

M I L E Y C Y R U S



SHE HAS THE BEST OF BOTH WORLDS...  
NOW, SHE HAS TO CHOOSE JUST ONE.



WALT DISNEY  
PICTURES PRESENTS

# HANNAH MONTANA THE MOVIE

F E A T U R I N G 1 2 B R A N D - N E W S O N G S

WALT DISNEY  
PICTURES PRESENTS

# HANNAH MONTANA THE MOVIE

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**G GENERAL AUDIENCES**  
All Ages Admitted 

**Disney.com/HannahMontanaMovie**

WALT DISNEY PICTURES

Presents

# HANNAH MONTANA THE MOVIE

A  
MILLAR/GOUGH INK  
Production

A  
PETER CHELSOM  
Film

Directed by ..... PETER CHELSOM  
Written by ..... DAN BERENDSEN  
Based on Characters  
Created by ..... MICHAEL PORYES  
and RICH CORRELL  
& BARRY O'BRIEN  
Produced by ..... ALFRED GOUGH  
and MILES MILLAR  
Executive Producers ..... DAVID BLOCKER  
MICHAEL PORYES  
and STEVE PETERMAN  
Director of  
Photography ..... DAVID HENNINGS  
Production  
Designer ..... CAROLINE HANANIA  
Film Editor ..... DAVID MORITZ  
Costume  
Designer ..... CHRISTOPHER LAWRENCE  
Music by ..... JOHN DEBNEY  
Co-Producer ..... BILLY RAY CYRUS  
Casting by ..... LISA BEACH, C.S.A.  
and SARAH KATZMAN, C.S.A.

## CAST

Hannah/Miley ..... MILEY CYRUS  
Robby Ray ..... BILLY RAY CYRUS  
Lilly ..... EMILY OSMENT  
Jackson ..... JASON EARLES  
Oliver ..... MITCHEL MUSSO  
Rico ..... MOISES ARIAS  
Travis Brody ..... LUCAS TILL  
Vita ..... VANESSA WILLIAMS  
Ruby ..... MARGO MARTINDALE  
Oswald Granger ..... PETER GUNN  
Lorelai ..... MELORA HARDIN  
Derrick ..... JARED CARTER  
Mr. Bradley ..... BARRY BOSTWICK  
Mayor ..... BEAU BILLINGSLEA  
Mayor's Wife .... KATRINA HAGGER SMITH  
Cindy Lou ..... EMILY GRACE REAVES  
Lucinda ..... JANE CARR  
Taylor Swift ..... HERSELF  
Rascal Flatts ..... GARY LEVOX  
JAY DEMARCUS  
JOE DON ROONEY  
Store Manager ..... JOSH CHILDS  
Phoebe Granger ..... RACHEL WOODS  
Clarissa Granger ..... NATALIA DYER  
Elderly Gentleman ..... JERRY FOSTER  
Drew ..... ADAM GREGORY  
Video  
Director ..... SHAWN CARTER PETERSON  
Rodeo Drive Dancer ..... JAMAL SIMS  
Volleyball Captain ..... JOHN WILL CLAY  
Coach ..... DARRYL HAMMOND  
Security Guard .... MICHAEL CORNACCHIA  
Ticket Clerk ..... VALORIE HUBBARD  
Farmer's Market Vendor ... TOMMY BARNES  
Distinguished Man ..... GARY SCHLEIMER  
Distinguished Woman ..... JACI CORDELL  
Bowtie Jack ..... JACK HOKE  
Mother on the Pier ..... LISA DARR  
Father on the Pier ..... PAUL PERRI  
Beach Security Guard ..... MARIO CARTER  
Hannah Fans ..... AMBER HUBERT  
ASHLEY SUNDBERG  
Headset Flunkie ... TRAVIS ALLEN ARCHER  
Pastry Chef ..... COLE MCKAY  
Skateboarders ..... BEN HATCHELL  
CHRIS O'REILLY  
JAMES ALEXANDER  
Limo Driver ..... SHANE T. ANDERSON

Stunt Coordinator . . . . . STEVE HART

Stunts

JENNIFER S. BADGER    CHUCK BORDEN  
CARL CIARFALIO        LAURA DASH  
DANNY DOWNEY        GEORGE FISHER  
JUSTIN GANT            ALLAN GRAF  
ROSINE "ACE" HATEM    LYN-Z ADAMS HAWKINS  
SARA HOLDEN        ANDY MACDONALD  
DAVID OTT            THOMAS ROSALES, JR.  
PAUL SHORT            ROSE SIAS  
MARK WARRACK

Lilly's Birthday Band

STEVE RUSHTON        MICHAH RICKS  
JEREMY SMITH        JONATHAN SMITH

Ruby's House Musicians

KEVIN ADAMS        CALVIN JEANSONNE  
JIM RILEY            AL WILSON

Fundraiser Band

JESSI ALEXANDER    MARCEL CHAGNON  
BUCKY COVINGTON    ROB HAJACOS  
JIMMY HAJACOS        AMOS HELLER  
SONYA ISSACS        LISA RAMSEY-PERKINS  
ERIC SILVER            AL WILSON

Hannah Montana's Concert Band

STACY JONES        JAMES ARENTZEN  
CANDICE ACCOLA        JACO CARACO  
KATHLEEN HANLEY    VASHAN JOHNSON  
MICHAEL SCHMID

Dancers

JAHAN AMIN        COREY ANDERSON  
JEFFREY SCOTT BAILEY    TUCKER BARKLEY  
SEAN BANKHEAD        CHASE BENZ  
HEATHER BLAND        SANDRA BLEVINS  
ALEXIS BOYD        SHAWN RODNEY BREATHWAITE  
DERRELL BULLOCK    JONATHAN SYLVAN CAREY  
CHRISTINA CHANDLER    CHRISTOPHER CHANDLER  
MARIE COURCHINOX    SUSANNAH R. CRAWFORD  
CRISCILLA CROSSLAND    TERRICA DAVIS  
JASON DUNCAN        LAURA EDWARDS  
ALEX FETBROTH        ALLISON FORSLUND  
REBECCA L. FUNK        BRYAN GAW  
MARY N. GENTRY        LAUREN GOTTLIEB  
CORY GRAVES        CARLYE GUIDO  
ASIEL HARDISON        KIRSTIN HAWK  
DANIELLE HAWKINS    BRANDON HENSCHER  
REINA HILDALGO        MOLLY HOEKSTRA  
JEREMY HUDSON        REGINALD JACKSON  
IAN JAMESON        AMY JOHNSON  
DONDRAICO JOHNSON    DOMINIQUE KELLEY

JAQUEL KNIGHT        MATTHEW LARAWAY  
JOY LIANI            BROOKE LIPTON  
CHANEL MALVAR        MARISSA MARTINEZ  
CHARLES W. MOTLEY, IV    RYAN NOVAK  
BRANDI OGLESBY        JONATHAN LEGACY PEREZ  
ELYSANDRA QUIÑONES    SHELBY RABARA  
GILBERT SALDIVAR    CHRISTOPHER SCOTT  
KYSA SIOVAN            JOE SLAUGHTER  
LORI STEGNER            JEN TALARICO  
DANNY TIDWELL        ISAAC TUALAULELEI  
NIKKI TUAZON        DANA GARETH VAUGHNS, II  
TYRELL WASHINGTON    DARIUS WILLIS  
SUSAN TAYLOR        LIORA ZIV  
Puppeteers            MICHAEL RICHARDS  
                              NEIL SMITH

Unit Production Manager  
DAVID BLOCKER

First Assistant Director  
JAMES ALAN HENSZ

Second Assistant Director  
HEATHER GRIERSON

Associate Producers  
JOHN ALBANIS  
MATTHEW OKUMURA  
TANYA YUSON

Consultant  
TINKER LINDSAY

Choreographer  
JAMAL SIMS

Production Supervisor . . . . . HALEY SWEET

Location Casting . . . . . KIM PETROSKY

Art Director . . . . . ELLIOTT GLICK  
Set Decorator . . . . . MARTHE PINEAU  
Leadman . . . . . ROD ENGLAND  
On-Set Decorator . . . . . ED FITZGERALD

Costume  
Supervisor . . . . . STEPHEN K. RANDOLPH  
Costumers . . . . . KATHERINE WRIGHT  
                              RHONDA KEATON  
                              AMY PATTERSON



Makeup Dept. Head . . . . MICHELLE BUHLER  
 Key Makeup Artist. . ANNE MAREE HURLEY  
 Makeup for  
 Ms. Cyrus . . . MICHELLE VITTON-MCNEIL  
 Makeup for Ms. Williams . . . . . KATE BEST  
 Makeup Artist . . . . . SANDY JO JOHNSTON

Hair Dept. Head . . . . . ADRUITHA LEE  
 Key Hairstylist. . . . . JOSE L. ZAMORA  
 Hair for Ms. Cyrus . . . . . BRENDA BLATT  
 Hair Stylists . . . . . MELINDA DUNN  
    BEKA WILSON

Camera Operator/  
 Steadicam . . . . . COLIN ANDERSON  
 Camera Operator . . . . . FRANK GODWIN  
 First Assistant Camera . . . . . DON DUFFIELD  
    PATRICK BOROWIAK

Second Assistant  
 Camera . . . . . RODNEY SANDOVAL  
    S. BETH HORTON  
 Loader . . . . . ANDY KUGLER  
 Script Supervisor . . . . . PATRICIA RONTEN

