

SANTA CLAUS

vs.

JACK FROST

'T WAS
THE FIGHT
BEFORE
CHRISTMAS...

WALT DISNEY
PICTURES PRESENTS

TIM ALLEN

MARTIN SHORT

THE
ESCAPE & **CLAUSE**
THE SANTA CLAUSE 3

WALT DISNEY
PICTURES PRESENTS

THE
ESCAPE **S 3** CLAUSE

THE SANTA CLAUSE 3

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All Ages Admitted

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santaclause3.com

Presents

THE SANTA CLAUSE 3:
THE ESCAPE CLAUSE

An
OUTLAW PRODUCTIONS/
BOXING CAT FILMS
Production

Directed by MICHAEL LEMBECK
Written by ED DECTER
 & JOHN J. STRAUSS

Based on Characters
Created by LEO BENVENUTI
 & STEVE RUDNICK
Produced by BRIAN REILLY
 BOBBY NEWMYER
 JEFFREY SILVER

Executive
Producers WILLIAM W. WILSON III
JAMES MILLER

Director of
Photography . . . ROBBIE GREENBERG, ASC
Production Designer . RICHARD J. HOLLAND
Film Editor DAVID FINFER
Costume Designer INGRID FERRIN
Special Character Effects
Designed and Created by ALEC GILLIS

and TOM WOODRUFF, JR.
Music by.....GEORGE S. CLINTON
Music Supervisor.....FRANKIE PINE
Casting by.....JOANNA COLBERT

Unit Production Manager... SARA E. WHITE
First Assistant Director... BRUCE FRANKLIN
Second
Assistant Director... CONTE MARK MATAI

CAST

Santa/Scott Calvin TIM ALLEN
Mrs. Claus/Carol . . . ELIZABETH MITCHELL
Charlie ERIC LLOYD
Neil Miller JUDGE REINHOLD

Laura Miller	WENDY CREWSON
Curtis	SPENCER BRESLIN
Lucy Miller	LILIANA MUMY
Jack Frost	MARTIN SHORT
Sylvia Newman	ANN-MARGRET
Bud Newman	ALAN ARKIN
Trish	ABIGAIL BRESLIN
Tooth Fairy	ART LAFLEUR
Mother Nature	AISHA TYLER
Cupid	KEVIN POLLAK
Easter Bunny	JAY THOMAS
Sandman	MICHAEL DORN
Father Time	PETER BOYLE
Elf #1	SAMMI HANRATTY
Elf #2	RIDGE CANIPE
Elf #3	KATE EMERICK
Cocoa	MADELINE CARROLL
Dr. Hismus	CHARLIE STEWART
Engineer Elf #1	ALEC PLOTKIN
Worker Elf #1	CHANTEL VALDIVIESO
Carpenter Elf	ZACH MILLS
Engineer Elf #2	ERIC PLOTKIN
Security Guard	TOM HORNOF
Rory	JOHN ROSS BOWIE
Masonry Elf	TIM DOUGHERTY
Worker Elf #2	DARIAN BRYANT
Traffic Cop #1	CAMERON MONAGHAN
Traffic Cop #2	RYAN HEINKE
Baker Elf	ELIZABETH SMALL
Elf #4	ANDREW VO
Fireman Elf	TONY BUSTAMANTE

Elfette Dancers

BRITTANY BHAGIA	EMILY BLAIR
ALANA BRADY	JORDAN FELIX
KRISTEN FUKUTO	ESHE IMANI GIBBS
ALEXIS HOUSE-GONSALVES	ALEXANDRIA KESSINGER
CAITLIN MORAVEK	KINDRA REYLING
BRITTNEY RIPPEON	COURTNEY SOREN

Puppeteers

ALEC GILLIS	TOM WOODRUFF, JR.
HIROSHI IKEUCHI	LUKE KHANLIAN
JIM KUNDIG	RICK LAZZARINI
TIM LEACH	GREG MANTON
ANTHONY MATIJEVICH	CHRISTINE PAPALEXIS
ANDY SCHONEBERG	

Stunt Coordinator.....TIM TRELLA

CREDITS

Santa/Scott Calvin
 Stunt Double..... TODD WARREN
 Mrs. Claus/Carol
 Stunt Double..... ALISA HENSLEY
 Jack Frost Stunt Double..... GARY MORGAN

Elf Doubles

KEEGAN ALEXANDER TROY BROWN
 JAKE DASHNAW REID HARPER
 SIERRA MORTAN KALIA PRESCOTT

Utility Stunts

KENNY ALEXANDER ANNIE ALLEGRETTI
 FLORENCE CHUNG SCOTT COSGROVE
 TOM ELLIOTT TOM HARPER
 KIM KOSCKI SHAWN LANE
 BILLY LUCAS DINA MARGOLIN
 TANOAI REED SHAWN ROBINSON
 MICHAEL RUNYARD OLIVIA SUMMERS

Supervising Art Director... CHARLIE DABOUB
 Art Director..... GREGORY A. BERRY
 Assistant Art Directors... LUKE FREEBORN
 VALERIE GREEN

