

STEP UP 3D

Production Notes



I'm lucky that I get to see some of the best dancers in the world perform on a regular basis. But to be able to deliver these dancers and New York into an audience's lap in 3D so they can feel the rush and get sucked into this world was an opportunity we couldn't miss."

~ Jon M. Chu, Director, "Step Up 3D"



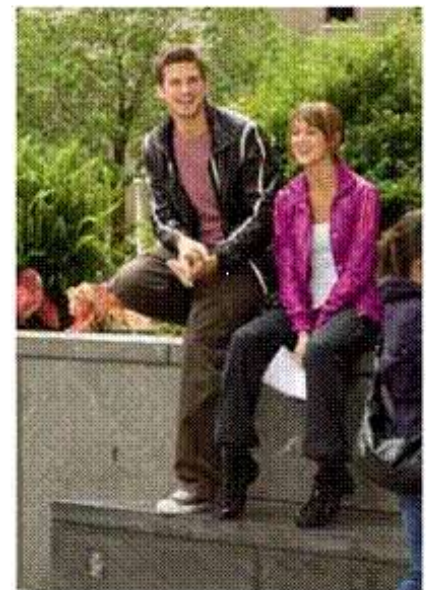
The hip-hop fairy tale that first captivated audiences in the summer of 2006 continues as "Step Up 3D," the third installment of the hit film franchise from Touchstone Pictures and Summit Entertainment, ups the ante as the first dance drama ever to be shot and released in digital 3D.

Acclaimed director Jon M. Chu, who made his feature directorial debut on the box-office hit "Step Up 2 The Streets," returns to direct a multi-talented cast of performers, including "Step Up 2 The Streets'" break-out talent Adam G. Sevani and "Step Up's" Alyson Stoner, who both reprise their

original roles, plus newcomers Rick Malambri and Sharni Vinson. Dancers Stephen "tWitch" Boss, Keith Stallworth, Kendra Andrews, Martin Lombard, Facundo Lombard and Oren "Flearock" Michaeli co-star.

New York's intense street-dancing underground comes alive in eye-popping digital 3D as the raw, passion-fueled culture goes global. A tight-knit group of street dancers, including Luke and Natalie, team up with NYU freshman Moose and find themselves pitted against the world's best hip-hop dancers in a high-stakes showdown that will change their lives forever.

Filmmakers turned to two familiar faces to help bring the new story to life, including MSA student and talented street dancer Moose, portrayed in "Step Up 2 The Streets" by then-15-year-old newcomer Sevani. The filmmakers also called on the character of Camille, portrayed in "Step Up" by the then-12-year-old Stoner. It was the natural progression for the pair, now best friends from MSA, to jumpstart the story by venturing to New York for



college, discovering NYC’s outlandish, fantastical underground dance scene along the way.

“Everyone’s trying to find their identity in this chapter,” says Chu. “What I’ve learned is that ultimately it’s not about the destination, it’s about the journey, the people that you meet and the things that you learn along the way. Your destination will find itself.”

“The message is consistent in all three films: believe in yourself. If you believe in yourself, you can overcome any obstacle that you are faced with in life and achieve your dreams,” says producer Jennifer Gibgot. “And it’s an incredibly fun way to spend an hour and a half—watching amazing dance and listening to great music.”

Adam Shankman and Jennifer Gibgot (“Step Up” film franchise, “Hairspray”) of Offspring Entertainment produce with Patrick Wachsberger and Erik Feig of Summit Entertainment (“Mr. & Mrs. Smith,” “The Twilight Saga” film series). David Nicksay (“Step Up 2 The Streets”), Bob Hayward and Meredith Milton serve as executive producers. The screenplay is written by Amy Andelson and Emily Meyer, based on characters created by Duane Adler.

The behind-the-scenes production team includes director of photography Ken Seng (“Obsessed”), production designer Devorah Herbert (“Step Up 2 The Streets”), costume designers Kurt & Bart (“Fighting”), innovative hip-hop choreographer Jamal Sims (“Step Up,” “Step Up 2 The Streets”), choreographer Nadine “Hi Hat”

Ruffin (“Step Up 2 The Streets,” “How She Move”), choreographer Dave Scott (“Step Up 2 The Streets,” “Stomp the Yard”), choreographers Richmond Talauega and Anthony Talauega (“Save the Last Dance 2: Stepping Up”), Grammy® Award winning music supervisor Buck Damon (“Step Up,” “Step Up 2 The Streets”) and editor Andrew Marcus (“Step Up 2 The Streets”).

FILMMAKERS TAKE DANCE DRAMA TO NEW DIMENSIONS

Third Time’s a Charm—in 3D—for Dance Franchise



Filmmakers realized they would need to up the ante on every level to top “Step Up 2 The Streets” and “Step Up.” “Step Up 2 The Streets’ had this storybook element to it and I really envisioned the next chapter to be more of a twisted fairy tale,” says director Jon M. Chu. “Step Up 3D’ features darker characters who come out of the shadows to play into this underground playground where anything goes.”

“Step Up 3D” will go down in history as the first film of its kind to be shot in digital 3D. “We were looking for exciting ways to take the franchise to the next level and 3D proved the perfect next way to literally step up,” says producer Patrick

Wachsberger. “This franchise has always made audiences feel like they were seeing the best dance party ever, but now with 3D, it’s as if they’re *in* the best dance party ever.”

Chu discovered endless potential with the new medium. “In the old classic musicals, the frame itself twists and slides with the dancer and is a part of the dance. With 3D we are able to take the frame to a whole new level, where the audience doesn’t just watch the dance, but they are part of the experience,” he says. “It feels like a duet between our audience and the dancers.”

“We choreographed moments in the dance numbers specifically for 3D,” adds Gibgot. “My favorite comment from a recent screening was one teenager saying ‘I felt like I was being attacked by dance, but in a good way.’”

“Shooting dance in 3D creates a ton of opportunities to experience dance in totally new ways,” adds Chu. “Dancers are leaping into your laps and spinning right towards your face.”

A standout at USC film school, Chu wowed the entertainment industry with his award-winning student films (“Silent Beats,” “When the Kids Are Away”) and upon graduating was subsequently courted by a who’s who of Hollywood producers with promising projects. However, it was Offspring Entertainment’s Adam Shankman and Jennifer Gibgot and Summit Entertainment’s Patrick Wachsberger and Erik Feig who presented Chu with an irresistible opportunity to helm the second installment to the surprise hit “Step Up.”

Chu, a former dancer, was thrilled to combine his two passions on the big screen for his directorial debut. The fairy tale theme of the series remained but Chu made “Step Up 2 The Streets” his own by injecting the energetic sequel with new characters and raw, inspired choreography that melded seamlessly with the lively storytelling that audiences responded to with “Step Up.” Chu’s was an unrivaled approach that resonated with audiences with tremendous results. “Step Up 2 The Streets” opened number one at the box office, solidifying the series as a juggernaut of dance and music while simultaneously amassing a following of die-hard fans who still clamor for more of the street-savvy dance moves and compelling story.

And this time, they’ll get it in 3D. Says Shankman, “Dance really lends itself to 3D technology. It’s very exciting to marry the two and be the first to use this kind of technology to highlight this art form.”

Taking 3D to the streets of New York City proved both an opportunity and a challenge. “It is like using a different paintbrush, and your method has to change to use that paintbrush,” says Chu.



To ensure that the delicate camera equipment could withstand the vigorous pace of filming, the filmmakers turned to camera impresario Vince Pace, whose company oversaw the design of revolutionary technology used for recent big box-office hits to craft their 3D camera systems. The equipment, normally bulky and highly sensitive, would repeatedly be put to the test as Chu’s elaborate dance concepts evolved. Pace modified the camera systems to a more streamlined version that allowed the fast-moving action to be shot more fluidly for stunning 3D vistas.

The filmmakers looked to director of photography Ken Seng,

who previously worked on the thriller “Obsessed,” to integrate the film’s look from both a 2D and 3D perspective. The locale turned out to be as inspirational for Seng as it was to Chu and his cast of dancers. “It’s just amazing to work in these iconic places,” says Seng, “to be able to translate it all in 3D really lets you be there. My goal was to capture the feeling of when I moved here in my 20s. It was total wonderment as I walked around the city for the first time. Jon and I wanted the audience to feel that. We wanted to use 3D not as a novelty, but as a tool to submerge the viewer into New York City through crane shots and a dynamic camera work.”

Filmmakers utilized strategic choreography, lighting and production design to achieve added depth and multiple layers—maximizing

the 3D imagery. Seng was looking forward to working with the emerging technology and decided early on to



“go big” when it came to his ambitious lighting plans. This approach meshed perfectly with Chu’s philosophy. “‘Step Up 3D’ is essentially an action film,” says the cinematographer. “There’s so much incredible dance happening and you want to be able to move the cameras around quickly and low to the ground to capture all that movement.” One of the more immediate, if not awe-inspiring, benefits to filming in 3D is the ability to view scenes as they play out in real time, courtesy of a giant television monitor on set. It was a common sight on any given day to see cast and crew circled around the video monitor wearing hip, black plastic 3D glasses. The visible

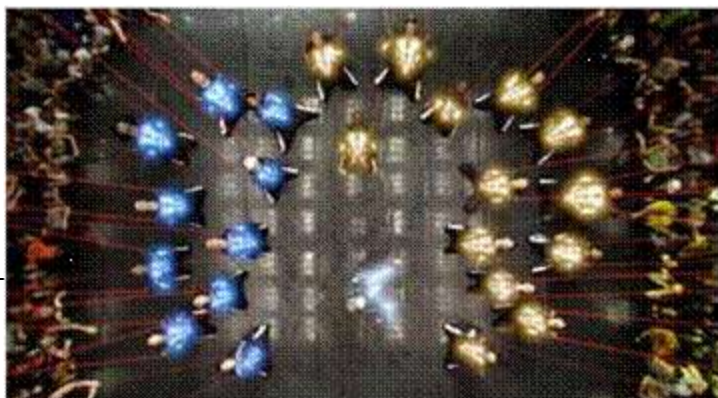
enthusiasm was a good sign, say filmmakers.

