

WALT DISNEY  
PICTURES PRESENTS

IN  
DISNEY DIGITAL  
3-D™

HANNAH  
MONTANA AND  
Miley Cyrus

**BEST OF BOTH WORLDS CONCERT**

With Special Guest **JONAS BROTHERS**

THIS MATERIAL IS ALSO AVAILABLE ONLINE AT  
<http://www.wdsfilmpr.com>

**G GENERAL AUDIENCES**  
All Ages Admitted

©Disney Enterprises, Inc. All Rights Reserved.

[www.Disney.com/HannahMontana3D](http://www.Disney.com/HannahMontana3D)

---

WALT DISNEY PICTURES  
Presents

HANNAH MONTANA  
& MILEY CYRUS:  
BEST OF BOTH  
WORLDS CONCERT

A  
BRUCE HENDRICKS  
Film

Starring  
MILEY CYRUS

With Special Guest  
JONAS BROTHERS

KENNY ORTEGA

BILLY RAY CYRUS

Concert Tour Conceived and Produced by  
KENNY ORTEGA

Directed by . . . . . BRUCE HENDRICKS  
Produced by . . . . . ART REPOLA  
Executive Producers . . . . DOUG MERRIFIELD  
VINCE PACE

Director of  
Photography . . . . . MITCHELL AMUNDSEN  
Edited by . . . . . MICHAEL TRONICK, A.C.E.

HANNAH MONTANA/  
MILEY CYRUS BAND

MD/Drums . . . . . STACY JONES  
Guitars . . . . . JAMIE ARENTZEN  
JACO CARACO  
Bass . . . . . VASHON JOHNSON  
Keyboard . . . . . MIKE SCHMID  
Background Singers . . . . CANDICE ACCOLA  
KAY HANLEY

JONAS BROTHERS BAND

Vocals . . . . . JOE JONAS  
Vocals & Guitars . . . . . KEVIN JONAS  
Vocal & Guitars . . . . . NICK JONAS  
MD/Guitar . . . . . JOHN TAYLOR  
Bass . . . . . GREG GARBOWSKI  
Drums . . . . . JACK LAWLESS

DANCERS

MYKE DIZON                      ASHLEE NINO  
TERESA ESPINOSA                RYAN NOVAK  
MANDY JIROUX                    JASON PETTIGREW  
MARSHALL LAKE                JENNIFER TALARICO

Unit Production Manager  
DOUG MERRIFIELD

First Assistant Director  
DAVID H. VENGHAUS, JR.

Second Assistant Director  
JEFFREY SCHWARTZ

Technical Coordinators  
JOHN PRITCHETT  
ROBERT J. WAGNER, JR.

Hannah Montana Character  
Based on the Series Created by  
MICHAEL PORYES and  
RICH CORRELL & BARRY O'BRIEN

Sound Designer . . . . . ROBERT L. SEPHTON  
Re-Recording  
Mixer . . . . . DAVID E. FLUHR, C.A.S.

Documentary Footage  
Edited by . . . . . GREGORY PERLER

DP/Operators . . . . . RODNEY TAYLOR, ASC  
REED SMOOT, ASC

Associate Producer . . . . . PAUL LAMORI

Stereographer . . . . . VINCE PACE

Production Supervisor . . . . TINA L. NEWMAN  
Production Coordinator . . . . ZOILA GOMEZ

Assistant  
 Production Coordinator . . . . . CARRIE B. JONES  
 Production Accountant . . . . . JEFF DASH  
 Second Assistant  
 Accountants . . . . . SANDRA CONSTANTINE  
 LESLIE COOGAN  
 Payroll Accountant . . . . . MAUREEN HIGGINS  
 VTR Technical  
 Supervisor . . . . . JONATHAN AROESTY

First Assistant Editor . . . . . AARON BROCK  
 Assistant Editor . . . . . DYLAN M. QUIRT  
 APOC/Post Production  
 Coordinator . . . . . VICKIE M. HSIEH  
 Post Production Assistant . . . . . JOE ZAPPIA  
 Location Manager . . . . . LYNN KUWAHARA  
 Steadicam  
 Operators . . . . . ANDREW ROWLANDS  
 COLIN ANDERSON  
 JEFF ZACHARY

Camera Operator . . . . . THOMAS YATSKO  
 First Assistant  
 Camera . . . . . MICHAEL KLIMCHAK  
 R. TODD SCHLOPY  
 SCOTT HOFFMAN  
 MARK SANTONI  
 STEPHEN WONG  
 KEN BENDER  
 MAKO KOIWA

G3 Technicians . . . . . STEVEN MILLER  
 JEFF COMFORT

Technocrane  
 Operators . . . . . BRIAN MCPHERSON  
 MARK N. WOODS  
 HENRY FLORES  
 CARLOS GONZALEZ  
 MATTHEW BERNING  
 JAMES R. LAY

Libra Technician . . . . . ROCKY BABCOCK

3-D Production Services Provided by

PACE

Senior Pace Producer . . . . . TODD COGAN  
 Pace Producers . . . . . DEENA SHELDON  
 JEFF ZACHARY  
 Lead Engineer . . . . . RYAN SHERIDAN  
 Engineer . . . . . DAVID CANNING  
 3-D Truck Engineers . . . . . CRAIG SCHILLER  
 ANDREW SABOL  
 WALTER “LANE” ROBBINS

