



WALT DISNEY  
PICTURES PRESENTS

# JONAS BROTHERS

THE 3D CONCERT EXPERIENCE

WALT DISNEY  
PICTURES PRESENTS

# JONAS BROTHERS

## THE 3D CONCERT EXPERIENCE

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

© Disney Enterprises, Inc. All Rights Reserved.



[Disney.com/JonasBrothers3D](http://Disney.com/JonasBrothers3D)

WALT DISNEY PICTURES

Presents

# JONAS BROTHERS: THE 3D CONCERT EXPERIENCE

A  
JONAS FILMS  
Production

A  
BRUCE HENDRICKS  
Film

Directed by . . . . . BRUCE HENDRICKS  
Produced by . . . . . ART REPOLA  
Produced by . . . . . JOHNNY WRIGHT  
   PHILIP MCINTYRE  
   KEVIN JONAS SR.  
   ALAN SACKS  
Executive Producers . . . DOUG MERRIFIELD  
   VINCE PACE

Directors of  
Photography . . . . . MITCHELL AMUNDSEN  
   REED SMOOT, ASC

Edited by . . . . . MICHAEL TRONICK, A.C.E.  
   JONAS BROTHERS  
Himself . . . . . KEVIN JONAS  
Himself . . . . . JOE JONAS  
Himself . . . . . NICK JONAS

MD/Guitar . . . . . JOHN LLOYD TAYLOR  
Drums . . . . . JOHN CAHILL LAWLESS  
Keyboards . . . RYAN MATTHEW LIESTMAN  
Bass  
Guitar . . GREGORY ROBERT GARBOWSKY  
Himself . . . . . "BIG ROB" FEGGANS  
Himself . . . . . DEMI LOVATO  
Himself . . . . . TAYLOR SWIFT

Taylor Swift's  
Fiddle Player . . . . . CAITLIN EVANSON  
Taylor Swift's Banjo Player . . . . BEN CLARK  
Himself . . . . . KEVIN JONAS SR.  
Herself . . . . . DENISE JONAS  
Strings . . . . . CAROLINE BUCKMAN  
   REBECCA CHERRY  
   CLAUDIA CHOPEK  
   ELEANOR NORTON  
   MELISSA REINER  
JENNIFER TAKAMATSU  
ADRIENNE WOODS  
ALWYN WRIGHT

Fake  
Jonas Brothers . . . PATRICK BODENHAUSEN  
   JEREMY JAQUA  
   DAVID PENUEL

Room Service  
Waitress . . . . . TIFFANY BROUWER  
Central Park Couples . . . . . GREG ACETTA  
   JOHN CATES  
ALEXANDRA DADDARIO  
BRANDON ESPINOZA  
SABINA GADEKI  
ELLIOT KORTE  
BRIANNA RUSSO  
SOFIA SOKOLOV  
Convertible Girl #1 . . . . . CHELSEA HARRIS  
Convertible Girl #2 . . . . REBEKAH BRANDES  
Nick Photo Girls . . . . . KYRA HENDRICKS  
   TADIA MUSGRAVE

Herself . . . . . FELICIA CULOTTA  
Himself . . . . . FRANKIE JONAS  
Herself . . . . . MAYA KIBBEL  
Co-Pilot . . . . . MATTHEW PETROFF  
News Announcer . . . . CHRISTINE CATTELL  
Featured Fans . . . . . JESSICA JANN  
   CHRISTA B. ALLEN  
   JADE RAMSEY  
   NIKITA RAMSEY  
Stunt Coordinator . . . . . MARK MUSASHI  
Helicopter Pilot . . . . . ALAN PURWIN  
Radio Traffic Reporter . . . . . JON BRUNO



---

Loop Group . . . . .	MARIAH BESS MADISON BONTEMPO SHELBY BRUCE DAVID COWGILL TERRI DOUGLAS AMANDA FEIN CAITLIN FEIN CINNAMON HOOBLER KELSEY LANSDOWNE AMANDA LIPIN JONATHAN NICHOLS SHANNON O'CONNOR ASHLEY ROSE ORR FRED TATASCIORE PAUL TUERPÉ RAINI RODRIGUEZ KRISTA SWAN KATIE SCARLETT CHRISTINA SCHERER SHELBY YOUNG	Camera Operators . . . .	LAWRENCE KARMAN PAUL BABIN JODY MILLER JEFF ZACHARY DEENA SHELDON
Unit Production Manager . . . . .	DOUG MERRIFIELD	First Assistant Camera . . . . .	MICHAEL KLIMCHAK R. TODD SCHLOPY SCOTT HOFFMAN MARK SANTONI STEPHEN WONG KEN BENDER DONAL STEINBERG ROBERT SETTLEMIRE HARRY ZIMMERMAN
First Assistant Director . . . . .	DAVID H. VENGAUS, JR.	Second Assistant Camera . . .	DAVID O'BRIEN WILLIAM C. MCCONNELL DARRELL HERRINGTON KEVIN IVEY ANDREW DEGNAN JOHN YOUNG STEVEN CUEVA BRENT EGAN
Second Assistant Directors . . . . .	AMY SCHMIDT MATTHEW MCLOOTA JEFFREY SCHWARTZ	G3 Technicians . . . . .	STEVEN MILLER JAMES H. RAZO
Technical Coordinator . . . .	LORI MARGULES	Lev Head Technician . . . . .	MIKE PAGAN
Associate Producers . . . . .	PAUL LAMORI ROB BRENNER BLAISE HEMINGWAY KATIE WECH	Technocrane Operators . . . . .	CARLOS GONZALEZ STEVE WELCH HENRY FLORES STEVEN OLSEN CARY CARAWAY PHILIP W. HALLFORD
Stereographer . . . . .	VINCE PACE	Supervising Gaffer . . . . .	ANDY RYAN
Production Supervisor . . . .	TINA L. NEWMAN	Documentary Footage . . . . .	THE HERZOG COMPANY
Production Coordinator . . . . .	ROBERT MAZARAKI	Documentary Camera . . . . .	JACK KNEY
Steadicam Operator . . . .	P. SCOTT SAKAMOTO	Field Producer . . . . .	STEPHEN J. MORRISON
Steadicam/Camera Operator . . . . .	CHRIS HAARHOFF	Cameraman . . . . .	MICHAEL OSMENT
		Sound . . . . .	ROB SCOTT ALEJO RAMOS-ARIANSEN

---

Production Assistants . . . . . DANNY JUDD  
SEAN MCELWEE  
MILES LEICHER

Additional  
Documentary Footage . . . MICHAEL SARNER

3D Production Services  
Provided by PACE

Senior Pace Producer . . . . . TODD COGAN  
Pace Producer . . . . . DEENA SHELDON  
Lead Engineer . . . . . RYAN SHERIDAN  
Engineer . . . ALBERT FILINO HUTAGALUNG  
Lead System  
Technician . . . . . PATRICK CAMPBELL

System Technicians . . . . . PACO FISHER  
MANNING TILLMAN  
JEFF W. RIOS  
JUSTIN PHELPS  
JOSIAH J. PATROW  
BRIAN GIBSON  
Technician . . . . . KRIS NEWMAN  
DIT . . . . . BRITTON CYRUS  
NICHOLAS THEODORAKIS  
Trailer Operations . . . . . JOHN VILLAREAL

Interocular Pullers . . . . . DENNIS J. ROGERS  
JEFF STURGILL  
MARK ROBINSON  
CHARLES PALAFOX  
Utility . . . . . BRADLEY GELFAND  
BRIAN RICKETTS  
CHRISTOPHER HEWAT  
MASON MALONE  
MARLAN PILLAY  
ADAM NEWELL  
LEVI ABRAMOFF  
ZACHARY SNIDERMAN  
OLIVER MANCEBO

Tape Operator 1 . . . . . DEREK SCHWEICKART  
Tape Operator 2 . . . . . OMID HIRSA  
Video 1 . . . . . TERRANCE HO  
Projection . . . . . JOHN BROOKS  
Audio 1 . . . . . TRINI ALVAREZ  
Comms / PLS – Bexel . . . . . ROD ALLEN

Bexel Comms . . . . . JIM TURNER  
TED MARVIN  
JESS CONTRERAS  
RUDY QUINTANA  
ADAM WEBER

Sound Design & Supervising  
Sound Editors . . . . . ROBERT L. SEPHTON  
ADAM KOPALD

Re-Recording  
Mixers . . . . . DAVID E. FLUHR, C.A.S.  
GREGG RUDLOFF

Supervising  
Music Mixer . . . . . JOSEPH MAGEE, C.A.S.