Sound Mixer . . . . . GLEN TREW  
 Boom Operator . . . . . MARK ZIMBICKI  
 Sound Utility . . . . . KEVIN CERCHIAI  
 Video Assist . . . . . JEB JOHENNING  
 Video Assist Assistants . CHRISTOPHER HILL  
    JIMMY JOHENNING

Aerial Coordinator . . . . . CLIFF FLEMING  
 Aerial Ground  
 Coordinator . . . . . COREY FLEMING  
 Aerial DPs . . . . . RON GOODMAN  
    DWAYNE MCCLINTOCK

Location Manager . . . . . MARK RAGLAND  
 Key Assistant Location  
 Manager . . . . . MADELINE BELL  
 Assistant  
 Location Manager . . . . . SYDNEY LUNN

Additional Film Editor . . MICHAEL SCHULTZ

First Assistant Editor . . . . . GINA ZAPPALA  
 Assistant Editors . . . . . DAWN KING  
    IAN SLATER

Second Assistant Editor . . . AMANDA ZEMKE  
 Post Production P.A. . . BRANDON SHERMAN

Post Production Coordinator . . . LUMI DOCAN

Supervising Sound Editor. . . . . TODD TOON

Re-Recording Mixers . . . PATRICK CYCCONE  
    MYRON NETTINGA

Sound Editors . . . . . BRUCE TANIS  
    CHARLES W. RITTER  
    ARTHUR FARKAS  
    ERIC GILLINGHAM  
    G. W. BROWN  
    ODIN BENITEZ

Assistant  
 Sound Editor . . . . . PERNELL L. SALINAS

Supervising Dialogue and ADR  
 Editor . . . . . NANCY NUGENT TITLE, M.P.S.E.  
 Dialogue Editor . . . . . JOHN KWIATKOWSKI  
 Foley Mixer . . . . . SHAWN KENNELLY  
 Foley Artists . . . . . LAURA MACIAS  
    VINCE NICASTRO

ADR . . . . . DOC KANE  
    RON BEDROSIAN  
    JULIO CARMONA  
    TOMMY O'CONNELL

ADR Voice Casting . . . . CAITLIN MCKENNA  
 Re-Recorded at . . . . . 424, INC.  
 Recordist . . . . . KASPAR HUGENTOBLE

Supervising Music  
 Production Mixer . . . . . JOSEPH MAGEE

Music Playback Engineer . . . . . TIM BOOT  
 On-Set Music Production  
 Assistants . . . . . CLARENCE CHARITY  
    JONMICHAEL BRADY  
    KYLE DRISKELL

Sound Image Crew . . . . ANDREW DOWLING  
    PETE MCDONOUGH

Supervising Music Editor . . . . . RYAN RUBIN  
 Music Editors . . . . . JEFF CARSON  
    JIM HARRISON

Score Recorded and  
 Mixed by . . . . . SHAWN MURPHY  
 Additional  
 Recording by . . . . . WOLFGANG AMADEUS  
 Score Recorded at . . SONY SCORING STAGE  
 Orchestrations by . . . . . BRAD DECHTER

Orchestra Conducted by . . . . . JOHN DEBNEY  
 Music Preparation by . . . . . BOOKER WHITE,  
 WALT DISNEY MUSIC LIBRARY  
 Featured Musicians . . . . . GEORGE DOERING  
 and JAY LEACH

Digital Workstation  
 Operator . . . . . ERIK SWANSON  
 Orchestra Contractors . . . . . PETER ROTTER  
 and SANDY DECRESCENT

Chief Lighting Technician . . . . . LESLIE KOVACS  
 Best Boy Electric . . . . . DALE BALANI  
 Rigging Gaffer . . . . . DAVID J. DUREN  
 Key Grip . . . . . CHARLES BUKEY  
 Best Boy Grip . . . . . DARRYL WILSON  
 Dolly Grips . . . . . FRED COOPER  
 MICHAEL RODIA  
 Rigging Key Grip . . . . . SEAN FICKERT

Property Master . . . . . STEVEN H. GEORGE  
 Assistant Property Master . . . . . JAMIE BISHOP  
 2nd Assistant  
 Property Master . . . . . BETH MORRIS

Special Effects  
 Coordinator . . . . . EVERETT BYROM III  
 Special Effects Foreman . . . . . BOB TREVINO

Production  
 Coordinator . . . . . NANCY HONEYCUTT  
 Assistant Production  
 Coordinators . . . . . DAWN CLOUNCH  
 LYNN GLASER

2nd 2nd Assistant  
 Directors . . . . . BRINTON BRYAN  
 DAVE HALLS  
 VALERIE JOHNSON  
 DGA Trainee . . . . . STEPHANIE KINCH

Assistants to Mr. Millar  
 and Mr. Gough . . . . . NEIL SADHU  
 JULIAN MEIOJAS  
 CHRISTY FOARD  
 Assistants to Mr. Blocker . . . . . LAKEN LOVELY  
 CHRISTINE DEITNER  
 Assistants to Mr. Chelsom . . . . . DAVID POAG  
 TYLER GOECKNER-ZOELLER  
 Production Liaison . . . . . TERRY L. CHUPAK

Set Designer . . . . . ALEX MCCARROLL  
 Construction  
 Coordinator . . . . . RICHARD BLANKENSHIP  
 Construction  
 Foreman . . . . . JIMMY L. CARMICKLE  
 Construction  
 Gang Bosses . . . . . DANDRO FRALINGER  
 JOE HARPER  
 Scenic Charge . . . . . RICHARD SALINAS  
 Scenic Foreman . . . . . TODD HATFIELD  
 On-Set Scenic . . . . . SHEILA BARTLET  
 Greensman . . . . . MATTHEW BUTLER  
 Art Department  
 Coordinator . . . . . RACHEL BOULDEN

Set Production  
 Assistants . . . . . TRAVIS ALLEN ARCHER  
 TIM ARNOLD  
 JENNIFER BURDGE  
 IAN C. CAMPBELL

Office Production  
 Assistants . . . . . ALISON BAKER  
 TYLER SHELDON  
 JACK WU  
 Production Secretaries . . . . . BEN HARMS  
 RANDY WEISS

Storyboard Artist . . . . . GARY THOMAS

Assistant  
 Choreographer . . . . . DONDRAICO JOHNSON

Production Accountant . . . . . MIKE LEWIS  
 First Assistant Accountant . . . . . GREG GABEL  
 Assistant Accountants . . . . . CURT INGRAM  
 JENNIFER HALLMARK  
 GREG BURKART  
 CAROLE HUMPHREYS  
 J.P. ARIAS  
 JENNIFER GOLDSMITH

Payroll  
 Accountant . . . . . CHRISTOPHER CILLUFFO  
 Post Accounting . . . . . MARNICE WOLFE

Unit Publicist . . . . . JEANMARIE MURPHY  
 Still Photographer . . . . . SAM EMERSON

Transportation Coordinator . . . . . MARTI WELLS  
 Transportation Captains . . . . . RONNIE REEVES  
 DAVE HODGIN (TN)

Picture Car  
Coordinator . . . . . JIMMY RAY PICKENS

Casting Associates . . . . CHARLA BOWERSOX  
BETH LIPARI

Local Casting  
Assistant . . . . . BRENT MONTGOMERY  
Extras Casting . . . . . JONI TACKETTE

Studio Teachers . . . . . LINDA STONE SHURE  
STEVE ELSTER

Horse Wrangler . . . . . RUSTY HENDRICKSON

Animal Wrangler . . HOLLYWOOD ANIMALS,  
WENDY DECOITO

Animal Handlers . . . . . COLT D. BECHT  
BETTINA BROWNE  
JILL EDWARDS  
SCOUT HENDRICKSON  
VERONICA JAMERSON  
REX PETERSON

Set Medics . . . . . MARIE BLEVINS  
SCOTTY BLEVINS  
JEFFREY S. BUSH

Catering by . . . . . TOMKATS  
Craft Service . . . . . LAUREN MORALES  
TONY LEWIS

Title Design . . . . . ERIC FITZGERALD  
Titles . . . . . HOLLYWOOD TITLE  
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Digital Film Colorist . . . . . TRENT JOHNSON  
Digital Intermediate Producer . . CARL MOORE  
Digital

Intermediate Editor . . . . . MARK SAHAGUN  
Negative Cutter . . . . . WALT DISNEY STUDIOS  
NEGATIVE CUTTING, MARY BETH SMITH

#### LOS ANGELES UNIT

Unit Production  
Manager . . . . . GABRIELA VAZQUEZ  
Art Director . . . . . SUSAN K. CHAN  
Set Decorator . . . . . BEAUCHAMP FONTAINE  
Leadman . . . . . WILLIAM BESSETTE  
On-Set Dresser . . . . . MERDYCE MCCLARAN

Art Department  
Coordinator . . . . . REGINA HERMOSILLO  
Camera Operators . . . . PHIL CARR-FORSTER  
JASON ELLSON

First Assistant Camera . . . . BRAD PETERMAN  
JORGE SANCHEZ

Second Assistant Camera . . . . JEFF STEWART  
BRANDON PONTICELLE

Boom Operator . . . . . LINDA MURPHY  
Location Manager . . . . . CHRIS BONNEM

Key Assistant  
Location Manager . . . . . MATT MESSINA  
Assistant

Location Manager . . . . . JONATHAN LYNCH  
Construction

Coordinator . . . . . ROBERT CARLYLE  
Construction Foreman . . . . . JIMMY FLORES

Set Costumer . . . . . LISA A. DOYLE  
Costumer . . . . . NIKI SPINA

Hair Stylist . . . . . VIVIANE NORMAND  
Best Boy Grip . . . . . PABLO SUAREZ

Dolly Grip . . . . . PAUL THRELKELD  
Propmaster . . . . . DAVID E. HARSHBARGER

Assistant Propmasters . . . . GERARD A. JORDAN  
SCOTT L. LONDON  
MARK PAPSON

Special Effects  
Coordinator . . . . . COREY PRITCHETT  
Production Coordinator . . . . MALIKA COHEN  
2nd 2nd Assistant

Director . . . . . MATTHEW HEFFERNAN  
Production Assistants . . . . . MORGAN ELAM

CAREY FIELD  
CHELSEA PLACE  
JUSTIN REYES

BREE YENALAVITCH  
Craft Service . . . . . NICK MESTRANDREA  
STACEY KASUBOWSKI

Catering . . . . . ANN AND MARIO CATERING  
Extras Casting . . . . . RICH KING  
Extras Casting

Coordinator . . . . . MARC GESCHWIND  
Set Medics . . . . . THOM FOSTER  
BERNIE GRANADOS, JR.