“Ultimately,” says Chu, “our movie creates a whole new experience in 3D, so it was worth all the hard work. And I think the audience will see that as well. They’ll fall in love with the characters and they’ll see some of the best dancers in the world.”

NEW YORK CITY DIGS New Location Inspires New Story

For “Step Up 3D” the story moves from the familiar surroundings of Baltimore’s elite Maryland School of the Arts (MSA) to the giddy wonderland of New York City, maintaining the proven formula of timely urban street choreography intertwined with a fresh, original story line.

Says producer Erik Feig, “The ‘Step Up’ films have always been a great roller coaster ride for audiences around the world—going to locations with relatable characters and seeing amazing dance. With this film, we knew we wanted to take everything to the next level and New York is the perfect fit for the adventure.”



“The city has so much history, so much culture, and people come from all over the world to New York City to live out their dreams,” adds Chu. “We thought it was the perfect setting for our character Moose to meet some of the best dancers around the world and be forced to make decisions in his own life about what he really loves. We had a variety of

worlds where we could visit—Chinatown, Red Hook, the Financial District, Times Square, Brooklyn. New York gave us a great palette to shoot in 3D and we really wanted to take our audience on a journey.”

With writers Amy Andelson and Emily Meyers (“Step Up 2 The Streets”), Chu went to work on developing the material that retained the heart of its predecessor, yet instilled a deeper element of fantasy, both whimsical and edgy, that would permeate every facet of the film.

To make the most of the musical numbers Chu envisioned for his off-kilter take on this dance drama, the writers made sure that dance would drive the narrative. “When Jon approached us with his vision for the third movie,” says Andelson, “he said it was really important to him to do something different, to maintain the romance that the franchise is famous for, but to take dance out of the studio and out into the world.

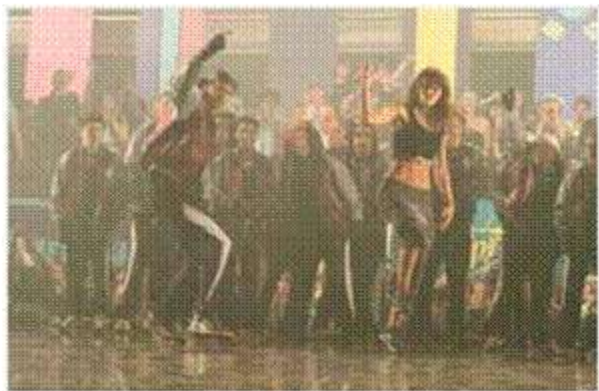
What’s so fun is we really get to see dance that’s never been featured in a film before and there’s even more dance numbers than in the previous movie.”

Chu had unabashed enthusiasm for showcasing the best of the best when it came to modern, innovative dance sequences—from a tap-dancing extravaganza to a sensual tango to an adrenaline-fueled street battle, the director did not hold back. Both Shankman and Gibgot, who themselves have extensive dance backgrounds, were more than willing to toss a wide variety of music and dance into the mix. “As long as it’s good dance it doesn’t matter what style it is, you will always get a great response,” says Gibgot. “It all works organically in the story so we enjoyed mixing it up.”

In fact, the premise for “Step Up 3D” was largely inspired by Chu’s absorption into the diverse, but sometimes segmented community of gifted dancers he met on the Baltimore set of “Step Up 2 The Streets.” Self-taught b-boy and b-girl street dancers, poppers, lockers and tickers often did not kick back with formally trained tap, modern or ballet dancers. Chu watched as everyone’s distinct dance style cross-pollinated into a new family of dancers with mixed disciplines. He likens this new circle of friends, in spirit, to Andy Warhol’s famed Factory where artists of every stripe would come together for a common love of creating art, dance and music.

“Shooting in NY definitely contributes to the wish fulfillment aspect to the film,” Gibgot says. “It is a city where anything can happen and is obviously a giant melting pot of so many different cultures living together on this small island.”

ON THE SET



After weeks of daily dance rehearsals, principal photography on “Step Up 3D” began in May 2009. Over the course of the ten-week shoot, production would hopscotch across the boroughs of Manhattan and Brooklyn. Iconic locations like Coney Island, Washington Square Park, Grand Central Station and the Brooklyn Bridge were interspersed with the lesser-known, more industrial sections of Brooklyn that illustrated an urban blight essential to telling the story.

It was in Greenpoint, a decaying Brooklyn neighborhood that is on the cusp of a renaissance, where the filmmakers transformed 10,000 square feet of a vacant commercial space into the three interior sets for the House of Pirates’ loft, also utilizing the adjacent rooftops that boasted

extraordinary views of Manhattan across the river.

If the response by cast and crew was any indication, production designer Devorah Herbert and her team hit the mark when it came to creating a funky, eclectic space that was fully functional. Chu would often ask the dancers to free style for some of the dance montages and the sets allowed them free reign to do so.

The New York locale proved an inspiration not just to filmmakers, but to the cast, too. “New York City is crazy,” says Adam G. Sevani, who portrays Moose. “There’s no other place like it in the world. It really has a pulse—everybody’s moving and doing something. There’s a rhythm and a flow where everybody’s kind of dancing together. It’s actually pretty cool that we’re able to film here.”



One of the more memorable moments of filming on “Step Up 3D” was the four-day shoot for the World Jam battle, a herculean effort that entailed weeks of preparation in terms of construction, lighting, dancing, and the sheer number of people working to accomplish the film’s mind-blowing finale.

Key to their approach of high visual impact was injecting everything with vibrant electricity. From the production design to the lighting installation to costume design, every element of the scene was exploding with light and built to propel Rich & Tone’s ingenious choreography to the next level. An elevated coliseum-like stage was surrounded by towering vertical columns of LED video panels that televised a constant display of motion graphics from flames to a giant equalizer to pulsing colors.

Director of photography Ken Seng calls the lighting and technology display “epic,” citing the scope and use of new wind vision panels utilizing more than 1,000 dimmer channels, which awed the crowd before the dancers even hit the stage. His free-moving camera set-up allowed for his camera operators to fully capture the dance action playing out on stage.

Despite an early 4 a.m. arrival time, more than 1,000 people showed up at the Brooklyn Navy Yard eager to act as background and witness amazing dancing and filming of “Step Up 3D.”

“Dance is universal and our dance movie series is universally loved,” says producer Erik Feig. “Dance is such a fantasy; our dancers may make it look easy, but it’s not! It’s an amazing wish fulfillment to see people who are truly the best in the business pulling off new and exciting moves. Add to that a strong romance and relatable underdog characters and you have a winning formula around the world.” “Dance is universal and our dance movie series is universally loved,” says producer Erik Feig. “Dance is such a fantasy; our dancers may make it look easy, but it’s not! It’s an amazing wish fulfillment to see people who are truly the best in the business pulling off new and exciting moves. Add to that a strong romance and relatable underdog characters and you have a winning formula around the world.”

POPULATING THE HOUSE OF PIRATES **Filmmakers Cast Net Wide to Fill High-Action Roles**

“Step Up 3D” expands the repertoire of dance by embracing a more global point of view and recruiting young fiery dancers who embodied it heart and soul. Integrating this into New York’s hypnotic underground dance

scene provided a wealth of options for the filmmakers and would prove to be the crux of this new vision of the urban fairy tale.

With a multilayered story, electrifying dance sequences and intense drama, filmmakers were challenged with finding a well-rounded mix of actors, dancers and performers who could do both.

“Casting for this franchise is always complicated,” says Shankman. “We needed people who can act and dance alongside the best b-boys and b-girls. It’s wonderful to showcase the kinds of dancers that you don’t get to see as often. These kids are incredible athletes.” Filmmakers kicked off the ensemble cast by welcoming back “Step Up 2 The Streets” veteran Adam G. Sevani and “Step Up’s” Alyson Stoner. The combined dance and acting ability of the two teens ensured that the MSA-tinged arc would remain a strong, compelling part of the “Step Up” story. The stars, who have known each other for years, reconnected to play best friends. “I’ve known Alyson Stoner forever,” says Sevani. “One of my first jobs ever was with her and now we’re playing best friends. It’s so strange. This is how we are.”

“We were instantly comfortable with each other,” adds Stoner. “Adam continually amazes me with how he expresses his character and personality in his dancing and acting. It was nice to be able to work so effortlessly together.”

Filmmakers next tackled the House of Pirates, a motley group of performers who live, dance and play together. This NYC group, who meets Moose and guides him through the shiny new world, features a diverse cast of characters—each with a gripping story.