Music Editor . . . . . WILL KAPLAN

LIVE NATION WORLDWIDE INC.  
CEO . . . . . MICHAEL RAPINO  
Tour Promoters . . . . . BRAD WAVRA  
BRUCE KAPP  
Tour Accountant . . . . . MIKE BESS

CONCERT TOUR STAFF  
Tour Manager . . . . . MATT PETROFF  
Tour Production Manager . . . . . JOEL FORMAN  
Lighting Designer . . . . . JOHN LABRIOLA  
FOH Engineer . . . . . JAMES “HOOTSIE” HUTH  
Monitor  
Engineer . . . . . RANDY “RANDBO” BRYANT  
Backline . . . . . CHRIS NAUDA  
BENJI WOERLY  
JEFF MAYES  
BRAD SANDERS  
Stage Manager . . . . . BRIAN BASSHAM  
Stage Design . . . . . JONAS BROTHERS  
ROB BRENNER  
JOHN LABRIOLA

First Assistant Editor . . . . . AARON BROCK  
Assistant Editor . . . . . DYLAN M. QUIRT  
Post Production  
Coordinator . . . . . SHANNON REID WYNNE  
Post Production Assistant . . . . . JOE ZAPPIA

Jonas Brothers  
Stylist . . . . . MICHELLE TOMASZWESKI

Hair and Makeup for  
Jonas Brothers . . . . . CATHERINE FURNISS  
MARISSA MACHADO

Additional Hair  
and Makeup . . . . . FRANKIE PAYNE  
DAVID COX

Dept. Head Hair . . . . . COLLEEN LABAFF  
Asst. Dept. Head Hair . . . CYNTHIA P. ROMO  
Hairstylist . . . . . LAUREL E. KELLY  
Makeup Dept. Head . . . . . KRIS EVANS  
Makeup Artists. . . . . LAURA HILL  
JENNIFER MANN

Aerial Coordinator. . . . . DIRK VAHLE  
Still Photographers . . . . . FRANK MASI  
SAM EMERSON  
Set Medic. . . . . DAVID O'DELL  
Unit  
Publicist. . . . . BETSY SOKOLOW-SHERMAN

Recordist . . . . . SCOTT PEETS  
Sound Mixers . . . . . ERIC PIERCE, C.A.S.  
ROB SCOTT

Boom Operators . . . . . TOM CATAN  
TIM HAYES

Utility . . . . . PAUL CHAPMAN  
Field Recordist . . . . . ROB NOKES  
Field Technicians. . . . . CECILIA FORMOSO  
BOB KELLOUGH  
KUNAL RAJAN  
RYAN MCBRIDE

Remote Recording  
Technicians . . . . . CHUCK OROZCO  
BRANDON GILBERT

Best Boy Electric . . . . . JAIM R. O'NEILL  
Electricians . . . . . SCOTTY GAAL  
SAMANTHA BAHRAMIAN  
MANUEL "MANNY" ALVARADO  
PHILLIP ALLARD  
JAMES CRAWFORD  
STEVE ZVORSKY  
JOE TERRANOVA  
PAUL HOWARD

Generator  
Operator . . . . . THOMAS BARR O'DONNELL

Key Grip . . . . . JEFFREY SHERMAN KUNKEL  
Best Boy Grip. . . . . JOSEPH CHOUCANIAN

Crane Dolly Grips. . . . . BRAD REA  
PETE ASIDILLA  
RICK CARDEN

Dolly Grips. . . . . BOBBY ADAMS  
JOHN P. MORRIS

Grips. . . . . MIKE APPERSON  
PAULIE LAMBIASE  
ROBERT NELSON  
BOBBY CROCKETT  
TONY SEPIAN  
ERIC CROSS  
JEFFREY KLUTTZ  
HECTOR MIRANDA  
MICHAEL WAHL  
ROBERT GARCIA  
JACK CHOUCANIAN  
DAVID DARROW  
JOSEPH MACALUSO

Leadman . . . . . ERNEST M. SANCHEZ  
On Set Dresser. . . CHRISTOPHER KENNEDY  
Property Master . . . AMIE MCCARTHY-WINN  
Assistant  
Property Master. . . . . LEE CUNNINGHAM  
Special Effects. . . . . JEFF WISCHUACK  
ROCKY GEHR  
MARK HAWKER

Script Supervisor . . . . . LORI GRABOWSKI  
Location  
Manager . . . . . LAURA SODE MATTESON  
Key Assistant  
Location Manager . . . . . MARTINE WHITE  
Assistant Location Manager. . . JOHN SMART

Production Accountant . . . . . JULIE JONES  
First Assistant  
Accountants . . . . . DAVID ATKINSON  
JOHN SEMEDIK

Second Assistant  
Accountant . . . . . KATHY DONNO  
Post Production  
Accountant . . . . . SANDRA CONSTANTINE  
Accounting Clerk . . . . . SERENA SHEN

Assistant Production  
Coordinator . . . . . LAURA SCHWARTZ  
Production Secretaries. . . . . AMY GREENE  
ANN PUTNEY

Assistants to  
 Mr. Hendricks. . . . . KARITA BURBANK  
    TRENTON WATERSON  
 Assistant to Mr. Repola . . . ORLANDO PORTER  
 Assistant to Mr. Wright . . . JESSICA ANDREWS  
 Assistant to Mr. Jonas . . . . . KYOKO KIBBEL  
 Assistant to  
 Mr. McIntyre . . . . . JENNIFER WEBSTER  
 Set Staff Assistants . . . . . JAMES MERRIFIELD  
    RYAN LACEN  
    KEITH JACKSON  
    ANTHONY BALDINO  
    MICHELE PRYMICZ  
    ISMAEL JIMENEZ  
    AIMEE PIERSON  
    MEGAN SCHMIDT  
    JON MICHAEL BRAY  
    KRISTEN BARDWIL  
    CHRISTOPHER ANDERSON  
    BROOK KEPHART  
    MINDY SCHOFIELD  
    ERIN KOLPEK  
    KRISTOFER KOLPEK  
    SONNY GRAND  
    KEVIN ZELMAN  
  
 Key Production  
 Assistant . . . . . AUSTIN LAPIERRE  
 Production  
 Assistants . . . . . ALEXANDRA KETCHAM  
    JESSICA BARDWIL  
    NICOLE MATTESON  
    AMY HUSSEY  
    ANTHONY C. HOTCHKISS  
 Transportation Coordinator . . . DAVE ROBLING  
 Transportation Captain . . . . . JEFF WOODWARD  
 Drivers . . . . . MICHAEL BONEY  
    RON FITZGERALD  
    GARY GRAY  
    GARRY JOLLY  
    GARY MAYES  
    ROBERT PERRY  
    DENISE L. THOMAS  
    ROGER YOUNDS  
    JOE MAHTESYAN  
    JEFF LIRA  
    MICHAEL P. SULLIVAN  
    WILLIAM BARILLARO  
    ANDY DENICHOLAS  
    ROBERT CHOOKACHIAN  
    FRED J. BISHOP