Lead System  
 Technician . . . . . PATRICK CAMPBELL  
 System Technicians . . . . . VANCE WIESE  
 BRIAN GIBSON  
 JOHN D. BROOKS  
 DIT . . . . . BRITTON CYRUS  
 Convergence Operators . . . . . JUSTIN PHELPS  
 KURTIS BURR  
 KEVIN IVEY  
 THOMAS A. BARRIOS  
 ARIEN HATCH  
 MARK ROBINSON  
 GREGG ATWELL  
 SARAH MARSH  
 JED SEUS  
 STEPHANIE OLLERTON

Utility . . . . . JEFF W. RIOS  
 ROB LOMBARDI  
 CHRISTIAN NESKIE  
 MASON MALONE  
 MICHAEL B. PETERS  
 ADAM NEWELL  
 JOSIAH J. PATROW

Tape Coordinator . . . . . DAWN MARTIN  
 Tape Operators . . . . . TOM HAYES  
 MARGARET KRAUSSE

Video Operators . . . . . JOHN CULLEENY  
 JOHN A. MONTELEONE

Audio 2 . . . . . LOREN SHERMAN  
 Comms/PLS—Bexel . . . . . ROD ALLEN  
 Production Assistant . . . . . LOGAN S. HUFFORD

Documentary  
 Footage . . . . . THE HERZOG COMPANY  
 DP Cameraman . . . . . JACK KNEY  
 Field Producers . . . . . JOY LISSANDRELLO  
 RICK HAYS  
 Cameraman . . . . . SHAWN MAURER  
 Additional Cameraman . . . . . RICK PENDELTON  
 Sound . . . . . ROB SCOTT  
 JOHN SCARPACI  
 Production Assistants . . . . . DANNY JUDD  
 SEAN MCELWEE

Hairdresser . . . . . JENNIFER LLEWELYN  
 Makeup . . . . . AMBER HILTON  
 Unit  
 Publicist . . . . . BETSY SOKOLOW-SHERMAN

Supervising Music Mixer . . . . . JOSEPH MAGEE

---

Music Editor . . . . . BRENT BROOKS  
Assistant Music Editors . . . . . LEE SCOTT  
MATT FAUSAK

Live Mixes/Overdubs  
Recorded at . . . . . ENCORE STUDIOS  
Assistant Engineer . . . . . SCOTT ELGIN  
Assistant Sound  
Supervisor . . . . . F. SCOTT TAYLOR  
Recordist . . . . . BRIAN DINKINS  
Sound Mixer . . . . . ERIC PIERCE, C.A.S.  
Boom Operator . . . . . BRION CONDON  
Field Recordist . . . . . ROB NOKES  
Supervising Gaffer . . . . . ANDY RYAN  
Gaffer . . . . . THOMAS BECK  
Electricians . . . . . TRAVIS CLINE  
DENNIS L. PETERSON  
DAVID W. STODDARD

Follow Spot . . . . . ALAN EDWARDS  
Spotlight Operators . . . . . GREG DUPREE  
B.J. NICODEMUS  
JERRY WILSON JR.

Generator Operator . . . . . JESSE KING  
Key Grip . . . . . JEFFREY S. KUNKEL  
Best Boy Grip. . . . . THOMAS J. RUFFNER  
Crane Dolly Grips . . . . . PETE ASIDILLA  
EUGENE RIVERA  
DANIEL COURTRIGHT

Dolly Grips . . . . . MARK K. KUROMOTO  
LONNIE J. LESLIE  
SCOTT CARDEN  
JOHN P. MORRIS

Grips . . . . . ROBERT MIYAMOTO  
BRIAN WINNEY  
ALAN R. SOHN  
HARVEY T. BARRETT JR.  
CHARLES NORCROSS  
ADAM G. REISZ  
BENJAMIN ALLRED  
ALEX BOYNTON  
THOMAS STREICH  
GEOFF TARANTOLA  
MICHAEL APPERSON  
T. SANO KWONG  
BRAD REA

Assistants to  
Mr. Hendricks. . . . . KARITA BURBANK  
KEVIN FITZPATRICK

Assistants to  
Mr. Repola . . . . . SHELLEY STEVENS  
ORLANDO PORTER

Assistant to  
Mr. Merrifield . . . . . LAURA SCHWARTZ  
Set Staff Assistants. . . . . ANDREW BUYS  
KENNETH HILL  
NATHAN HILL  
NICK SAEZ  
JAMES MERRIFIELD

Camera PA . . . . JACQUELINE HUTCHINSON  
Production Assistants . . . . . MATT BRADLEY  
SERENA SHEN  
BRYAN HARDNACKE  
ROB MCDONALD  
BETH ANNE SCHLOPY

Consultant . . . . . KYRA HENDRICKS  
Transportation Coordinator. . . . . RON KUNECKE  
Transportation Captain. . . . . DANIEL DAVIS  
Audience  
Coordinator . . . . KRISTEN PATTERSON TERRY

CONCERT TOUR STAFF:

Concert Production and  
Video Designer. . . . . MICHAEL COTTEN  
Supervising Tour Producer . . . . . GARY LANVY  
Tour Manager. . . . . DAN MCGEE  
Tour Production  
Manager. . . . . OMAR ABDERRAHMAN  
Stage Manager . . . . . SCOTT CHRISTENSEN  
Lighting  
Designer. . . . . ABIGAIL ROSEN HOLMES

Concert Choreographer . . . . . TERESA ESPINOSA  
Tour Production  
Coordinator . . . . . JON BUMGARNER  
AEG Production Manager. . . . . JON BADEN  
Monitor Engineer . . . . . VISH WADI  
Guitar Technician. . . . . JOHN CIASULLI  
Pro-Tools . . . . . PAT WILLIAMS  
CLAY JANES

