover they were going to get it done. They weren't going to have to contend with a constant flow of extraneous personnel through the place distracting their process. They also knew that if they didn't want a spouse hanging around they could say, "Look honey, the studio doesn't allow it" and they were off that particular hook. Of course there are the generals, no smoking in the building and absolutely no drugs or other things that create an environment that is not productive for anyone. The last thing we want is to wind becoming a night club.

MPM: That of course speaks to the fact that every act has the inalienable right of life liberty and property so long as the exercise of those rights don't infringe on the same rights of the artist rehearsing in the room next to you.

BJ: Exactly. Because we are Crossover and want everyone to feel comfortable during their time here if we have a set of consistent operating standards that everyone has to comply with the acts of differing genres that might be working in the facility won't impede the productivity of one another regardless of how peculiar their process may be.

MPM: Have you had clashes?

BJ: Absolutely, but I've got a saying and I hope that it will be taken in the spirit it's meant. I really don't have to do business with people that don't want to. But you have to do business with everyone to find out who you don't want to continue to work with.

MPM: A well placed "no thanks" can raise your stock in some cases, but it's got to be bloody well placed.

BJ: That's an interesting point. The environment of this place is not only created by the employees who work here but by the clientele that comes here to work. The criteria for behavior that we have in place applies to all of the above. When we have customers pulling for the business and the business pulling for the customers we have harmony. If there's anyone on my staff that you have to walk on egg shells around they will no longer be welcome. Same with a customer.

MPM: That points up the fact that separates the serious players from the dilettantes in this business, which is that there is a serious political nuance that can be a pretty thin needle to thread if you're not paying attention and if you can't get it here in rehearsal you won't get it out there where the metal hits the meat. I've seen some tours limp and flop down the road and finally fall flat over the fact that they don't get that.

BJ: To that point we're on one mission here and that's to gain mutual respect. Not demand it, but earn it. When you put it like that it's pretty easy to walk up to anyone, pull them aside and say, "hey man, what are you doing?" It's all in how you put it. I've never gone busting into a rehearsal room where things were going on that shouldn't under the "policies" and began screaming at people or raising my voice. It's more like we come sit in my office and I say, "Hey, I just wanted to give you a heads up that this is what you can and can't do in this building and here's why." It's all in how you put it.

More to come. Stay tuned. 🎧

budget and make it as big and as grand as your competitors without having their budget to support,” he told us. “Shep Gordon loved to tell the story of how he and Joe Gannon would set out to make Alice Cooper’s show look like it came out of ten trucks when it came out one. I bare that in mind whenever I put pen to paper. Of course the show will get bigger by virtue of the fact that we will have more tools to work with. But I don’t think I’ll ever get to a point where it’s a matter of adding more stuff just because we can.” 🙄

Editor’s note: Because serious courtesy has to be accorded to this audience, it becomes a habit throughout the production both on and behind the stage. This was glaringly obvious in the way mPm was treated on site. And for that we thank Tom E. Marzullo and the entire camp.

Ozark Mountain Leasing continued from 33

Beyond that, they take a very active interest in their drivers. “Our drivers are everything,” Denise said. “We really want to stress they that are the world to us and we wouldn’t have our success without the commitment and loyalty they demonstrate to us, each and every day. Long time lead drivers Glen and Donna Lutner have led the way on too many tours to count.”

While they’ve grown from a single truck to 28,

with more people, the timeline, and site logistics all add to the challenge. Their experience combined with access to a large array of equipment helps to keep clients coming back.

Jackson told us that Chaos makes use of the appropriate technology to meet the needs of specific situations. Two recent innovations he mentioned were LED’s and media servers. While LED’s have been around for a long time, only recently have they evolved into usable products for our industry. Each year they become brighter, more cost effective, and offer a truer pallet of colors. Media servers allow the integration of lighting, video and images to be controlled by one device. Coordination of this element allows each to complement the other in an apparently seamless manner. Media servers

they’ve built it slowly, adding as needed and as warranted. Denise said, “This year is especially crucial year for safety and compliance in our industry, with new ‘no idle’ laws requiring Ozark to install auxiliary power units on their trucks and stricter laws being enforced by the new CSA 2010. It is more and more important that we keep ourselves and our drivers informed and educated to continue to provide a safe environment and affordable service to our clients.” Dale added “Performing the maintenance and repair of all our equipment on site and in our

also offer the designer masking options, which allow images to be shaped into an almost infinite variety of shapes and sizes. Equally important is pixel mapping, which can control tens, or even hundreds of thousands of individual pixels making huge LED display an unlimited variety of images.