Craft Service . . . . . LEAH AMIR  
 Craft Service Assistants. . . . . PAUL O. WRIGHT  
    NOEL B. HARRIS  
    TERESA BALLEK  
  
 Audience  
 Coordinator . . . KRISTEN PATTERSON TERRY  
 Key Audience Team. . . . . JAYME OLTHOFF  
 Audience Team . . . . . SHAWN KELLY  
    TRACEY SCHLEY  
    LISA AVERY  
    CATI SNARR  
    JAMIE ISLEY  
    HEATH MCCALL  
    ADRIAN CASTANON  
    ALYSSA KENNEDY  
    ALISHA BALDWIN  
    JOSH BALLY  
    KATHERINE FRANK  
    BRENDA RODRIGUEZ  
  
 ADR Recordist . . . . . DOC KANE  
 Assistant  
 Sound Supervisor . . . . . F. SCOTT TAYLOR  
 Dia/ADR Supervisor. . . . . VAL KUKLOWSKY  
 Dia/ADR Editor . . . . . MARGIT PFEIFFER  
 Sound FX Editor . . . . . GARY WRIGHT  
 Foley Supervisor . . . . . MARK PAPPAS  
 Foley Editor . . . . . MATT HARRISON  
 Foley Artists . . . . . DAN O'CONNELL  
    JOHN CUCCI  
 Foley Mixer. . . . . JIM ASHWELL  
 ADR Voice Casting . . . . . TERRI DOUGLAS  
 Post Production  
 Sound Services . . . . . BUENA VISTA SOUND  
  
 Musician Contractor . . . . . CONNIE BOYLAN  
 Music Preparation . . . . . BOOKER WHITE,  
    WALT DISNEY MUSIC LIBRARY  
 Strings Arranged &  
 Conducted by. . . . . STEPHEN LU  
 Disney Logo Guitar . . . . . GEORGE DOERING  
 Remote  
 Recording . . . . . DESIGN FX REMOTE  
    RECORDING, SCOTT PEEPS  
    THE RECORD PLANT  
    REMOTE RECORDING,  
    KOOSTER MCALLISTER

Music Recorded  
at. . . THE VILLAGE RECORDING STUDIOS,  
W.L.A., CA  
ENCORE STUDIOS, BURBANK, CA  
CAPITOL STUDIOS, HOLLYWOOD, CA

Music Mixed  
at. . . . . ENCORE STUDIOS, BURBANK, CA  
Assistant Engineer . . . . . SCOTT ELGIN

### NEW YORK CREW

Unit Production  
Manager. . . . . SANTIAGO QUINONES  
Additional Second Assistant  
Director . . . . . CHRISTIAN VENDETTI  
Location  
Manager . . . . . PATTY CAREY-PERAZZO  
Production Coordinator . . . . . CLIFF FULLER  
Assistant Production  
Coordinator . . . . . CRAIG T. WOOD  
Script Supervisor . . . HOLLY UNTERBERGER  
2nd Assistant  
Camera . . . . . GREGORY MCMAHON  
Technocrane  
Technicians . . . . . PAUL C. MCKENNA  
MICHAEL N. BUCK  
STUART ALLEN

Mosys Head Technician . . . . . LEE KAZISTA  
Extras Casting. . . . . SUSAN SHOPMAKER  
Costume Supervisor. . . . . SANDI FIGUEROA  
Gaffer . . . . . PETER GIROLAMI  
Best Boy Electric . . . . . J.D. WRIGHT  
Generator Operator . . . GARY HILDEBRAND  
Lamp Operators. . . . . OZZIE PHOTHIVONGSA  
MICHAEL WACKS

Key Grips . . . . . CHARLES MARROQUIN  
ANDREW SWEENEY  
Best Boy Grip. . EDWARD A. ROBINSON, JR.  
Dolly Grip . . . . . JAMES F. HEERDEGEN  
Company Grips. . . . . PAUL NICCOLLS  
ADDISON P. COOK  
ANDREW CHEUNG  
IGOR POTASHNIK  
TIM FERRAER

Department Head Hair . . . THOM GONZALES  
Department Head Makeup. . . . . JULIE TEEL  
Assistant Location  
Manager . . . . . CAREY DE PALMA  
Location PA . . . . . TOM WILKINSON  
Parking Coordinator . . . . . KERRY CLARK

Property Master . . . . . JOHN P. MELENDEZ  
Assistant Property Master . . . ZAN BURNHAM  
3rd Property . . . . . ROBERT VOGT  
Sound Mixer . . . . . DANNY MICHAEL, C.A.S.  
Utility Sound. . . . . SCHAVARIA REEVES  
JULIAN TOWNSEND

Remote Recording  
Technicians . . . . . KOOSTER MCALLISTAIR  
BRIAN FLANZBAUM  
Audio Truck Technician . . DANIEL BREEDEN  
Still Photographer . . . . . BARRY WETCHER  
Video Assist . . . . . MAX FRANKSTON  
Set Medic . . . . . MARGARET M. MAZZEI  
Extras Casting . . . LEE GENICK/SYLIVIA FAY  
Craft Service . . . . . WILSON RIVAS  
MIGUEL RIVAS  
CARLOS FERNANDO MENDEZ  
HENRY MENDEZ  
MARCELO V. MENDEZ  
ANA L. DUTAN

Production  
Assistants . . . . . ALEXANDER R. STARKE  
ONYE COLEMAN  
ROB LOPEZ  
PAOLO PASSAS  
ANTONIO RAGONA  
MYO L. CAMPBELL  
JON KUSSMAUL  
MICHAEL SINGLETON  
ALLEN BELL  
CLAYTON BROWNE  
SARA BERMEJO  
SELF WILLIAMS  
PETER KEELING  
ERNEST ROBINSON  
STEPHEN ANANICZ  
ROBERT YAPKOWITZ  
AARON STOUT  
CHRISTINA CORTEZ  
DANIEL WONG  
THOMAS COTTER  
CLAYTON BROWNE  
CHRIS ALLEN  
JEFFREY LEDERMAN

Transportation  
Captain. . . . . DENNIS SALOMONE  
Transportation Co-Captain . . KEVIN R. WOOD



Transportation Drivers. . . . . T. WALSH  
    ROCCO OTTOMANELLI  
    WILLIAM DREW YANARELLA  
    THOMAS J. SECCAMANIE III  
    SEAN MCNAY  
    JOHN MCNAY  
    ROBERT MAHER  
    JIMMY KOBER  
    WILLIAM HILT  
    GEORGE GRENIER  
    JOSEPH FEATHERSTONE  
    DAVID J. CONELLI  
    GEORGE COLLINS  
    GEORGE CAMPBELL  
    JOSEPH L. JOHNSON  
    ZAHER HAJBI  
    BILL REILLY  
 Caterer . . . . . PREMIERE CATERERS  
 Chef . . . . . MIKE HERNANDEZ

### VISUAL EFFECTS

SONY PICTURES IMAGEWORKS  
 Visual Effects Supervisor . . . . . ROB ENGLE  
 Visual Effects Producer. . . . . BUZZ HAYS

INDUSTRIAL LIGHT AND MAGIC  
 Visual Effects  
 Supervisor . . . . . LINDY DE QUATTRO  
 Visual Effects  
 Producer . . . . . STEPHANIE HORNISH

### TIPPETT STUDIOS

### FURIOUS FX

### ASYLUM

3D Digital Intermediate  
 by. . . . . FOTOKEM DIGITAL FILM SERVICES

DI Supervisor . . . . . JOHN NICOLARD

Colorist/3D Artist . . . . . JOHN DARO  
 Conform/VFX Artist. . . . . ERIC WOOD  
 Producer . . . . . SUSAN ALEXANDER  
 Digital Opticals . . . . . RENE SIMEN  
 End Credits Designed by . . KAREN NICHOLS  
 GM Digital Film Services . . . BILL SCHULTZ

Digitizing/Dailies . . . . MATT TOMASZEWSKI  
    DAN BALFOUR  
    ERIN WHITE  
    BRITTNEY MELTON  
    TIM BRUNDAGE

Main Title Design by. . . . . IGNITE CREATIVE  
    ERIC LADD

Main Title 3-D Animation. . KAREN NICHOLS

### Special Thanks to

MSG Entertainment and  
 Madison Square Gardens  
 Honda Center—Quinn Macken  
 Mayor's Film Office—City of New York  
 Bob Harvey & Larry Hazelwood—Panavision  
 Tim Sarnoff  
 Sony HD Camera Systems  
 Helinet Cinema Solutions  
 Paskal Lighting & Grip  
 Tony Thatcher—CPS Inc. Toronto, Canada  
 Jonas Group Staff  
 Jonas Brothers Fan Club  
 Marquis Jet  
 Netjets  
 Cover photo by Max Vadukul from  
*Rolling Stone*, August 7, 2008  
 © 2008 Rolling Stone  
 All Rights Reserved.

