

SOMETIMES TO MOVE FORWARD YOU HAVE TO LOOK BACK

# BACKSTREET BOYS

SHOW 'EM WHAT  
YOU'RE MADE OF



**BACKSTREET BOYS SHOW 'EM WHAT YOU'RE MADE OF  
PRODUCTION NOTES**



**ON APRIL 29TH 2012 THE BACKSTREET BOYS ANNOUNCED THE RETURN OF KEVIN RICHARDSON. FOR THE FIRST TIME IN 6 YEARS THE ORIGINAL LINEUP WAS FORMALLY BACK... AND THE FILMING BEGAN...**

## **SYNOPSIS**

**“What do you do when you’re a full grown man in a boy band?”**

This film is about a band, of course, but it’s more universal a story than that – it is about five friends, it is about sacrifice and redemption, it is about a reckoning with a past and a path forward into a new kind of freedom. It is about home and family, and how many different ways we define those things. Having lived exceptional lives in a glaring spotlight, having lost a youth to the demands of fame, home and family can be many things. We see that boys still struggle to become men, forging their paths both in private, in the public eye, and together, through their music.

A reunion in the recording studio; friendships renewed yet dynamic shifts reveal new tensions that need confronting and resolving, both creative and personal. An intimate and emotional journey home reveals personal truths, opens old wounds, brings them closer to each other (and their fans.) We travel with them through the landscape of their past, exploring the sights and sounds of weird American suburbia, the strange and lush dreamland of Orlando and the natural beauty of the Kentucky countryside. We see just how far down their roots go and what makes them who they are today.

In an attempt to find some form of closure on their biggest unanswered question, the band talk properly for the first time in such depth about the man who made it all happen 20 years ago: Lou Pearlman, now currently an inmate at a state penitentiary. Former mastermind behind the biggest boy band of all time, Lou is behind bars for running a massive Ponzi scheme and a catalogue of bad business. Having cheated the Boys and many others out of millions, they attempt to process the biggest and toughest question: why?



The film dives back into their past as it pushes forward into their uncertain future. 20 years behind them, are there another 20 years ahead of them? What is it like being a man in a boy band? Can they grow up and evolve?

This is a film that finds the humour and the pathos in those questions and gives us an up close and personal view of a pop phenomenon. It's an opening up of a big story, to both their fans as well as to the harder to convince non-fans, for whom the story and winning personalities of these hardworking natural talents will surprise and overturn preconceptions.

## PRODUCTION STORY

The Backstreet Boys initiated the process : as Nick says in the film, they decided to go to London 'no family, no girlfriends, just the five of us' to record their first album together in 8 years. They had always felt their story was strong and had seen other bands make movies – "Some Kind of Monster" about Metallica was a touchstone – and decided this was the time to also document the process and investigate if a film about them was relevant and possible.

They hired Pulse Films, an established London-based production company who have worked with Katy Perry, Take That, Nick Cave and LCD Soundsystem. The parties agreed to start filming a 3-week recording session in London, July 2012. Pulse then hired Mia Bays who produced music films such as 'Scott Walker: 30 Century Man' and 'iLL Manors' as the hands-on producer.

Mia explains: "Along with the band's compelling on-screen presence, we quickly realized that there was a strong story emerging. We started editing the 3 weeks of material from London into a 20-minute promo to show to the band and discuss a plan for what we could do next and how we'd make it into a feature. Straight after filming their comeback performance at GMA Live in Central Park in August 2012, we screened the 20-minute work in progress to the band in a cinema so they could feel the cinematic experience on a big screen. We all felt it worked and should be progressed, Kevin and I had discussed this hometown tour idea which everyone liked, and we then worked quickly to get finance and a director in place.



My first call was to Stephen Kijak who I'd been getting tips from all the way along, as I'd directed the London section and he was very complimentary of what he saw and became hooked. We worked together on our film "Scott Walker: 30 Century Man" and Ben Stark our editor had edited Stephen's "Stones in Exile"; it was a tight team that was appealing for him to join, especially as he trusted our creative instincts".

Stephen did a long call with the band and the team and then came on board in time to plan the hometown trip in October 2012, a week long bus tour across Florida and then to Kentucky to take in all the key sites for the band's early years as well as where each band member grew up.

"I must have told Pulse 'no' at least twice before Mia called and really twisted my arm." Says Kijak, "But after talking to the guys, she didn't have to twist that hard. The initial footage they'd shot with Mia looked great and I loved where they wanted to go with the film. That they were referencing "Some Kind of Monster" and not the Justin Bieber film was a really good sign. I also thought the home town trip was a great idea and felt like the best way to make this film was to make it as personal to the guys as possible. That trip really became the spine of the story and was a great way for me to get to know them. And it provides a very clear and simple structure – it's a journey that the audience is taking with us. It's happening right before your eyes, it's spontaneous. It wasn't long before they were just telling their own story to each other – we really got out of the way and let them explore their own pasts. It was fun, gave us a lot to work with visually, and it became quite emotional at times."

Along for the ride was director of photography, James Henry. With a background in fashion and commercials, James adapted well to the rhythms and rigors of documentary shooting. "He had already established a very nice look with the London footage," comments Kijak, "and I was eager to maintain that continuity and to push him more into a narrative space. James works fast and is able to compose really beautiful shots with next to nothing – we hardly ever plugged in a light (except when we shot interviews at night.) He developed a great rapport with the guys that enabled him to get right into their personal space, both on the hometown trip, during rehearsals and on stage. This kind of access and trust is what gives the film its feeling of intimacy."



With the “home town trips” in the can, the band got down to work finishing their new album and getting ready to take their 20th Anniversary Tour on the road. Along the way, the crew dipped in and out of rehearsals to see how it was going and to start the interview process. Says Kijak: “We would show up to interview the guys after their rehearsals. We would usually be early and they would be running late so we just rolled on the rehearsals and shot much more of this process than anticipated. They were running behind schedule and the tour dates were looming – this added another unexpected sense of tension to things that really helped us once we got into the edit.”