Transportation  
Coordinator . . . . . JOHN ORLEBECK  
Transportation Captain . . . . . JEFF COUCH

## SECOND UNIT

First Assistant Director . . . DOUG METZGER  
 Second Assistant Director . . BRINTON BRYAN  
 Script Supervisor . . . . . MERISSA IDE  
 Director of Photography . . . . . KIM MARKS  
 First Assistant Camera . . . . . PETER GREEN  
 Second Assistant Camera . . . BENNETT CERF  
 Gaffer . . . . . DREW FRAZIER  
 Key Grip . . . . . KHRIS BENNETT  
 Best Boy Grip . . . . . CHUCK BOGARD

## VISUAL EFFECTS

Visual  
 Effects by . . . . . ASYLUM VISUAL EFFECTS  
 Visual Effects  
 Supervisor . . . . . JOHN FRAGOMENI  
 Digital Supervisor . . . . . PHIL BRENNAN  
 Visual Effects  
 Executive Producer . . . KATHY CHASEN-HAY  
 Visual Effects Producer . . . FRANK R. SPIZIRI  
 Compositing Artists . . . . CAITLIN CONTENT  
    STEVE MAUNGMAN  
    ALI LAVENTHOL  
    JOHN STEWART  
    JOHN WECKWORTH  
    BILL HIGGINS  
 Rotoscope &  
 Digital Paint Supervisor . . . . ELISSA BELLO  
 Rotoscope Artist . . . . . DANIEL LINGER  
 Matte Painting and  
 Texture Supervisor . . . . . TIM CLARK  
 Texture Artists . . . . . ERIC CARTER  
    JOHN HART  
 CG Supervisor . . . . . JEFF WERNER

Additional  
 Visual Effects by . . . . . CIS HOLLYWOOD

## SONGS

“THE BEST OF BOTH WORLDS:  
 THE 2009 MOVIE MIX”  
 Written by Matthew Gerrard and Robbie Nevil  
 Produced by Matthew Gerrard  
 Performed by Hannah Montana

## “TEA TIME IN OSAKA”

Written and Performed by Herman Beefink

## “THE GOOD LIFE”

Written by Matthew Gerrard and  
 Bridget Benenate  
 Produced by Matthew Gerrard  
 Performed by Hannah Montana

## “GAME OVER”

Written by Steve Rushton, Antony Westgate  
 and Nigel Clark

Performed by Steve Rushton

Produced by Steve Rushton and Kai Mckenzie  
 Courtesy of Bam Media & Entertainment Ltd.  
 By arrangement with Ford Music Services

## “EVERYTHING I WANT”

Written by Steve Rushton  
 Produced by Steve Rushton and Kai Mckenzie  
 Performed by Steve Rushton

## “HAMSTER DANCE SONG”

Written by Robert Deboer, Anthony Grace  
 and Roger Miller  
 Performed by Hampton The Hamster  
 Courtesy of Koch Records

## “LET’S GET CRAZY”

Written by Colleen Fitzpatrick, Michael Kotch,  
 Dave Derby, Michael “Smidi” Smith,  
 Stefanie Ridel, Mim Nervo and Liv Nervo  
 Produced by The Collective and Smidi  
 Performed by Hannah Montana

## “BACKWARDS”

Written by Marcel Chagnon and Tony Mullins  
 Produced by Dann Huff and Rascal Flatts  
 Performed by Rascal Flatts  
 Courtesy of Lyric Street Records

## “BLESS THE BROKEN ROAD”

Written by Bobby Boyd, Jeff Hanna  
 and Marcus Hummon  
 Produced by Dann Huff and Rascal Flatts  
 Performed by Rascal Flatts  
 Courtesy of Lyric Street Records



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“DON’T WALK AWAY”

Written by Miley Cyrus, John Shanks  
and Hillary Lindsey  
Produced by John Shanks  
Performed by Miley Cyrus

## “TELL HER I AM”

“HASTE TO THE WEDDING”  
Arranged by Bill Verdier and Eric Darken

## “OYE” from “THE MEXICAN”

Music by and Performed by Alan Silvestri  
and Abe Laboriel  
Courtesy of DreamWorks L.L.C.

## “DREAM”

Written by John Shanks and Kara DioGuardi  
Produced by John Shanks  
Performed by Miley Cyrus

## “BACK TO TENNESSEE”

Written by Billy Ray Cyrus, Tamara Dunn  
and Matthew Wilder  
Produced by Mark Bright  
Performed by Billy Ray Cyrus  
Courtesy of Hollywood Records/  
Lyric Street Records

## “CRAZIER”

Written by Taylor Swift and Robert Ellis Orrall  
Produced by Nathan Chapman and Taylor Swift  
Performed by Taylor Swift  
Courtesy of Big Machine Records, LLC

## “HOEDOWN THROWDOWN”

Written by Adam Anders and Nikki Hassman  
Produced by Adam Anders, Nikki Hassman  
and Raz  
Performed by Miley Cyrus

## “PUA LILIA”

Written by Alfred Alohihea  
Performed by Joe Keawe  
Courtesy of Cord International

## “KU’U MILIMILI”

Written and Performed by Bill Ali’i Iloa Lincoln  
Courtesy of Tantalus Records, Inc.  
By arrangement with Cord International

## “BRUSCHETTA”

“NIGHT IN FLORENCE”  
“TANGO AMORE”

Written and Performed by Herman Beefink

## “BUTTERFLY FLY AWAY”

Written and Produced by Glen Ballard  
and Alan Silvestri  
Performed by Miley Cyrus and Billy Ray Cyrus

## “BLESS THE BROKEN ROAD”

Written by Bobby Boyd, Jeff Hanna  
and Marcus Hummon  
Performed by  
Williamson County Youth Orchestra  
Musical Director Mark Johnson

## “ROCKSTAR”

Written by Aristedis Archontis, Jeannie Lurie  
and Chen Neeman  
Performed by Hannah Montana  
Courtesy of Hollywood Records

## “THE CLIMB”

Written by Jessi Alexander and Jon Mabe  
Produced by John Shanks  
Performed by Miley Cyrus

“YOU’LL ALWAYS FIND  
YOUR WAY BACK HOME”

Written by Taylor Swift and Martin Johnson  
Produced by Matthew Gerrard  
Performed by Hannah Montana

## “LET’S DO THIS”

Written by Derek George, Tim Owens,  
Adam Tefteller and Ali Theodore  
Produced by Ali Dee Theodore, Jason Glead  
and Alana da Fonseca  
Performed by Hannah Montana

## “SPOTLIGHT”

Written and Produced by Scott Cutler  
and Anne Preven  
Performed by Hannah Montana

Soundtrack Available on

**WALT DISNEY**  
**RECORDS**

American Humane monitored the animal action.  
No animals were harmed.  
(AHAD 01257)



Special Thanks:

THE STATE OF TENNESSEE—  
Phil Bredesen, Governor  
TENNESSEE FILM, ENTERTAINMENT  
AND MUSIC COMMISSION—  
Executive Director - Perry Gibson  
TENNESSEE DEPARTMENT  
OF REVENUE—  
Reagan Farr, Commissioner  
Glen Page, Deputy Commissioner  
THE CITIES OF NASHVILLE, FRANKLIN,  
COLUMBIA & LEIPERS FORK, TN  
TENNESSEE WILDLIFE  
RESOURCES AGENCY  
THE FORUM IN INGLEWOOD  
FILMED IN THE STATE OF TENNESSEE

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# HANNAH MONTANA THE MOVIE

## About the Production

Walt Disney Pictures takes the Disney Channel phenom to the big screen in the feature film extravaganza HANNAH MONTANA THE MOVIE. Miley Stewart (Miley Cyrus) struggles to juggle school, friends and her secret pop-star persona; when Hannah Montana's soaring popularity threatens to take over her life—she just might let it. So her father (Billy Ray Cyrus) takes the teen home to Crowley Corners, Tennessee, for a dose of reality, kicking off an adventure filled with the kind of fun, laughter and romance even Hannah Montana couldn't imagine.

Filmed entirely on location in and around Nashville, Tennessee, and Los Angeles, California, "Hannah Montana The Movie" stars Miley Cyrus, Emily Osment, Jason Earles, Mitchel Musso, Moises Arias and Billy Ray Cyrus. Also starring are Melora Hardin, Margo Martindale, Barry Bostwick, Peter Gunn, Lucas Till and Vanessa Williams. Guest stars include Tyra Banks, Taylor Swift and country music trio Rascal Flatts.