Tim Ballou	Scott Borchetta
LouAnne Brickhouse	Jerry Bruckheimer
Ken Bunt	Bob Cavallo
Rob Cohen	Chrissie England
Gil Gagnon	Elliot Groffman
Stephanie Harris	Scott Holtzman
Abby Konowitch	Sylvia Krask
Mitchell Leib	Jon Lind
Howard Lukk	Lillian Matulic
Stella Psaroudakis	Kevin Rosenberger
Amy Ross	Marcia Ross
Stacy Satz	Jennifer Shapiro
Ned Specktor	David Trygstad
Carolyn Weyforth	Tyra Williams
Monica Zierhut	

---

SONGS

## “Lovebug”

Written by Nicholas Jonas, Joseph Jonas  
and Kevin Jonas II  
Performed by Jonas Brothers  
Courtesy of Hollywood Records

## “Tonight”

Written by Nicholas Jonas, Joseph Jonas,  
Kevin Jonas II and Greg Garbowsky  
Performed by Jonas Brothers  
Courtesy of Hollywood Records

## “Love’s Journey”

Written by Kevin Jonas Sr.  
Performed by Jonas Brothers

## “Summer Tour 08 Intro”

Written by Nicholas Jonas, Joseph Jonas  
and Kevin Jonas II  
Performed by Jonas Brothers

## “That’s Just The Way We Roll”

Written by Nicholas Jonas, Joseph Jonas,  
Kevin Jonas II and Bleu McAuley  
Performed by Jonas Brothers

## “Hold On”

Written by Nicholas Jonas, Joseph Jonas  
and Kevin Jonas II  
Performed by Jonas Brothers  
Courtesy of Hollywood Records

## “BB Good”

Written by Nicholas Jonas, Joseph Jonas,  
Kevin Jonas II and John Taylor  
Performed by Jonas Brothers

## “Good Morning America Main Theme”

Written by R. Israel, J. Kaefer,  
M. Kajcienski, A. Shoenfeld  
Courtesy of ABC, Inc.

## “Still In Love With You”

Written by Nicholas Jonas, Joseph Jonas  
and Kevin Jonas II  
Performed by Jonas Brothers  
Courtesy of Hollywood Records

## “Goodnight And Goodbye”

Written by Nicholas Jonas, Joseph Jonas  
and Kevin Jonas II  
Performed by Jonas Brothers

## “Video Girl”

Written by Nicholas Jonas, Joseph Jonas  
and Kevin Jonas II  
Performed by Jonas Brothers

## “Gotta Find You” (from Camp Rock)

Written by Adam Watts and Andy Dodd  
Performed by Jonas Brothers

## “This Is Me” (from Camp Rock)

Written by Adam Watts and Andy Dodd  
Performed by Demi Lovato and Jonas Brothers  
Demi Lovato appears Courtesy of  
Hollywood Records

## “Play My Music” (from Camp Rock)

Written by Kara DioGuardi and Mitch Allan  
Performed by Jonas Brothers  
Courtesy of Hollywood Records

## “Hello Beautiful”

Written by Nicholas Jonas, Joseph Jonas  
and Kevin Jonas II  
Performed by Jonas Brothers

## “S.O.S.”

Written by Nicholas Jonas  
Performed by Jonas Brothers  
Courtesy of Hollywood Records

## “Pushin’ Me Away”

Written by Nicholas Jonas, Joseph Jonas  
and Kevin Jonas II  
Performed by Jonas Brothers

## “Should’ve Said No”

Written by Taylor Swift  
Performed by Taylor Swift and Jonas Brothers  
Taylor Swift appears Courtesy of  
Big Machine Records

## “Love Is On Its Way”

Written by Nicholas Jonas, Joseph Jonas,  
Kevin Jonas II and Kevin Jonas Sr.  
Performed by Jonas Brothers  
Courtesy of Hollywood Records

---

“Live To Party”

Written by Nicholas Jonas, Joseph Jonas  
and Kevin Jonas II

Performed by Jonas Brothers  
Courtesy of Hollywood Records

“Burnin’ Up”

Written by Nicholas Jonas, Joseph Jonas  
and Kevin Jonas II

Performed by Jonas Brothers

“Shelf”

Written by Nicholas Jonas, Joseph Jonas  
and Kevin Jonas II

Performed by Jonas Brothers



Technocranes Supplied by  
Panavision® Remote Systems

Camera Cranes, Dollies And  
Stabilized Remote Camera Systems by  
Chapman/Leonard Studio Equipment

Freight Shipping Services Provided By  
Behind The Scenes Worldwide Logistics

Fusion 3D Camera Systems Provided By  
Cameron / Pace Designs

BURNING UP on tour with the  
JONAS BROTHERS  
Available wherever books are sold

MPAA #45005



THIS PICTURE MADE UNDER  
THE JURISDICTION OF



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

Copyright ©2009 Disney Enterprises, Inc.  
All Rights Reserved

For the purposes of United Kingdom  
copyright, Disney Enterprises, Inc. was the  
owner of copyright in this film immediately  
after it was made.

Distributed by  
WALT DISNEY STUDIOS  
MOTION PICTURES



---

# JONAS BROTHERS

## THE 3D CONCERT EXPERIENCE

### ABOUT THE PRODUCTION

The JONAS BROTHERS hit the big screen in a high-energy Walt Disney Pictures rockumentary feature film event filmed in Disney Digital 3-D™. The film blends excerpts from the brothers' red-hot Burning Up concert tour, including guest performances by DEMI LOVATO and TAYLOR SWIFT, with exclusive behind-the-scenes footage, off-the-wall segments, a never-before-heard song ("Love Is on Its Way"), swarming fans and a lot of JB-style humor—giving fans never-before-seen insights into the lives of KEVIN, JOE and NICK.



ABOUT THE PRODUCTION

Filmed during their 2008 "Burnin' Up" concert tour, which drew more than 1 million fans, "Jonas Brothers: The 3D Concert Experience" delivers unbelievably crisp imagery via Disney Digital 3-D™, which proved to be a great medium for transporting audiences directly into the center of Jonas Brothers' dynamic and fun performances and highlights why the three brothers—Kevin, 21, Joe, 19, and Nick, 16—are America's newest superstars. As the motion picture reveals, the Jonas Brothers have the talent, the character and the drive to stay on top, entertaining audiences and enthraling their fans for a long, long time.

The film, which also features "BIG ROB" FEGGANS, the Jonas Brothers' head of security, is directed by Bruce Hendricks and produced by Art Repola, who previously served in the same capacities on Walt Disney Pictures' "Hannah Montana & Miley Cyrus: Best of Both Worlds Concert" film and Touchstone Pictures and ESPN's "Ultimate X." Producing with Repola are Johnny Wright, Philip McIntyre, Kevin Jonas Sr. and Alan Sacks. The executive producers are Doug Merrifield and Vince Pace. The directors of photography are Mitchell Amundsen ("Hannah Montana & Miley Cyrus: Best of Both Worlds Concert," "Ultimate X") and Reed Smoot, A.S.C. ("Ultimate X"), and the editor is Michael Tronick, A.C.E. (Walt Disney Pictures' "Bedtime Stories," "Hannah Montana & Miley Cyrus: Best of Both Worlds Concert").