When asked about what we can expect in the future, Jackson suggested 3-D may soon play a part in the live event experience. Not necessarily as used in motion pictures but rather as a scenic element to enhance the event experience. We can be sure that Chaos will be at the forefront of new and groundbreaking technology. 🙄

facility, has been invaluable in keeping our overhead at an acceptable level.”

In addition to the standard 53’ semis, they now run a smaller 22’ truck for the club acts that might otherwise pull trailers for equipment behind their busses. “It’s pretty even numbers when you figure in gas and wear and tear on the bus with the trailer.”

Ozark’s ten acre facility offers a full service package of warehousing equipment between tour legs, trailer storage, Canadian customs documentation, coach wraps and other graphics, power-only options, fabrications and repair of stage trailers, set or any special projects. For those concerned with the environment, bio diesel is an available option for fueling the trucks.

Ozark had the pleasure in 2008 of adding Melissa Taylor to their team. Her office in Nashville handles all her existing and new clients. Melissa brought to Ozark eight years of experience in the business of tour trucking with her own list of loyal customers and clients who have followed her wherever she goes. Denise said, “Melissa is a great asset to our company, with her dedication of always taking care of the client. Her motto is, whatever it takes!”

When the need arises and they need to add more vehicles, they will do so only after careful consideration. Working this way has allowed them to weather the current economy. “A lot of people we know didn’t make it last year,” Denise pointed out. “We’re still running, thriving and so very thankful.”

“We like our slow growth,” Dale agreed and apparently so does the industry. 🙄



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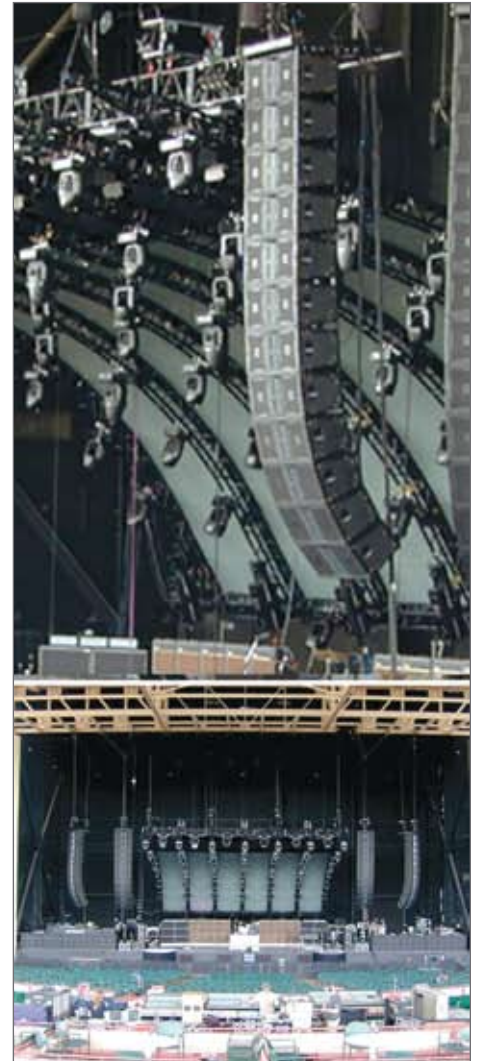


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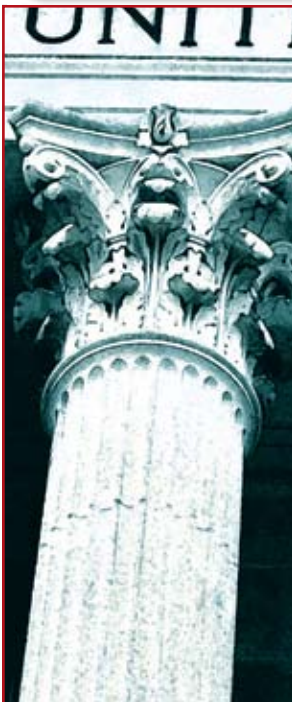
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