Lighting Crew Chief . . . . . TRAVIS ROBINSON  
Video Supervisor . . . . . GEORGE ELIZONDO  
RF Technician . . . . . VINNY SIMISCAL  
Wardrobe Designer . . . . . DAHLIA FOROUTAN  
Head Wardrobe Mistress . . . . . JILL FOCKE  
Miley Cyrus' Hair Stylist . . . . . DAVID MEDELYE  
Lighting Supervisors . . . . . SUZANNE SASIC  
FELIX PERALTA

Lighting Pre Rig . . . . . GARLAND PUROY  
Front of House Engineer . . . . . SIMON WELCH  
Stage Audio Technician . . . . . TODD TIEDEMAN  
Drum Technician . . . . . BENOIT BRIDEAU

---

Head Rigger . . . . . ART MCCONNEL  
Video Programmer . . . . . JASON RUDOLPH  
RF Coordinator . . . . . JAMES STOFFO  
Senior Road Manager . . . . . JACK ALBECK  
Miley Cyrus' Dresser . . . . . TIFFANY FELLER  
Miley Cyrus' Makeup . . . . . ELLEN VIERA  
Jonas Brothers' Hair  
& Makeup . . . . . KEVIN POSEY  
Jonas Brothers'  
Choreographer . . . . . PAUL BECKER

3-D Digital Intermediate  
by . . . . . FOTOKEM DIGITAL FILM SERVICES  
DI Supervisor . . . . . JOHN NICOLARD  
DI Colorist/3-D Artist . . . . . JOHN DARO  
Digitizing/Conform Artist . . . . . ERIC WOOD  
GM Digital Film Services . . . . . BILL SCHULTZ  
DFS Coordinator . . . . . KELLEY MOORE

Visual Effects by . . . . . ASYLUM  
Visual Effects Producer . . . . . FRANK SPIZIRI  
Visual Effects Compositors . . . . . JOHN STEWART  
STUART CRIPPS

Main Titles by . . . . . mOcean  
mOcean Producer . . . . . PETER FRINTRUP  
Creative Supervisor . . . . . JON CONVERSE  
Art Director . . . . . BRUCE ALLEN  
Animators . . . . . SHANE HOUSTON  
QUICO ENCINIAS

Special Thanks to

ENERGY SOLUTIONS ARENA:  
JEFF STURGIS  
SCOTTRADE CENTER: FRED CORSCHI  
HONDA CENTER: QUINN MACKEN

MICK ADKINS  
JASON BRENEK  
JERRY BRUCKHEIMER  
JAMES CAMERON  
BOB CAVALLO  
BRANDI CYRUS  
TISH CYRUS  
"BIG ROB" FEGGANS  
GIL GAGNON  
KATE HACKMAN  
ART HAIR

KEVIN JONAS  
JON LANDAU  
MITCHELL LEIB  
JON LIND  
HOWARD LUKK  
PHIL MCINTYRE  
CHIP MCLEAN  
JASON MOREY  
KEVIN ROSENBERGER  
STEFAN SONNENFELD  
STEVE VINCENT  
SHANNON WYNNE  
ROBERT ZEMECKIS  
MONICA ZIERHUT

Guitars Provided by Gibson—  
MATT FERGUSON  
PETER LEINHEISER

"Hannah Montana" Footage  
Provided by Disney Channel  
Additional Footage Courtesy  
Thirteen/WNET New York  
Getty Images

MUSIC

"We Got The Party"  
Written by Kara DioGuardi  
Performed by Hannah Montana

"Pumpin' Up The Party"  
Written by Jamie Houston  
Performed by Hannah Montana

"East Northumberland High"  
Written by Antonina Armato, Tim James  
and Samantha Jo Moore

"Let's Dance"  
Written by Antonina Armato, Miley Cyrus  
and Tim James  
Performed by Miley Cyrus

"Life's What You Make It"  
Written by Matthew Gerrard and Robbie Nevil  
Performed by Hannah Montana

---

“Old Blue Jeans”  
Written by Michael Bradford  
and Pamela Sheyne  
Performed by Hannah Montana

“The Best Of Both Worlds”  
Written by Matthew Gerrard and Robbie Nevil  
Performed by Miley Cyrus & Hannah Montana

“We Got The Party”  
Written by Kara DioGuardi  
Performed by Miley Cyrus and Jonas Brothers

“Year 3000”  
Written by James Bourne, Matthew Fletcher,  
Mattie Jay, Stephen Paul Robson  
and Charlie Simpson  
Performed by Jonas Brothers

“Rock Star”  
Written by Aristedis Archontis, Jeannie Lurie  
and Chen Neeman  
Performed by Hannah Montana

“Mickey”  
Written by Mike Chapman and Nicky Chinn

“I Got Nerve”  
Written by Aruna Abrams, Ken Hauptman  
and Jeannie Lurie  
Performed by Hannah Montana

“Ready, Set, Don’t Go”  
Written by Billy Ray Cyrus and  
Casey Michael Beathard  
Performed by Miley Cyrus and Billy Ray Cyrus

“Just Like You”  
Written by Andy Dodd and Adam Watts  
Performed by Hannah Montana

“Nobody’s Perfect”  
Written by Matthew Gerrard and Robbie Nevil  
Performed by Hannah Montana

“Who Said”  
Written by Matthew Gerrard, Jay Landers  
and Robbie Nevil  
Performed by Miley Cyrus

“When You Look Me In The Eyes”  
Written by Nicholas Jonas, Joseph Jonas,  
Kevin Jonas II, Kevin Jonas, Sr., PJ Bianco  
and Raymond A. Boyd  
Performed by Jonas Brothers