"I think this is a brand-new kind of experience because it's a feature-length rockumentary in 3-D," Joe says. "People come to our concerts and see it from the audience's point of view, but this movie really makes you feel like you're on stage performing with us. We had multiple



cameras running on stage, so it really feels like you're part of the experience."

For the brothers, seeing the 3-D film is a novel experience. As Kevin says, "It was a shock. I had always been on stage during the performance, but to actually see what our performance



looked like from outside ourselves was really cool."

"But it's not just the performances that are important," Nick adds. "It's the things we show behind the scenes that really stood out for us and we hope will give our fans a better idea of who we really are."

For fans, that means seeing various facets of each of the brothers. Kevin says: "Nick's the leader type. We call him Mr. President for a

reason. He's very precise. He knows what's going on. Joe is comic relief. He's constantly making me laugh, and he's always on top of his game." "And Kevin's the fun one," Joe adds.

The Jonas Brothers' meteoric rise has been nothing less than a pop culture phenomenon. They have been recognized for their impressive talents with several awards as well. They were Grammy®-nominated as Best New Artist in 2008. The same year, they won six Teen Choice Awards, including Summer Song for "Burnin' Up," Male Hottie, Music Breakout Group, Red Carpet Icon, and Music Love Song and Music Single for "When You Look Me in the Eyes." In August of 2008, the brothers' latest album, "A Little Bit Longer," debuted at No. 1 on the *Billboard* Top 200 during the filming of the movie and quickly went platinum. During the same week the album debuted, the soundtrack to "Camp Rock" featuring the Jonas Brothers was at No. 8 on the chart and Jonas Brothers' eponymous CD was at No. 10, marking the first time an artist had held three titles in the top 10 in Sound Scan history. They also appeared on the cover of *Rolling Stone* magazine, which became the top-selling issue of 2008.

"The Jonas Brothers are a phenomenon with their generation," director Bruce Hendricks says. "It's quite extraordinary how talented they are: They write the songs, they're all multi-instrumentalists. They put on an extraordinary show and are very polished. There's almost nothing that they can't do. All of the choreography, the outfits and the look of the stage in the film were designed and created by the Jonas Brothers. But I think the kids can relate to them on a very personal level and admire them as people as much as musicians."



Nick says: "We hope to get the message across that as busy as we are, as much fun as we have, that at the end of the day family's really important to us. You'll see that we really are a family with our band and our crew and everyone who works on this with us, and we want to

---

invite the audience into the family and come have a good time with us on stage and off stage.”

## **CAPTURING THE INTENSITY OF A CONCERT TOUR**

### **Schedule Packed from Morning Till Night**

Shot primarily in Los Angeles, New York and Anaheim, the film conveys the intensity and craziness of the Jonas Brothers’ jam-packed days while on tour.

Joe says: “We love, as a band, being able to show everyone what our day is like. The film crews were there when we woke up in the morning to when we were going to bed really late at night. You get to see the full day’s schedule and see how crazy our album release week was.”

Scenes range from the brothers being woken at 4:30 a.m. by “Big Rob” to being chased down streets by screaming fans and making their escape by helicopter. They are also seen performing in arenas and in Central Park, and being mobbed by frenetic admirers in Times Square.



Additional behind-the-scenes footage captures the boys eating breakfast, discussing their upcoming day, hitting golf balls in an empty arena, riding around on Segway electric scooters and otherwise having fun between performances.

“Basically we had two units,” Repola says. “We had our main shooting unit and then we had what we called our Jack unit because the unit was headed up by Jack Kney. Jack followed the brothers from city to city filming them, though obviously not everything could be included in the final film.”

“Those three months on tour were crazy,” Joe says. “You wake up and immediately do interviews. Then you get to see really cool cities, you get to do amazing things. We’d rehearse,



then at night we go to the venue around 4, do our sound check, eat, get ready mentally, warm our voices up and go on stage. Then we’d jump around like maniacs for three hours, playing our music, doing gymnastic moves, spraying the audience with foam and just trying to give the fans the best show and the most fun possible.”

“Big Rob” Feggans says that in the film, “you see how hard life on the road is. And you also see how much they appreciate what the fans are giving them and how hard the brothers work for them. They’re really fan oriented.”

And those fans return the love, sometimes in crazy ways. “I’ve seen everything,” Feggans



says laughing. “They’ll try to come in to the brothers’ rooms in room service carts and laundry hampers. I’ve even seen them trying to come in wearing police outfits. I’ve seen it all.”

Feggans isn’t limited to security work. He’s a star in his own right, rapping on stage with the Jonas Brothers during their performances of “Burnin’ Up.”

Intercut with the film’s concert footage are behind-the-scenes and off-the-wall sequences, one of which features a group called the Fake Jonas Brothers, whom Nick Jonas discovered on YouTube. Producer Art Repola says: “We flew them in and they ran around interacting with the fans. It’s just a big bunch of fun. Their thing in the movie is, ‘If you can’t see the real ones, why not see the fake ones?’”

The brothers found the Fake Jonas Brothers hilarious, particularly their refrain, “The Jonas Brothers are living the dream, and we’re dreaming the life.”

Nick says: “Every moment for us is just kind of amazing, the fact that we’re here right now, doing what we love, and that people love what we do. I mean it’s kind of a crazy experience, and to see our amazement in the film I think is really going to stand out for the movie’s viewers.”



## **FAN-DEMONIUM**

### **Release of CD Takes Brothers to New York City**

The release of their new album, “A Little Bit Longer,” which debuted August 12, 2008, during the filming of the movie, took the brothers to New York City for four days. In addition to concerts at Bryant Park in Manhattan, Madison Square Garden and Jones Beach, they hosted MTV’s TRL for four days, staged a surprise performance at the Apple Store in Soho, and created more chaos in Times Square as they arrived to be the first to buy their CD at the Virgin Mega Store at 12:01 a.m. on August 12. They were greeted by an estimated 25,000 screaming fans.

“They basically closed down Times Square,” Repola says. “It looked like New Year’s Eve.”

For the “Good Morning America” concert in Bryant Park, “fans lined up for days,” Repola says.

“One of our fans said, ‘We’ve slept in the rain for 72 hours to meet you guys,’” Joe says, marveling at their dedication.



“There’s this kind of mutual-love relationship between the fans and us, and we really do appreciate each other,” Nick says.

The Bryant Park concert broke all attendance records with a crowd of 18,000. The performance was followed by three quickly sold-out shows at Madison Square Garden, then one night at Jones Beach.



They also filmed a music video in Central Park of their never-before-heard song “Love Is on Its Way.”

“This is a song that we wrote with our dad,” Nick says, “so it’s very personal to all of us. We got to shoot the music video in Central Park the day after our album released, and it was just an amazing experience.”

In the course of the music video the cameras cut away from the boys performing to them having fun in costumes. Joe appears as a mustachioed New York City policeman, Nick plays a hackney cab driver and Kevin appears as a hot dog vendor.

“A lot of what the Jonases are is their connection with their fans,” says Hendricks. “So what we were able to do here is ask the fans on the street if they wanted to be part of the video. For the end shot we pull back and reveal Central Park and the grassy area with all the fans. The song and the video and the film are really for them.”

“There were so many fans that came to help us film the music video,” Joe says, “and lots of them were couples, so it was a really cool part of the movie.”