Set Decorator..... DON DIERS, S.D.S.A.
 Set Designers..... ERNIE AVILA

GENE DARNELL

ROSS GALLICHOTTE

JOHN LEIMANIS

KEVIN LOO

ROGER LUNDEEN

ANDREW MENZIES

Leadman..... KEN TUREK

Art Department

Administrator..... EMILY WILSON

"A" Camera Operator..... CHRIS HAYES

"B" Camera

Operator/Steadicam..... CHRIS SQUIRES

First Assistant "A" Camera..... JAY LEVY

Second

Assistant "A" Camera.... LISA GUERRIERO

First Assistant "B" Camera.. ROBERT J. HEINE

Second

Assistant "B" Camera..... DAVID SEEKINS

Script Supervisor.... CRISTINA WEIGMANN

Film Loader..... EDUARDO MAYEN

Construction Coordinator.... STEVE CALLAS

Construction

General Foreman... ROBERT L. THOMPSON

Construction Foremen..... ROBERT WEBB

MARK LAPRESLE

Paint Supervisor.. FRANCESCO A. PAOLONE

Paint Foreman..... WAYNE NYCZ

Sound Mixer..... MARK WEINGARTEN

Boom Operator..... LAWRENCE COMANS

Cableman..... MARK W. FAY

Video Assist Operator..... JAY HUNTOON

Assistant Costume Designer.. LISA BOJARSKI

Costume Supervisor..... PAM WISE

Key Costumers..... LINDA REDMON

DIANA J. WILSON

Principal Costumers... ALISON GAIL BIXBY

DANIELLE WAIT

Mr. Allen's Costumer..... PETER WHITE

Key Elfand Costumer..... CHRISTI WORK

Elfand Costumers..... VALENTINA AULISI

BRAD HOLTZMAN

TOM MACDONALD

JALENE MURPHY

On-Set Dresser..... ERIC KELLY

Makeup

Department Head..... BARRY R. KOPER

Key Makeup Artist..... ALLAN APONE

Mr. Allen's Makeup Artists HALLIE D'AMORE

WENDY J. WEISS

Mr. Short's Makeup Artist... KEVIN HANEY

Ann-Margret's

Makeup Artist..... WAYNE MASSARELLI

Ms. Mitchell's Makeup

Artist..... TINA KALLIONGIS-HOFFMAN

Makeup

Artists..... SUZANNE DIAZ-WESTMORE

GARRETT IMMEL

ALEC GILLIS

DENNIS LIDDIARD

GERALD QUIST

TOM WOODRUFF, JR.

Elf Makeup

Supervisor..... BRADLEY M. LOOK

Elf Makeup Artists

STEVEN E. ANDERSON BELINDA BRYANT
 DORINDA CAREY BECKY COTTON
 ROXY D'ALONZO LEONARD ENGELMAN
 RUTH HANEY DEAN JONES
 MICHAEL KEY FELICIA LINSKY
 VERONICA LORENZ JOHN MALDONADO
 MICHAEL MOSHER CHRIS NELSON
 LYGIA ORTA RON PIPES
 HEATHER PLOTT JOE PODNAR
 STEPHEN PROUTY DON RUTHERFORD
 CAROL SCHWARTZ-MAEHL RACHEL STEVENSON-KATZ
 SABINE ROLLER TAYLOR JAY WEJEBE

Hair Department Head... MICHAEL MOORE
 Mr. Allen's Hairstylist... TONI ANN WALKER
 Key Hairstylist... ROBERT L. STEVENSON
 Elf Hair Supervisors... JERI BAKER
 GARY J. PERTICONE
 KARL WESSON
 JULIE WOODS

Elf Hairstylists

SCOTT T. CAMERON LAURA CONNOLLY
 TYLER ELY MARY JO FORTIN
 HITOMI GOLBA PATRICIA GUNDLACH
 YOLANDA JOHNSON ANNETTE JONIS
 CHRIS MCBEE VIOLET ORTIZ
 THERESA RIVERS ANDREA YOUNG

Post Production

Supervisor... JAYNE ARMSTRONG

Additional

Film Editor... EDWARD A. WARSCHILKA
 Visual Effects Editor... JOAN WRZALA

First Assistant Editor... JIM SCHERMERHORN

Apprentice

Film Editor... BRENDAN F. CARROLL

Post Production

Assistant... CHRIS MUTTERER

Chief Lighting

Technician... MELTAN C. MAXWELL

Asst. Chief Lighting

Technician... CHARLES W. SHARP

Rigging Gaffer... DAVE DUNBAR

Rigging Electric

Best Boy... STEVEN HASTINGS

Key Grip... MICHAEL KENNER

Best Boy Grip... JOHN P. MORRIS

Dolly Grips... JEFF KUNKEL

GARY CHRISTIE

Key Rigging Grip... RONALD A. MILLER

Crane Grip... PAULIE LAMBIASE

Technocrane

Operator... CHUCK HARRINGTON

Property Master... EMILY FERRY

Assistant Property Master... JOY TAYLOR

Propmaker Foreman... VICTOR SARDELICH

Sound Design & Supervising Sound Editors

ROBERT L. SEPTHON

ADAM KOPALD

Re-Recording Mixers

TERRY PORTER

DEAN A. ZUPANCIC

Assistant

Sound Supervisor... F. SCOTT TAYLOR

Sound Effects Editors... RANDLE AKERSON

TODD TOON

Field Recording... ROB NOKES

Dialogue/ADR

Supervisor... CHRISTOPHER T. WELCH

Dialogue Editors... KIMBERLY WILSON

JULIE FEINER

JOHN KWIATKOWSKI

ADR Editor... ELIZA POLLACK ZEBERT

ADR Mixer... DOC KANE

ADR Recordist... JEANETTE BROWNING

Foley Supervisor... MARK PAPPAS

Foley Artists... DAN O'CONNELL

JOHN CUCCI

Foley Mixer... JIM ASHWELL

ADR Voice Casting... TERRI DOUGLAS

Re-Recording Services

Provided by... BUENA VISTA SOUND

Recordist... JUDY NORD

Orchestra

Conducted by... GEORGE S. CLINTON

Orchestrations by... SUZIE KATAYAMA

RICK GIOVINAZZO

Score Recorded and

Mixed by... STEVE KEMPSTER

Score
 Recorded at TODD AO SCORING STAGE
 Score Mixed at SIGNET SOUND STUDIOS
 Supervising
 Music Editor MICHAEL FLICKER
 Preview Music Editor CHUCK MARTIN
 Music Editor MATT FRIEDMAN
 Digital Work Station
 Operators CHUCK CHOI
 KEVIN GLOBERMAN
 Recordist TOM HARDISTY
 Assistant Engineer GREG HAYES
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 Special Effects Foremen THOMAS RASADA
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 STEVE KLINE
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 Special Effects Shop Foreman TIM WALKEY