“Start All Over”  
Written by Scott Cutler, Anne Preven  
and Fefe Dobson  
Performed by Miley Cyrus

“See You Again”  
Written by Antonina Armato, Miley Cyrus  
and Tim James  
Performed by Miley Cyrus

“Girls Night Out”  
Written by Tamara Dunn and Matthew Wilder  
Performed by Miley Cyrus

“I Miss You”  
Written by Brian Green, Wendi Foy Green  
and Miley Cyrus  
Performed by Miley Cyrus

“If We Were A Movie”  
Written by Holly Mathis and Jeannie Lurie  
Performed by Hannah Montana  
Courtesy of Walt Disney Records

Soundtrack Available on

**WALT DISNEY**  
**RECORDS**

Fusion 3-D Camera Systems Provided by  
CAMERON/PACE DESIGNS  
Technocranes & Libra Head Supplied by  
PANAVISION REMOTE SYSTEMS  
Camera Support Provided by  
CHAPMAN LEONARD

MPAA #44097



---

THIS PICTURE MADE UNDER  
THE JURISDICTION OF



AFFILIATED WITH  
A.F.L.-C.I.O.-C.L.C.

Copyright © 2008 Disney Enterprises, Inc.  
All Rights Reserved

This motion picture was created by  
Hantana Productions, Inc.  
for purposes of copyright law  
in the United Kingdom.

Distributed by  
WALT DISNEY STUDIOS MOTION  
PICTURES



WALT DISNEY  
PICTURES



---

# HANNAH MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS CONCERT

## ABOUT THE PRODUCTION

*“Who woulda thought that a girl like me  
Would double as a superstar?  
You get the best of both worlds.”*  
—“Best of Both Worlds,” Miley Cyrus

Fans of the hugely popular “Hannah Montana” TV show will get the chance to experience the thrill of a front row seat to see their favorite singer, songwriter and actress, Miley Cyrus, perform her nationally sold-out HANNAH MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS CONCERT on the big screen—for one week only—with this very special Disney Digital 3-D™ presentation. The exclusive event comes to theaters across the U.S. and Canada from February 1 through February 7, 2008.

Shot during her 69-city, standing-room-only concert tour, the film brings a whole new dimension to the pop idol, as state-of-the-art 3-D captures up close, and with stunning clarity, the music, persona and inside world of both Miley Cyrus and her rocking alter ego, Hannah Montana. With rapidly rising stars, Jonas Brothers, as her special guests and a stage filled with dancers, pyrotechnics and video imagery, HANNAH MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS CONCERT showcases the exuberant magnetism that has led the 15-year-old singer and actress to become a multimedia sensation and attracted legions of fans all over the world. In addition to its viscerally real concert footage, the film includes a “backstage pass” peek at Miley’s life on tour.

HANNAH MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS CONCERT is directed by Bruce Hendricks (“ESPN’S Ultimate X: The Movie”) and produced by Art Repola (“ESPN’S Ultimate X: The Movie”) from the concert-tour phenomenon that was conceived, produced and specially designed to be shot in 3-D by lauded choreographer Kenny Ortega (“High School Musical,” “High School Musical 2”).

The film’s director of photography, Mitchell Amundsen (“Transformers” and Martin Scorsese’s upcoming “Shine a Light”), simultaneously uses seven state-of-the-art, high-definition 3-D digital cameras provided by Cameron/Pace Designs—a pioneer in delivering the most captivating and immersive imagery available. The other directors of photography are Rodney Taylor and Reed Smoot. Also joining the filmmaking team is renowned editor Michael Tronick, A.C.E. (“Hairspray”).



---

## ***The Tour That Became a Phenomenon***

Long before tickets to Miley Cyrus' "The Best of Both Worlds Tour" sold out in a flash and became one of the hottest commodities in entertainment, Walt Disney Pictures decided to capture her live performance in a specially designed, cutting-edge Disney Digital 3-D™ concert film. Perhaps no one could have predicted the unprecedented pop-culture phenomenon her shows would become, with literally millions of anxious young fans clamoring to get a close-up glimpse of their idol. But it has been clear for some time that Miley Cyrus—and her rock star alter ego, Hannah Montana—was emerging as one of the most relatable, likable and, most of all, inspirational young female superstars of a new generation.

With upbeat songs that combine confidence, dreams and the exhilarating idea that kids can create their own futures, Miley has won the hearts of fans, in part, because even within her wildly fun fantasy life as Hannah Montana, she's a very real 15-year-old, whose persona and songs reflect a well-adjusted teen's view of life.

Now, with HANNAH MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS CONCERT, Miley gets the chance to invite audiences to get to know her and her electrifying performance style even better—with a movie that provides the equivalent of a prized front-row seat as well as a backstage pass to the show that highlights her as both a musical superstar and an American teenager coming into her own.

"I'm really excited that fans will have a chance to get to know the person underneath the wig," says Miley. "I love writing music, playing guitar, singing and dancing as much as I love acting."

Miley, the daughter of country star Billy Ray Cyrus, first came to the fore less than two years ago when, after an extensive series of hard-fought auditions, she won the lead role in the "Hannah Montana" television show, which quickly earned some of the highest ratings ever for a Disney Channel Original Series. Now in its second smash season, the show features Miley as a Malibu teen who leads an ordinary teenage life dealing with high school, crushes and social concerns by day but transforms into the glamorous, powerful pop star Hannah Montana whenever she hits the stage.