## **MAIN CONCERT FILMED OVER TWO DAYS**

### **Huge Logistical Achievement**

The main concert footage in the film was shot in Anaheim, California, at the Honda Center, home of the Anaheim Ducks, which sold out its approximately 7,000 seats for two shows on two days. Three giant “dinosaur-like” Technocranes (as Nick describes them) were constructed, each carrying a 3-D camera rig. An additional two 3-D camera rigs were on Steadicams and one was on a dolly. With a final couple of 3-D rigs, the total came to eight. To handle all the equipment and capture the excitement of the performances, director Hendricks marshaled a huge crew of 172.



“There’s a lot of logistics to filming a concert in 3-D,” Hendricks says. “It was probably one of the largest concert operations ever pulled off, and we had to do it all in two days.”

Making special guest appearances in the concert portion of the film are two of the hottest





Jonas Brothers share the stage on “Should’ve Said No,” a hit single from Swift’s platinum debut album. Swift wrote the song when she was 16, and it became a No. 1 single on the *Billboard* Hot Country Songs chart.

### **FILMING THE TOUR IN 3-D** **Filmmakers Deploy State-of-the-Art Cameras**

The mission of the film is to provide the audience with an experience unlike any other, projecting each and every viewer directly into the heart of the Jonas Brothers’ dynamic performance. Disney Digital 3-D™ is the Walt Disney Company’s term to describe three-dimensional films shown exclusively using digital projection. The technology provides sharp, crisp imagery and lifelike appearances.

Bruce Hendricks recognized that utilizing 3-D inevitably involved challenges, particularly for the Jonas Brothers, who would have to perform several shows with an entire team of cameras getting up close and personal and following their every move.

“Unlike the normal 2-D process,” explains Hendricks, “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. That’s not easy for anyone, but the guys were terrific.”

“In the ’50s 3-D was very gimmicky,” Hendricks says. “Now it’s far more mainstream and there’s new technology that makes it a little bit easier to make 3-D films. A number of major filmmakers now like Jim Cameron and Robert Zemeckis have embraced it, and it certainly lends itself beautifully to concert films.

“In many cases in this film you feel like you’re on the front row,” Hendricks continues. “We’ve put the cameras up there on the stage with the guys, so it’s like you’re a band member, you’re there on stage with them, you’re their guitar tech handing them their guitar, you’re part of the orchestra section with the band. We immerse the viewer so they



---

not only get a better view but actually feel like they're on stage with the band."

With the show specially crafted to be experienced in three dimensions, Hendricks needed 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 Cameron/PACE Designs, the world's leading innovator in advanced 3-D and digital cinema systems, and Vince Pace, who developed a photographic system that would help translate the show onto the screen with its live-wire atmosphere intact. This was not their first time working together, for Hendricks, Pace, and director of photography Mitchell Amundsen had collaborated on the "Hannah Montana & Miley Cyrus: Best of Both Worlds Concert" film, utilizing the groundbreaking Fusion 3-D camera rigs recently invented by PACE to film the movie.

Pace originally designed the Fusion 3-D camera rigs with the Academy Award®-winning filmmaker James Cameron, who has been a leading pioneer in expanding the creative possibilities of 3-D. Fusion 3-D camera rigs, 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 utilized them to create acclaimed underwater documentaries, but more recently, filmmakers like Hendricks have started exploring how the Fusion 3-D camera rigs 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.

Pace says: "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. These cameras operate much like a person. They have two eyes, in this case two high-definition cameras mimicking a left and right eye, 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."

In the end, the choice to film "Jonas Brothers: The 3D Concert Experience" in 3-D was not a gimmick; it was about letting audiences experience the immediacy and charisma of the Jonas Brothers and the joy they take in their work and fans. "We love being out on the road," Kevin says. "We love seeing our fans. We love the craziness. It's really fun to be able to portray our lives in this film. I think you get a really great grasp of who we are as the Jonas Brothers and the dynamic of our family."



FILMING THE TOUR IN 3-D

---

## ABOUT THE PERFORMERS



For **JONAS BROTHERS**, the last two years have been a nonstop whirlwind. Yet somehow, on the road to becoming a pop culture phenomenon, the trio never broke a sweat—other than on the stage, giving their all, and living their dream. Since the releases of their 2007 self-titled platinum CD and their No. 1 platinum “A Little Bit Longer” CD, Kevin, Joe and Nick have used their time wisely. Jonas

Brothers have grown exponentially as songwriters, musicians and recording artists, and are already recording material for a new album.

“The lyrical content has gotten more in-depth,” says Nick Jonas of the new album. “It’s about who we are as people and our personal lives, things we’ve gone through in the past two years.”

That was about much more than simply handling media frenzy with grace and humor. The brothers also took stock of themselves. In the new album’s 12 songs—all written by Jonas Brothers—they put their feelings on the line while still rocking the house as only they can. Produced by John Fields (with Jon Lind and Kevin Jonas Sr., serving as executive producers), “A Little Bit Longer” debuted at No. 1 on the Billboard Top 200 August 20, selling 525,093 units, making it the third highest debut of 2008.

The brothers have made headlines and created hysteria with sold-out concerts from coast to coast; the Gibson Amphitheater in Los Angeles was the fastest sold-out show in the venue’s history. They sold out three shows at New York’s Madison Square Garden. They rang in 2007 and 2008 by performing live in New York’s Times Square on “Dick Clark’s New Year’s Rockin’ Eve,” collected their RIAA-platinum plaques on “The Ellen DeGeneres Show,” performed at the Kids Inaugural: We Are the Future inauguration event, played on the hit shows “Dancing with the Stars” and the season finale of “American Idol,” won the 2008 American Music Award for “Breakthrough Artist” and were Grammy®-nominated as Best New Artist in 2008.

Their *Rolling Stone* cover was the magazine’s largest-selling issue of 2008. They expanded their fan base with their now famous “Jonas Brothers & Friends” acoustic shows in Los Angeles and Nashville, which included guests like Dan Aykroyd, Jordin Sparks, Jesse McCartney, Brad Paisley, Vince Gill and Martina McBride.

Their appeal is growing by leaps and bounds internationally as well. Jonas Brothers have 31 platinum and gold certified records outside the U.S., as well as a sold-out European tour, and sold out 80,000-seat stadium shows in Latin America.

Sure, they had a blast with all of it. But bottom line: The Wycoff, N.J., natives are musical soul brothers every bit as much as they are true brothers. For them, it has always been about the music.

Their first performances came years ago, in the family basement, when the three—usually

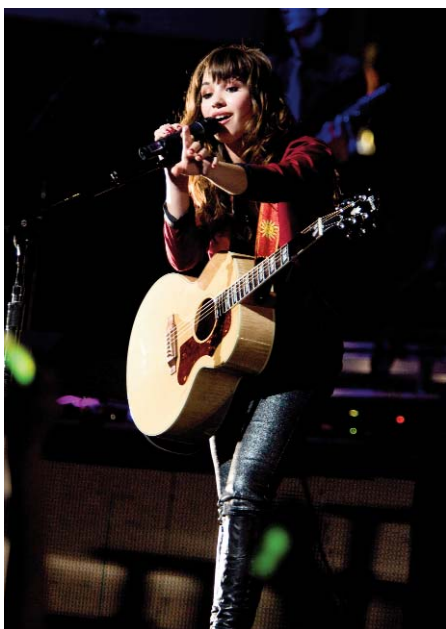


---

led by Nick—would mount their own impromptu concerts. Encouraged by their always-supportive parents, they started getting commercial gigs, with Nick landing roles in Broadway musicals like “Les Miserables,” “Beauty and the Beast,” “A Christmas Carol – The Musical,” and “Annie Get Your Gun.” Joe auditioned, too, and landed a part in “La Boheme.” In 2005, the trio finally signed their first record-label deal, but it took a second time around, signing with Hollywood Records in 2006, for all the pieces of the puzzle to fit.