 Production
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 Coordinator STEPHEN R. SALADA
 Assistant to Mr. Reilly SARA MATTISON
 Assistants to
 Mr. Wilson CHRISTIAN FELDHAUS
 CHRIS BILLIG
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 Mr. Newmyer ANDREW COLLINS
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 Assistants to Mr. Allen STACEY MANN
 PEG WERNER
 Production Secretary KATHERINE GOURLEY
 Mr. Allen's Stand-In PAUL TRANGHESE
 Mr. Short's Stand-In BILLY SLAUGHTER
 Ms. Mitchell's
 Stand-In CATHERINE QUIGLEY
 Mr. Breslin's Stand-In MARIO MUNOZ

Second Second
 Assistant Directors HANS BERGGREN
 STEPHANIE KIME SCHROEDER
 LEAH KING

 Production Assistants
 JEFF FULLER BRYAN T. SNODGRASS
 RANDOLPH BOOKMAN JASON KUMALO
 MANRICO ERASMI LILY GARCIA
 WENDY A. GEARY JENNY GREENWOOD
 BRIANNE HERVEY TODD KRUGER
 GENE LEWIS, JR. KYLE LUSBY
 KELLIN MONROE J. CARLOS PEREZ
 STEVEN RAU KEVIN THOMAS ROY
 ANNEKE SCOTT DEVEN SPENCER
 ANASTASIA STANECKI LALIDA SUJAVASIN
 JOEL TALBUT GEORGE L. TARRANT, JR.
 TIM WATERMAN SUSANNAH WOODS
 SCOTT YEATS ERICA DAVID
 MATTHEW SAZAMA RYAN EBELT
 LAUREN BREZNER ALEX ENGEN

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 Post Production
 Accountant SHANNON KANE
 Assistant Accountants JENNIFER KLATT
 RACHEL LAX
 ALONZO NEVAREZ
 Construction Accountant RUDY COBLENTZ
 Payroll Accountants RICK ROESCH
 JANNATHA GUTHRIE

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 TRACEY ZEMITIS

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 Transportation Captain KEITH FISHER
 Transportation
 Office Coordinator SANDON BERG

 Casting Associate RICHARD MENTO
 Casting Assistant JOCELYN THOMAS
 Extras Casting BILL DANCE
 On Set Extras
 Coordinator FLORENCE CHUNG

 Head Studio Teacher PAT JACKSON
 Storyboard Artist JOSEPH MUSSO
 Choreographer KAY COLE

Medics.....KEVIN A. CANAMAR
MICHAEL D. HIRD
KIM THIO
Craft Service.....JOHN WRIGHT
Caterer.....GALA CATERING

Main and End Title Sequences Designed
and Produced by.....THE PICTURE MILL
Negative
Cutter...BUENA VISTA NEGATIVE CUTTING

Digital Intermediate
by...TECHNICOLOR DIGITAL INTERMEDIATES,
A TECHNICOLOR* COMPANY
Digital Film Colorist...JILL BOGDANOWICZ
Digital Intermediate Producer...BOB PEISHEL
Digital Conform
& Optical...EVERETTE WEBBER
Imaging Supervisor...CHRIS KUTCKA

Makeup Effects
by...AMALGAMATED DYNAMICS, INC.

Shop Supervisor.....YURI EVERSON
Shop Coordinator.....GARTH WINKLESS
Mold Shop Supervisor.....STEVE FRAKES
Mechanical Supervisor.....DAVID PENIKAS
Illustrator.....MICHAEL BROOM
Sculptors.....STEVE KOCH
DAVIS FANDINO

Painter.....MIKE LARRABEE
Mechanical Department.....MARC IRVIN
BRIAN JAECKER-JONES
LON MUCKEY
BRIAN NAMANNY
ROBERT DERRY
DON KRAUSE
YANCY CALZADA

Mold Department.....WILLIAM JACOB
HORACIO FERNANDEZ
TIM MARTIN
DAVID BROOKE
KEVIN MCTURK
CORY SCHUBERT
ROBERT FREITAS

Foam
Department.....BRANDON MESSERSMITH
SHERRI ANGELO
SHEENA MASHHOOD
TAYLOR MESSERSMITH

Finishing...TAMARA CARLSON-WOODARD
KRISTEN WILLET
KAREN MANZEL
VALERIE CRAWFORD
PATRICIA VILLALOBOS
LISA WELTON
Office Manager.....TAMMY MINGUS
Runner.....COLIN GILLIS

Visual Effects Producer...DAVID YRISARRI

Visual Effects and
Animation by.....FURIOUS FX

Executive Visual Effects
Supervisor.....DAVID LINGENFELSER
Executive Producer...SCOTT DOUGHERTY
Visual Effects Producers TRACY TAKAHASHI
TIFFANY A. SMITH
Creative Supervisor...KEVIN LINGENFELSER
Compositors.....TED ANDRE
SEAN O'CONNOR
KIM PEPE
STEPHANIE ROGERS

CG Supervisor.....MARK SHOAF
CG Animator.....BRYAN CHAVEZ
CG Artists...WILLIAM "MIA'S DAD" BALL
JOHN BARKER
S. KAI BOVAIRD
TERRY SHIGEMITSU