The success of the "Hannah Montana" show is huge, but it is just the beginning of Miley's phenomenal rise. Her rapid ascent continued with the "Hannah Montana" soundtrack, released on Walt Disney Records, which shot to number one on the Billboard Top 200 and then went double platinum in less than two months. Then, in the fall of 2006, Miley went out on her first concert tour. She quickly sold out her dates in all 22 cities, setting attendance records in huge stadiums. Along the way, her uplifting and sparkling persona sparked an entire multimedia world, spanning from video games to clothing lines.

All of these accomplishments led up to 2007's "The Best of Both Worlds Tour," which, as suggested by its title, is designed to bring audiences both the best of Hannah Montana while, at the same time, introducing them to the *real* Miley Cyrus. Miley incorporates her own distinct singing and songwriting style in an action-packed show conceived, produced, designed and choreographed by the Emmy® Award-winning creative mastermind Kenny Ortega, who is also responsible for the record-setting "High School Musical" and "High School Musical 2" phenomenons.

Joining Miley as her special guests on the tour are Jonas Brothers, the platinum-selling music phenomenon headed by three teenaged brothers—Nick, Kevin and Joe. In August of 2007, the Jonas Brothers debuted at number five with their much anticipated album, "Jonas

---

Brothers,” which takes their trademark catchy hooks and power guitars into more mature songwriting territory, with tunes that are soulful and danceable and lyrics that are emotionally rich yet always evoke the brothers’ positive vibe.

Jonas Brothers will embark on their own “Look You in the Eyes” headline tour January 31, in an exclusive multimillion-dollar deal with concert powerhouse Live Nation. Jonas Brothers recently had break-out performances on the American Music Awards and Dick Clark’s New Year’s Rocking Eve and will perform their new single “When You Look Me in the Eyes” on “Ellen” January 21.

AOL recently announced their top searches for 2007. Jonas Brothers ranked number four in the “Top Bands” category, topping such acclaimed bands as Linkin Park and U2.

### ***Capturing the Tour in State-of-the-Art Hi-Def 3-D***

From the beginning, the mission of the HANNAH MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS CONCERT film was to bring audiences the electrifying experience of seeing Miley Cyrus live—from the vantage point of the very best seat in the house, a seat so incredible, it could give a fan all the angles. With its sharp, crisp imagery and lifelike appearance, Disney Digital 3-D™ proved to be a great medium for transporting audiences directly into the center of Miley’s dynamic performance.

Bruce Hendricks knew that delving into 3-D would involve challenges, especially for Miley, who would have to perform several shows with a whole team of cameras getting up close and personal and following her every move on stage. “Unlike the normal 2-D process, 3-D is best served shooting close and wide. So the performers can’t be too conscious of the cameras, no matter how near they are,” explains Hendricks. “That’s not easy for anyone, but Miley was terrific.”

The artistic and technical process began long before the tour kicked off, as Hendricks forged a rare creative collaboration with the show’s director and choreographer, Kenny Ortega, who kept the 3-D shoot in his mind even as he came up with the vibrant staging and compelling dance moves that make Miley’s performances so much fun. “Production designer Michael Cotten and I worked closely with Bruce to always ensure that we had a production look that would serve the 3-D aspect of the project,” Ortega explains. “Ultimately, the entire design of the tour, including the choreography, lights, video and stage design factored into maximizing the potential of the 3-D.”

With the show specially crafted to be experienced in three dimensions, Hendricks would need the latest state-of-the-art equipment to capture every inch of what was happening on stage...and beyond. That’s why he turned to Vince Pace—whose company, PACE, is the world’s leading innovator in advanced 3-D and Digital Cinema Systems—to develop a photographic system that would help translate the show onto the screen with its live-wire atmosphere intact. Ultimately, Hendricks, Pace and cinematographer Mitchell Amundsen set in motion a custom-crafted system utilizing the groundbreaking Fusion 3-D cameras recently invented by PACE—running seven at a time in the middle of Miley’s show—to film the movie.

Pace was thrilled to be able to put his cutting-edge camera system at the service of bringing audiences a you-are-there experience with the performer that so many are yearning to see. “Miley is such a young, energetic, fun performer; she’s a real joy to watch in 3-D,” he comments.

Pace originally designed the highly advanced Fusion 3-D cameras used to film HANNAH

---

MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS CONCERT with Academy Award®-winning filmmaker James Cameron, who has been a leading pioneer in expanding the creative possibilities of 3-D. These cameras, which work on principles similar to human eyesight, are able to provide a depth of field and perspective never before seen in movie theaters. Cameron first used them to create acclaimed underwater documentaries, but more recently, filmmakers like Hendricks have started exploring how the Fusion 3-D cameras can bring hard-to-capture events, such as sports and concerts, to life in a way that harnesses the full emotional thrill of an in-the-moment experience.

“James Cameron and I set out to change entertainment as we know it by designing the tools necessary to shoot a new form of 3-D, one that is based more on experience than effect,” Pace explains. “These cameras operate much like a person. They have two eyes, in this case two high-definition cameras, and a very powerful brain, that for us is the computer in the system. In a sense, our cameras capture the image just like a human person witnesses an event. Our images give the viewer the ability to experience exactly what it was like to be there.”

Filming Miley took the Cameron/Pace cameras into new territory that pushed their limits. “We used the cameras on this film like an orchestra uses different instruments. Depending on what Bruce wanted for a particular shot, I would choose the right camera for the job. This is the first time that this has been done with 3-D,” notes Pace. He adds that the film also marks the first time that a project captured in 3-D was also edited in 3-D, which occurred under the aegis of sought-after-editor Michael Tronick.