Walt Disney Pictures presents "Hannah Montana The Movie," directed by Peter Chelsom ("Serendipity," "Shall We Dance?") and written by Dan Berendsen ("Twitches," "The Initiation of Sarah") based on characters created by Michael Poryes and Rich Correll & Barry O'Brien. Alfred Gough and Miles Millar, whose film screenwriting credits include "The Mummy: Tomb of the Dragon Emperor," "Spider-Man 2" and "Shanghai Noon," are producing the film, marking the duo's first feature under their Walt Disney-based production company, Millar/Gough Ink. The film is executive produced by David Blocker ("Into the Wild," "Don King: Only in America") and the team of Michael Poryes and Steve Peterman ("Hannah Montana").

Director of photography is David Hennings ("Blue Crush"), and the production designer is Caroline Hanania ("Serendipity," "Shall We Dance?"). The editor is David Moritz ("P.S. I Love You," "Town & Country"), and the costume designer is Christopher Lawrence ("Cellular," "The Alibi"). The music is by John Debney ("Meet Dave," "The Passion of the Christ"), and the choreographer is Jamal Sims ("Hairspray," "Step Up," "Step Up 2: The Streets").

Miley Cyrus' top-rated Emmy®-nominated television series, "Hannah Montana," sold-out 70-city concert tour and third consecutive top-selling album ("Breakout") in less than two



ABOUT THE PRODUCTION

years have propelled the young actress-singer-songwriter to international stardom. Following the series' sensational debut in March 2006 (5.4 million viewed its premiere), Cyrus became



an immediate hit with audiences, and her own exploding popularity has mirrored those of her increasingly famous television alter egos, Hannah Montana and Miley Stewart.

"Miley is one of those rare, incredible talents. She can sing, she can dance, she can act—and she's funny," says the film's producer Al Gough. "To be natural on film is the hardest thing in the world, and she does it without any effort, her

instincts are so good. To watch her grow as an actor over the course of making this film has been amazing."

Bringing "Hannah Montana" to the big screen was a natural step in the evolution of Cyrus' multiple talents and the audience's rabid desire to know more about their beloved heroines, Miley Stewart and Hannah Montana.

In the movie, Miley sings, dances and performs 13 songs and musical numbers, many as Hannah Montana, some as Miley Stewart. It's when her Hannah Montana persona begins to take over the responsibilities and commitments of Miley Stewart's life that her father, Robby Ray, decides to intervene and try to set things right.

"As the film starts in Los Angeles, the pressure is building on Miley with the demands of being Hannah Montana," says Billy Ray Cyrus, who portrays Miley/Hannah's father, Robby Ray Stewart, and is Miley's real-life father. "She's kind of lost herself, the little girl from Tennessee. Robby Ray decides the best medicine would be to go home. In real life, my dad always says it is important to be aware of your surroundings and where you're at. Always be looking forward and know where you want to go but, most importantly, never forget where you come from. That's what this story is about."



Miley says: "The story shows how you need to be able to take the time to realize who you are and where you've come from. I know I have to do that in my life sometimes. It feels great to come home to Nashville and be comfortable with who I am. Where you're from reflects a lot of who you are and who you'll become as you get older. Like what happens in the movie, you have to take it back down to the real world."

When Miley returns home for her Grandma Ruby's (Margo Martindale) birthday party, she's not just returning to Tennessee after a long absence, she's also rediscovering how much her family, friends and home mean to her after her emerging success as a pop star. In "Hannah



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Montana The Movie” the audience gets to travel back home with Miley Stewart and see where it all began and how she became Hannah Montana.

“On the TV show, you never got to see the origins,” screenwriter Dan Berendsen says. “This movie takes you full circle to how she became Hannah Montana without being a flashback.” As Miley Stewart finds in the course of the movie, you can go home again.

### **ABOUT HANNAH MONTANA’S ROOTS**

Since its 2006 debut, the series “Hannah Montana” has become a pop culture phenomenon, garnering Emmy® nominations, No. 1 ratings and an ever-expanding, loyal fan base. The idea of a young pop star who wants to live an ordinary life unaffected by her stardom found wide appeal with family audiences and placed the series at the No. 1 spot for series among children 6-14 on U.S. cable television during its first two years on the air.

“With ‘Hannah Montana,’ the character is the concept, so it easily translates to film,” says producer Gough. “It’s basically a superhero movie for girls. She’s a normal high school student by day and pop star by night. So, she’s dealing with identity issues, family issues, relationship issues. Most kids and adolescents who deal with the same issues feel as if they don’t have any power, so the idea of putting on a wig and a costume and being a powerful superhero is teen wish fulfillment.”

The Disney Channel and “Hannah Montana” series creators and executive producers, Michael Poryes and



**HANNAH MONTANA’S ROOTS**



Steve Peterman, structured a strong ensemble cast around the charismatic star and lead character, played by a then-13-year-old unknown named Miley Cyrus, grounding her character in family and friendships while exploring the adventures of her secret double life. This included an easy-going but wise widower father (Billy Ray Cyrus), an older, but not exactly wiser brother, Jackson (Jason Earles), and a trusted and true best friend, Lilly (Emily Osment).

Once Miley and Billy Ray were cast, Poryes and Peterman took the basic premise and tweaked it to fit the realities of the Cyrus father-daughter relationship. So the father and daughter now come from a small town in Tennessee and have recently moved to Los Angeles. The characters are both singer-songwriters, and their homespun conversations are filled with southern sayings

and recollections. With their exceptional chemistry, the father-daughter dynamic easily translated into an accessible blend of music and comedy. Miley and Billy Ray and Miley and Robby Ray had become inspiringly intertwined.



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“It’s pretty much art imitating life imitating art,” says Billy Ray Cyrus about their onscreen counterparts. “We never planned it, but once it happened, Miley and I worked hard to make it and keep it real.”

### **MILEY AND ROBBY RAY: BACK TO TENNESSEE**

When the idea for a feature film based on the series was discussed, returning Miley and her father to Tennessee seemed an ideal and natural extension of the characters’ storylines to the big screen.

“We wanted to open it up, get it outside and let it breathe,” says Gough about the “Hannah Montana” story. “As we developed the screenplay, we had a couple of rules up front. One was we were not going to use any of the sets on the television show. And secondly, we wanted it to be filmed in real places, actual locations: Nashville, Malibu, the Santa Monica Pier, Beverly Hills.”



Gough’s producing partner Millar adds: “Our goal as the producers was always to make a movie that would surprise people. I think people have an expectation based on the sitcom of a goofy, very broad comedy. But we wanted this movie to have incredible heart, vistas, landscapes, beautiful photography, great dance numbers, phenomenal music and a big scope. And this movie is all of that.”

Another change from the ensemble sitcom format was the film’s focus on Miley rather than on a group adventure or road movie with her series co-stars. Screenwriter Berendsen says: “One of the things that sets this movie apart from the show is that in a good part of the film Miley is on her own. This is about her character, it’s her adventure. It’s something she and her father have to go through together.”

As the film opens, Miley Stewart’s life is out of balance. Taken under the wing of a gung-ho and glamorous publicist, Vita (Vanessa Williams), Miley’s letting Hannah begin to dominate her life. When she keeps choosing Hannah over her commitments to family members—to say goodbye to Jackson as he leaves for college, to attend Lilly’s (Emily Osment) long-anticipated sweet-16 party or her grandmother’s birthday celebration—it is clear Miley’s beginning to forget why the Hannah Montana secret was created in the first place.

When Hannah Montana ends up in a paparazzi-captured fight with Tyra Banks over a pair of designer shoes, Miley’s father quietly takes control. Having attempted to reason with her to no avail, Robby Ray tricks Miley into thinking she’s going to New York as Hannah to perform when he’s really taking her from Los Angeles back home to Crowley Corners, Tennessee.

Miley’s double life becomes even more complicated when she returns to Crowley Corners. She discovers that a reporter (Peter Gunn) has somehow managed to track Hannah Montana to her hometown and is asking lots of questions of the locals. She also meets up with an old childhood friend, Travis Brody (Lucas Till), and soon finds herself in her first serious

romance. When Miley tries to impress Travis by telling him about her friend Hannah Montana, she suddenly finds her alter ego enlisted in a concert fundraiser to help save her hometown's pristine Crowley Meadows from developers. Once again, having taken on more than she can handle, Miley has to call on her best friend, Lilly, and ask her for help. When Lilly finally arrives in Crowley Corners pretending to be Hannah Montana, events really spin out of control.

### FINDING THE RIGHT DIRECTOR

In telling a feature-film-length “Hannah Montana” story, the producers wanted to find a director who would knock down the confines of the sitcom walls and bring Miley/Hannah's world to a big-screen reality. Producers Millar and Gough needed a performance-oriented director with the breadth of experience to take the film's wide range of music, comedy and drama and craft a simple, genuine story of a teenage girl searching for her true self.

“If you look at Peter Chelsom's films, all the ingredients for this movie are in those movies—comedy, family, melody and emotion. Peter covers the gamut in his films,” says Gough. “Peter always gets the performance, it always comes first, and we needed a director to take most of these kids through their first film, especially Miley. Peter was an actor for 10 years working with The Royal Shakespeare Company, The Royal National Theatre and in TV and film, so to have a director who can actually speak to the actors and bring a range of vision and an experienced hand is exactly what we wanted.”

In addition to his strengths as a visualist and performance-oriented director, Chelsom also brought a couple of other highly desirable attributes, including a complete lack of knowledge about the secret pop-star sensation.

“He had never heard of Hannah Montana, which made it even better because we wanted fresh eyes on the material,” says Millar. “We wanted the script to work without knowledge of the show or the characters, and it did. After Peter became involved, of course, he became completely



engrossed in watching all the episodes and became a Hannah expert.”