With the August 2007 release of their Hollywood debut, nothing more stood in their way. Their premiere single, “S.O.S.,” quickly hit No. 1 on iTunes. In most cities on their “Look Me in the Eyes” headline tour, concerts sold out in minutes. They shot their own reality TV series, “Jonas Brothers: Living the Dream.” The brothers recently starred in the Disney Channel Original Movie “Camp Rock,” which was the No. 1 entertainment telecast on cable television in 2008.

The Jonas Brothers debuted their “Burnin’ Up” video following the debut of “Camp Rock” on Disney Channel (with a repeat the following night on ABC) to over 12.5 million television viewers and over a million views on YouTube. The “Burnin’ Up” video immediately shot to No. 1 on iTunes. Coming up, Jonas Brothers have their own Disney Channel comedy series this spring, titled “JONAS.”



In the last year alone, **DEMI LOVATO** starred in a hit Disney Channel Original Movie (“Camp Rock”) and a short-form Disney Channel series (“As the Bell Rings”). The 16-year-old singer/songwriter/actress opened for Jonas Brothers on their sold-out “Burnin’ Up” 2008 summer tour, impressing critics and fans along the way with her powerhouse voice and musical abilities on both piano and guitar. Last fall, her Hollywood Records debut album, “Don’t Forget,” made an impressive No. 2 debut and is quickly approaching gold sales status.

With producer Jon Fields at the helm, Lovato teamed up with Jonas Brothers to co-write several of the album’s 11 songs. It was a natural collaboration, since Lovato counts Nick, Joe and Kevin among her best friends. Their inerrant feel for hook-laden rock helped Lovato deliver on her vision.

Lovato first caught the acting bug at age 6, when she auditioned for and landed a part on the iconic children’s show “Barney & Friends.” While on the show, Lovato perfected her musical talents—she plays both guitar and piano—and by the time Disney discovered her, she was a triple threat as actress, recording artist and consummate performer.

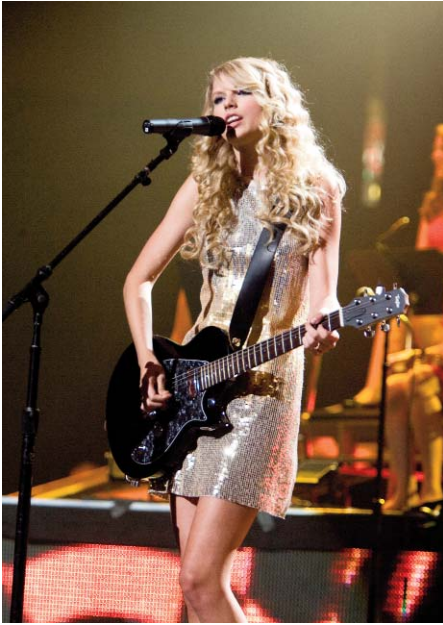
In January 2007 she was cast as Charlotte Adams on the Disney Channel original series “As the Bell Rings,” which aired later that summer, and for which she wrote and sang her own songs. Next she starred as Mitchie Torres in the Disney Channel Original Movie “Camp Rock,” which premiered in June 2008.

By then she was well on her way with her debut CD. “I’m a writer at heart,” she says. “Acting is more of a challenge, a mind game where you put yourself in someone else’s life. But music is my therapy. I love listening to it, playing it and writing it.”



---

Ever the multi-tasker, Lovato is currently in production on her new Disney Channel original series, “Sonny with a Chance,” a fish-out-of-water comedy in which she plays a Wisconsin teen who comes to L.A. to star in her favorite TV show.



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. Swift currently holds the *Billboard* all-genre record for most Top 20 debuts in a calendar year.

At 17, Swift became the youngest person to single-handedly write and sing a No. 1 country single entirely on her own, and she is the first female solo artist in country music history to write or co-write every song on a platinum-selling debut CD. At 14, she signed a publishing deal with Sony/ATV Music and in 2006 released her self-titled debut CD on Big Machine Records. “Taylor Swift” has surpassed triple-platinum (3 million sales) status and spent more than 20 weeks in the No. 1 position atop *Billboard*’s Country CD Sales Chart. Swift is consistently ranked Country’s No. 1 artist on MySpace and was named Country Music’s Hottest Female Artist of 2007 by AOL Music and Best New Artist of 2007 by the editors of iTunes.

Swift was named 2008’s Favorite Female Country Artist at the American Music Awards, Top New Female Vocalist by the Academy of Country Music, and won the 2008 CMT Music Awards for Video of the Year and Female Video of the Year. She was recently named Choice Breakout Artist at the 2008 Teen Choice Awards and as 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. Swift has been featured on the covers of *Rolling Stone*, *Billboard* and numerous other magazines.

Swift plans to headline a tour in 2009, and in the past she has toured with Rascal Flatts, George Strait, Kenny Chesney, Tim McGraw & Faith Hill, and Brad Paisley.



**ROBERT FEGGANS**, known as Big Rob, recently exploded onto the music scene as a rapper in the Jonas Brothers' No. 1 single "Burnin' Up" and appeared in the video for "Burnin' Up" as well. He was a guest performer on the "Burning Up" tour and became an instant hit with millions of fans. Big Rob was given his first Teen Choice Award in 2008 as "Burnin' Up" was announced the winner of the "Choice Song of the Summer."

Big Rob had his first theatrical role in a 2002 cameo appearance in the movie "Crossroads," starring Britney Spears. Big Rob is currently the head of security for the Jonas Brothers and can always be seen towering over crowds and maintaining order. Big Rob has spent the past 14 years making sure that the top stars in Hollywood—from legends such as Janet Jackson to

more recent stars such as Jessica Simpson, Justin Timberlake and Britney Spears—are safe and sound in any environment.

### **ABOUT THE FILMMAKERS**

As a filmmaker for over 25 years, **BRUCE HENDRICKS (Director)** 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. "Jonas Brothers: The 3D Concert Experience" is the third feature-length film Hendricks has directed. His directing credits also include the IMAX film "Ultimate X" and last year's blockbuster hit "Hannah Montana & Miley Cyrus: Best of Both Worlds Concert" 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 Pictures 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.

**ART REPOLA (Producer)** is the executive vice president of visual effects and production for Walt Disney Studios Motion Pictures. 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, and “Hannah Montana & Miley Cyrus: Best of Both Worlds Concert.” 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 Pictures Arts and Sciences and the Visual Effects Society.

**JOHNNY WRIGHT (Producer)** has come to be known as one of the foremost music managers of all time. Through hard work, creativity and a strong sense of commitment, he has developed successful ventures in all areas of entertainment, from music management to film and television production. One of Wright’s first jobs was as tour manager for New Kids on the Block, and in 1995, he began managing a local vocal group known as the Backstreet Boys, who went on to become an international phenomenon.

In 1996, Wright secured a record deal for \*NSYNC and started a worldwide promotion, and \*NSYNC quickly became a household name. One of the first acts to open on an \*NSYNC tour was Britney Spears, who was also signed to Wright Entertainment Group and who soon attained her own international recognition. Wright and his team guided Spears through the pinnacle of her career, selling more than 60 million albums worldwide by 2003.

In November 2002, Justin Timberlake released his solo debut, “Justified.” With his latest release, “FutureSex/LoveSounds” (2006), and tour of a similar name, Wright and Timberlake have secured Timberlake’s status as an international superstar. “FutureSex/LoveSounds” has sold over 7 million copies worldwide and launched a 100-date North American and European tour.

In August of 2006, Johnny Wright and Wright Entertainment Group introduced the Jonas Brothers. Brothers Kevin, Joe and Nick have been pounding the pavement for over four years, constantly touring and making new fans. In 2007 their hard work suddenly paid off in what seemed to most of the nation as an “overnight success.”

Wright Entertainment Group has partnered with Creative Management Group to form Wright-Crear Management, a company that manages the careers of Janet Jackson and Ciara, among others. WCM is also making waves in the world of television as executive producers of E! Network’s “House of Carters.”