Actor Rick Malambri portrays Luke, a hip video auteur who chronicles the city’s underground scene while simultaneously maintaining the House of Pirates. For Malambri, the role presented the opportunity to combine his newfound passion for acting with his longstanding one for dance. “How fortunate am I that my first major film role is in ‘Step Up 3D’ and I get to play this great character? As a performer, it allows me to show I’ve got a few talents up my sleeve,” says the actor.



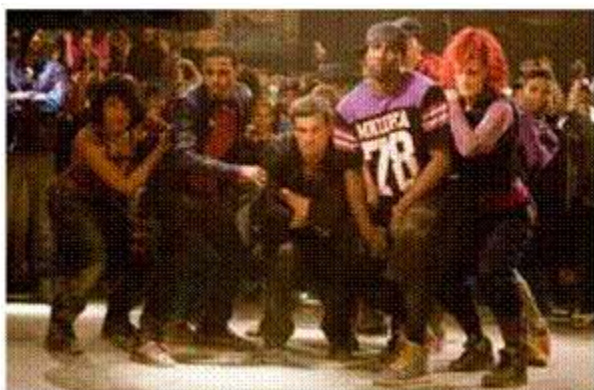
Malambri’s chemistry with actress Sharni Vinson, a lithe Australian tapped for the role of the enigmatic Natalie, was palpable. Vinson, a former ballet dancer who went on to star in the popular Australian television series “Home and Away” (a launching pad for actors Naomi Watts, Isla Fisher, Heath Ledger and Simon Baker, among others), added a plucky refinement to the quirky cast of misfits. “It was weird,” says the actress of the audition. “I read with several actors, but when I walked out of the audition I knew that if I was going to get it, I was going to get it with Rick.”

Many of the dancers featured in “Step Up 3D” are celebrities in their own right. Chu especially was aware of many of the top dancers around the world via the online postings through his side project, the LXD—Legion of Extraordinary Dancers. The filmmakers cast a wide net—in and beyond the dance centers of Los Angeles, New York and Miami—to tap into young, up-and-coming talent who were needed to fill the more than 250 slots for the film’s astounding six dance sequences.

“Our Los Angeles audition was so huge that we had to add multiple

days,” says Chu. “There were thousands of people who turned out in each city to show what they could do. Then we hit the Internet and opened up auditions to anyone who wanted to submit their own dance audition video online. As a result we have dancers from all over the world in the film. It’s one of the most amazing collections of talent in one place at one time that’s ever been assembled for a movie.”

Augmenting the live and online audition process was Shankman’s role on the hit Fox television series “So You Think You Can Dance.” Shankman, a former dancer and choreographer, has had a front-row seat for performances of the show’s influx of talented dancers, some of whom were tapped for “Step Up 3D.” Most notably is Stephen “tWitch” Boss, the remarkable runner-up in season four of the popular series, who has a co-starring role as Jason, the b-boy graffiti artist in the Pirate crew. Boss was one of thousands of hopefuls who flooded the dance auditions; the talented freestyler also wanted to try his hand at acting. “I was walking out of the dance audition,” he says, “and I asked Jon and Adam if I might be able to come in and read for a part. A couple of weeks later I came back in and read, which was a little nerve-racking but exciting. Soon after that I got the call.”



Joining Boss is season four winner Joshua Allen who goes head to head with Sevani in a mind-blowing battle, as well as Katee Shean (season four third-place finalist), Cedric Gardner (season three), Ivan Koumaev (season two) and Gerard Heintz (season one).

Says Shankman, “It’s gratifying to see these talented dancers transition from that competition setting and then actually go to work. It’s a nice payoff for them, and thrilling to see that the show is working.”

Several of the dancers hail from the LXD, a dance opera being told in three volumes. Chu created the dance group after he directed “Step Up 2 The Streets”; the group features many different kinds of dancers—from hip-hop, jazz and contemporary to tap, among others. They’ve performed on the “Glee” live tour, “The Ellen DeGeneres Show,” the 2010 TED Conference and the 2010 Academy Awards®; 40 dancers appear in “Step Up 3D.”

“The idea for the movie came a lot from the LXD,” says Chu. “We were doing a show in my hometown, and the dancers were all staying at my house. Because they were always around, naturally, they were always moving or dancing. We had b-boys in my pool, poppers in my living room, contortionists in my kitchen. That’s how we came up with the idea for the House of Pirates. When it came time to cast, I had lots of ideas of who I wanted to recruit from the LXD and put in ‘Step Up 3D.’ I was looking for the best dancers to be in the movie, and the LXD already had some of the best dancers in the world—it just made sense.”

Real-life fairy tale stories abound for most of the supporting cast of dancers.

B-boy Keith “Remedy” Stallworth found himself cast in the supporting role of Jacob, an African refugee who finds his place and solace among the Pirates. Stallworth’s co-star tWitch isn’t surprised by the b-boy springboarding to a meaty acting role. “My boy Remedy keeps me on my A game—not only with dance, but with the acting thing in general. The way he approaches everything is all business.”

The titian-haired Kendra Andrews, a formally trained dancer, took planes, trains and automobiles for her final audition to land the role of Anala, the beatific mother hen to the Pirates.



And perhaps the most compelling tale that personifies the adage of being in the right place at the right time is that of identical twin tap dancers Martin and Facundo Lombard. The brothers, accomplished performance artists, stumbled upon New York’s long line of dancers waiting to audition for the film. The self-taught Argentinean dancers crashed the audition and wowed the filmmakers *and* the choreography team with their rousing footwork, larger-than-life personalities and inimitable personal style. “They just started dancing and we were amazed,” recalls supervising choreographer Jamal Sims. “It was totally something new and they had all this personality.”

Chu cast them on the spot and began to incorporate them into the script, crafting their on-camera alter egos, the Santiago twins, who would become a part of the House of Pirates.

Also joining the cast is a who’s who of bona fide dancers from b-boys Daniel “Cloud” Campos, Oren “Flearock” Michaeli, Ivan “Flipz” Perez, and Jonathan “Legacy” Perez, a member of The LXD and a recent contestant on season six of “So You Think You Can Dance” to tickers Aja “Asia” George,

Straphanio “Shonnie” Solomon and Terrence Dickson to Joe Slaughter, Ashlee Nino and robot master Chadd “Madd Chadd” Smith, a mainstay of dance blogs and YouTube® as well as a member of The LXD.

Filmmakers brought back some of the more memorable characters featured in “Step Up 2 The Streets” for scenes in which Moose calls in *his* crew from MSA to inject a fresh dose of energy to his newfound friends, knowing that his old friends couldn’t resist the offer to battle the best dancers the world had to offer. Danielle Polanco’s sassy Missy and Mari Koda’s kinetic Japanese exchange student Jenny Kido are joined by Harry Shum Jr. (Cable, the gadget guru). Christopher Scott, who portrays the long-haired tap dancer returns sans the long locks; Luis Rosado returns as Monster, the acrobatic b-boy; LaJon Dantzler plays Smiles, the off-beat personality with the winning smile; and Janelle Cambridge plays Fly, the introvert who transforms into a gregarious girl when the music plays.

Rounding out the cast are four young dancers, including 8-year-old Anjelo “Lil Demon” Baligad (cast online when he posted an audition video and voted for Chu’s crew), 9-year-old Jalen “J Styles” Testerman, 11-year-old Simrin “BGirl Simi” Player and 15-year-old Jose “Boy Boi” Tena. The gifted breakers proved they could hold their own against dancers twice their age, hitting the dance floor stunning fellow cast, crew and background extras with their highly stylized acrobatic moves.

tWitch best sums up the collective feeling about the abundance of talent the film has to offer: “The cast in ‘Step Up 3D’ is just bananas.”

MAKING THE MOVE

Tapping the Globe for Intense Dance Sequences

As the birthplace of hip-hop, New York City provided an unmatched multicultural atmosphere, unequivocally cool street style and an ideal backdrop for the film’s dance sequences. Director Jon M. Chu maintained the franchise’s rough-hewn emotion, introducing a more universal point of view. “We really wanted to open up the dance,” says Chu. “Not just do breaking or popping to hip-hop—we wanted to incorporate all types of dance. I wanted to share the joy of all types of dance with everybody.”



“In ‘Step Up 3D,’ we try to tell more of the story through the dance,” Chu continues. “All of our actors, all of our dancers—the language they speak best is through movement and gestures. Our approach is a little different than other dance movies.”

It’s an approach that executive producer David Nicksay feels reinforces the heart of the story. “New York is a crossroads of the cultures of the world,” says Nicksay. “If you walk around the city, you’re walking around the entire globe. Every culture is represented and they all dance. Dance communicates across all boundaries. It needs no language; it

needs no translation. It’s universal.”

“Step Up” helped fuel a resurgence of dance-themed movies and television shows. As a result, audiences have become savvier when it came to recognizing sharp inventive choreography, so when it came to choreography, filmmakers had to raise the bar. Once again, they looked to choreographer Jamal Sims (“Step Up,” “Step Up 2 The Streets,” Madonna, Britney Spears, Miley Cyrus) to take the lead. His versatile team of choreographers was charged with redefining the series, delivering sequences of all types tinged with a modern street style.

The team of choreographers includes Nadine “Hi Hat” Ruffin and Dave Scott, who worked on “Step Up 2 The Streets,” plus brothers Richmond Talauega and Anthony Talauega, better known as Rich & Tone.

Says Sims, “It was a genius move on Jon Chu’s part to bring in different choreographers for ‘Step Up 3D.’ To be able to incorporate different styles with pros like Dave Scott, Hi Hat and Rich and Tone is just amazing. We cover the whole spectrum of dance and it’s exciting to be able to bring that to the screen.”