“This film reminded me of the Disney films of the '60s that felt like real five-course meals the whole family could go and enjoy,” says Chelsom. “Disney let me make the film I wanted.

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Now a film about Hannah Montana is going to have certain elements—shopping, partying, music—but we really worked hard to incorporate a lot of substance in it, to make it genuinely a family movie with range, with a richness and beauty that reminds people of those classic Disney family films.”

### MUSIC AS A SECOND LANGUAGE

While “Hannah Montana” has always had music, the film takes the music to another level. As the Stewarts travel from Los Angeles to Tennessee, the audience discovers how deeply the family’s lives are rooted in music.

“Peter Chelsom describes the Stewart family as a bilingual family whose second language is music, and that’s very true in this movie,” says Gough.

Chelsom says the film’s numerous songs are tightly woven into the fabric of the story and

the characters, which is why he believes the film will feel like a musical without being one. “We continuously dance very close to the convention of a musical but are more integrated. Songs are going to sit within the film, not apart from the film. At times, you won’t notice the music is happening; it’ll just move the story along.”

An example is the song “The Climb.” After troubles with Lilly, her brother, her father, her grandmother and Travis, Miley begins to realize how much her secret impacts the relationships with the people whom she loves. Confused and contrite, she ends up expressing her emotions by writing a song, “The Climb.”

“The song is her journey, the lessons she’s learned in the movie,” says Gough. “It’s an epic song, written by a Nashville songwriter named Jessi Alexander with her partner, Jon Mabe. It’s a power ballad that encapsulates Miley’s journey and the message of the film.”

In total, Miley/Hannah performs 12 new songs in the film, including “Let’s Get Crazy,” “Butterfly Fly Away” and “You’ll Always Find Your Way Back Home.”

The innovative mix of music in the film includes pop, rock, country, hip hop and even a familiar Hawaiian-themed melody. “We realized this was an opportunity to move forward with the music, to update it and make it more sophisticated, to move with Miley’s age,” says Chelsom. “I’ve never had a better musical experience on any film.”

Another musical highpoint comes when Billy Ray Cyrus (as Robby Ray Stewart) performs “Back to Tennessee”—the title song of his latest album—at a fundraiser to save Crowley Meadows from developers. Written by Cyrus, Tamara Dunn and Matthew Wilder, it has as its inspiration Billy Ray’s longing to return to his roots and breathe the sweet southern air of his home state.

Hit singer-songwriter Taylor Swift became involved when the filmmakers approached her about using her music in the film. Swift not only said the filmmakers could use her music, but she’d be happy to perform a song in the movie.

“When I got an email from Disney saying they wanted a song that was perfect to fall in love





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to and sort of a country waltz, I sent them ‘Crazier’ and they loved it,” Swift says. Swift also co-wrote the film’s closing musical number, “You’ll Always Find Your Way Back Home.”

Another song sure to inspire dancing is the “Hoedown Throwdown,” nicknamed “Miley’s Macarena” by the filmmakers, a hip-hop country fusion number in which Miley Stewart gets up on stage and teaches the dance steps to the audience with the song’s lyrics.



“We called it ‘The Project’ for the longest time,” says Chelsom. “I wanted a song that taught a dance in the lyrics of the song like the ‘Macarena’ or the ‘Funky Chicken.’ I wanted to maximize Miley’s real silliness physically. She’s physically

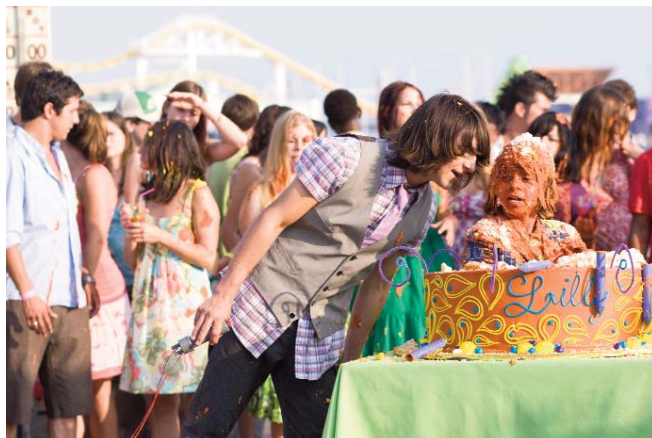
funny and has great abandon, and I wanted to capture all of that.”

Because the dance steps are the song and the song is the dance steps, creating the musical number became an ongoing collaboration among the songwriters, the choreographer (Jamal Sims), Miley and the filmmakers. Chelsom’s determination to combine Miley Stewart’s L.A. hip-hop/pop style with her country roots in a seemingly improvised dance number eventually produced the show-stopping “Hoedown Throwdown.”

### **TRANSCENDING THE LINE BETWEEN FICTION AND REALITY**

While characters returning home to find themselves again are a staple in classic storytelling, “Hannah Montana The Movie” transcends the line between fiction and reality. In taking Miley Stewart and Hannah Montana back to Crowley Corners, Tennessee, the film transported Miley Cyrus, her father and co-stars back to the Cyruses’ real-life hometown, Nashville, giving the young actress a chance to be home again following her meteoric two-year rise to stardom.

“It’s super important to stay true to yourself and your family and stay in touch with who you are,” says Miley. “When audiences walk away from the movie, I hope they feel like they’ve been to my home. I hope they feel like they understand Nashville because Nashville is my everything. Nashville is who I am.”



With Tennessee being so much a part of the Hannah Montana story—and the Cyrus’ family roots—filming on location there became essential. In fact, Tennessee, like Los Angeles, soon became a character in the film, representing Miley and Hannah’s both real and fictional roots. For Billy Ray, having the chance to return to Tennessee to shoot the film and be at the family’s

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farm, where Miley lived until age 13, was truly having the best of both worlds. “In the evenings, after work, she’s out climbing trees, riding horses, she’s that little girl again. She’s Miley,” he says.



Watching and working with his talented daughter is a remarkable experience for Billy Ray. “I’m so proud of her, not only as a daddy in her personal life, but as a musician to see the kinds of songs she writes,” he says. “Then, as an actress to see her evolve from a Lucille Ball-inspired comedienne to a role with some real depth is amazing. I think she brings inspiration to a lot of kids out there to follow your dreams, to pursue what you love and never give up.”

For all the confidence she inspires in others, Miley admits she was nervous about the film role and grateful she’d had the opportunity to develop these characters over time on a series.

“What’s been really cool in making the movie is to already understand the characters because of the television show. I was scared out of my mind for half the movie. Making a film is like learning the ropes all over again,” says Miley. “Director Peter Chelsom would say, ‘OK, I believed that,’ and I thought, ‘What does that mean?’ Soon, I understood. Our television show can be a little more unrealistic because it’s supposed to be crazy and fun, that’s part of a kid sitcom. But a movie is different. Peter was always saying, ‘Make it small, very little, you don’t have to do much at all.’”

### FIRST LOVE INTEREST

In the film, Miley experiences her first serious romance with a former childhood friend, Travis (Lucas Till). Insecure and attracted to the blond-haired, blue-eyed cowboy, Miley drops Hannah Montana’s name thinking Travis will be impressed and possibly be more interested in her. After trying to hide her dual personas from Travis, Miley learns that he actually prefers her—not Hannah—and he feels betrayed when he discovers that she’s been fooling him.

Filmmakers say the role of Travis was the hardest one to cast. Once again, they passed on the idea of stunt or star casting in favor of finding the most real actor for the role of a young southern kid on his way to becoming a man.

“We were basically looking for that young Brad Pitt from ‘Thelma & Louise,’ and lo and behold, in from Atlanta, Georgia, on this tape comes Lucas Till. When we brought him in to screen test with Miley, they clicked, and we knew we had our guy,” says Gough.





Till says: “There are a lot of similarities between me and Travis, which really attracted me to this role. Like a lot of southern guys, he’s reserved, and I’m from the South, and I’m a reserved guy. I don’t really like to show my emotions too much, and Travis kind of holds his feelings back. He loves riding horses, and I found out I really love riding horses. So Travis and I, we have a lot in common.”

In creating a romance for Miley/Hannah, the filmmakers wanted to explore the excitement and innocence of a teenage girl’s first serious case of infatuation. “This wasn’t about riding off into the sunset together and everything is happy and done,” says Chelsom. “In this instance, we wanted the two halves of the interest to move in a certain direction and affect each other, particularly Miley. The character of Travis is not just a hunk. It’s about what he represents and how he brings her down to earth.”



For his role as Travis, Till took guitar and piano lessons and began horseback riding a couple of hours a day for a few weeks before shooting began. Till, who had never ridden a horse before beginning rehearsals on the movie, was hooked.

“It felt so good and natural, I should have been on a horse my entire life,” Till says. “I fell in love with riding. It’s an awesome, awesome experience to be able to learn that as part of my job.”

His four-legged co-star, Seabiscuit, was the horse that played the title character in the 2003 film “Seabiscuit,” a true story about a Depression-era race horse that beat the odds.

### **FILMING ON LOCATION**

The production was divided into shoots in the Nashville and Los Angeles areas. Near Nashville, they created the fictional Crowley Corners, an idyllic small American town. In Los Angeles, they wanted to show off the California dream—the beaches of Malibu and Santa Monica, the glitz of Beverly Hills, a stadium concert at the Forum.