CG Tracking
Artists...JEFFREY EDWARD BAKSINSKI
LAWRENCE TOKARCZYK
Rotoscope Artist.....ERIN CULLEN
Paint Artist.....CHRISTINE CRAM
Computer Services
Manager.....CHRIS SERENIL

Visual Effects by.....TIPPETT STUDIOS

Visual Effects
Supervisors.....BRENNAN DOYLE
ERIC LEVEN
Visual Effects Producer.....TIM DE PALA
Modeler.....PAUL ZINNES
Painters.....BEN VON ZASTROW
JOHN RADER

Puppeteer.....MORGAN LOOMIS
Layout/Matchmover.....DEVIN BREESE
Animator.....JASON ARMSTRONG

Effects Animator..... ROSA LIN
 TDs STEVEN QUINONES-COLON
 MIMIA ARBALAEZ
 Rotoscoper DAN RIHA
 Compositors ZOE PECK
 DAVID SCHNEE

Pre-Visualization
 by..... PROOF, INC.

SONGS

"White Christmas"
 Written by Irving Berlin
 Performed by Andy Williams
 Courtesy of Columbia Records
 By arrangement with
 SONY BMG MUSIC ENTERTAINMENT

"Santa Drives A Hot Rod"
 Written by Brian Setzer
 Performed by The Brian Setzer Orchestra
 Courtesy of SurfDog Records

"O Canada"
 Arranged and performed by Otto Jensen
 and Julien Desabrais
 Courtesy of 5 Alarm Music

"The Most Wonderful Time of the Year"
 Written by Edward Pola and George Wyle
 Performed by The Kids Picks Singers
 Courtesy of Capitol Records
 Under license from
 EMI Film & Television Music

"The Christmas Song"
 Written by Mel Torme and Robert Wells
 Performed by Martin Short and Ann-Margret

"It's the Most Wonderful Time of the Year"
 Written by Edward Pola and George Wyle
 Performed by Andy Williams
 Courtesy of Columbia Records
 By arrangement with
 SONY BMG MUSIC ENTERTAINMENT

"We Wish You A Merry Christmas"
 Arranged and performed by Pam DeCosmo
 and John Yingst
 Courtesy of MasterSource

"Come Meet Santa"
 Written by Michael Lembeck
 Performed by Martin Short

"New York, New York"
 Written by Fred Ebb and John Kander
 Performed by Martin Short

"Greatest Time Of Year"
 Written by Aly Michalka, AJ Michalka,
 Antonina Armato, Tim James
 Performed by Aly & AJ
 Courtesy of Hollywood Records

"I'm The Real Santa"
 Music and lyrics by Joakim Arnell
 Performed by The Refreshments
 Courtesy of Darrow Entertainment AB

Soundtrack Available on

American Humane Association monitored
 the animal action. (AHA 01166)



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Kodak
Motion Picture Film



THE SANTA CLAUSE 3: THE ESCAPE CLAUSE

Production Information



Holiday magic mixes with comical chaos at the North Pole in **THE SANTA CLAUSE 3: THE ESCAPE CLAUSE**. Tim Allen reprises his role of Scott Calvin—aka Santa—as he juggles a full house of family and the mischievous Jack Frost (Martin Short), whose chilling Santa envy has him trying to take over the “big guy’s” holiday.

At the risk of giving away its secret location, Scott invites his in-laws, Sylvia

and Bud Newman (Ann-Margret and Alan Arkin), to the North Pole to share in the holiday festivities and be near their daughter, Carol (Elizabeth Mitchell)—aka Mrs. Claus—as she prepares for the eagerly anticipated birth of baby Claus.

Along for the adventure are Scott’s extended family: son, Charlie (Eric Lloyd); ex-wife, Laura Miller (Wendy Crewson); her husband, Neil (Judge Reinhold); and their daughter, Lucy (Liliana Mumy), who, together with Head Elf Curtis (Spencer Breslin), must foil Jack Frost’s crafty scheme to control the North Pole.

Walt Disney Pictures presents **THE SANTA CLAUSE 3**, directed by Michael Lembeck from a screenplay by Ed Decter & John J. Strauss. Producers are Brian Reilly, Bobby Newmyer and Jeffrey Silver. Executive producers are William W. Wilson III and James Miller.

Lembeck’s creative team includes cinematographer Robbie Greenberg, ASC, production designer Richard J. Holland, costume designer Ingrid Ferrin, editor David Finfer and composer George S. Clinton.



PRODUCTION INFORMATION

“I Want to Be a Part of It, ‘North Pole, North Pole’...”

Even with the success of 1994’s “The Santa Clause” and 2002’s “The Santa Clause 2,” Tim



weird would it be to not have this great mythical figure in the world?" That struck a chord with all of us."

The concept—which resembled a modern-day take on the Christmas classic "It's a Wonderful Life"—gained momentum. "I'm like a kid," admits Allen. "I want to see the North Pole, too. In *THE SANTA CLAUSE 3*, we decided we were going to shoot inside the North Pole even more and get to know more about my family and my relationship with Mrs. Claus."

THE SANTA CLAUSE 3 finds Santa taking on new challenges as his family continues to grow. He is faced with the hefty double responsibility of keeping peace within his blended brood while preventing Jack Frost (Martin Short), who makes his debut in this third installment, from exploiting Santa's stressed state and taking over Christmas.

"I get to a point in my career as Santa where the mortal side of me starts to show," says Allen of his character. "There's too much conflict at the North Pole."

Ultimately, Santa Claus and Jack Frost switch places, and "you get to see what the world would be like if Jack Frost ran the North Pole," says Allen. "Believe me, you don't want to see that world!"

Having Tim Allen aboard the third installment of "The Santa Clause" was vital to its success. The popular star of the beloved ABC series "Home Improvement" and hit movies such as "Toy Story" and "Galaxy Quest," Allen has now made the character of Santa his own. So what is it about Tim Allen as this jelly-bellied, rosy-cheeked icon that strikes a chord in all of us?