Sims’ contribution to the dance mix includes two wildly diverse numbers—a sensual tango featuring hundreds of slinking dancers, and a sweetly nostalgic number that pays homage to classic musicals.

Sevani, an accomplished dancer, was enthusiastic about incorporating such great counterpoint to the aggressive posturing of street dancing. “The nostalgic piece was actually the most fun dance to film. We’re bringing back a bit of the old classic feel, which is something kids in my generation don’t know that much about. It’s really the heart of the movie.”



In “Step Up 2 The Streets,” Chu introduced the premise of the dance battle in which crews go head to head in Baltimore to win respect and bragging rights. Chu returns to the concept in “Step Up 3D,” but this time the dance crews have evolved into houses—bigger teams with all types of dancers, including b-boys, tickers, tappers, voguers, and poppers. The game remains the same but the stakes are raised as dancers from around the world vie for the chance to win a worldwide title and a cash prize. Filmmakers ensure a full sensory overload with added elements like dust, water and light.

Set throughout the boroughs of New York, four of the film’s

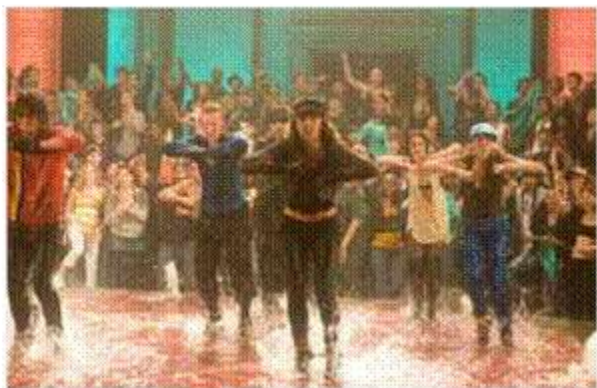
six major dance sequences highlight the adrenaline-fueled battles. Red Hook, Chinatown and Bronx set the stage for an epic test of wills and physicality that will have audiences rethinking their views of street dancing. Says Chu, “These battles are real. You’re out there fighting. In rehearsal, it might be fun and games but when you’re out there in front of a crowd of people, especially other dancers, battle instincts come out and it’s anyone’s game.”

Adds Sevani, “‘Step Up 3D’ is all about battles, getting in people’s faces and just going hard. That’s the underground dance life. It’s cool that we’re able to bring it to the big screen. It’s legit. We’re tapping into real life.”

Dave Scott, known for his meticulous authentic street style, was the go-to choreographer for most of the battles, including one that plays out in Washington Square Park, as well as Red Hook, a down-and-dirty number.

Rich & Tone crafted the final battle in the World Jam, the international competition that has crews from around the world going head to head. It was an ambitious undertaking that had more than 50 dancers on an elevated stage, integrating a multitude of dance styles for a show-stopping finale. Key to designing the highly stylized routine was showcasing the talented dancers within each House.

Hi Hat’s hallmark hip-hop moves were a perfect fit for the film’s dance jam in Coney Island and the battle of Gwai, another cutting-edge dance sequence. She also tackled the athletic capoeira, a Brazilian mixed martial arts dance that paired up Malambri and Vinson.



With so many different dance routines and hundreds of dancers, it was up to Sims to bring it all together. Rehearsals kicked off a month prior to production and Sims supplemented the rehearsals with conditioning and strength training. Even Sevani and Stoner, trained dancers from an early age, were pushed to the limit. “Despite the long days, it’s all worth it when everything comes together and the dancers have that fire in their eyes,” says Stoner.

“It was weeks of intense training,” recalls Malambri, “12 hours a day, nonstop. It was crazy, but totally worth it.”

Vinson took it all in stride, despite a five-year hiatus from dancing. “We were warned,” she says. “Adam Shankman told us it would be one big boot camp and that’s exactly what it was. That went on for weeks before shooting so by the time we got to that first day of filming, we were ready.”

“Dance is huge passion for Jon so what better director can you have for this film?” continues Vinson. “He knows what he wants, he knows what looks good and he gets it. It’s exciting for the actors and dancers to bring what we can to the table and trust that he is going to turn it into this incredible movie.”

The director shares her enthusiasm. “The teamwork and the brotherhood on this set is unusually special,” says Chu. “In between every take there were freestyle battles going on. I’m learning new moves. It’s a great combination of individual talent and camaraderie among the cast and crew. It makes for a knockout performance.”

Producer Patrick Wachsberger agrees. “Movies do different things, but it’s an amazing magic trick when a

movie like ‘Step Up 3D’ makes you feel like you’ve been taken to a magical land, been to the best party ever, and leave the theater with a little bounce in your step.”

STYLING “STEP UP 3D”

Filmmakers Tap Production Designer Devorah Herbert, Costume Designers Kurt & Bart

Helping to meld “Step Up 3D’s” New York setting, iconic visual aesthetic, intense choreography and 3D imagery were production designer Devorah Herbert and the costume design team of Kurt & Bart.



Director Jon M. Chu, the consummate detail-oriented director, was singular in his approach to how all of the fundamentals would work together in the film. He’d previously collaborated with Herbert on “Step Up 2 The Streets.” This time, the enhanced fantasy element allowed the costume designer to explore her imagination. “The biggest and best challenge on ‘Step Up 3D,’ says Herbert, “was that there were essentially no limits creatively when it came to conceptualizing this fantastical environment. It’s been pretty exciting, especially with the set for the Pirates loft. These dancers live in a place where anything goes.”

Key to Herbert’s method of creating a modern gypsy lifestyle was tapping into the city’s innate energy and unique industrial cityscape. Multiple locations throughout Brooklyn and lower Manhattan provided the foundation for the gritty tone she achieved which recalled the city decades earlier.

As with almost every aspect of cultivating the film’s aesthetic, the dancer’s feedback turned out to be invaluable. From adjusting costume design to allow for Legacy to do a back flip in the Parkour Room to adding the element of offbeat duality to the Santiago Twins’ shared bedroom space, the collaborative dynamic flourished.

“The dancers have so fully informed the script and how I approached designing for the film,” says Herbert, “particularly the industrial loft where the Pirates live, work and dance. I incorporated the melting pot idea into the design.”

Kurt & Bart shared the philosophy, allowing themselves to be inspired by the existing tastes and styles of the cast. “A lot of the style in ‘Step Up 3D’ is dictated by what the dancers do,” says Bart. “Obviously a large part of it is influenced by the story, but it was also taking each dancer’s own personal style, developing that and making the final look bigger.”

“That was important to a lot of the dancers,” adds Kurt. “We went to rehearsals early on and tried to hone in on those individual styles and then take it a step beyond. The Twins, for example, always wore bandannas on their heads, so we gave them really long ones. When they move, it creates this sensation. We really just tried to take things up a notch. They’re an eclectic bunch, it was a fun experience.”

SOUNDS OF “STEP UP 3D”

Original Motion Picture Soundtrack Features Flo Rida (Featuring David Guetta), Trey Songz, Roscoe Dash (Featuring T-Pain)

With its underground dance themes, fantastical New York setting and hard-hitting dance choreography, it should come as no surprise that “Step Up 3D” has a great soundtrack.

It was sort of a given.

Atlantic Records’ “Step Up 3D Original Motion Picture Soundtrack,” which includes two new hit singles from Trey Songz and Flo Rida (featuring David Guetta), gathers new and previously unreleased tracks from a stunning line-up of hip-hop and R&B newcomers and superstars, including Estelle, Busta Rhymes, Roscoe Dash (featuring T-Pain), Chromeo, and Jessie McCartney. A special digital deluxe edition includes three exclusive bonus tracks, as well as the video for Laza’s “This Girl.”

The album’s recent single, Flo Rida’s “Club Can’t Handle Me (featuring David Guetta),” impacted urban and rhythmic radio outlets nationwide, and Trey Songz’ “Already Taken,” the previous single from the soundtrack, is an urban radio smash. The “Step Up 3D Original Motion Picture Soundtrack” also features some of the brightest stars in Latin music, including top-selling artists Wisin Y Yandel with their track “Irresistible,” written by the duo and produced by Tainy, Wisin Y Yandel. Additional songs include Laza’s “This Girl” and Sophia Fresh’s “This Instant.”

The album is available July 27, 2010.

ABOUT THE CAST

RICK MALAMBRI (Luke) is a talented newcomer who is poised to make a name for himself with his leading role in “Step Up 3D.”

Originally from Fort Walton Beach, Fla., Malambri strived toward anything that dealt with the influence of art. Growing up, he loved break dancing with friends, which kept him busy and out of trouble. After high school, he was pursuing a degree in Computer Animation and Digital Media when he was approached on the street by an agent with Wilhelmina. Malambri moved to New York City in 2003 to pursue a modeling career where he secured work for D&G, Tommy Hilfiger and American Eagle.

Immediately he was walking the runways of Milan, New York and Paris, and doing photo shoots around the world. Malambri has appeared in major campaigns for Abercrombie & Fitch and Ralph Lauren and has worked with some of the most notable photographers in the world.

While on a subway during the summer of 2006, Malambri caught the eyes of a Los Angeles casting director and talent agent. They introduced themselves, and the agent told him he had the “It Factor,” having movie-star good looks and a warm-hearted personality. Within minutes they suggested that he move to Los Angeles for a career in TV/film.