While envisioning, coordinating and shooting the film was a considerable technical challenge for Hendricks and his entire team, he notes that it was also a serious blast for them—in large part because Miley herself was such a pleasure and so cooperative, even with the creative intensity of the project. “Miley is just really focused and professional,” Hendricks summarizes, “and the undeniable fact is that her instincts are great as an entertainer—and getting to capture that in the moment was always exciting.”

### *Designing the Tour as a Multitalent, Multidimensional Showcase*

From the moment Miley Cyrus is dramatically lowered onto the stage and begins performing as Hannah Montana, her Best of Both Worlds show is nonstop kinetic excitement—filled with glittering outfits, eye-popping pyrotechnics, multimedia imagery and show-stopping dance numbers that allow Miley’s full range of talents, and both sides of her fictional and real persona, to shine.

Behind her hit show’s celebratory rhythms and motions lies Kenny Ortega, who has long been sought after by the world’s highest-profile rock and pop stars—from Cher to Madonna—to choreograph their Broadway-quality concerts and videos. More recently, Ortega has perfected his love of joyful, spirited musical numbers as the director of the runaway hits “High School Musical” and “High School Musical 2.” Ortega had met Miley Cyrus when she performed a cameo in the finale of “High School Musical 2,” and with all his years in entertainment watching young phenoms rise, he knew right away she was something special. Shortly after, he met with Miley and her parents to discuss the idea of working together, and a close partnership was born.

“I knew Miley was the real deal,” recalls Ortega. “Her energy, spirit and enthusiasm reminded me of Cher, whom I had worked with for many years. I couldn’t wait to get to work

---

with her on her new tour.”

As that work began, Ortega became even more impressed by what he was witnessing. “Every day in rehearsals I saw Miley grow, and on tour, in front of an audience, she had the poise and stage presence of someone twice her age and experience,” he continues. “Watching her perform in front of thousands of screaming fans is like watching anyone else in the comfort of their living room. What I particularly enjoy and admire about Miley is that she is always present in the work. While some performers get lost in the choreography, Miley has an amazing sense of herself and never loses sight of that no matter what paces you’re putting her through.”

For the “Best of Both Worlds” tour, Ortega joined forces with Miley’s longtime choreographer, Teresa Espinosa, in designing the dance numbers and also credits ample creative input from Miley and her mother, Tish. For Ortega, this kind of multigenerational collaboration was, in itself, “the best of both worlds.” “My background in music began in the early ’70s when I was directing and choreographing videos and tours for the Tubes, Kiss, Fleetwood Mac, Elton, Devo, Madonna, Michael Jackson and many others. So it’s a wonderful thing when you can share what you’ve learned and love with a whole new generation of artists. It just proves that everything old, with a little twist, can be new again,” he muses.

When it came to designing the stage set for the show, Miley and Ortega agreed that they wanted something completely new and different than the same-old standard setup. “We set out to design a set that would serve each of the three acts as headliners: Jonas Brothers, Hannah Montana and Miley Cyrus. We first discussed that we didn’t want Jonas Brothers to open the show in front of black curtain in the usual style. Instead, we designed their entrance with the three brothers lowered in on a flying truss,” notes Ortega.

More excitement developed from there. Ortega continues: “Then it became important that we follow the Jonas Brothers’ entrance with something equally as cool and surprising for both Hannah’s and Miley’s entrances. Since Hannah is a TV star, we thought lowering her to the stage in a giant video box would be really exciting and appropriate. Finally, when Miley kicks off her portion of the show with ‘Start All Over,’ we added an elevator entrance at the end of the runway because we wanted to introduce Miley to the stage as close to the audience as possible.”

Ortega notes that production designer Michael Cotten was key to creating the unique and playful video dimension of the stage show. “Michael is a video and media wizard. What great fun it was working with a master in designing the video look of the tour,” he comments.

More fun was had with the tour’s costumes, which reflect both Hannah Montana’s glitzy rocker style and Miley Cyrus’ more typical teenage sense of fun. “I worked closely with Miley, Tish, Teresa and the costume design team of Dahlia Foroutan, Tiffany Feller and Jill Focke to come up with the looks. I also worked closely with the Jonas Brothers’ stylist, Michelle Tomaszewski, for their look,” notes Ortega.

The tour producer and choreographer loved having the opportunity to work with another exciting new act in the Jonas Brothers, who open Miley’s show with a bang. “They are some of the most exciting young performers I’ve seen on stage in years,” he says. “These guys don’t waste a moment, and it shows in everything that they do. Their backgrounds in music and theatre and the dues they’ve paid for years on stage before anyone knew who they were have chiseled them into one of the great new up-and-coming forces in rock and roll. In my opinion, Jonas Brothers have only one place to go: up! I loved every minute with these guys in rehearsal and watching them thrill audiences all over the country as they exploded on to the stage night after night giving it all up.”

---

It was that raw essence of vitality and emerging creativity in both the Jonas Brothers and Miley Cyrus that Ortega hopes his design of the show allows to come to the fore. “I really had great fun with them,” admits Ortega. “When you see something click in a young performer, and you know that you’ve had something to do with leading them to that place, it’s the greatest feeling. Gene Kelly did that for me and it’s wonderful to see it happen again.”

### ***Life on Tour With Miley***

HANNAH MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS CONCERT not only delivers the experience of a live concert; the film also provides a rare glimpse into Miley Cyrus’ real backstage life on tour. Miley admits that despite the whirlwind schedule and hardships for a teenage star still in school, she loves being on tour—after all, she grew up traveling on the tour bus with her father. Those days remain some of her fondest childhood memories. “We would be on the bus for long stretches of time,” she recalls, “and we got to hang out, play board games and just be together.”