"It's simple," says producer Brian Reilly, who has been part of all three "Santa Clause" films. "Tim has a great gift for making us all laugh. These movies created a place for themselves in the holiday season. In this North Pole world, audiences just love Tim Allen."

Continues executive producer William W. Wilson III, "From the moment Tim Allen transformed into Santa Claus in the first movie, he embodied the part. He's funny, and he has heart, and that is what struck a chord with so many people. Hopefully audiences will want to continue to watch Santa's journey."



Allen wasn't convinced that he should don the 75-pound Santa suit once again and go back to the North Pole for a third time. But a meeting with Disney executives changed his mind.

"I didn't think I would do another 'Santa Clause.' I'm not interested in doing the same story," says Allen. "But we started hashing out ideas at the meeting. Then I said, 'I wonder what it would be like without Santa Claus? How

"An amazing thing happens when Tim gets in the Santa suit," adds director Michael Lembeck. "He literally, totally inhabits the character. There's something about Tim playing that role—he becomes that loveable icon."

Like Allen, Lembeck, who directed "The Santa Clause 2," came aboard for North Pole visit number three.

Lembeck has his own opinions about what makes the "Santa Clause" franchise so successful. "It's hard to define what lightning in a bottle is," says the director. "But the audience loves our honesty, our entertainment value, our dramatic content, and our comedy."

"We give the audience really loveable characters," he adds, "and now we've got a wonderful villain to root against."

But Lembeck also likes to keep it real in this magical world. "We ground our fantasy premise in a lot of real-life thematic material," he says, "like how to juggle work and family."

Lembeck was also looking forward to seeing some old friends from "The Santa Clause 2."

"When you get together again, it's as if you just saw each other," he says. "We never missed a step. We got right back into being comfortable with each other and enjoying one another, and it made the work so easy. Everybody was really just licking their chops to get back together."

The filmmakers knew they needed Lembeck's Energizer Bunny-like enthusiasm on set to make THE SANTA CLAUSE 3 a winner.

"Michael is so open and collaborative. He has his vision and knows what he wants," says Brian Reilly. "He allows the actors to play, and as a result, we have performances that touch your heart. His positive attitude is infectious."

"He is one of the greatest directors that I have ever worked with," says costume designer Ingrid Ferrin. "He believes in the story that he wants to tell."

Old Friends and New Faces: Casting THE SANTA CLAUSE 3

For this third go-round, the filmmakers put together a stellar ensemble that combined stars from the previous "Santa Clause" films with several first-rate additions.

"It's a tremendous cast—Ann-Margret, Alan Arkin, Marty Short—just to name three," says Tim Allen. "This is a great group of actors. It's amazing to see how well Michael Lembeck put this terrific cast together."

"It is something special when a director knows how to bring a great cast together and understands the magic that can happen between different people," adds Ingrid Ferrin.

The new cast members are highlighted by Martin Short, who, from "SCTV" to "Saturday Night Live" to feature films like "Jiminy Glick in Lalawood," has been making Americans laugh for over 20 years. The character of Jack Frost was too scrumptious for Short to resist. "Jack feels he's just as qualified as Santa and has all this untapped potential—he just hasn't



been given his moment yet," says Short.

Despite being labeled as the villain at the North Pole, Jack Frost has charm to spare. "He's almost loveable in a sleazy, cheesy sort of way," explains Short. "He's constantly sucking up to people, but none of it is sincere. I don't think there's an honest bone in his body."

Executive producer William W. Wilson III raves, "Marty is funny, hardworking and gives it his all 100 percent of the time. He literally threw himself into the part."

Rounding out the newcomers are the incomparable Ann-Margret and Alan Arkin as Sylvia and Bud, Santa's in-laws.

Joining the freshmen were several actors who returned from previous "Santa Clause" sojourns, including Elizabeth Mitchell as Mrs. Claus, Judge Reinhold as psychobabbler Dr. Neil Miller, and Wendy Crewson as his wife, Laura. Also returning were Spencer Breslin as trusty elf Curtis, Eric Lloyd as Charlie Calvin and Liliana Mumy as Lucy Miller.

"It really does feel like a big family reunion," says Elizabeth Mitchell. "It was great to see everybody and to hear what's happening in their lives."

Mitchell had her own personal news to share—she gave birth to her first child six weeks before shooting began. It wasn't a big stretch, therefore, for Mitchell to return to the North Pole as an expectant Mrs. Claus.

"It felt great to come back after having the baby and to get to wear big clothes," says Mitchell. "I was really happy."

Judge Reinhold, who reprises his role as Neil Miller from the original film, thinks the third installment may be the best yet. "It's more whimsical, and there's a lot of new elements," says the actor. "It's got more comic energy. There's something a little wilder about it."



Reinhold, who has come to accept that by portraying Dr. Miller, he is not only recognized for being a permanent part of Christmas but also for "really ugly sweaters," gets to take his character to New (Age) heights in *THE SANTA CLAUSE 3*.

"It takes Neil maybe 30 minutes after he arrives at the North Pole to begin conducting an elf yoga class," says Reinhold. "He takes it upon himself to make sure that elfin stress levels are managed. He's been reading a bit too much Deepak Chopra."

Wendy Crewson is back as Scott's ex-wife, Laura, who makes her first visit to the North Pole along with her husband, Neil, and daughter, Lucy. One element of the script that Crewson particularly admires is the positive message that the blended Calvin/Miller/Claus family sends to audiences.

"This is a perfect tale for today," she explains. "This modern, divorced family gets along so

well, and I love that aspect of the story. I really think this movie is the guide to a good divorce! It's a good lesson for today's audience."