Malambri made that move, and soon afterwards he landed guest appearances on “Criminal Minds,” “Party Down” and the hit CBS series “How I Met Your Mother.” He was tapped for the futuristic thriller “Surrogates,” starring Bruce Willis, and is set to play a supporting role in the upcoming feature “We Are the Champions.”

ADAM G. SEVANI (Moose), at age 17, is a triple threat—an accomplished actor, singer and dancer. His penchant for performing is a result of having immersed himself amidst his artistic family. His father is an international choreographer and his mother is a musician who, together, founded the renowned Synthesis Dance Center in Universal City. It was there that he befriended many dancers, which led him to the Touchstone Pictures casting executives and, with a self-made audition tape, to director Jon M. Chu, which inevitably led to his breakout role as the comedic sidekick Moose in Touchstone/Summit’s sequel “Step Up 2 The Streets.”

Since his scenes from Judd Apatow’s “Superbad” were edited into the DVD’s special features, “Step Up 2” may have had the distinction of being his first work to hit the big screen, but Sevani has already made quite an impression in the realm of music videos, having appeared in Will Smith’s “Switch,” Mase’s “Breathe, Stretch, Shake,” as well as “Low,” the chart-topping Flo Rida/T-Pain single from the “Step Up 2” soundtrack. He has also performed in a variety of award shows and events worldwide alongside the likes of such talent as Jennifer Lopez, among others.

Sevani’s Hollywood future looks bright, though when not performing, he excels in athletics, playing drums, creating short films, the visual arts, as well as choreographing his own dance routines, which combine elements of his intensive instruction from age 4, including ballet, jazz, tap, hip-hop and even martial arts.

SHARNI VINSON (Natalie) is best known, in her native Australia, for the role of Cassie Turner in the long-running television series “Home and Away.” Her performance earned her a Best New Talent nomination at the TV Week Logie Awards. Born in Sydney, Australia, and raised in Cronulla Beach, she began singing, dancing and acting at a young age. At the age of 17, she was signed to Roadshow Music where she was a member of the R&B group Foxfire.

Vinson relocated to Los Angeles in 2008 and was immediately embraced by the entertainment industry. She booked guest lead roles in “NCIS,” “CSI: NY,” “My Boys” and the pilot “Austin Golden Hour.” In addition to performing, Vinson is also an accomplished athlete, having represented New South Wales at the National Swimming Championships for several years in a row, and she continues to hold numerous swimming records.

ALYSON STONER (Camille) is a multi-talented performer who continues to impress with a solid background in acting, dancing and singing. Born in Toledo, Ohio, Stoner’s relocation to the Los Angeles area brought about a whole new world of opportunities in acting and dancing. After honing her techniques in ballet, tap and jazz in her hometown, she went on to train in hip-hop dance with such well-known choreographers as Wade Robson, Fatima and Nadine “Hi Hat” Ruffin (whom she reunited with on the set of “Step Up 3D”). So it came as no surprise when she auditioned and was cast to dance in the Missy Elliott videos “Work It” and “Gossip Folks.” With the popularity of the videos, the young dancer was soon in demand, appearing on “Extra,” “The Ellen DeGeneres Show” and more. She also performed on “The Jay Leno Show,” with Missy Elliott at the 2003 American Music Awards, The Kids’ Choice Awards and the NAACP Image Awards. Stoner recently released “The Alyson Stoner Project,” a dance instructional/music video that launched online.

As an actress Stoner kicked off her career starring in the motion pictures “Cheaper by the Dozen” and “Cheaper by the Dozen 2,” directed by Adam Shankman. She went on to co-star in “Step Up” opposite Channing Tatum and Jenna Dewan, “Alice Upside Down” with Luke Perry and Penny Marshall and the popular Disney Channel telepic “Camp Rock” alongside the Jonas Brothers and Demi Lovato. She will next co-star in “Camp Rock 2,” reprising her role of Caitlyn.

On television, Stoner was the longtime co-host of the Disney Channel’s “Mike’s Super Short Show,” has been seen as Max in the Disney Channel’s “The Suite Life of Zack & Cody” and made guest appearances on Disney’s “That’s So Raven” and the hit series “Drake and Josh” on Nickelodeon. In addition, she has lent her voice to the award-winning Disney Channel animated series “Phineas & Ferb,” “Lilo & Stitch” and “W.I.T.C.H.,” among others, as well as the DVD series “Holly Hobbie,” “Pompoko,” “Kung Fu Magoo” with Dylan and Cole Sprouse and “The Little Engine that Could.”

Stoner also launched a singing career with the title song featured in the film “Alice Upside Down,” following it with a remake of “Dancin’ in the Moonlight” (available alongside the music video on the “Space Buddies” DVD), and next she’ll be featured on an upcoming DisneyMania soundtrack. Stoner is currently in the studio writing and recording her own music. Her first single, “Flying Forward,” was released April 20, 2010, on iTunes.

KEITH STALLWORTH (Jacob) makes his feature film debut in “Step Up 3D.” Originally from Northern Virginia, at age 17 Stallworth moved to New York to pursue his dance career. Stallworth maintained a small apartment in Brooklyn, danced on the streets, in underground clubs and occasionally with popular recording artists.

He made his first break under artistic director Rennie Harris, performing with Pure Movement, a touring theater company. Stallworth went on to perform with Mary J. Blige, Shakira, Fergie and Gwen Stefani before teaming up with Jon M. Chu in “Step Up 3D.”

KENDRA ANDREWS (Anala) makes her acting debut in “Step Up 3D.” Raised in Tampa, Fla., Andrews knew by age 6 that she would be an entertainer. She grew up loving movies and musicals, and she names Judy

Garland and Julie Andrews as two of her favorites, while Michael and Janet Jackson were among her inspirations for dance. Andrews attended the nationally acclaimed dance program at Florida State University where she graduated Cum Laude with a B.F.A. in Dance Performance. After graduation from college, she performed with Collective Soles of Florida and taught at the Atlanta Ballet Center for Dance Education.

Andrews has performed at the 82nd Annual Academy Awards, at NYC's Tap City and in multiple national commercials and music videos. She currently resides in Los Angeles.

STEPHEN "tWitch" BOSS (Jason) versatile and energetic dancing skills have earned him roles in the recent films "Blades of Glory" and "Hairspray," directed/produced by Adam Shankman, who also serves as producer on "Step Up 3D." Boss is perhaps best known to television audiences as the runner-up on season four of the popular series "So You Think You Can Dance," racking up millions of votes. He also competed as a finalist on MTV's Wade Robson Project.

Born in Montgomery, Ala., Boss has been dancing his whole life. His nickname, "tWitch," was given to him because he would dance, "popping" and "ticking" (hip-hop dance moves), pretty much anywhere. To the naked eye, it looked like a twitch.

Boss has choreographed for Se7en and the Cheetah girls and had a DVD fitness video for "So You Think You Can Dance"/19 Entertainment hit stores in the summer of 2009. Currently Boss is an All-Star on season seven of "So You Think You Can Dance" and is one of the leads in "Stomp the Yard 2."

Often referred to as a modern-day Gene Kelly, fresh-faced actor **JOE SLAUGHTER (Julien)** makes his big-screen debut in "Step Up 3D."

Slaughter's impressive career as a dancer began when he was 5 years old and enrolled in ballet to stay occupied while his sister was in her dance class. After several years, Slaughter became fascinated with break and hip-hop dancing. In order to diversify and strengthen his talents, he also took classes in ballet, jazz and lyrical dance. In fact, in high school, Slaughter was the only male to sign up for the Orchesis Dance Club and as a result he became a trailblazer for encouraging other young men to explore their interest in dance. After high school, Slaughter joined the Xtreme Dance Force under Sam Renzetti (well-known hip-hop dance expert) and, with his team, went on to win the nationals all three years they competed.

Slaughter also has an innate ability to model. His father, who is a photographer, always took professional photographs of him, so Slaughter became very comfortable in front of the camera. At the age of 16, he signed with a modeling agent at a boutique agency in Chicago. Over the last three years, he has built up an impressive resume, listing runway, print and commercial work for brands such as Levi's, Calvin Klein, Gap, Target and Ed Hardy.

At the age of 21, Slaughter decided to take his love for performing one step further and moved to Los Angeles to pursue his career. Upon his move, he became a recipient of the Millennium Dance Scholarship and went on to dance for superstar musical acts such as Miley Cyrus, Rihanna and The Pussycat Dolls.

Since "Step Up 3D," Slaughter shot a guest-star episode on "CSI: NY."

ABOUT THE FILMMAKERS

JON M. CHU (Director) has established himself as a versatile and original director with the success of his feature-film debut, “Step Up 2 The Streets.” He directed the second installment in the hit “Step Up” franchise, having just graduated from the USC School of Cinematic Arts in 2004. Chu’s directorial effort earned him a 2008 Teen Choice Award.

One of five artistic children, Chu developed his love of music and dance at an early age. He began making his own Super 8 films of family vacations and later started shooting short subjects with his brothers and sisters. By the time he was in high school in Los Altos Hills, California, he was videotaping weddings, Bar Mitzvahs, memory videos for school and video yearbooks—and he knew he was going to be a filmmaker.