“We wanted to have some beautiful photography in this movie and really let the locations set the action up,” says Chelsom. “In the first act, it rushes, rushes, rushes, there’s no chance to stop and breathe because that’s the nature of Miley’s life as Hannah and Miley Stewart in L.A. It is frenetic, crazy. Then you get to Tennessee and the pulse completely changes, the style of photography changes and you have this expanse. You can see the horizon, the sky and the landscape. It all opens up.”

For the cast members, taking the characters out of the studio and on to location made all the difference in terms of getting into their roles and understanding the story.

“This movie takes ‘Hannah Montana’ to another level, a different scale,” says Jason Earles, who co-stars as Miley’s brother in the film and the TV show. “Obviously us being out in the real world in beautiful locations with thousands of extras is not something that you can accomplish on a sound stage when you’re shooting a sitcom. The film is grand in scope, but

it all comes back to this real place: family and friendships and relationships we've created and stayed true to."

Numerous locations in and around Nashville were used in the film, including the Hermitage Hotel, Maury Airport, Franklin High School, Vanderbilt University, Rutledge Falls, Smiley Hollow, Leiper's Fork and the Belks Department Store in Cool Springs.



One of the main locations, Grandma Ruby's farm, was on a 200-acre ranch south of Nashville, just a few miles from the Cyrus family farm. When filmmakers first scouted the location that became Ruby's farm, the main house was empty and in disrepair, needing both construction and decor. Production designer Caroline Hanania transformed the nearly 100-year-old house into a warm, inviting home in the beautiful Tennessee countryside. Margo Martindale, who plays Ruby, said the details inspired and informed her performance.

"When I first saw this house it was empty and Caroline had just put up some vintage wallpaper," says Martindale. "When I arrive days later to film, stepping into Ruby's house was like stepping into my grandmother's house. Beautifully done, every little detail, even the cabinets the camera never sees. There's a sewing room all set up, a room where I pot plants. All I had to do was walk around this house and I knew everything about my character."

Cast and crew also shot in the nearby town of Columbia, Tennessee, where the Stewart's fictional hometown of Crowley Corners was re-created on the city's historic town square. With Columbia's courthouse serving as Crowley Corners' town hall, one of the film's most elaborate slapstick sequences takes place as Miley dashes between her dinner with the mayor, dressed as Hannah Montana, and a date she has with Lucas, dressed as Miley, in a romantic Italian restaurant down the street.

Columbia's town square also serves as a backdrop to the sequence where Miley and her grandmother travel to town to sell Ruby's watermelons, squashes and jams at the farmer's market. When Miley spots Oswald, the British reporter she last saw in Los Angeles, and realizes he's followed her to Crowley Corners, she decides to sabotage him. The extensive stunt-and-effects sequence that follows involves some devilish hot sauce, a 3-D architectural model, 700 pounds of cascading walnuts and an Irish jig.

Another key location in Tennessee was Smiley Hollow, a rustic corporate retreat and working farm located north of downtown Nashville. Nestled in the rolling hills of Goodlettsville, Smiley Hollow provided the perfect location to create the film's exterior concert sequences as well as the supper club musical performances and dance numbers. Production designer Hanania and her crew worked for weeks to transform the retreat's two key locations for the film. This included the retreat's wooden meeting hall to serve as the Meadows Hall supper club where Robby Ray, Miley and Taylor Swift perform during an open mic fundraiser to save Crowley Meadows from a developer (Barry Bostwick).

Outside the Meadows Hall location was the tree-lined expanse of fields where Hanania and her team created the Crowley Meadows farm and site of the "Save the Meadows" fundraiser.

Her team constructed a barn, waterwheel, concert stage, carnival booths and rides. More than 2,000 extras filled the Smiley Hollow location, where both Hannah Montana and Miley Stewart perform several of the film's musical numbers, including "Rock Star," "The Climb" and "You'll Always Find Your Way Back Home."

The farthest location in Tennessee was Rutledge Falls. After a two-hour drive, cast and crew then hiked to the remote waterfalls where Miley and Travis go for a picnic and swim. "There were a lot of unhappy faces on the crew when they realized how far they had to climb down the rocks with the equipment to get to the bottom where we were filming," says Chelsom. "But when you look at the scene, I think they'd agree it was so worth it. It's spectacularly gorgeous."

### **MILEY'S LOS ANGELES**

After 10 weeks of shooting in Tennessee, cast and crew moved to Los Angeles in July 2008 to film exterior scenes in Beverly Hills, Paradise Cove, the Santa Monica Pier and the Forum stadium.

Paradise Cove, a private beach at the northern end of Malibu, served as the backdrop for filming a music video and dream sequence within the film. Hanania and costume designer Christopher Lawrence created a playful retro look in the sequences, filling them with colorful vintage swimsuits and surfboards, a classic woodie surf wagon and a chiseled lifeguard surveying the beach party from his lifeguard perch.

In another example of reality blurring fiction in the film, while Los Angeles-based paparazzi clamored at the perimeter to get shots of Miley, dressed as Hannah Montana, a group of extras, pretending to be paparazzi, chased and shot the pop star for the scene.

In Beverly Hills, cast and crew literally stopped traffic when Miley and Vanessa Williams walked down Rodeo Drive to film the exterior location for the film's shoe-fight sequence with

Tyra Banks (the interior of the store, where the fight ensues, was shot previously in a department store in Tennessee). Stopping traffic in Beverly Hills was nothing when compared to the anticipated challenges of filming on the Santa Monica Pier. Filmmakers admit it was the location they were most concerned about in terms of media and crowds. The pier was also challenging because there was a lot to



be filmed in a short period of time, including a skateboard stunt sequence with Lilly, a special effects-rigged exploding birthday cake, Miley's late entrance dressed as Hannah, several live



**MILEY'S LOS ANGELES**



musical numbers and coverage of all the main cast. However, when the days actually arrived, filming went very well and the crowds of fans and onlookers presented no problems.

Production on the film concluded with several days of shooting at the Forum in Inglewood, California, the former home of the Los Angeles Lakers and L.A. Kings as well as the location of hundreds of concerts. There, the movie's

opening concert sequence was filmed with Hannah Montana performing a couple of her revamped biggest hits for the 1,000 extras on hand. It was also the site for Miley and Lilly's mad dash on a golf cart, with security guard in pursuit, when Hannah Montana is almost late for her own concert.

In conclusion, Millar says: "Fans who see the movie will know that Hannah is growing up, her music is growing up. This is not the same girl who began on the TV show. Like her character, Miley is a girl from a small town who gets to follow her dream and make it happen. In this film, you'll see how she's matured and how she's growing up, much like her fans."



### ABOUT THE CAST

#### ABOUT THE CAST



Born November 23, 1992, in Nashville, **MILEY CYRUS (Hannah Montana/Miley Stewart)** grew up watching her father—country music superstar/actor Billy Ray Cyrus—perform. Soon, she caught the acting bug herself. After gaining experience as an extra in her dad's television projects, Miley acted opposite him in a recurring role on his television series, "Doc." She then went on to appear in the Tim Burton film "Big Fish."

When a 12-year-old Miley first auditioned for the title role of the Disney Channel's "Hannah Montana," she was considered too young for the part, but that didn't stop her from pressing ahead. Two years later Miley won the part she had worked so hard for, and her ascent to superstardom began. "Hannah Montana's" first season raked in some of the highest ratings ever for a Disney Channel original series.

In November 2006, the first "Hannah Montana" soundtrack came out on Walt Disney Records, featuring eight songs performed by Miley as Hannah Montana. The album shot to the top of the charts and became the first TV soundtrack to debut at No. 1 on the *Billboard* Top 200. The set finished the year as the No. 8 best-selling album and is now certified triple platinum.

Then came her 2007 two-disc set, "Hannah Montana 2: Meet Miley Cyrus." She co-wrote eight tracks on that triple-platinum debut CD, setting the stage for her record-shattering box-office take on her 2007 "Best of Both Worlds" tour. She also had the No. 1 film in the country with the Walt Disney Pictures 3D release, "Hannah Montana & Miley Cyrus: Best of Both

Worlds Concert.” This past summer she released her “Breakout” album, for which she co-wrote eight of the 13 tracks. Unlike her previous CD, half of which was performed as Hannah Montana, “Breakout” is 100 percent Miley Cyrus, and it has already reached platinum status. Recently she starred as one of the voices in Walt Disney Pictures’ animated feature “Bolt,” and currently she is in the third season of her hit television series “Hannah Montana.” This spring, Miley released her first book, “Miles to Go,” sharing her inspiring story, spanning from her southern roots in Tennessee to the excitement of her record-setting triumphs in TV, music and film.



**BILLY RAY CYRUS**, continues his role as Robby Ray Stewart, the father of Miley’s fictional character on the series “Hannah Montana.” The multi-platinum recording artist has sold more than 25 million albums worldwide, and earned nearly 30 chart singles, including 15 Top 40 chart hits; while at the same time establishing himself as a successful and respected actor in film and television.

His debut album, “Some Gave All,” was a blockbuster success and is the longest-running No. 1 country album ever, spending 34 weeks on *Billboard*’s Top Country Albums chart. Cyrus’ most recent album—2007’s “Home At Last”—entered in the Top 20 on the *Billboard* 200, hitting No. 3 on the Top Country Album chart, while “Ready, Set, Don’t Go”—the moving duet with daughter Miley Cyrus—became a Top 5 country smash. This April he releases his 11th album, “Back to Tennessee,” which combines his passion for blues, southern rock, bluegrass, gospel and country. The title track is currently climbing the country charts and is also featured on the movie’s soundtrack.