Miley is now sharing that same experience with her mother, Tish, and younger sister, Noah. They have adapted to living on a bus for a 3-month stretch, adding little touches of home—Miley’s tour bus bed is decorated in a “Hello Kitty” theme, and she has turned her bunk into an additional closet, where she keeps her 18 pairs of blue jeans.

Meanwhile, Miley’s father is filled with pride at what his daughter has accomplished in such short time in her career, noting that Miley co-wrote eight of the tunes heard in the “Meet Miley Cyrus” portion of the tour. Billy Ray has especially enjoyed getting the chance to star as Miley’s father and manager, Robby, on the “Hannah Montana” show. “We get to spend a lot of time with each other, which I consider a major plus because life goes by so fast,” he says.

For Miley, this tour has brought her something she cherishes more than anything: the chance to truly interact with her fans—whether on the stage or by knowing so many would see the 3-D concert film in the near future. She sums up, “There’s nothing more fun than being out on stage and feeling the vibe from the crowd. I loved getting to see all of my awesome fans face-to-face when I was on tour. Their energy made me want to get on stage and give it my all every night.”

### **ABOUT THE PERFORMERS**

#### **MILEY CYRUS**

When the Disney Channel Original Series “Hannah Montana” burst onto the scene in early 2006, tweens around the world instantly fell in love with Miley Stewart, the typical teenage girl with a secret life as international pop star Hannah Montana. What series star Miley Cyrus never imagined was that, in one whirlwind year, her real life would imitate art as she shot to superstardom not only as an actress but also as a multiplatinum-selling pop star with the hottest concert ticket this past fall.

Born November 23, 1992, in Nashville, Tennessee, Miley grew up watching her father—country music superstar and actor Billy Ray Cyrus—perform and soon caught the acting bug herself. After gaining experience as an extra in her father’s television projects, Miley first acted opposite him in a recurring role on his television series “Doc.” With that role under her belt, the young actress went on to appear in the Tim Burton film “Big Fish.”

---

When Miley first auditioned for the role of Hannah Montana, she was considered too young for the part, but her thousand-watt smile and bigger-than-life singing voice had caught Disney Channel's attention. "At first they thought I was too small, and I was just a little string bean at the time," shares Miley, "but I'd always wanted to be able to sing and act, so I knew I couldn't give up." A couple of years later, Miley won the part she had worked so hard for, and her ascent to stardom started with a bang as the first season of "Hannah Montana" garnered some of the highest ratings ever for a Disney Channel Original Series.

In November 2006, the first "Hannah Montana" soundtrack was released on Walt Disney Records, featuring eight songs performed by Miley Cyrus as Hannah Montana and Miley's first duet with her father. The album rocketed to the top of the charts and became the first-ever TV soundtrack to debut at number one on the Billboard Top 200. The "Hannah Montana" soundtrack finished the year as the number eight best-selling album of 2006 across all genres (Nielsen SoundScan) and certified double platinum less than two months after its release.

Even with the unquestionable success of her Disney Channel series and album, the newly minted pop superstar was hungry for a fresh challenge—and a way to meet her incredible fans in person! In the fall of 2006, Miley (performing as Hannah Montana) rocked sold-out venues across the country in her first 22-city tour. Miley, again performing as Hannah, also set a new attendance record at Houston's Reliant Stadium where she headlined the Houston Livestock Show and Rodeo. The March 2007 event garnered an audience of more than 73,200 people.

On the "Hannah Montana 2" album, the first disc on the "Hannah Montana/Meet Miley Cyrus" two-disc set released last spring, the 15-year-old pop sensation performs ten original songs as her onscreen alter ego. The album continues the original soundtrack's positive messages with get-up-and-dance tracks like "Life's What You Make It," "Make Some Noise" and "Nobody's Perfect." Hannah Montana's continuing adventures in maintaining her secret identity are also captured in such playful, sassy songs as "Rockstar" and "Old Blue Jeans," which she also performed on her recent tour.

Cyrus co-wrote eight of the ten tracks on the "Meet Miley Cyrus" album, collaborating with the songwriting team of Antonina Armato and Tim James (Mariah Carey) on four songs and such hit-makers as Matthew Wilder (No Doubt, Kelly Clarkson), Shelly Peiken (Christina Aguilera, Keith Urban), and the team of Scott Cutler and Anne Preven (Dreamgirls soundtrack, Natalie Imbruglia).

With the "Hannah Montana & Miley Cyrus: Best of Both Worlds" tour, Miley shows the world that her breakout year was anything but a fluke and that both the fictional Hannah Montana and the very real Miley Cyrus have bright futures waiting ahead.

## **JONAS BROTHERS**

Miley Cyrus' opening act on the "Hannah Montana & Miley Cyrus: Best of Both Worlds" tour features Hollywood Records' platinum-selling phenomenon Jonas Brothers, whose high-energy pop-punk music overflows with insanely catchy hooks, muscular guitar fuzz and mature songwriting that reveals a talent well beyond their young ages.

Hailing from Wyckoff, New Jersey, 15-year-old Nick, 18-year-old Joe and 20-year-old Kevin released "Jonas Brothers" in August of 2007. The brothers say their songwriting reveals a lifetime of influences—everything from My Chemical Romance to the Backstreet Boys to Stevie Wonder. Still, what you really hear in their sound is three young musicians finding their own voices—their own distinctive blend of Nick's way with an R&B vocal, Joe's love of

---

danceable beats and Kevin's obsession with guitar solos.

Hollywood Records, which signed Jonas Brothers last year, released the self-titled album "Jonas Brothers," which climbed to number five on the Billboard Hot 200 chart in its first week of release. Disney has signed the brothers to a concert special, a movie, "Camp Rock," and a fictional television series titled "J.O.N.A.S." (Junior Operatives Networking as Spies), which will make its debut on the Disney Channel in 2008.