While a sophomore at USC, Chu made the innovative short “Silent Beats,” which unfolds its story to a tap-dance rhythm soundtrack. The film went on to win numerous awards, including the Jack Nicholson Directing Award and the Princess Grace Foundation’s Cary Grant Award, as well as a scholarship for the burgeoning filmmaker to continue his studies at USC. While at USC, Chu also made the acclaimed 20-minute film “When the Kids Are Away,” a rousing musical exploration of motherhood that utilized salsa, swing and hip-hop, as well as a 50-piece orchestra and 20-voice student choir.

The film soon garnered widespread interest in Hollywood—and brought him to the attention of the producers of “Step Up 2 The Streets,” who gave him the rare opportunity to combine his love of inventive dance and filmmaking on the big screen.

More recently, Chu has garnered a significant online presence with the success of “The Biggest Online Dance Battle in History,” featuring the Adam/Chu Dance Crew, which counts top dancers and celebrities in its ranks. The brainchild of Chu and “Step Up 3D” actor Adam Sevani (“Step Up 2 The Streets”) has grown into a worldwide phenomenon with 45 million views online and appearances on the 2008 Teen Choice Awards and YouTube Live. In addition, Chu recently ventured into new territory with the release of *The Legion of Extraordinary Dancers (LXD)*, an online episodic dance opera that chronicles the formation of the most elite dance crew in the world.

PATRICK WACHSBERGER (Producer) is co-chairman and CEO of Summit Entertainment, a position he has held since he and his partners Robert Hayward and David Garrett bought out the prior Summit Entertainment Group shareholders in November 1993.

With over 30 years’ experience in the production, distribution and exhibition business, Wachsberger has crafted Summit into one of the world’s most successful international sales and distribution companies with high-profile releases such as “Twilight,” “The Twilight Saga: New Moon,” “Push,” “Knowing,” Alejandro Gonzalez Iñárritu’s multiple Golden Globe® nominee “Babel,” Chris Nolan’s “Memento,” the Wachowski brothers’ “Bound,” international box-office hit “Perfume: The Story of a Murderer,” Disney’s “Bridge to Terabithia,” the George Clooney starrer “Michael Clayton,” and the 2010 Academy Award® winner “The Hurt Locker.” Wachsberger also produced the worldwide hit “Mr. & Mrs. Smith,” starring Brad Pitt and Angelina Jolie.

Prior to running Summit Entertainment, Wachsberger served as president and CEO of Odyssey Entertainment and Odyssey Distributors, Ltd. During his six-year tenure at Odyssey, he acquired, co-produced and distributed his first acquisition, “Pelle the Conqueror,” which won the Oscar® for best foreign language film and the Palme d’Or at Cannes, and “Time of the Gypsies.” With Regency Enterprises he executive produced and distributed

Sydney Lumet's "Q & A," and Blake Edwards' "Switch." He also distributed Ridley Scott's "1492."

Before joining Odyssey, Wachsberger was president of J & M Entertainment, one of the leading foreign sales companies. He began his career as an assistant director and production manager, working on over 20 films in Italy and France. After directing short films, he moved to the United States where he produced several films with his father, Nat Wachsberger. These included "The Killer Force" with Telly Savalas and Peter Fonda and an animated feature film of "The Three Musketeers," directed by John Halas.

ERIK FEIG (Producer) is the president of Worldwide Production and Acquisitions at Summit Entertainment. He oversees all of Summit's in-house productions, co-productions and acquisitions. Highlights of the current slate include "The Twilight Saga: Eclipse," follow-up to the box-office smashes "Twilight" and "The Twilight Saga: New Moon," based on the publishing phenomena of the same name; "Letters to Juliet," starring Amanda Seyfried and Academy Award® winner Vanessa Redgrave; "Red," starring Bruce Willis, John Malkovich, and Academy Award® winners Helen Mirren and Morgan Freeman; "Live with It," starring Seth Rogen and Joseph Gordon-Levitt; a re-imagining of "Highlander" (scripted by the writers of "Iron Man," directed and produced by the team behind "Fast and Furious"); and the final film in "The Twilight Saga: Breaking Dawn." Recent picture acquisitions include multiple Academy Award®-winning "The Hurt Locker" (including Best Picture) and Roman Polanski's "The Ghost Writer."

In addition to "Step Up" and "Step Up 2 The Streets," both films of which are in the top five highest-grossing dance movies of all time, Feig's past producing credits on behalf of Summit include Academy Award®-nominated "In the Valley of Elah" and the box-office smash "Mr. & Mrs. Smith."

Feig began his career by creating and producing the hit "I Know What You Did Last Summer" films. He then went on to produce the teen comedy "Slackers" for Sony. During the late 1990s, he continued to develop projects for many of the major studios and networks, while operating under an overall producing deal with Artisan Entertainment, a then client of Summit Entertainment, since acquired by Lionsgate Entertainment. In 2001, Feig established Summit's production banner and in 2007 became a partner in the company as it grew into a worldwide studio.

Feig received a BA in English, with honors, from Columbia University in 1992. He is also on the board of MLA Partner Schools, a not-for-profit group dedicated to working with some of the most disadvantaged public high schools and their communities; he was a founding board member of Los Angeles County Museum of Art's Young Collectors Group.

ADAM SHANKMAN (Producer) is a multi-faceted filmmaker who has enjoyed success as a director, producer and choreographer. He served as co-producer and lead choreographer of the 2010 Oscar® telecast, which earned a record 12 Emmy® nominations, including two for Shankman for producing and choreographing. Shankman's recent films include the box-office hits "17 Again," starring Zac Efron, which he produced; "Bedtime Stories," starring Adam Sandler and Keri Russell, which he directed. He has also served as a judge on "So You Think You Can Dance."

In July 2007, Shankman's "Hairspray," the feature film adaptation of the Tony® Award-winning Broadway musical, opened to rave reviews. It received three Golden Globe® nominations including Best Picture—Musical or Comedy. In addition, the film's remarkable cast, including John Travolta, Queen Latifah, Michelle Pfeiffer, Christopher Walken, Zac Efron and Nikki Blonsky, won a Critics' Choice Award for Best Acting Ensemble.

As a producer, Shankman and his sister, Jennifer Gibgot, are partnered in Offspring Entertainment, which currently has a wide range of projects in various stages of production and development. Under the Offspring banner, Shankman previously produced “Step Up,” directed by his co-choreographer Anne Fletcher; its successful sequel, “Step Up 2 The Streets,” helmed by Jon M. Chu; and the thriller “Premonition,” starring Sandra Bullock.

Shankman began his directing career in 2001 with his debut feature, “The Wedding Planner,” starring Jennifer Lopez and Matthew McConaughey. The next year, he directed the romantic drama “A Walk to Remember,” starring Mandy Moore and Shane West. Shankman followed with the 2003 comedy “Bringing Down the House,” starring Steve Martin and Queen Latifah, which was number one at the box office for three consecutive weeks. In 2005, he directed the action comedy “The Pacifier,” starring Vin Diesel, and the family comedy “Cheaper by the Dozen 2,” starring Steve Martin and Bonnie Hunt.

Prior to launching his directing and producing career, Shankman was one of the entertainment industry’s premier dance and physical comedy choreographers, putting his creative stamp on many well-known comedies, dramas, thrillers and animated films. His projects include “The Addams Family,” “Casper,” “Inspector Gadget,” “Anastasia,” “George of the Jungle,” “Boogie Nights,” “Miami Rhapsody” and “The Flintstones,” for which he was nominated for a Bob Fosse Award. Shankman won a Bob Fosse Award for his commercial work with Simon West. At age 24, Shankman teamed up with influential video director Julian Temple as a music video choreographer. One of his first videos as choreographer was Whitney Houston’s “I’m Your Baby Tonight.” In addition, he has choreographed videos for the B-52s, Barry White, Aaron Neville, Chic and Stevie Wonder.

A native of Los Angeles, Shankman developed a love for the theater at an early age. Following high school, he moved to New York and attended Juilliard. After five years as an actor and dancer on the stages of New York and regional theater, he moved back to Los Angeles and began dancing in music videos for such artists as Paula Abdul and Janet Jackson. He also performed at the 1989 Academy Awards®.

JENNIFER GIBGOT (Producer) began her producing career in 1995 running Tapestry Films. During her eight-year tenure there, she set up numerous projects and produced such successful films as “She’s All That” and “The Wedding Planner,” starring Jennifer Lopez and Matthew McConaughey. Gibgot hired her brother, Adam Shankman, who was already an established choreographer, to helm “The Wedding Planner,” which launched his directing career. She collaborated with him recently on “17 Again,” “Bedtime Stories” and “Step Up 3D.”

In 2003, Gibgot and Shankman formed Offspring Entertainment and signed a first-look deal at Disney. Gibgot went on to serve as an executive producer on the Shankman-directed films “The Pacifier,” starring Vin Diesel, and the family comedy “Cheaper by the Dozen 2,” starring Steve Martin and Bonnie Hunt. In addition, Gibgot and Shankman teamed to produce the dance movie hit “Step Up” and its even more successful sequel, “Step Up 2 The Streets.”

Under the Offspring banner, Gibgot and Shankman executive produced the 2007 smash hit musical “Hairspray,” starring John Travolta, Queen Latifah, Michelle Pfeiffer, Christopher Walken, Zac Efron and Nikki Blonsky. “Hairspray” received several honors, including a Golden Globe® nomination for Best Picture—Musical or Comedy.