By chance, Howie ran into an old colleague of the band on a flight who worked with Backstreet in their early days and had photographed and filmed hours and hours of them recording, touring high schools and malls, and generally goofing off, all before they had sold a single album. This trove of old Hi-8 videos and snapshots became a privileged look into the early days of the band and provided an important counterpoint and parallel to their present situation – back to feeling like underdogs with something to prove. Thankfully for all involved, the album “In A World Like This” debuted strong, giving the Backstreet Boys the distinction of being the first group since Sade to have their first nine albums reach the top 10 on the Billboard 200. All that was left to do now was to take the show on the road.

Cameras were rolling when the boys stepped on stage at the Molson Amphitheatre on August 7, 2013. Kijak recalls: “As this wasn’t a straightforward concert film, we weren’t planning to shoot any performances but as the momentum started to build, I knew we had to have it. It was a big payoff and a moment of triumph. The camera team really captured the excitement and energy of that show. Canada LOVES the Backstreet Boys and the screams were deafening. I had truly never seen anything like it.”

Post-production commenced back in London with Ben Stark and Cinzia Baldessari trading editorial duties and as the film took shape the Backstreet Boys’ “In A World Like This” tour pushed around the globe and back. Mia explains : “We ended up editing for a year.



It took time to get the balance right, it was worth it as I think the film really rips along, it has no slack in it and it packs a punch but also privileges emotion over fact. We all felt was an important approach. It's less interesting who did what and when to how this all FELT as it was happening. That's why we only ever hear the band themselves talking - it's their point of view. We were all so inspired and the sense of responsibility to get it right mounted, particularly as we knew the reunion tour was working - knowing there was an audience who'd want us to get this right really galvanized us to get the film right!"

The band were also involved in the edit process: "this was essential" Mia explains, "not because they requested it but because we knew we needed them to feel included and part of the process. We showed them each cut as we progressed, took on board their notes and debated together what they wanted to keep in and out. Making this film was one of the most enjoyable experiences of my career because the band are collaborative, creative, professional and inclusive, and those are essential qualities for making a film that means something".

## **DIRECTOR'S STATEMENT**

STEPHEN KIJAK  
JUNE 16, 2014

Back in the day, I hated mainstream music. I wore black. I worshiped The Smiths and The Cure. Siouxsie Sioux was my pin-up girl, not Britney Spears. So how on earth did I end up making a film about the Backstreet Boys?

When the idea was presented to me, I will admit, I did not jump immediately. It took some convincing to remove the heavy music-snob chip from my shoulder. But I am so very glad I did.

The turning point came from a call with the band themselves. In an hour-long conversation every preconceived notion I held about them was somehow dismantled completely. I felt like a jerk. And I immediately cued up the video to "I Want It That Way" and started to think it all through

What I discovered making this film, and what legions of BSB fans around the world have always known, is that these guys can sing their asses off. And years of blood, sweat, and tears went into making them the biggest selling boy band of all time. And that now, after the glow of the heady multi-platinum days has faded away, they still do what they do because they love it, are exceptionally good at it, and their fans love them.



And they love their fans. This symbiotic relationship is extraordinary. When we shot the finale of the film, at a concert in Toronto on their 20th anniversary tour, the wall of screams coming from the sold-out arena almost lifted me into the air. It was jaw-dropping. And, of course, they gave it right back and put on a kick-ass show.

But this film is about a lot more than just the music and the fans. After the screams fade, you are left with five individuals – five grown men in a boy band, who have forged an incredible bond, sealed by their unique talents as singers – who allowed us a look inside themselves, inside this brotherhood, this family unit which has endured for 20 plus years. They allowed us an intimacy which is rare for this kind of a film. As a filmmaker, it was a gift and a privilege and I can guarantee this is not the film you would have expected from the biggest selling boy band of all time. I hope the fans love it. But I also want everyone who ever turned their noses up at what they perceived as processed manufactured pop (like me) to spend some time with these guys and try not to be moved by their stories, by their humor, their honesty and their talent. I may still prefer “Blue Monday” to “I’ll Never Break Your Heart” but I’m happy to now count myself among one of the millions out there “Keeping The Backstreet Pride Alive”.

## THE BAND

If you ask any member of Backstreet Boys to share a seminal moment from the Grammy Award nominated pop juggernaut’s two decades in music, you’ll get a variety of different answers.

There’s no shortage of accolades to choose between: the biggest-selling boy band in history, in excess of 130 million albums sold worldwide, the only group since Sade to release seven consecutive albums into the top 10 of the Billboard Top 200. However, the boys have their own picks.

Brian Littrell remembers the time the group performed the largest indoor show ever recorded at the Georgia Dome during 2000’s Millenium Tour, a record that still hasn’t been broken. Meanwhile, AJ McLean recalls an 8-hour Rio stopover in the midst of the Around the World Tour when 48,000 fans swarmed the outside of the hotel for a mere glimpse of the 5 boys. For Kevin Richardson, it’s a tossup between performances on stage with



Sting and Elton John and the first time he and his mom heard “Quit Playing Games (With My Heart)” on the radio in 1996. Each of their seven Grammy Award nominations holds a special place in Howie Dorough’s heart. However, all five musicians can agree with equal excitement on one thing—the future.

That bright future started with their eighth full-length studio album, “In A World Like This”. Not only did the 2013 release celebrate 20 years of Backstreet Boys, it was their first effort with founding member Richardson since 2005’s “Never Gone”. It came hot on the heels of their historic global co-joint with New Kids on the Block, NKOTBSB, in 2011, and three consecutive sold-out annual cruises. It also proved that the Backstreet Boys were back and better than ever.

After Richardson announced his return to the fold in early 2012, recording proved imminent. Instead of simply hunkering down at home, the quintet hopped on a plane to the United Kingdom to spend three weeks living and writing together with producer Martin Terefe (Jason Mraz, Train) to begin work on the music which would eventually become In A World Like This, released on July 30th 2013. For the first time since 2000, these five individuals all lived under the same roof and they rekindled their collective chemistry almost immediately.

“It was one of the best bonding experiences we’ve ever had,” affirms Howie. “We focused on the music. We had the opportunity to hone in on where we wanted to go creatively and we got to know each other on a new level with Kevin back. The group has a different dynamic with him. The sound feels complete and fully rounded.”