Spencer Breslin reprises his role as Curtis from "The Santa Clause 2." The bespectacled assistant has now landed the plum assignment of Santa's Head Elf.

"Curtis got a promotion for his 900th birthday, I think. Now he's the number-one elf, and he likes the power," says Breslin of his character. "But although he may get a little crazy sometimes, he would never try to steal Christmas from the big guy, like Jack Frost."

"Spencer is a 55-year-old man in a 13-year-old's body," laughs producer Brian Reilly. "He has such authority, and he is so good at what he does."



Liliana Mumy, whose real-life dad is Bill Mumy, aka Will Robinson from the famous 1960s television series "Lost in Space," is glad that her returning character, Lucy, gets an opportunity to visit the North Pole this time around.

"In the last movie, I didn't get to go to the North Pole. I am so glad I got to go this time, because it looks so cool," she says. "It's so big, and when you walk around, you keep noticing new things."

About her co-star Eric Lloyd, who originated the role of Scott Calvin's son and Lucy's older brother, Charlie, at the age of eight in "The Santa Clause," Liliana says, "He's changed so much from the last movie. He's in college now. He teases me a little bit, but that's okay with me."

Executive producer William W. Wilson III admires the contributions of the younger cast members. "Spencer and Liliana—and also Abigail Breslin, Spencer's little sister in real life, who also has a role in the film—are such professionals. They give such honest performances in our fantasy world."

Adds Reilly, "Liliana Mumy is so wide-eyed, I think there is a part of her that thinks she is actually in the North Pole. She is a genuine child. She loves what she's doing."

Also reuniting for THE SANTA CLAUSE 3 is the Council of Legendary Figures, comprised of Mother Nature (Aisha Tyler), Father Time (Peter Boyle), Easter Bunny (Jay Thomas), Cupid (Kevin Pollak), Tooth Fairy (Art La Fleur) and Sandman (Michael Dorn).

A Very Merry Christmas: On the SANTA CLAUSE 3 Set

Production began on THE SANTA CLAUSE 3 in November 2005 at Downey Studios, where the unit would remain for the duration of the shoot. As temporary home to such skilled comedic actors as Tim Allen, Martin Short, Jay Thomas and Kevin Pollak, in addition to

hundreds of children and sets that looked like something out of a Currier & Ives fantasy, the SANTA CLAUSE 3 set often felt like a giant holiday circus.



"It was a happy set," says Elizabeth Mitchell. "The kids in their elf ears were just adorable. Tim and Marty were hilarious. It was really fun."

Indeed, Allen and Short were the source of much of the high spirits and hilarity.

"Watching Martin and Tim work is kind of like watching one of those Japanese horror films, like King Kong meets Godzilla. They're hilarious," says

Judge Reinhold. "It's really hard to maintain a straight face when they're working together. They go off the script right away. You have no idea where it's going, but it's always funny."

Allen and Short starred alongside each other previously, in the 1997 comedy "Jungle 2 Jungle." Remembering the offstage hijinks that occurred on that production, Allen warned director Michael Lembeck that reteaming him with Short was a recipe for nonstop silliness when the cameras stopped rolling.

"Our days were longer because we laughed so much," confesses Lembeck, "but that's a good reason to have a longer day."

"Marty and I, together in costume, created some funny moments that are never going to be shown, believe me," says Allen. "Like the banter between us when we screwed up—which happened a lot, because we'd be joking right up to the word 'action.'"

"We laughed so hard that eventually everyone got tired of us," continues Allen with a smile. "We, of course, thought we were the funniest things on the planet."



For his part, Short was a willing participant in the amusement. "What I love about Tim is the positive energy he brings to the set," he says. "Tim is really there to have fun. I appreciate anyone who brings a sense of joy and play to his work, because that's what it should be about."

"Working with Tim is as delicious an experience as I can have as a professional," echoes Michael Lembeck, who was an actor for 25 years before turning to directing. "He and I are always busting each other's chops and taking really loving, fun shots at one another. Tim makes me laugh all day long, but making him laugh is such a joy for me, and it also seems to put him at ease. We have a wonderful working relationship."

Another major presence on the set of THE SANTA CLAUSE 3 were Santa's ubiquitous elves. This third installment of the franchise featured more elves—23 different kinds of North Pole helpers in all, from architect elves to yoga elves—than ever before.

Thousands of children from age six to twelve were seen at open calls to be cast as one of the North Pole elves. Director Michael Lembeck looked at 5,000 photos of young hopefuls,

most of whom had never acted before.

"I wanted fresh faces that had a fresh, enthusiastic attitude," says Lembeck, "just like a North Pole elf would."

Lembeck narrowed the field down to 500 kids. A 20,000-square-foot warehouse space at



Downey Studios was converted into a headquarters for these background players and their parents and was appropriately named "Elfland" by crew members.

The children and their parents would arrive in the wee hours of the morning to check in with one of the nine elf-wrangler production assistants, at which point they were directed to go to one of 40 elf hair and make-up stations,

wardrobe, or school. Eight large classrooms and study halls were set up at Elfland, each named after one of Santa's reindeer.

Just before going into hair and make-up, the elf extra picked up his or her elf ears from a 64-foot wall that displayed each child's individually crafted pair in plastic baggies. Each pair took 15 minutes to apply. The hectic hair, make-up and wardrobe process had to run like clockwork so that all the children would be camera-ready in time for shooting. On some shooting days, nearly 300 children were transformed into North Pole elves at one time.

Once on set, the children had a skilled and compassionate leader in Michael Lembeck.

"I see Michael Lembeck as a conductor as much as I do a director, because the scenes are so involved, and there's so much background," says Judge Reinhold. "I'm very impressed with the way he dealt with the kids. He knows a lot of their names and keeps them loose."