This year, in addition to “Step Up 3D,” the company also produced “Going the Distance,” a romantic comedy starring Drew Barrymore and Justin Long, for New Line, and “The Last Song,” a Nicholas Sparks—scripted film starring Miley Cyrus for Disney. Projects in development include a new version of the classic tale “Sinbad” for

Sony and a revamp of the popular musical “Bye Bye Birdie” for Columbia.

BOB HAYWARD (Executive Producer) is the Chief Operating Officer of Summit Entertainment, LLC, the new worldwide theatrical motion picture development, financing, production and distribution studio, which was created in April 2007. From 1993 to April 2007, Hayward was a founding partner and Chief Operating Officer of the prior Summit Entertainment, which operated as one of the industry’s premier feature film foreign sales and distribution companies in the foreign marketplace. In recent years, the prior Summit Entertainment also successfully embarked into feature-film development and production with “Mr. & Mrs. Smith” and the “Step Up” and “Twilight” franchises, among other titles.

In his years at both incarnations of Summit Entertainment, he has gained extensive industry experience in all aspects of motion picture production, financing and distribution. From 1991 to 1993, Hayward worked as Senior Vice President of the original Summit Group, which he and his partners, Patrick Wachsberger and David Garrett, bought in November of 1993. Hayward began his career in the film business in London in 1982 when he joined United International Pictures, the foreign distribution arm of Paramount and Universal Studios.

In 1985, Hayward joined Cannon International in London and the Netherlands where he managed their internal and licensee audits and was tasked with numerous assignments, including acting as the caretaker manager of Cannon’s cinema circuits in the United States and Italy. From 1998 to 2001, Hayward was a founding partner of Film Financial Consultants, Ltd. in London, which specialized in film royalty audits for major independent producers and due diligence for cinema and film library acquisitions.

DAVID NICKSAY (Executive Producer) served as executive producer on “Step Up 2 The Streets.” Most recently he served in the same capacity on “Surrogates,” starring Bruce Willis. Previously, he was executive producer on “Married Life,” starring Pierce Brosnan, Chris Cooper, Patricia Clarkson and Rachel McAdams, released in fall, 2007. He was Executive Producer on “What’s the Worst that Could Happen?” starring Martin Lawrence and Danny DeVito; “The Adventures of Rocky & Bullwinkle” starring Robert DeNiro, Rene Russo, and Jason Alexander; “The Negotiator” starring Samuel L. Jackson and Kevin Spacey; “Flubber” starring Robin Williams; and “Addams Family Values” starring Anjelica Huston and Raul Julia.

As producer, his credits include “Be Cool” starring John Travolta, Uma Thurman, Vince Vaughn, Dwayne “The Rock” Johnson and Cedric the Entertainer; “Legally Blonde 2: Red, White and Blonde” starring Reese Witherspoon (he was co-producer of the original “Legally Blonde”); “Agent Cody Banks” and “Agent Cody Banks 2: Destination London,” starring Frankie Muniz; “A Guy Thing” starring Jason Lee and Julia Stiles; the high-tech thriller “Antitrust” starring Ryan Phillippe and Tim Robbins; “Up Close and Personal” starring Robert Redford and

Michelle Pfeiffer; “Lucas” starring Corey Haim, Wynona Ryder and Charlie Sheen; and “Mrs. Soffel” starring Diane Keaton and Mel Gibson. From 1989 to 1992, Nicksay was president and Head of Production at Morgan Creek Productions, also serving as executive producer on six of the company’s pictures, including “Robin Hood: Prince of Thieves,” “Pacific Heights,” and “Young Guns II.”

Nicksay also served as senior vice president of Production at Paramount Pictures, where he served as executive producer on “Ghost,” “Coming to America,” “The Untouchables,” “Scrooged,” “Star Trek V,” and “The Two Jakes,” among others.

His television credits include the two-hour pilot for the series “Call to Glory” and the multiple Emmy®-nominated miniseries “Little Gloria...Happy at Last.”

He is a member of the Academy of Motion Picture Arts and Sciences and the Directors Guild of America and serves on the American Film Institute Education and Training Advisory Board. He also is a judge of the AMPAS Nicholl Screenwriting Competition and a senior lecturer in digital media at Otis College of Art and Design.

MEREDITH MILTON (Executive Producer) is vice president of production at Summit Entertainment. In addition to “Step Up 3D,” in 2009 she has overseen several other productions for Summit including “Remember Me,” a drama directed by Allen Coulter and starring Robert Pattinson, Pierce Brosnan, Chris Cooper and Emilie De Ravin, and “Letters to Juliet,” a romantic comedy directed by Gary Winick and starring Amanda Seyfried, Vanessa Redgrave, Gael Garcia Bernal and Chris Egan. Milton executive produced “Step Up 2 The Streets” and served as a co-producer on “Step Up.”

Milton began her career at Summit in February 2002 as assistant to Erik Feig, President of Production and Acquisitions. In spring of 2003, she was promoted to Director of Development, then to Senior Production Executive in January 2006 and subsequently to Vice President of Production in April 2007.

She began her career as an intern at Double Negative, a London-based digital effects company, where she was a production assistant on the sleeper hit “Pitch Black.” Her first job in Hollywood was as second assistant to then William Morris television-packaging agent Greg Lipstone.

Milton graduated cum laude from Princeton University with a BA in English in 1998.

“Step Up 3D” is the first produced screenplay for writers **AMY ANDELSON & EMILY MEYER (Written by)**.

The writing career of Andelson and Meyer spans only several years, although the two first met over a decade ago while students at Harvard-Westlake, a private high school in Los Angeles. Both enrolled as freshman at New York University but after only a semester, their passions took them in different directions—Meyer to study literature at Tufts University and Andelson film at USC School of Cinema and Television. It was at USC that Andelson first met director Jon M. Chu, who at the time was finishing up his much-acclaimed musical short “When the Kids Are Away.” Upon graduating from USC, Andelson worked at Lions Gate Films for the head of the Development and Production department, and Meyer landed in the mailroom of the William Morris Agency in Manhattan.

After several attempts to work together, Andelson and Chu decided to take matters into their own hands and develop their own project for Chu to direct, a contemporary adaptation of the classic novel “The Great Gatsby.” Andelson promptly called Meyer and they began a bi-coastal collaboration on the script that lasted all summer. The completed script garnered them agent representation, meetings with top studio heads and Meyer’s relocation to Los Angeles. She now lives two blocks away from Andelson.

Currently Andelson and Meyer are developing several projects, including the adaptation of the young adult novel “Naomi and Ely’s No Kiss List,” a coming-of-age story of two codependent best friends living in modern-day New York City, for Fox.

DUANE ADLER (Based on Characters Created by) was born in Asheville, North Carolina, grew up all over the Carolinas, and then midway through his teenage years, he moved to the Washington, D.C., area. After attending 18 schools from first grade through high school, he graduated from the University of Maryland,

College Park, with a degree in what he calls “Diverse Extremes of Life.” This assorted background has lent an incredible multiplicity to his life and his work. The experience of moving from a small town to our nation’s capital eventually became the seed for the hit Paramount feature “Save the Last Dance,” which Adler wrote (sharing screenplay credit with Cheryl Edwards) as well as “Save the Last Dance 2.”

His other screenwriting credits include VH1’s highest-rated original telefilm, “The Way She Moves,” which was nominated for Outstanding Made for Television Movie at the 2002 ALMA (American Latino Media Arts) Awards, the theatrical hits, “Step Up,” “Step Up 2 The Streets” released by Touchstone Pictures (on which he shared screenplay credit with Melissa Rosenberg), “Make It Happen,” which he also co-produced.

Adler has now been involved with two of the highest-grossing teen romances, “Save the Last Dance” and “Step Up,” of the last forty years. He is currently in development on several feature projects including “Venice Beach” for Fox and “Northern Lights.” He has also written projects for Fox, Focus Features, Revolution, Universal and New Regency, among others.

KEN SENG (Director of Photography) brings his discerning eye to “Step Up 3D” as well as a diverse list of feature films, commercials, documentaries and music videos. His broad experience includes many acclaimed features such as the award-winning cinema verité “Street Thief,” with frequent collaborator Malik Bader, as well as the box-office winners “Obsessed,” starring Beyonce Knowles, Ali Larter and Idris Elba, and John Erick Dowdle’s “Quarantine” for Screen Gems. His other motion picture credits include actor Lori Petty’s directorial debut “The Poker House” and the upcoming horror film “Sorority Row” for Summit Entertainment.

Seng has shot a variety of music videos and national TV commercials for clients such as Cingular, American Express, Lincoln/Mercury and the NHL, working with innovative new directors such as Henry Alex Rubin.

JAMAL SIMS (Choreographer) most recently worked on “Year One,” starring Jack Black, and “Hannah Montana: The Movie.” He served as choreographer on “Step Up” and “Step Up 2 The Streets” as well as the feature musical “Hairspray,” which “Step Up 3D” producer Adam Shankman directed.

Among Sims’ other choreography credits are “17 Again” starring Zac Efron, “Soul Men” starring Bernie Mac and Samuel L. Jackson, “Beauty Shop,” “Vanilla Sky” and “Garfield.”

Sims is known for his creativity in numerous commercials such as Target and Volkswagen, as well as music videos and stage shows for Madonna, Britney Spears, Miley Cyrus, Usher, P. Diddy, Spice Girls, Outkast and Gloria Estefan.