### **ABOUT THE FILMMAKERS**

#### **BRUCE HENDRICKS (Director)**

As a filmmaker for over 25 years, Bruce Hendricks has been associated with some of the most prestigious, top-grossing films in motion-picture history. He has a unique position in the entertainment industry, working as both a studio executive and as a producer and director. HANNAH MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS CONCERT is the second feature-length film Hendricks has directed. His directing credits also include the IMAX® film "Ultimate X" as well as music videos, television programs and commercials.

As President of Physical Production for Walt Disney Studios since 1992, Hendricks oversees all aspects of live-action feature-film production at the company. In this capacity, he has supervised the making of over 200 motion pictures and filmed in more than 30 countries. Among these films are the blockbusters "The Sixth Sense," "Armageddon," "The Rock" and "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe." His credits as Executive Producer are the Jerry Bruckheimer "Pirates of the Caribbean" trilogy and the WWII epic "Pearl Harbor."

Hendricks is a member of the Academy of Motion Picture Arts and Sciences, The Producers Guild and the Directors Guild of America. He received an Emmy Award® for his work on the ABC telefilm "The Wave."

A native of Dallas, Texas, Hendricks holds a Bachelor of Science degree in film production from The University of Texas. He received the University's Distinguished Alumni award in 2007. Hendricks and his wife live in Los Angeles, California with their daughter, Kyra.

#### **ART REPOLA (Producer)**

Art Repola is the Executive Vice President of Visual Effects and Production for the Walt Disney Motion Pictures Group. He is responsible for all aspects of Visual Effects production for the studio's various banners. In this role, he has managed the visual effects on more than 140 live-action films, including such groundbreaking, effects-laden projects as the "Pirates of the Caribbean" franchise, "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe," "Pearl Harbor" and "Armageddon."

Repola also served as the Producer of Touchstone Pictures' "Ultimate X," a large-format film based on ESPN's X-Games. Previously, he co-wrote and produced a Special Venue, High-Definition, Interactive film for the Sony Corporation. This educational film details Sound and Picture technologies through the use of live-action, computer graphics and traditional animation. He went on to produce a television pilot and also served as the Associate Producer on "Indiana Jones and the Last Crusade." He also served as Vice President of Film and Video Production for the Universal Theme Parks. There his credits included Executive Producer for the innovative 12-minute "70mm" 3-D film featured in the theme park attraction "T-2 3-D:

---

Battle Across Time,” directed by James Cameron and starring Arnold Schwarzenegger. Under Repola’s leadership, Walt Disney Studios has received six Academy Award® nominations and one Oscar® for Best Visual Effects.

Repola is a member of the Academy of Motion Picture Arts and Sciences and the Visual Effects Society. He lives in Los Angeles, California.

### **KENNY ORTEGA (Tour Conceived and Produced by)**

Kenny Ortega is the director and choreographer of Disney Channel’s smash hit and Emmy Award®-winning “High School Musical” and its sequel “High School Musical 2.” He will begin directing and choreographing “High School Musical 3” in early 2008.

For the original movie, which debuted in 2006 and has been seen by more than 160 million viewers worldwide, Ortega won the DGA Award and the Emmy Award® for outstanding choreography with his team, Bonnie Story and Charles Klapow. The trio is also among the honorees at Dance Camera West’s inaugural “Choreography Media Honors,” an award that honors the craft of choreography in the media. In addition, the Imagen Foundation, whose award recognizes the positive portrayal of Latinos in media, honored Ortega with a Creative Achievement Award for his body of work, including “High School Musical.”

Ortega is also a producer of “High School Musical: The Ice Tour,” which made its debut this past fall. He also served as creator, producer and director for “High School Musical: The Concert,” which toured in the fall of 2006 in North America to sold-out arenas everywhere it played and continued its sold-out run playing in stadiums in the spring of 2007 in Latin America. He also directed and choreographed the hugely popular Disney Channel Original Movie “The Cheetah Girls 2” in Barcelona, Spain.

Ortega previously won two Emmy Awards® for Directing and Choreographing the Opening and Closing Ceremonies of the 2002 Winter Olympics in Salt Lake City. He received the Career Achievement honor at the American Choreography Awards in 2004.

Born to first-generation Spanish parents in Redwood City, California, Kenny Ortega began his career at age 13 in the San Francisco Bay area, performing in plays and musicals, including the production of “Oliver” with Georgia Brown, who starred in the original London company. In the 1980s, he became known for his stage direction and choreography of the A&M recording artists The Tubes. It was a Tubes performance in Los Angeles that caught the attention of singer Cher, who asked him to choreograph her television special. Soon, Mr. Ortega became the most-sought-after choreographer for the industry’s biggest musical artists, including Barbra Streisand, Madonna, Michael Jackson, Gloria Estefan, Elton John, Bette Midler, KISS, Diana Ross and The Pointer Sisters.

When Kenny Ortega made the transition from stage choreography to film choreography, he had the honor of working with the legendary Gene Kelly on the feature film “Xanadu” and then again on Francis Ford Coppola’s “One From the Heart.” Some of his other credits as a choreographer include the hit films “Dirty Dancing,” “Ferris Bueller’s Day Off,” “Pretty in Pink,” and “St. Elmo’s Fire.” With a passion for musically driven features, he directed the Walt Disney Pictures’ “Newsies” and “Hocus Pocus.”

He lives in Los Angeles, California.

Information contained within as of January 11, 2008.