“It was like The Real World,” laughs AJ about their time in London. “We’ve been on tour buses before as a group, but here we were making breakfast, playing video games, working out, and cruising to the studio together. The first night there, we all picked up instruments and played a song together in this kumbaya moment. When Kevin came back, it was like we hadn’t missed a step. The morale’s better than ever.”



In early 2012, Kevin had felt the spark to join Backstreet Boys again, and the trip to London only fanned the flame. “It was exciting, easy, and comfortable,” he proclaims. “Music has always been a huge part of my life. When I left, I put it aside to focus on starting a family with my wife and work on other creative pursuits. The door was always opened though, and I felt inspired to call them after they finished the NKOTBSB tour.”

That inspiration proved infectious amongst his brothers as well. Free from record label obligations and truly independent for the first time in their career, the spirit stands palpable within the uplifting title track and first single, “In A World Like This”. The Max Martin [“I Want It That Way”, “Everybody (Backstreet’s Back)”] penned track builds from a lithe acoustic guitar into an unshakable chorus, fitting for the group’s perspective on the current stage of music singing “In a world like this where some back down, I know we’re gonna make it.” Then, there’s the irresistible propulsive pop of “Show ‘Em (What You’re Made Of)” and “Love Somebody”. These tracks exude sexy dance-floor energy, instantly becoming global anthems in their own right. On the other end of the spectrum, the group’s penchant for swaggering and soulful R&B remains intact. In essence, it’s every facet of their sound. “It’s a natural evolution,” Brian says. “We’re not trying to be something we’re not but the subject matter is a little different. We have the freedom to do whatever we want now, and it’s an invigorating feeling.”



## THE CREW

**STEPHEN KIJAK - DIRECTOR** Kijak studied with renowned film scholar (and Cassavetes expert) Ray Carney and the late, great Mel Howard at Boston University's College of Communication. He has been directing fiction and non-fiction films for over 15 years. His credits include the critically acclaimed BAFTA nominated feature doc 'Scott Walker: 30 Century Man' (executive produced by David Bowie), the celebrated cult documentary 'Cinematica', and the platinum-selling 'Stones In Exile'; a documentary commissioned by The Rolling Stones and produced by Oscar-winning producer John Battsek/Passion Pictures, about the making of the Stones' classic 1972 album 'Exile On Main Street', which premiered as a Special Screening in the 2010 Directors Fortnight in Cannes. In 2011 he teamed with Passion Pictures again and Rob Trujillo from Metallica (making his debut as a film producer) on a feature doc about the late, great legend of the electric bass, Jaco Pastorius, simply titled 'Jaco.' He is currently in production on yet another Passion Pictures production, a feature documentary about X Japan, the biggest rock band to ever emerge from Japan.



**MIA BAYS - PRODUCER** Film Producer and Distribution/Sales Strategist Mia started as a distributor then sales agent and now is a producer of an Oscar winner, multiple BAFTA and BIFA nominees, working across both docs and fiction with talent such as Martin McDonagh, Ben Whishaw, Eran Creevy, Lucy Walker, Riz Ahmed, Plan B, Stephen Kijak, Scott Walker, David Bowie and now the Backstreet Boys. Starting in the distribution business in 1991 at Mainline Pictures/Screen Cinemas on films by Ang Lee, Shekhar Kapur and John Sayles, she then went into international sales selling films such as Richard III starring Ian McKellen and Robert Downey Jr, a Merchant Ivory film and an early Michael Moore documentary, before joining Granada and then The Film Consortium as Head of Distribution and Marketing. There she started developing campaigns early, working closely with filmmakers and then taking the films into the UKmarket, first with UIP then Pathe, on titles such as 24 Hour Party People and Hideous Kinky starring Kate Winslet.

In 2003 Mia set up her own distribution consultancy and production outfit Missing In Action Films and has since produced the 2005 Oscar winner Six Shooter by Martin McDonagh, overseen as Creative Producer both the productions as well as the releases of the 8 Film London/BBC Films Microwave feature films (eg Shifty, Ill Manors, Lirting). She runs regular distribution/marketing workshops for the London Film School for some years, trains all over the world on subjects across the value chain from filmmaking to distribution/marketing, for orgs such as the Stockholm Film Festival, the Binger Lab, the British Council Cuba/London/Georgia, Film London/BBC Films (Microwave), Screen New South Wales and the New Zealand Film Commission. Mia is a BAFTA member and on the BIFA advisory committee.



**PULSE** Founded in 2005, Pulse Films is a uniquely integrated production company that has produced multiple award winning feature films, commercials, music videos, branded content and television formats.

Their distinguished film slate includes the seminal LCD Soundsystem documentary Shut Up and Play The Hits the record-breaking Paramount Pictures released Katy Perry film Part of Me, the Grammy & Grierson-nominated Blur documentary No Distance Left to Run and the 2012 Sundance best Cinematography award winner Who is Dayani Cristal? starring Gael Garcia Bernal.

Pulse's most recent theatrical releases include the double Sundance award winning 20,000 Days on Earth featuring Nick Cave, and The Possibilities are Endless starring Edwyn Collins, which received its world premiere at SXSW.

Pulse Films has offices in London, New York, Los Angeles and Paris.  
[www.pulsefilms.co.uk](http://www.pulsefilms.co.uk)



## **BSB Q&A**

PRODUCER MIA BAYS

### **Q1: In one word, what is this movie about?**

A1: Perseverance.

### **Q2: Who is this movie for?**

A2: The fans of BSB obviously, but we always wanted to tell a universal story; people interested in the power of nostalgia, in the hero's journey, and for people who want to be moved by watching people grow up onscreen.

### **Q3: How did you get involved in the project?**

A3: Pulse the production company called me in to discuss several upcoming film projects for which they needed a creative producer. They said the immortal words 'Backstreet Boys want to make Some Kind of Monster (the classic Metallic documentary) and I said 'I'm in. When do I start?'

### **Q4: Were you a fan of the band?**

A4: No, but I was immediately drawn by the story and the iconic nature of the band and their journey.

### **Q5: Without the luxury of time, how did you gain the trust of the band?**

A5: I met them as equals, I felt that was important. I talked about film and showed them films, and ensured they understood I was competent in my field of expertise. Above all, I listened and asked a lot of questions, and developed ideas with them rather than imposing ideas onto them.