When New York native **NADINE “HI HAT” RUFFIN (Choreographer)** took a dance challenge some years ago and flew herself to Los Angeles to battle Will Smith’s choreographer, she could only hope for the best. A hip-hop street dancer, she knew she had to take the plunge to get to the next level: out of the clubs and into the studios. It was that leap of faith that catapulted her into a whole new world. She won the dance competition and officially began her career as a professional dancer, soon to turn choreographer, and eventually established Hi Hat Productions, an umbrella organization comprised of dancers, choreographers, writers and EPs, into a major production enterprise.

It was her first big-budget video for Montell Jordan, for the single “I Like,” that attracted industry attention. Ruffin’s goal was to bring something different to the set. She invented sexy hip-hop. Ruffin’s style attracted video directors such as Hype Williams, Francis Lawrence, Brett Ratner and Dave Meyers to name a few, who continued to use her on several of their high-profile projects. Racking up an incredible talent roster, Ruffin can

now claim Jay-Z, Kanye West, Mary J. Blige and Shakira among those who have busted one of her moves. Testimony to Ruffin's innovative maneuvering is exemplified in her work for hip-hop's hottest visionary, Missy Elliott. Elliott's videos have continued to hold the public's attention for their groundbreaking visuals and out-of-this-world dance moves.

Ruffin's talents have taken her beyond the world of artists' music videos. Her feature film credits include "A Shark's Tale," "Chicken Little," "Hot Chick," "Bring It On," "Stick It," "How She Moves," "Step Up 2 The Streets" and "I Now Pronounce You Chuck and Larry." Advertisers have sought her out to choreograph recent memorable campaigns for iPod, Cingular, Diet Coke, The Gap and Sears.

Ruffin has been honored with multiple American Choreography and Music Video Producers Association Awards.

DAVE SCOTT (Choreographer) danced his way "straight outta Compton" and straight into Hollywood with a multi-faceted career in dance, choreography and artist development spanning music, film, television and commercials.

Most recently, Scott choreographed the moves on the big screen for the horror thriller "Prom Night," the romantic comedy "Made of Honor" and the Wayans Brothers dance comedy "Dance Flick." On television, Scott has created memorable dance numbers on Fox television's "So You Think You Can Dance" and Bravo's "Step It Up & Dance."

No stranger to film successes, Scott's roster of feature film work includes the box-office hits Touchstone's "Step Up 2 The Streets," which has already grossed over \$118 million worldwide; Sony Pictures' "Stomp the Yard", number one two weeks in a row at the box office, grossing over \$136 million worldwide; and "You Got Served," which won him the 10th Annual Choreography Award for Best Choreography in a feature film, and featured the artist B2K. In addition, Scott was the key ingredient behind the success of B2K, giving them their name, style, hot dance moves and all-out sex appeal. In just two years, B2K scored two platinum albums and headlined the sold-out tours nationwide. Scott's other credits include the Fox television series "Bones" and "Coach Carter," starring Samuel Jackson.

Scott has also lent his talents to several commercial campaigns, including Chevy and Pantene.

The talents of brothers **RICHMOND TALAUEGA & ANTHONY TALAUEGA (Choreographers)**, known collectively throughout the music and entertainment industry as Rich & Tone, extend far beyond the reach of conventional dance choreographers, encompassing wide-ranging success as creative directors, musicians, producers and performers who are at the forefront of today's pop culture movement. As multi-faceted artists, they are able to achieve truly unique results in their work as choreographers, which continue to make them highly sought after by the top names in the industry.

As teenagers, Rich & Tone were discovered by Michael Jackson's choreographer while freestyling at a club in Oakland, Calif. Within a year, they were on their way to becoming legendary dancers and choreographers, having toured with both Diana Ross and Michael Jackson within months of moving to Los Angeles.

Their dedication, unique style and creative abilities have translated into work in a range of artistic mediums. Most recently, Rich & Tone worked on Madonna's 2009 "Sticky and Sweet" Tour. Their highly visible projects include work for iPod, Coca-Cola, Pepsi, Gap, Mitsubishi, as well as the feature films "Take the Lead," "Bring It on Yet Again," and "Save the Last Dance." They also received an Emmy® nomination for their work on the

2005 NAACP Image Awards. In the fall of 2008 they served as Artistic Directors and Choreographers for “Dancing with the Stars.” The segment celebrated Macy’s 150th Anniversary, in which they took viewers on a journey—“Dancing Through the Decades”—the 1930s, 1960s, 1980s and the Future.

The list of artists who have sought their collaboration includes Michael Jackson, Madonna, Jennifer Lopez, Usher, Chris Brown, Gwen Stefani, Christina Aguilera, Kylie Minogue, Missy Elliott, Black Eyed Peas, The Backstreet Boys, Monica, Pink and Dirty Vegas, among others. They have been nominated for numerous MTV Video Music Awards for videos such as Jennifer Lopez’s “Get Right,” Madonna’s “Sorry” and “4 Minutes,” as well as Chris Brown’s “Wall to Wall” and “Forever.”

Renowned photographer and director David LaChapelle has often sought out the talents of the brothers, working with them on several video and commercial projects. The pair acted as producers, music producers and choreography coordinators, and collaborated with LaChapelle on the critically acclaimed film “Rize,” which was picked up at the 2005 Sundance Film Festival by Lions Gate Films and released in June of 2005.

DEVORAH HERBERT (Production Designer) comes from the world of independent features and offbeat television series. She previously collaborated with director Jon M. Chu on “Step Up 2 The Streets.” Prior to that, she was production designer on the FX series “The Riches” about a family of grifters adjusting to middle-class life in the suburbs. Her feature credits include “The Fluffer,” “Lovely and Amazing,” “Stolen Summer,” “Speakeasy,” “Evil Alien Conquerors,” “Outta Time,” “11:14,” “The Speeding Ticket,” “Mysterious Skin,” “Harsh Times,” “Waiting,” “American Gun,” “First Snow” and “You Are Here.”

A chance meeting of art school dropouts formed the basis of the costume design and styling team **KURT & BART (Costume Designers)**. Educated in the notorious nightclub school of 1980s New York, they embarked on a career path that would take them through many stations in the world of fashion, image and film.

Whether teaming up with style guru Patricia Field to create Emmy® Award–winning costumes for Shelly Duvall’s “Rock & Rhyme” for the Disney Channel or designing the costumes for the Las Vegas show “Storm” at Mandalay Bay Casino, their trademark sensibility is always apparent.

Transitioning into feature films, the pair has garnered an envious roster of credits. Most recently they designed for “Howl,” starring James Franco, Mary-Louise Parker and John Hamm; Wes Craven’s thriller “25/8”; and Focus Features’ “Fighting,” starring Channing Tatum and Terrence Howard. Other credits include the indie feature “Phoebe in Wonderland,” starring Elle Fanning, Patricia Clarkson, Felicity Huffman, Bill Pullman and Campbell Scott, which was featured at the Sundance Film Festival in 2008; John Cameron Mitchell’s second feature “Shortbus,” which debuted at Cannes Film Festival in 2006; and “Stephanie Daley,” a dark drama starring Tilda Swinton, Timothy Hutton and Amber Tamblyn, which won a Best Screenplay award at Sundance in 2006.

As stylists they have worked with some of the strongest and most prolific photographers, directors and image-makers, such as Steven Klein, Herb Ritts, Patrick Demarchelier, Matthew Rolston, Dean Karr, Mark Seliger, and Markus Klinko and Indrani. The roster of celebrities is also vast and varied. From their work with such music icons as David Bowie, Ozzy Osbourne, Marilyn Manson, Courtney Love and Pink to their riotous propulsion of Britney Spears from pop teen to a full-blown pop phenomenon. It is always their unflinching vision that has left many indelible moments on the cultural landscape.

BUCK DAMON (Music Supervisor) won a 2004 Grammy® Award, along with Zach Braff and Amanda Scheer Demme, for creating the influential platinum hit soundtrack for “Garden State.”

One of film's most sought-after music supervisors, Damon's recent credits include "The Proposal," "17 Again" and "Beverly Hills Chihuahua." In addition to "Step Up" and "Step Up 2 The Streets," among his additional films as music supervisor are "Blow," "Knockaround Guys," "Mean Girls," "House of D," "The Last Shot," "Cheaper by the Dozen 2," "27 Dresses" and "Premonition." He also served as music consultant on "The Rundown," "Erin Brockovich," "The Limey," "She's All That," "Hurlyburly," "Out of Sight," "Rounders" and "Life."

Damon has also worked as a music supervisor for television's "Freaks and Geeks." He was also a music consultant on "The PJs" and "Felicity."

ANDREW MARCUS (Editor) has a long and varied list of credits and has cut several films for director James Ivory, beginning with "Mr. & Mrs. Bridge" and followed by "Howards End" (which earned him a BAFTA nomination), "Remains of the Day," "Jefferson in Paris," and "Surviving Picasso." He was editor of director Kenneth Branagh's film "Swan Song," "Peter's Friends," "Much Ado About Nothing" and "Frankenstein." His other feature credits include "Step Up 2 The Streets," "The Ballad of the Sad Café," "Woundings," "American Psycho," "Hedwig and the Angry Inch," "Divine Secrets of the Ya-Ya Sisterhood," "Under the Tuscan Sun," "A Home at the End of the World," "Everything Is Illuminated," "Flicka" and "Tenderness."

He also served as second unit director on "Much Ado," "Frankenstein," "American Psycho" and "Hedwig."

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