Some of the film's stars had to endure their own—much lengthier—hair, make-up and wardrobe schedules. It took four hours to bring about Tim Allen's Santa transformation, which involved the application of pre-molded, soft foam-latex prosthetics. Once glued in place, the edges of the prosthetics were blended to match Allen's adjacent skin tones. Then Santa's beard, eyebrows and wig, all made from a combination of human and yak hair, were applied. Martin Short and Jay Thomas required nearly as much time to metamorphose into Jack Frost and Easter Bunny, respectively.

Magic, Majesty and Imagination: Designing the SANTA CLAUS 3 World

"I think one of the stars of THE SANTA CLAUSE 3 is production designer Richard J. Holland," says Judge Reinhold. "A lot of this movie came right out of his imagination, and it's quite a wild imagination."

On THE SANTA CLAUSE 3, Holland's imagination had to work overtime. Only about 10 percent of the original "Santa Clause" took place in the North Pole. In "The Santa Clause 2," about 50 percent took place there. In this installment, about 90 percent of the story is set in the North Pole.

"It was important to me to introduce a sense of magic and majesty as well as create a

beautiful, colorful world on the SANTA CLAUSE 3 set," says Holland.

Holland drew inspiration from his own childhood experiences. "When I was a kid, my uncle used to dress up as Santa Claus—but I didn't know it was my uncle. I thought it was really Santa Claus," he remembers. "I would look up in the sky to see if I could get a glimpse of his sleigh. That was the kind of magic I wanted to create for THE SANTA CLAUSE 3."



"Richard J. Holland is a child in a somewhat older body," says Brian Reilly. "He glowed at the opportunity to build the North Pole. His designs are simply fabulous."

Within this fantastical world, Holland knew that everything had to look and feel real. He constructed models and drew illustrations to bring his concepts to life. "With the models, the filmmakers and I can communicate while looking at the 3-D world. Being able to stage a scene without being on set helped me sell my ideas."

Holland and his team created a palette of 91 different colors that both the art department and the wardrobe department would adhere to in creating every set piece and stitch of clothing for Santa's North Pole. Holland was fond of adding gold flourishes, which represented "majesty and sense of wealth," he says. "This majesty sustains the magic and wonderment of the North Pole legend."

"I created a blank canvas and started to add the color," says Holland, who paints as a hobby. "Then I put the pieces of the puzzle together, little by little."

The biggest North Pole set was Elfsburg Village, which took 12 weeks to build. The town was complete with an Elf Shoe Shop and Elfsburg Spa, which displayed photos of elves undergoing beauty treatments in the windows.

Hundreds of toys also decorated Elfsburg—everything from a baby ice skate to a wooden toy soldier to a hair comb. There were no plastic toys in Elfsburg—the art department hunted for traditional, finely crafted toys that, of course, matched Holland's 91-color palette. In fact,



most of the props in THE SANTA CLAUSE 3—from the reindeer collars and bridles to the wooden pop guns, tin drums and jack-in-the-boxes in Santa's workshop—were handcrafted or in some way unique.

Anchoring Elfsburg Village was a magnificent carousel that featured an eye-popping array of ornaments, Christmas trees, presents, and reindeer in lieu of horses. "Every medieval

village has a well, which is the community hub of the town," says Holland. "The carousel was like the well of our village."

And, of course, what would Elfsburg Village be without snow—and lots of it. To create the

winter wonderland, the special-effects department had to cover the twinkling town with an assortment of materials that, when mixed and matched, produced a suitably snowy look.

The success of this effect was particularly important to Michael Lembeck, who felt the snow in "The Santa Clause 2" was too flat. The director wanted something more billowy that didn't look like it was made on a sound stage.

SFX coordinator Al Broussard was in charge of the task. On top of tons of white limestone sand, the effects department poured even more tons of Epsom salt to provide a textured base. Over 100 pounds of mica glitter flakes were then added, giving the "snow" sparkle. Thousands of square feet of white poly and cotton blanket were used to create a snowy look on rooftops, banisters, and ledges. The icicles were made out of a resin mixture that was mixed with the fake snow and molded with different types of paper, so no two are alike.

Santa's kitchen was another major set piece on Holland's docket. "I had this idea that Santa's kitchen was a magical world where the all the eggnog, cocoa and cookies are made," says Holland. "Lembeck liked it and told me to go for it."

Holland always felt supported by his director. "Michael lets you get completely creatively immersed," says Holland. "Your input matters to him."

The filmmakers didn't want the machines in Santa's kitchen to look like scientific laboratory equipment. "They needed to reflect a childish quality," says Holland. "Michael wants people to have fun and the sets to have a sense of humor."

Almost everything about the kitchen set—which is also the location of the all-important meeting of the Council of Legendary Figures—was larger than life. It featured a giant 450-gallon-capacity mixing bowl and a 24-foot-long cookie tray. Every tabletop was decorated with candy-studded gingerbread houses, hundreds of fresh-baked cookies, fluffy frosted cakes and other holiday goodies. All props—but they still would have made Martha Stewart jealous.

Another huge task for Holland and his team was creating the North Pole Resort. Having taken over for Santa and rechristened himself "Santa Frost," Jack Frost turns the big guy's warm, cozy and quaint North Pole into a paean to crass, commercialized excess.

Holland and Lembeck agreed that Jack Frost's North Pole Resort should represent a 360-degree shift in aesthetics from Elfsburg Village. And it does: sweet-smelling pine Christmas trees have been replaced with fake metal versions in various metallic colors, and too-bright hues assault visitors at every turn. Garish neon lights illuminate the many kiosks—the Reindeer Petting Zoo, Santa Stills, The Nice List, Build-A-Bear, Wild Glacier's Slippery Slides—where, for a fee, you, too, can enjoy Christmas.