### **Q6: Which of the band members found opening up more difficult? How did you deal with this?**

A6: Actually the band have grown up being filmed and photographed and interviewed so this comes naturally. But there is to a degree an on-screen persona that they're not necessarily aware of so sometimes they think they're being open and frank, and they're not. So it becomes your job to guide them, get them to recognise this, and create conditions that enable them to move past it into a more 'real' space.

### **Q7: Were you surprised by anything you learned?**

A7: How down to earth and grounded they all are, given the extraordinary life they have lived. I found that very refreshing. Film doesn't really lie. What you see onscreen – a group of approachable and open and talented men – is what you get in the room too. They're refreshingly normal and I mean as a great compliment as I think that's a real achievement given what they've gone through.



**Q8: What part of the journey is the most memorable to you?**

A8: The hometown trip was very moving and memorable. It was rather special to be part of what was a really nostalgic and profoundly important trip for them all.

**Q9: Were you impacted personally by the story, if so how?**

A9: I connected with them immediately and continued throughout the process. I also started working young and I have experienced some major highs and lows in my career so I was surprised how much I related to them. Especially given that I was really not a fan at first. But I've become one. I think they're really talented and fantastic performers.

**Q10: What was your favourite part of the whole process?**

A10: I think finishing the edit after a year of really intense work and knowing at a test screening we did, that we'd finally nailed it. That the film really did move people and told a real story. I continue to experience that as we screen it. It really touches fans non-fans and that was our ambition.

**Q11: What was your greatest strength that contributed to the way things turned out?**

A11: I think getting to know the band quickly and respectfully and earning their trust, which I definitely worked hard at. That's the good thing about experience it teaches you very valuable lessons, and trust in documentary filmmaking is vital. Without it you have and are nothing.

**Q12: What strengths in others made a difference and how?**

A12: I think we had a great team – in front of and behind the camera. It was a small crew and we were all super focused. Everyone did their best and I think the band inspired us to do so. We all felt such responsibility to do right by them and their story. That continued all the way through the process.

**Q13: What was the most difficult moment and why?**

A13: We really hoped we were going to get into the jail and take the band with us and interview Lou Pearlman and when we got a final 'no, and don't ask again' it was really galling. We had pinned a lot onto this as the spine of the story. But we worked around it and in the end it worked out. We set a rule that you only ever hear from the band – no-one else – and that really does pay off, and we found other ways to illustrate the Lou story which were serendipitous.



## **BSB Q&A**

DIRECTOR STEPHEN KIJAK

### **Q1: Who is this movie for?**

A1: To quote a song by a famous boy band...“EVERYBODY”

### **Q2: How did you get involved in the project?**

A2: My old friend and producer Mia Bays made me do it.

### **Q3: Without the luxury of time, how did you gain the trust of the band?**

A3: Mia opened the door and I walked through it. And I took their ideas, concerns, and feelings on board, took them seriously, made them collaborators in the process.

### **Q4: Were you surprised by anything you learned?**

A4: How much tap and ballet AJ had done before he was 8 years old!

### **Q5: How did you ensure this didn't become a vanity project?**

A5: I wasn't a fan so I wasn't concerned with propping up an accepted myth. To me they were just ordinary guys and I wanted to tell the simplest story possible.

### **Q6: What part of the journey is the most memorable to you?**

A6: Hiking in Kentucky.

### **Q7: Were you impacted personally by the story, if so how?**

A7: I started waking up with Backstreet Boys songs stuck in my head.

### **Q8: What was your favourite part of the whole process?**

A8: I'm guessing it will be the first world premiere screening, complete with screaming fans.

### **Q9: What was the most difficult moment? (and why)**

A9: The edit is where it gets tough – production with these guys was really great, but it came down to those final weeks when you really had to make hard choices in the edit – you're trying to balance the story of the band as a whole and the concerns of five individuals – some things got cut – most painful for me was not being able to find a place for Kevin's story about the “Just Want You To Know” video which is hilarious and a piece of really clever post-modern filmmaking!

### **Q10: What inspires you?**

A11: Good music. Smart people. Great films. My friends and family.

### **Q11: Why did you choose directing as the path to storytelling?**

A12: Total accident. I'm supposed to be in a band.

### **Q12: Are you a fan of the band now?**

A13: You know it! KTBSPA!



**KEY ACHIEVEMENTS:**

- 130 Million albums sold worldwide
- BSB performed for Good Morning America's Summer concert Series on August 31st 2012. This performance was the highest attended in GMA Summer Concert Series History.
- Their North American NKOTBSB tour in 2011 sold 700,000 tickets.
- 'Millenium' to date is the fourth best selling album in the United States during the Soundscan era.
- Over the course of their career, Backstreet Boys have toured in over 100 different countries worldwide.
- The first 7 BSB Albums reached the Top 10 on the billboard 200 Charts.
- 'I want It That Way' reached number 1 in over 25 countries
- The group has received 7 Grammy Award nominations as of 2013, including 4 nominations in 2000. The group has also received 2 American Music Awards, 7 Billboard Music Awards, 2 MTV Video Music Awards, a Juno Award, and many others.
- The band received stars on the Hollywood Walk of Fame in April 22nd 2013.

**KEY SOCIAL MEDIA METRICS:**

Fans: 13,680,208 (Facebook, Twitter, Last.fm, Myspace, YouTube, Instagram)

Plays: 378,948,767 (Last.fm, YouTube, Myspace, VEVO)

Views: 8,898,573 (YouTube, Myspace, Wikipedia)