Wright also assisted in the formation of Danity Kane. After three seasons on MTV as the No. 1 rated show in its time slot for ages 14-34, Danity Kane released their self-titled debut album, which launched on the *Billboard* charts at No. 1 and quickly sold 1 million albums.

---

In addition, Wright has formed Wright Media Ventures, to pursue ventures in film and television production. One of his recent projects was the formation of the new Menudo on the show “Making Menudo,” which aired on MTV and MTV Tr3s in the fall of 2007. In May 2006, Wright Entertainment Group (in a partnership with Gener8Xion Entertainment) made a commitment to produce positive, next-generation television programming centered on Christian morals and values with the debut of “Gifted,” a contemporary Christian talent search.

At a young age **PHILIP MCINTYRE (Producer)** started as a production runner at The Bryce Jordan Center in his hometown of State College, Pennsylvania, when he caught the attention of Britney Spears’ management. Shortly thereafter, he worked his way from the touring team to working for former Spears co-manager Johnny Wright. Two short years later, he started his own management company, Philymack, based in Los Angeles.

In early 2008 McIntyre teamed up with Kevin Jonas Sr. to form the Los Angeles-based company The Jonas Group, an entertainment management company. McIntyre currently manages the Grammy®-nominated Jonas Brothers, along with teen stars Demi Lovato and Meaghan Martin as well as upcoming artists Honor Society and KSM.

**KEVIN JONAS SR. (Producer)** is the co-founder and partner of Jonas Group, an innovative entertainment company where he manages top artists such as Demi Lovato, Meaghan Martin, Honor Society and the entertainment phenomenon the Jonas Brothers. Jonas began singing at the age of 8 and went on to become a world-traveling performer and multi-platinum songwriter. He was also a consultant to several record companies before founding his current management company. Jonas lives in Dallas, Texas with his wife, Denise, and their sons, Kevin Jr., Joseph, Nicholas and Frankie.

**ALAN SACKS (Producer)** has been a creator, producer and writer of many television and film productions. He created and produced “Welcome Back, Kotter” (casting a then little-known John Travolta), produced “Chico and the Man” (with Freddie Prinze). He also created and produced the Saturday Morning series “Riders in the Sky.”

Alan Sacks most recently executive-produced and created the successful Disney Channel Original Movie “Camp Rock.” He also served as the executive producer of the innovative mini-reality series “Jonas Brothers: Living the Dream.” He is also developing and producing “Welcome Back, Kotter,” the series he created, as a movie for the Weinstein Company.

Sacks recently produced an HD video of His Holiness, the Dalai Lama’s visit and talk on Compassion in Los Angeles.

In the last few years, Alan Sacks has been an executive producer of several movies for Disney Channel. “The Color of Friendship” (winner of an Emmy Award® for Outstanding Children’s Program, NAACP Image Award, NAMIC Award and The HUMANITAS Prize); and “Smart House,” “Pixel Perfect,” “The Other Me” and “You Wish” are other movies he produced for Disney.

Sacks co-produced, co-wrote and co-directed a one-man stage show “Lenny Bruce (In His Own Words)” that premiered at M Bar in Hollywood and ran at the Zipper Theatre, off Broadway, in New York City.



---

**DOUG MERRIFIELD (Executive Producer)** started out in the entertainment industry in television with his own company specializing in 2nd unit work for one-hour TV shows. He then moved into feature-film production, his first credits being associate producer on “Free Willy” and “Free Willy 2: The Adventure Home.” For “Free Willy 3: The Rescue,” he was co-producer. He previously worked with director Bruce Hendricks as executive producer on “Ultimate X” and “Hannah Montana & Miley Cyrus: Best of Both Worlds Concert.”

In addition to his producing credits, Merrifield was unit production manager on the three blockbuster “Pirates of the Caribbean” films.

**VINCE PACE (Executive Producer)** is the chief executive officer of PACE, known for revolutionizing the entertainment experience using the proprietary Fusion 3D™ system, which includes specialized cameras, creative techniques and integrated post-production processes.

Leveraging his experience as an Emmy®-nominated director of photography and innovative technology developer, Pace brings an array of successful stereoscopic productions to the industry. As co-developer, along with director James Cameron, of the world’s most advanced stereoscopic acquisition system—the PACE/Cameron Fusion System—Pace continues to lead the revolution they began eight years prior, taking the world of 3D out of mathematics and into creativity.

Pace has credits on virtually every noteworthy live-action stereoscopic production to date. His credits as executive producer are Disney’s “Hannah Montana & Miley Cyrus: Best of Both Worlds Concert” and “Jonas Brothers: The 3D Concert Experience.” Other credits include “U2 3D,” “Avatar,” “Journey to the Center of the Earth 3D,” “Ghosts of the Abyss” and “Aliens of the Deep.”

Pace continues to work alongside premiere innovative companies such as Disney, NBA, Atlantic Records, New Line Cinema and Fox Entertainment. He has been featured in publications such as the *Hollywood Reporter*, *Variety*, *ICG Magazine* and *HD Video Pro* and has been a guest speaker for numerous conferences.

**MITCHELL AMUNDSEN (Director of Photography)** previously worked with director Bruce Hendricks and producer Art Repola as director of photography on “Hannah Montana & Miley Cyrus: Best of Both Worlds Concert” and “Ultimate X.” His other director of photography credits include “Wanted,” “Transformers,” “Transporter 2,” “The Country Bears” and the upcoming “G.I. Joe: The Rise of Cobra.”

**REED SMOOT, A.S.C. (Director of Photography)** previously worked with director Bruce Hendricks and producer Art Repola as director of photography on “Hannah Montana & Miley Cyrus: Best of Both Worlds Concert” and “Ultimate X.” Other credits include “U2 3D,” “Wild Ocean 3D,” “Mummies: Secrets of the Pharaohs,” “Journey Across India,” “Lincoln’s Eyes,” “Mystery of the Nile,” “The Young Black Stallion” and “Jane Goodall’s Wild Chimpanzees.”

**MICHAEL TRONICK, A.C.E. (Editor)** most recently served as editor on Walt Disney Pictures’ “Bedtime Stories,” starring Adam Sandler, and Disney’s very successful “Hannah Montana & Miley Cyrus: Best of Both Worlds Concert.” He was nominated for two ACE

---

---

Awards for Best Editing for his work on “Hairspray” and “Scent of a Woman.” Tronick served as an additional editor on the box-office smash “Iron Man.”

Other feature-film credits as editor include “Mr. & Mrs. Smith,” “S.W.A.T.,” “The Scorpion King,” “Remember the Titans,” “Blue Streak,” “Meet Joe Black,” “Volcano,” “Eraser,” “True Romance,” “Days of Thunder,” “Midnight Run,” “Less Than Zero” and “Beverly Hills Cop II.”

His music editing credits include “All That Jazz,” “Reds,” “48 Hrs.,” “Star 80,” “A Chorus Line,” “Ruthless People,” “Outrageous Fortune,” “Predator” and other films.

Information contained within as of January 29, 2009.

OSCAR® and ACADEMY AWARD® are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences.

We, Walt Disney Studios Motion Pictures, grant you, the intended recipient of this press kit, a non-exclusive, non-transferable license to use the enclosed photos under the terms and conditions below. If you don't agree, don't use the photos. You may use the photos only to publicize the motion picture entitled "Jonas Brothers: The 3D Concert Experience." All other use requires our written permission. We reserve the right to terminate this license at any time, in our sole discretion, upon notice to you. Upon termination, you must cease using the photos and dispose of them as we instruct. You are solely responsible for any and all liabilities arising from unauthorized use or disposition of the photos. This press kit is the property of Walt Disney Studios Motion Pictures and must not be sold or transferred. ©Disney Enterprises, Inc. All rights reserved.