On April 18th, Cyrus stars opposite Heather Locklear in “Flying By” on Lifetime. Soon, Cyrus can be seen in the action-comedy film “The Spy Next Door” alongside Jackie Chan. In addition to his role on “Hannah Montana,” Cyrus hosted NBC’s “Nashville Star.” His other television and film credits include the acclaimed movie “Mulholland Dr.,” the title character in the PAX series “Doc,” and the runaway ABC hit “Dancing with the Stars.”



**VANESSA WILLIAMS (Vita)** currently stars in ABC’s critically acclaimed hit series “Ugly Betty,” for which she has either won or been nominated for the Emmy®, SAG®, Golden Globe® and NAACP Image awards. A multi-faceted performer, Williams has sold millions of albums worldwide and has achieved critical acclaim as an actress on stage and in movies and television.

Her film credits include “Eraser,” “Hoodlum,” “Shaft,” “Dance with Me,” “My Brother” and “Johnson Family Vacation.” She has also starred in the TV musicals “Bye Bye Birdie” and “A Diva’s Christmas Carol.” Her albums “The Right Stuff,” “The Comfort Zone” and “The Sweetest Days” earned multiple Grammy® nominations and yielded several No. 1 singles on their way to multi-platinum status. Williams’ new album, “The Real Thing,” will be released by Concord Records on May 5.

Her Broadway credits include “Kiss of the Spider Woman” and her Tony®-nominated performance in “Into the Woods.” Her hit single, “Colors of the Wind,” the theme song from



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the blockbuster Disney animated feature “Pocahontas,” won an Academy Award®, Golden Globe Award® and a Grammy® for best song in a motion picture.



**EMILY OSMENT (Lilly Truscott)** reprises her role as Hannah’s BFF on the Disney Channel show “Hannah Montana” for the film. She is currently starring in the Disney Channel original movie “Dadnapped” playing Melissa the reluctant hero, and previously battled a mystical monster when she starred in R.L. Stine’s “Haunting Hour—Don’t Think About it.” She showed her voice talents by singing the theme song for both films.

Osment made her film debut at age 7 in “The Secret Life of Girls” and went on to an acclaimed performance as the daughter of Glenn Close and Christopher Walken in “Sarah, Plain and Tall: Winter’s End,” then as Gerti Giggles in the blockbuster films “Spy Kids 2: Island of Lost Dreams” and its sequel, “Spy Kids 3D: Game Over.”

Her television credits include roles on “3rd Rock from the Sun,” “Friends” and “Touched by an Angel.” Her voice credits include “Holidaze, The Christmas That Almost Didn’t Happen,” “Lilo & Stitch II,” “Rugrats,” “Edward Fudwupper Fibbed Big,” “Jungle Book 2” and “Hunchback of Notre Dame Deux.”



**JASON EARLES (Jackson Stewart)** portrays the older but not exactly wiser brother of Miley Stewart on the Disney Channel show and in the film. Earles has appeared in numerous television series and films, including the movies “National Treasure,” “American Pie: Band Camp,” “Special Ed,” “Gordon Glass” and “Space Buddies.”

He has also starred in Disney Channel’s original TV movie “Dadnapped” opposite Emily Osment; guest starred on the television series “Aaron Stone,” “Boston Legal,” “The Shield,” “One on One” and “Still Standing”; and was a recurring character on “Phil of the Future.”



British actor **PETER GUNN** portrays Oswald, a relentless reporter who’s determined to find out Hannah Montana’s secret in the film. Gunn worked previously with director Peter Chelsom on the features “Funny Bones” and “Treacle” and has appeared in the films “Ever After,” “Twelfth Night,” “Blue Juice” and “A Bunch of Amateurs.”

On television in his native England, Gunn is well known as the lead character, Len Cosgrove, in the BBC series “Born and Bred” as well as for dozens of guest-starring and recurring roles in other television series and movies such as “Frost,” “Heartburn Hotel,” “The Russ Abbot Show” and “Sunshine.”



**MELORA HARDIN** is Lorelai, a beautiful young woman who is the foreman at Ruby's farm in Crowley Creek. Hardin is known for playing Jan Levinson on the hit television series "The Office" and Tony Shalhoub's dead wife in the series "Monk." She stars in the upcoming film "17 Again" and has appeared in the films "Thank You for Smoking," "Absolute Power" and "27 Dresses." She recently made her directorial debut with the independent feature entitled, "You," which will be released later this year ([www.YouTheFilm.com](http://www.YouTheFilm.com)).

In August 2008 she played the lead part of Fantine in the Hollywood Bowl rendition of "Les Miserables in Concert," and most recently she starred as Roxie Hart in "Chicago" on Broadway.



**MITCHEL MUSSO** continues his role as Oliver Oken, one of Hannah's closest friends. Musso appeared in "Secondhand Lions" and starred in "Monster House." His TV credits include guest-starring roles on "Stacked" and "Oliver Beane," the TV movie "Trial by Fire," the Disney Channel Original Movies "Life Is Ruff," the forthcoming "Hatching Pete," plus the 2008 Disney Channel Games. Musso is also the voice of Jeremy on the animated series "Phineas and Ferb."

A musician, Musso recently had two Top 10 hits on Radio Disney's Top 30 chart. Last summer Musso toured with his band and dancers, and started recording his debut album, which will feature four songs co-written by Musso, plus a collaboration with his brother Mason from Metro Station. Musso was recently tapped Male Pop Rookie of 2009 during MTV News' special feature "Pop Week."



**LUCAS TILL** heats up the screen starring opposite Miley Cyrus as Travis, a former schoolmate of Miley Stewart who befriends her when she returns to Crowley Corners, Tennessee.

Till has just finished shooting his next feature film, "The Spy Next Door," where he plays a young Russian spy opposite action star Jackie Chan. Till starred as young Jack Cash in the Oscar Award®-winning film "Walk the Line." Recently, Lucas guest starred on the primetime series "House," with Hugh Laurie.

Lucas is originally from Atlanta and now resides in Los Angeles.



Golden Globe®- and Tony Award®-winning actor **BARRY BOSTWICK** plays Mr. Bradley, an ambitious builder who plans on developing the pristine Crowley Meadows. Bostwick boasts nearly 100 roles in television, film and theater to his credit, including six seasons as Mayor Randall M. Winston, Jr. on the hit series “Spin City.” Among film fans, Bostwick will always be Brad Majors in the cult classic film phenomenon, “The Rocky Horror Picture Show.”



**MOISES ARIAS (Rico)** can be seen in films such as “Nacho Libre,” “Beethoven: The Reel Story” and “Dadnapped” and voices a character in the upcoming animated film “Astroboy.” He returns in his role of Rico from the Disney series “Hannah Montana.”



**MARGO MARTINDALE**, an accomplished Tony®-nominated theater, film and television actress, plays Miley’s grandmother, Ruby. Martindale, who stars in the television series “The Riches,” counts among her dozens of films credits “The Winning Season,” “Million Dollar Baby,” Alexander Payne’s 14th arrondissement segment of “Paris Je T’Aime,” “The Savages,” “The Hours,” “Dead Man Walking,” “Orphan” and “Management.”

Born and raised in Jacksonville, Texas, Martindale’s extensive television work includes regular and recurring roles on the award-winning series “Dexter,” “Medium” and “100 Centre Street.” Other motion pictures include “The Human Stain,” “Proof of Life,” “Practical Magic,” “Twilight,” “Ghosts of Mississippi,” “Marvin’s Room” and “Nobody’s Fool.”



**TYRA BANKS** first came to the public’s attention as a groundbreaking international supermodel before moving into entertainment. Banks created Bankable Productions in 2003 to handle her burgeoning television development and production activities; and in 2007 founded Bankable Enterprises to anchor her expansion into business ventures outside of filmed entertainment. Banks became a true pioneer in reality TV as the creator, executive producer and host of the tremendously successful “America’s Next Top Model,” which appears in over 100 countries, with an additional 20 countries adapting their own version. Banks is also the executive



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producer and host of her own daytime talk show, the Emmy Award®-winning “The Tyra Banks Show.” Banks introduced another hit reality show in January 2009 with “True Beauty,” a primetime series airing on ABC, which she executive produced alongside Ashton Kutcher.



With album sales exceeding 4 million copies in 2008, 19-year-old **TAYLOR SWIFT** was the best-selling artist across all genres of music last year. Her sophomore release, “Fearless,” reached double platinum in just four weeks and was the year’s biggest debut for any female artist and the fourth highest debut of 2008 overall. Taylor, who is signed to Big Machine Records, currently holds the *Billboard* all-genre record for most Top 20 debuts in a calendar year.

Among her many awards, Taylor was named 2008’s Favorite Female Country Artist at the American Music Awards and Top New Female Vocalist by the Academy of Country Music. She also won the 2008 Teen Choice Award for Choice Breakout Artist and 2008 CMT Music Awards for Video of the Year and Female Video of the Year. She was also named the 2008 Superstar of Tomorrow at the 10th Annual Young Hollywood Awards, making her the first musician to ever receive this prestigious award. In 2007 she won the CMA Horizon Award as well as the Nashville Songwriters Association International’s Songwriter/Artist of the Year, and she received a Grammy® nomination for best new artist. Taylor has been featured on the covers of *Rolling Stone*, *Billboard*, *Seventeen* and numerous other magazines.