**PULSE FILMS** AND **K-BAHN LLC** PRESENT A **MISSING IN ACTION / PULSE FILMS** PRODUCTION

**BACKSTREET BOYS: SHOW 'EM WHAT YOU'RE MADE OF**

PRODUCED BY AND STARRING **NICK CARTER, HOWIE DOROUGH, BRIAN LITTRELL, AJ MCLEAN, KEVIN RICHARDSON**

DIRECTOR OF PHOTOGRAPHY **JAMES HENRY** EDITORS **BEN STARK CINZIA BALDESSARI**

SOUND DESIGNER **JOAKIM SUNDSTRÖM** ARCHIVE PRODUCER **GORDON KING**

MUSIC SUPERVISORS **SOPHIE URQUHART NICK NASH ADAM BUSHELL** AT **TIN DRUM MUSIC**

EXECUTIVE PRODUCERS **SAM SNIDERMAN JEFF KWATINETZ JENNIFER SOUSA** CO-PRODUCER **ANDY NOBLE**

PRODUCED BY **MIA BAYS** DIRECTED BY **STEPHEN KIJAK**

**PULSE**



**K-BAHN**





<b>DIRECTOR</b>	Stephen Kijak
<b>PRODUCER</b>	Mia Bays
<b>DIRECTOR OF PHOTOGRAPHY</b>	James Henry
<b>EDITORS</b>	Ben Stark Cinzia Baldessari
<b>SOUND DESIGNER</b>	Joakim Sundstrom
<b>ARCHIVE PRODUCER</b>	Gordon King
<b>MUSIC SUPERVISORS</b>	Sophie Urquhart Nick Nash Adam Bushell at Tin Drum Music
<b>EXECUTIVE PRODUCERS</b>	Sam Sniderman Jeff Kwatinetz Jennifer Sousa
<b>CO-PRODUCER</b>	Andy Noble
<b>LINE PRODUCERS</b>	Yolanda Neri  Peter Lee Scott  Kurban Kassam



**PRODUCTION MANAGERS**

Clare Otway  
Nicola Roberts

**PRODUCTION ASSISTANT**

Kim Roden  
Jess Colquhoun  
Ore Okonedo  
Liam Papadachi  
Ben Preston  
Paul Yurick  
Ellie Rumbold  
Oskar Pimlott  
Tom Green

**ASSISTANT RESEARCHER**

Farah Ruiz

**ADDITIONAL DIRECTOR OF  
PHOTOGRAPHY**

Brian Hubbard  
Adam Vardy

**CAMERA OPERATORS**

Artur Dzieweczynski  
Shannon Ruddock  
Patrick Meller  
Conci Althouse  
Brian L Littrell  
Daniel Marks  
James Partridge  
Jonas Sacks  
Mark West  
Dax Debice



## **DITS**

Artur Dzieweczynski  
Carole McClintock  
Tom Green  
Kyle Sauer

## **SOUND RECORDISTS**

Theresa Radka  
Frank Collins  
Adrienne Wade  
Thomas Hart-George  
Jamie Goodgard  
Brooks Reid  
Brian Miklas  
Done Hale  
Steve Miller

## **RUNNERS**

Greg Pace  
Madalyn Schiller  
Josh Callerman

## **LIVE EDITOR**

Pablo D'Ambrosi

## **ADDITIONAL MUSIC AND REMIXES**

Newt

## **TITLE DESIGN AND GRAPHICS**

Bluespill Design



<b>ASSISTANT GRAPHICS</b>	Daniel Grieshofer
<b>PULSE FILMS POST-PRODUCTION AND DESIGN STUDIO</b>	
<b>HEAD OF STUDIO</b>	David Ashley
<b>END ROLLER GRAPHICS</b>	Sally Sibbet
<b>POST PRODUCTION TECHNICAL SUPERVISOR</b>	josh O'brien
<b>POST AND EDIT ASSISTANT</b>	Owen O'Sullivan
<b>EDIT ASSISTANT</b>	Jamie Katakya
<b>ADDITIONAL EDIT ASSISTANTS</b>	Chris Moore Kostas Georgakakis Alex Williams Pawel Slawek Rory Gordon Neil Madine Ore Okonedo
<b>STUDIO ASSISTANT</b>	Chris Parton



<b>CONFORMED AND GRADED AT</b>	Dirty Looks
<b>COLOURIST</b>	John Claude
<b>ONLINE EDITOR</b>	Gareth Bishop
<b>DI PRODUCER</b>	Tom Balkwill
<b>DI ASSISTANT PRODUCER</b>	Anna Odell
<b>DIALOGUE EDITOR</b>	Linda Forsén
<b>SOUND EFFECTS EDITOR</b>	Christer Melén
<b>FOLEY ARTIST</b>	Ulf Olausson
<b>FOLEY EDITOR</b>	David Silverin
<b>MUSIC MIXER</b>	Fredrik Stålné
<b>RE-RECORDING MIXER</b>	Per Boström
<b>SOUND POST FACILITY</b>	Ljudkollektivet
<b>FINAL MIX STUDIO</b>	Mainstream



## **TORONTO LIVE UNIT**

### **LIVE PRODUCER**

Stacy Vaughan

### **SOUND RECORDIST**

Kristian Delchev

### **OPERATORS**

Scott Baker  
Rod Crombie  
Artur Dziewieczynski  
John Holosko  
Bongo Kollycius

### **CAMERA ASSISTANTS**

Paul Duck  
Dave McKane

### **FLOOR RUNNERS**

Chris Bentz  
Mike Roi

## **IRVINE LIVE UNIT**

### **LINE PRODUCER**

Stacy Vaughan

### **ONSTAGE, HANDHELD AND WEARABLE: GOPRO SONY CAMERA OPERATOR**

Richard Kerris

### **1ST ASSISTANT CAMERA**

Kyle Sauer  
Kelly Simpson



**LOGISTICS**

Kelly Groth

**TECHNICAL**

Kevin Hague

**THANK YOU'S**

Apple, GoPro, Sony, Avalon Transportation/Jody Katz

**FOR PULSE FILMS****FINANCE DIRECTOR**

Paul Burdin

**HEADS OF PRODUCTION**

Marisa Guagenti  
Claire Wingate

**DISTRIBUTION MANAGER**

Anna Morley

**DISTRIBUTION ASSISTANT**

Sile Culley

**COMMUNICATIONS  
COORDINATOR**

Can Salahi

**FINANCIAL CONTROLLER**

Radhika Shukla

**PRODUCTION ACCOUNTANTS**

Allen Bleza  
Chris Ottlyk



## **FOR BACKSTREET BOYS**

### **BAND MANAGEMENT**

Prospect Park

Jeff Kwatinetz

Jennifer Sousa

Peter Katsis

### **LEGAL COUNSEL FOR THE BAND**

Jordan Keller & Jason Turner

Keller, Turner, Ruth, Andrews, Ghanem & Heller, PLLC

### **AGENT**

John Marx and Brian Cohen for William Morris Endeavor Worldwide

### **MANAGEMENT ASSISTANTS**

Bernitha Metayer

Melissa Mondello

### **TOUR MANAGERS**

Mark Haworth

Stephen Shaw

### **PRODUCTION MANAGER**

Backstreet Boys Tour

Jerry Gilleland

### **BACKSTREET BOYS LIVE SOUND ENGINEER**

James McCullagh



**SECURITY**

Johnny 'Q' Elgani  
Drew Philips  
Michael Elgani  
Keith McGuffy  
Aaron Tonga  
Josh Naranjo

**CREATIVE DIRECTORS**

Rich + Tone Talauega  
Fatima Robinson

**CHOREOGRAPHERS**

Rich + Tone Talauega  
Swoop

**STYLIST**

Nicole Janowicz Medrano

**WARDROBE**

Tierney Burchett and Alexis Houston

**PUBLICIST**

Steven Trachtenbroit for Big Hassle

**SOCIAL MEDIA STRATEGIST**

Cassie Petrey for Crowd Surf

**FAN ENGAGEMENT**

Eddie Meehan and Justin Segura  
for Ground CTRL

**BUSINESS MANAGER**

Michael Oppenheim for Gudvi,  
Sussman & Oppenheim



**ARCHIVE MATERIAL COURTESY  
OF**

All the BSB families  
Andre Csillag  
Camilla Nordhal  
Corbis Images  
Denise Solis  
Dick Clark Productions Inc  
Francesca Foley  
Getty Images  
Guido Karp  
Karoline Sellards  
Ken Ehrlich Productions Inc  
Music Nation  
MUSIQUEPLUS INC  
Reisig and Taylor Photography  
Rex Features  
Rolling Stone  
Sony Music Entertainment

MTV's "MTV News 1999,TRL 1999,1998 MTV Video Music Awards, 1999 MTV Video Music Awards" used with permission byMTV.

© 2014 Viacom Media Networks. All Rights Reserved. MTV, all related titles, characters and logos are trademarks owned by Viacom Media Networks, a division of Viacom International Inc.

**2013 BACKSTREET BOYS  
PORTRAITS BY**

Tyler Shields



### **'EVERYBODY (BACKSTREET'S BACK'**

Words and Music By: Martin, Volle

Published By: MXM Music AB / Maratone AB, Administered by Kobalt Music Publishing Limited

Performed By: The Backstreet Boys

Courtesy Of: © 1997 Sony Music Entertainment Inc

### **'I WANT IT THAT WAY'**

Words and Music By: Martin, Carlsson

Published By:MXM Music AB / Maratone AB, Administered by Kobalt Music Publishing Limited

Performed By: The Backstreet Boys

Courtesy Of: © 1998 Sony Music Entertainment Inc

### **'INCOMPLETE'**

Words and Music By: Muckala, Robbins, Cates, Breer, Kimmel, Fusari, Lee and Gaines

Published By: Word Music, LLC (ascap), Glomo Music (ascap) all rights on behalf of Word Music, LLC and Glomo Music administered by Warner Chappell Overseas Holdings Ltd/ Universal Music Publishing Ltd/ Watsky Music, Administered by Kobalt Music Publishing Limited/ Chrysalis Music Ltd (a BMG Chrysalis Company)/ Sony/ATV Tunes LLC/ Promiscuous Publishing (ASCAP), Admin By The Royalty Network, Inc/ Third Nature (ascap) / Reach Music Publishing, Inc. (ascap)

Performed by: The Backstreet Boys

Courtesy of: (P) 2005 Sony Music Entertainment Inc.

### **'LARGER THAN LIFE'**

Words and Music By: Martin, Lundin, Littrell

Published By: MXM Music AB / Maratone AB, Administered by Kobalt Music Publishing Limited/ Imagem Music

### **'PERMANENT STAIN'**

Words and Music By: Carter, Guillory, Reid

Published by: BMG Rights Management UK Ltd., a BMG Chrysalis Company/Songs Of CHMI (BMI) / Team 2101 Songs/ Tenyor Music (BMI)/Bucks Music Group Ltd

Performed by: The Backstreet Boys



### **'SHOW 'EM WHAT YOU'RE MADE OF'**

Words and Music By: Guillory, Mclean, Richardson, Reid

Published By: Team 2101 Songs/ BMG Rights Management UK Ltd., a BMG Chrysalis Company/ Songs Of CHMI (BMI) / Tenyor Music (BMI)/Bucks Music Group Ltd

Performed by: The Backstreet Boys

### **'TRY'**

Words and Music By: McCollum, Morrison, Terefe, Riabko

Published By: Sony Music Publishing Canada, Sony/ATV Music Publishing (UK) Ltd/ Colduphere Publishing

Performed By: The Backstreet Boys

### **'SOLDIER'**

Words and Music By: Carter, Dorough, Guillory, Reid

Published By: BMG Rights Management UK Ltd., a BMG Chrysalis Company/ Team 2101 Song/ Songs Of CHMI (BMI) / Tenyor Music (BMI)/Bucks Music Group Ltd

Performed by: The Backstreet Boys

### **'I'VE GOT TO GET IT'**

Words and Music By: Carolla, McGuffy, Richardson

Published By: Sony/ATV Music Publishing (Germany) Gmbh, Sony/ATV Tunes LLC/ Universal Music Publishing Ltd

Performed By: The Backstreet Boys

### **'SAY AMEN'**

Words and Music By: Hewett, Seward

Published By: Monty Seward Pub Co (ascap), E/A Music, Inc. (ascap) and Make It Big Music (ascap), All Rights Administered by WB Music Corp.

Performed By: The Backstreet Boys



### **'JUST TO BE CLOSE TO YOU'**

Words and Music By: Gant, Gray

Published By: Imagem Music

Performed By: The Backstreet Boys

### **'TRUST ME'**

Words and Music By: McCollum, Nozuka, Terefe

Published By: Universal / MCA Music Ltd/ Sony Music Publishing Canada, Golden Train Music Inc.