**RASCAL FLATTS**—Gary LeVox, Jay DeMarcus and Joe Don Rooney—has sold over 18 million albums, scored 10 No. 1 singles, with five of their albums being multi-platinum sellers since making their debuts in 2000. Rascal Flatts has also become one of the most consistently awarded acts in history, with their 2008 ACM Vocal Group of the Year award, their sixth, tying them with all-time super-group Alabama for most consecutive wins in that

category. The band is also the reigning CMA and CMT Vocal Group of the Year. They were honored as the 2008 Academy of Country Music/The Home Depot® Humanitarian Award recipients during the ACM Awards show this past May. This honor is in part due to their dedication to raising funds for the Monroe Carell Jr. Children’s Hospital at Vanderbilt, where in the past four years they have donated \$3 million, as well as their work on the American Red Cross Celebrity Cabinet board. Rascal Flatts will launch their next CD, “Unstoppable,” on April 7, 2009.

### **ABOUT THE FILMMAKERS**

Director **PETER CHELSOM**, whose feature film credits include the acclaimed international blockbuster, “Shall We Dance?” (\$170 million) and “Serendipity,” helms this music-filled comedy adventure based on the Disney Channel’s series “Hannah Montana.”

Since his first film, “Treacle” (which he also wrote), debuted to critical acclaim and a British Academy of Film and Television Arts Award for Best Short, Chelsom has used his training as a Royal Shakespearean actor and love of photography, stories and music to write and direct a variety of popular and honored films.

Chelsom’s first full-length feature film, “Hear My Song,” was honored as Best British Newcomer by the London Film Critics Circle and the Evening Standard British Film Awards. In addition to receiving a BAFTA nomination for Best Original Screenplay, Chelsom’s romantic comedy starring Ned Beatty was a crowd-pleasing favorite, earning a Golden Globe® nomination for Beatty and a Writers Guild nomination for Chelsom.

Chelsom’s second feature, “Funny Bones,” won best picture honors at five European film festivals and the Peter Sellers Award for Comedy at the Evening Standard British Film Awards. It was also nominated for best screenplay by the Writers’ Guild of Great Britain and won the London Critics Circle Film Awards’ British Producer of the Year Award. His third film, “The Mighty,” received two Golden Globe® nominations.

Born in Blackpool in Northern England, Chelsom trained as a photographer, then won a place at London’s Central School of Drama where he trained for three years. For the next 10 years, Chelsom worked as an actor at the Royal Shakespeare Company and the Royal National and Royal Court theaters, taught at the Central School of Drama and the Actor’s Institute, and ran an actors’ course at Cornell University for The Royal National Theatre.

Producers **MILES MILLAR** and **ALFRED GOUGH**, whose film screenwriting credits include the “The Mummy: Tomb of the Dragon Emperor,” “Spider-Man 2” and “Shanghai Noon,” produced the film, marking the duo’s first feature under their Walt Disney-based production company, Millar/Gough Ink.

The two have also created and served as executive producers of the critically acclaimed action-adventure series “Smallville,” which is now in its eighth season, making it the longest-running comic book-based series of all time and the No. 1 show in the history of the WB Network.

Executive producer **DAVID BLOCKER**, who won an Emmy Award®, Peabody Award and numerous other honors for producing “Don King: Only in America,” executive produced the critically acclaimed, award-winning film, “Into the Wild,” directed by Sean Penn, and produced “The Greatest Game Ever Played,” based on the true story of the unprecedented upset at the 1913 U.S. Open.

Blocker also produced the films “Frailty,” “15 Minutes,” “Dark Blue,” “Tyson” and “Traveller.” He has served as a producer on many of writer-director Alan Rudolph’s films such as “Choose Me,” “The Moderns,” “Breakfast of Champions,” “Equinox,” “Love at Large,” “Made in Heaven,” “Trouble in Mind” and “Return Engagement.”

Executive producer **MICHAEL PORYES** is co-creator and executive producer on Disney Channel’s Emmy®-nominated series “Hannah Montana.”

Poryes is co-creator and served as executive producer of another Disney Channel Emmy®-nominated series, “That’s So Raven.” He also served as co-executive producer on “Veronica’s Closet” as well as co-executive producer on “Cybill.” Poryes first started out in the



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entertainment business as a stand-up comedian, then became a writer for the television series “The Facts of Life,” “Who’s the Boss?” and “Saved by the Bell,” among others.

Poryes attended the University of California Berkley. He lives in Los Angeles with his wife, Diane, and son, Ethan.

Executive producer **STEVE PETERMAN** serves as executive producer on the Disney Channel original series “Hannah Montana” for which he co-wrote the pilot episode.

A three-time Emmy Award®-winning writer/producer, Peterman was part of the original writing staff of “Murphy Brown” with his long-time writing partner, Gary Dontzig, and served as executive producer for the fifth and sixth seasons of that series. During their tenure, he and Dontzig received six Emmy® nominations, winning two for producing and one for writing. In addition, an episode he executive produced won a Humanitas prize. Peterman was executive producer of “Suddenly Susan” for three seasons, earning the Alma and Prism awards. With Dontzig, Peterman was a consulting producer for two years on “State of Grace,” where he received a second Humanitas nomination, and a co-executive producer on the final season of “Becker.”

Peterman received his undergraduate degree from Harvard University and has taught classes at UCLA, AFI, Loyola Marymount and the Warner Bros. Intern program. He lives in Los Angeles with his wife, Susan, and their son, Will.

Writer **DAN BERENDSEN** has worked extensively in the teen and young adult genre having written many popular Disney Channel movies, including “Twitches” (I and Too), “Halloweentown High,” “Cheetah Girls: One World” and “Up, Up and Away.” He wrote several original movies for the “Wonderful World of Disney” (“Sabrina Goes to Rome,” “Sabrina Down Under”) franchise on ABC and “Cinderella III: Stitch in Time” for Disney Home Animation. Berendsen also wrote the films “The Cutting Edge II,” “The Initiation of Sarah” and “Pop Rocks” for ABC Family. For several years, Berendsen worked on the hit television series “Sabrina, the Teenage Witch,” ultimately serving as head writer and executive producer. “Hannah Montana The Movie” is Berendsen’s first feature.

Berendsen was born in Green Bay, Wisconsin, and raised in Huntington Beach, California. He is married and currently lives in Los Angeles.

Director of photography **DAVID HENNINGS** was raised in Athens, Georgia. He attended the University of Miami (Florida) in film studies and was permanently afflicted with a desire to tell stories with a camera. A move to Los Angeles brought a fellowship at the American Film Institute.

As a cinematographer, Hennings’ first opportunity came on the Disney film “D3: The Mighty Ducks,” directed by Robert Lieberman. Hennings went on to shoot Peter Berg’s directorial debut, “Very Bad Things.” He also brought the sport of surfing to the big screen with the hit film “Blue Crush,” directed by John Stockwell, and has since shot many studio and independent films such as “Ice Princess,” “You Got Served,” “Strange Wilderness,” “The Underclassman” and “Breakin’ All the Rules.”

Among his television credits are the recent series “K-Ville,” the critically acclaimed and award winning TV films “Cheaters” and “Boycott,” and the pilot episode for the hit series “Stephen King’s The Dead Zone.”

Production designer **CAROLINE HANANIA** has enjoyed a long-standing working relationship with director Peter Chelsom, having worked with him since his first feature, “Hear My Song.” Hanania’s other films with Chelsom include “Funny Bones,” “The Mighty,” “Town & Country,” “Serendipity” and “Shall We Dance?” She has also worked as production designer on films “Evening,” “Surviving Christmas,” “Moll Flanders,” “Wild West” and “Auggie Rose.” She began her career as a theater designer and art director in Great Britain, including working on the independent classic “Sid and Nancy.”

Editor **DAVID MORITZ** previously worked with director Peter Chelsom on “Town & Country.” Among his other credits are “Imagine That,” “P.S. I Love You,” “Freedom Writers,” “Elizabethtown,” “The Life Aquatic with Steve Zissou,” “Secondhand Lions,” “Rushmore” and “Bottle Rocket.”

Choreographer **JAMAL SIMS** has become one of the most popular and prolific of film choreographers with numerous feature film musicals to his credit, including “Step Up,” “Step Up 2: The Streets,” “Garfield” and “Garfield: A Tail of Two Kitties.” His other films include “Year One,” “Soul Men,” “Get Smart,” “Seventeen Again” and “Beauty Shop.” He was the associate choreographer on the award-winning “Hairspray.”

Composer **JOHN DEBNEY**’s history with Disney began even before his career. As the son of a Disney producer, Debney grew up around the studio. He scored his first major studio film, “Hocus Pocus,” for Disney, and since then has scored several other Disney films, including “The Princess Diaries 1 & 2,” “Chicken Little,” “The Emperor’s New Groove” and the comedy “Old Dogs,” opening later this year.

Debney has built a reputation for his ability to score across a wide range of genres. His credits include his Academy Award®-nominated score to “The Passion of the Christ,” the drama “The Stoning of Soraya M.,” the comedies “Elf” and “My Best Friend’s Girl,” the comic-based “Sin City,” the videogame “Lair” and the recent family film “Hotel for Dogs.” In addition to his Academy Award nomination, he has won several Emmy® and ASCAP awards and the prestigious Henry Mancini Lifetime Achievement Award. In March 2009, Debney was honored with the Career Achievement Award at the Burbank International Film Festival. In 2010, Debney’s “Passion Symphony” will be performed in Saint Peter’s Square (the Vatican), with a 500-voice choir and a full orchestra.

Costume designer **CHRISTOPHER LAWRENCE** personally designed all the costumes for Miley Cyrus/Hannah Montana in “Hannah Montana The Movie. Lawrence started his design career as associate designer for Michael Mann’s “The Insider.” Other credits include “The Anniversary Party,” “Bubble Boy,” “S.W.A.T.,” “Crank,” “Hoot” and Jennifer Aniston’s next film, “Management.”

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