Performed by: The Backstreet Boys

### **'IN A WORLD LIKE THIS'**

Words and Music By: Kotecha, Martin, Lundin

Published By: MXM Music AB / CMK Songs Inc

Administered by Kobalt Music Publishing Limited

Performed By: The Backstreet Boys

### **'LET'S MAKE A TOAST TO OUR LOVE'**

Words and Music By: Wedgeworth, Worthy

Published By: EMI Music Publishing/ Modernique Music

Performed By: The Backstreet Boys

### **'BABY I'M YOURS'**

Words and Music By: Martin, Gay

Published By: Universal / MCA Music Ltd.

Performed By: The Backstreet Boys



### **'BREATHE'**

Words and Music By: Littrell, Mclean, Dorough, Olsson, Whitecross, Terefe, Furuholmen.

Published By: BMG Rights Management UK Ltd., a BMG Chrysalis Company/ Sony/ATV Music Publishing (Scandinavia) Kb, Sony/ATV Music Publishing (UK)

Performed by: The Backstreet Boys

### **'BOYS WILL BE BOYS'**

Words and Music By: Renn, Skinner

Published By: Imagem Music

Performed By: The Backstreet Boys

### **'IF I EVER FALL IN LOVE'**

Words and Music By: Martin

Published By: Universal / MCA Music Ltd

Performed By: The Backstreet Boys

### **'SO HARD TO SAY GOODBYE TO YESTERDAY'**

Words and Music By: Perren, Yarian

Published By: EMI Music Publishing Ltd. / Jobete Music Co. Inc.

Performed By: The Backstreet Boys

### **'HAPPY BIRTHDAY'**

Words and Music By: Mildred Hill and Patty Hill © 1935

Published By: EMI Music Publishing Ltd. / Keith Prowse Music Co. Ltd.

Performed By: The Backstreet Boys



### **'HEAVEN'**

Words and Music By: Farrell, Thomas, English, Simms

Published By: Music Publishing Company of America, Inc. administered by Kobalt Music Publishing Limited/ Universal Music Publishing MGB Ltd/ Universal Music Corp. / Universal Music – Brentwood Benson Publ. / McSpadden Music LLC. / Warner Brethren Music / Grampian Music / Summerdawn Music/ Warner Brethren Music (BMI) All Rights On Behalf of Warner Brethren Music Administered by Dayspring Music, Inc

Performed By: Brian Littrell

### **'TAKE CARE'**

Words and Music By: Terefe, Boland, Scott, Dorough, Littrell

Published By: Universal / MCA Music Ltd/ Voxwatch Music/ BMG Rights Management UK Ltd., a BMG Chrysalis company

Performed By: The Backstreet Boys

### **'TELL ME THAT I'M DREAMIN'**

Words and Music By: Dorough, Pearlman

Published By: Imagem Music

Performed By: The Backstreet Boys

### **'FEELS LIKE HOME'**

Words and Music By: Muckala, Shackle, Carter, Dorough, Richardson

Published By: Wintergone Music, Administered by Kobalt Music Publishing Limited/ Bear North Music (ASCAP)/ BMG Rights Management UK Ltd, a BMG Chrysalis Company

Performed by: The Backstreet Boys

### **'WE'VE GOT IT GOIN' ON'**

Words by Crichlow, music by Volle Dag and Martin

Published By: (c) Megasong Publishing (Koda) All rights on behalf of Megasong Publishing administered by Warner Chappell Overseas Holdings Ltd/ Imagem Music

Performed By: The Backstreet Boys

Courtesy Of: © 1995 Sony Music Entertainment Inc



### **'SAFEST PLACE TO HIDE'**

Words and Music By: Leonard, Lerner

Published By: Mighty Isis Music, Inc. / Puckalesia Inc, Administered by Kobalt Music Publishing Limited

Performed By: The Backstreet Boys

### **'QUIT PLAYING GAMES WITH MY HEART'**

Words and Music By: Crichlow, Sandberg

Published By: (c) Megasong Publishing (Koda) All rights on behalf of Megasong Publishing administered by Warner Chappell Overseas Holdings Ltd/  
Creative Science / Universal Music Publishing MGB Ltd

Performed By: The Backstreet Boys

Courtesy Of: © 1996 Sony Music Entertainment Inc

### **'LOVE YOU AND LEAVE YOU'**

Words and Music By: Jensen, Lowe

Published By: Sonya/ATV Music Publishing (Scandinavia) Kb and Sony/ATV Music Publishing Ltd.

Performed By: The Backstreet Boys

### **'AS LONG AS YOU LOVE ME'**

Words and Music By: Martin

Published By: MXM Music AB, Administered by Kobalt Music Publishing Limited

Performed By: The Backstreet Boys

Courtesy of: (P) 1997 Sony Music Entertainment Inc.

### **'I'LL NEVER BREAK YOUR HEART'**

Words and Music By: Manno, Wilde

Published By: Imagem Music

Performed By: The Backstreet Boys



### **'ALL I HAVE TO GIVE'**

Words and Music By: Bedeau, Charles, Clarke, George, George, George

Published By: Iagem Music

Performed By: The Backstreet Boys

Courtesy Of: © 1997 Sony Music Entertainment Inc

### **'SHOW ME THE MEANING OF BEING LONELY'**

Words by Crichlow, Music by Martin

Published By: Megasong Publishing (Koda), All rights on behalf of Megasong Publishing administered by WB Music Corp / MXM Music AB, Administered by Kobalt Music Publishing Limited

Performed by: The Backstreet Boys

Courtesy of: © 1998 Sony Music Entertainment Inc

### **'THE ONE'**

Words and Music By: Sandberg, Littrell

Published By: © Published by MXM Music AB Administered by Kobalt Music Publishing Limited / Iagem Music

Performed By: The Backstreet Boys

Courtesy of: (P) 1998 Sony Music Entertainment inc.

### **'SHAPE OF MY HEART'**

Words and Music By: Martin, Miskovsky, Yacoub

Published By: MXM Music AB / Artia Fact Music Publishing AB, Administered by Kobalt Music Publishing Limited/ Iagem Music

Performed By: The Backstreet Boys

Courtesy Of: © 2000 Sony Music Entertainment Inc

### **THE STAR-SPANGLED BANNER**

Words and Music by Francis Scott Key and John Stafford Smith

Performed by The Backstreet Boys



### **'THE CALL'**

Words and Music By: Martin, Yacoub

Published By: MXM Music AB, Administered by Kobalt Music Publishing Limited/ Imagem Music

Performed By: The Backstreet Boys

### **'LOVE SOMEBODY'**

Words and Music By: Mani, Manninen, Omley, Trugman, Carter, Dorrough

Published By: Sony/ATV Music Publishing (Scandinavia) Kb, EMI Music Publishing Ltd., Sony/ATV Music Publishing (UK) Ltd/ BMG Rights Management UK Ltd., a BMG Chrysalis company

Performed By: The Backstreet Boys

### **'MADELEINE'**

Words and Music By: Skarbek, Terefe

Published By: BMG Rights Management UK Ltd., a BMG Chrysalis Company/ Universal / MCA Music Ltd

Performed by: The Backstreet Boys

### **'MAKE BELIEVE'**

Words and Music By: Muckala, Shackle, Carter, Dorrough, RICHARDSON

Published By: Wintergone Music, Administered by Kobalt Music Publishing Limited/ Bear North Music (ASCAP)/ BMG Rights Management UK Ltd., a BMG Chrysalis company

Performed By: The Backstreet Boys

### **'ALL I ASK OF YOU'**

Words and Music By: Lloyd-Webber, Hart, Stilgoe

Published By: Universal Music Publishing Ltd obo The Really Useful Group

Performed By: Nick Carter



### **'THE SIGN'**

WORDS BY - JOKER, MUSIC BY - BUDDHA, BERGGREN, BERGGREN AND JOKER

Published By: Playground Music Scandinavia AB, Megasong Publishing (Koda), all rights administered by Warner-Tamerlane Publishing Corp.

Performed by: Ace of Base

Courtesy Of: Playground Music Scandinavia AB

### **'ANGEL OF MUSIC'**

Words and Music By: Lloyd Webber, Hart, Stilgoe

Published By: Universal Publishing Ltd

Performed By: Nick Carter

### **'MANY MOONS AGO'**

Words and Music By: Rodgers, Barer

Published By: © Chappell & Co. (ASCAP) All Rights Reserved

Performed By: AJ McLean

### **'SOMEONE TO LOVE'**

Words and Music By: Edmonds

Published By: Sony/ATV Songs LLC

Performed By: Brian Littrell



## **FACILITIES / SERVICES**

### **CAMERA EQUIPMENT BY**

Division Camera  
Sim Digital  
Filmscape Media London

### **PAYROLL SERVICES**

Media Services, NY  
EP Canada Film Services Inc.

### **FILM TRANSFERS**

Fotokem  
TC Soho

### **INSURANCE**

Towergate Coverex

### **BAND TRANSPORT FLORIDA**

Brian Bachus, Luxury Rides Florida

### **NORTH AMERICAN SALES REPRESENTATIVES**

Mark Ankner, Christine D'Souza, WME



## THE FILMMAKERS AND BAND WOULD LIKE TO THANK THE FOLLOWING LOCATIONS AND INDIVIDUALS FOR PERMISSION TO FILM

Margo Cohen and everyone at Unity of DelrayBeach High School, Florida  
Country Inn and Suites, Florida - The Oliver Group/Dorough Brothers  
The Sturtevant Family (Ruth and Alicia) Boynton Beach, FL  
Edgewater High School, Florida  
Mr and Mrs Flaitz, Orlando, FL  
NYPD Pizza, Florida  
World Bowling Centre, Orlando, Florida  
Jan McArts Royal Palm  
Miles Elementary School, Tampa, FL - Linda Cobbe, Chris Fonteyn, S  
Hegarty  
Karl & Dimarco School of Theatre & Dance, Tampa, Florida  
St James Cathedral, Orlando  
The Beecham Orlando - Jon Sanfelippo  
Tates Creek High School, Kentucky- Sam Meaux  
Porter Memorial Baptist Church, KY - Tim Turner  
Estill County High School, Kentucky- Blain Click  
Cathedral Domain Camp & Conference Centre , Crystal, KY - Andy Sigmon  
Joanna Cazden's therapy rooms, Burbank, CA  
Blackbird Dance Company, California - Alexandra de Ochoa  
Third Encore, California  
Suburbia Salon and Spa, California  
Village Recording Studios, California - Tina Morris  
Verizon Wireless Amphitheatre, Irvine, California  
Molson Canadian Amphitheatre, Toronto  
Nathalie Ollson, Stephen Paquette, Thierry Gray, Rebecca Mack, Rich Best,  
Ryan Howes, Tiffany Green and all at Live Nation  
Westbourne Studios - Martin Terefe, Mike Dixon, Amelia  
The Culver Studios, Demille Theatre - Becca Peterson  
Prospect Park offices, Los Angeles, CA  
Conway Studios on Melrose  
Fonda Theatre, Los Angeles  
Paramount Studio, Santa Monica  
Hollywood Walk of Fame, Los Angeles - Ana Martinez ; Ericka at Global  
Icons  
Hollywood Chamber of Commerce



## SPECIAL THANKS TO

Jeff Aber at Jive  
Josh Appignanesi  
Armand Attard  
The Aubin Cinema  
Sarah Baker  
Barbara Bays Baldwin, Brian Baldwin  
Jay Basu  
Devorah Baum  
Helen Bromfield at Knockout Image  
Robert Scott Brown  
Pete Buckingham  
Lauren Kitt Carter  
Marlen Collins  
Bella Compton  
Gemma Dempsey  
Emma Dixgard  
Michael Dixon  
Leigh Dorough  
Holden Dorough  
James Dorough  
Maria Essen  
Simone Glover

Gia Gordon  
Lori Graf  
Gale Harold  
Frances Lea  
Helen Ledwith at Voltage  
Leighanne Littrell  
Baylee Littrell  
Rochelle McLean  
Ava McLean  
Derek Ousley  
Martin Pousson  
Erik Rehl,  
Maxwell Richardson  
Mason Richardson  
Kristin Richardson  
Kenneth and Val Schwartz  
Dave Shear  
Julia Short  
Toby Silver at Sony Music  
Martin Terefe  
Andrew Woodyatt