Says Executive Producer William W. Wilson III, "Jack Frost turns the North Pole into an amusement park. It is no longer the magical workshop of happy elves making happy toys for the children of the world."

"The North Pole Resort is all about commercialism," adds Holland. "Neon bulbs, cold colors—just like Frost's cold and calculating soul. We used lots of blue tones. It wasn't about tiny hammers, like in the traditional North Pole, but about electric drills."

Smack in the middle of Frost's overblown theme park is an enormous stage illuminated by an obnoxious, flashing "Santa" sign. Here, in the film's dazzling production number, Jack belts out "North Pole, North Pole" to the tune of the famous "New York, New York," flanked by his Elfette dancers.

"It's a big, Broadway kind of musical number, and it's hilarious," says Lembeck. "At the end of it, Frost is literally kicked off the stage by our hero, Scott, who swings in and starts a

fight. It's one of those wonderful, big, burlesque scenes."



"Jack Frost is wickedly fun. You love to hate him," says Brian Reilly. "In this dance-number scene in particular, Martin Short really turns on the charm."

"It was fun," says Short of the scene. "I perform and sing on stage and on Broadway, so doing a big number like that was hilarious. You forget that you're in prosthetics and a costume, and you just do it."

"At that point, Jack Frost is such a cheeseball," adds Short, who comes from a theater background. "But this is his moment."

Frost's dozen Elfettes were from the Irvine Dance Academy. Says choreographer Kay Cole, "Michael wanted to cast a group of girls who already had chemistry between them and the kind of interaction that you just can't teach in a short period of time—like the Radio City Rockettes."

Cole and Lembeck sifted through dozens of tapes of young dance troupes, looking for that something special. They found it in this group of talented Southern California ten-year-olds who had been dancing together for five years. Their leader had sent in a tape from a national dance competition they had recently won in Las Vegas.

When asked if they are excited to be in a movie, The Elfettes giggle excitedly. "We can't wait to see ourselves on the big screen. This is the coolest thing ever to be in a movie."

Two Santas, One Jack Frost and 23 Kinds of Elves: Creating the North Pole Costumes

Like Holland, costume designer Ingrid Ferrin, who also designed the wardrobe for "The Santa Clause 2," faced new challenges on this third installment. Because so much of THE SANTA CLAUSE 3 takes place at the North Pole, Ferrin couldn't just dust off the costumes from the second movie and roll them into the third one. The designer was presented with a whole new world, and she had to expand her vision accordingly.

"As Michael Lembeck started working in more detail on the script, he began creating new elf characters. He broke the elves down into smaller groups, like architect elves, baker elves, carpenter elves, firemen elves, naughty and nice elves, wrapping elves, and even yoga elves, to name a few," says Ferrin. "Suddenly, it wasn't just a workshop of elves—I had to create an entire elf community."

"But I loved that challenge," she adds.

All told, Ferrin had 25 new characters to outfit, including Jack Frost. All of the elf costumes



were handmade, necessitating a crew of up to 30 dressers, a workroom of over 12 people and a full-service tailor shop. Over three miles of fabric was needed to create all of the SANTA CLAUSE 3 costumes.

Ferrin and her team got a little help here and there. The kitchen elves wore the popular, flexible rubber shoes known as Crocs in red because the Boulder, Colorado-based company sent a special delivery of them to the wardrobe department for use in the movie. Other shoes, like the pointy elf slippers with bells, were left over from "The Santa Clause 2."

Like the art department, Ferrin and her crew worked within the 91-color palette (all the better, because director Michael Lembeck told Ferrin that he didn't want to see costumes that featured the classic Christmas pairing of red and green). She and her team, including costume supervisor Pam Wise, stayed away from bright colors and began using muted tones in fabrics like velvets and cottons. The wardrobe department even had their own textile designer.



"The whole world of Santa's North Pole is all about color and texture, and to have the luxury of our own textile designer was incredible," raves Ferrin. "We were able to start with a blank canvas like white velvet and create whatever we wanted. We don't get an opportunity to design with no limits very often. But then again, that is the kind of environment that Michael Lembeck creates for his crew."

Ferrin gave many of the textiles texture by utilizing a medieval embossing technique known as *gauffrage*. This technique gave items like Santa's sleigh blanket a rich and royal look.

In addition, "I based many of my ideas on Carl Larsson's paintings," says Ferrin, referring to the popular Swedish artist who worked during the late 19th century. "He had eight children whom he painted and drew constantly."

In order to create the costume for Jack Frost, Ferrin had to draw from entirely different sources. At first, the costume featured a large, luxurious cape.

"The filmmakers were experimenting with how sinister and evil Jack should look. The first look with the cape was more whimsical," explains Martin Short. "I think they wanted a sleeker, slightly sleazier look, so they went for something that had kind of a zoot-suit feel to it. I think the second look is better."

"I felt like Jack Frost was trying very, very hard—almost like he made this suit prior to meeting with his fellow Legendary Figures to impress them, because he knew his days were numbered," says Ferrin of the decision to put Jack Frost in the shiny blue outfit. "He also needed to fit into the real world."

For Ferrin, working with Martin Short was a delight. "Martin has played over 1,000



characters in his illustrious career," she says. "He is forever discovering different things about what his character could be. He loves the process of prosthetics, hair, make-up, wardrobe and jumping into the character he is going to play."

Ultimately, Short donned ice-blue contacts, a wig featuring a shock of blue-white hair, a facial prosthetic and fake blue-white eyebrows dotted with tiny fake ice chunks to complete the look for Jack Frost.

Then there was the "Santa Frost" costume, which made Short look so much like the real Santa that it fooled even Tim Allen.

"This guy came into my motor coach, and I just thought he was a double of me or something," recalls Allen. "He sat there for about 15 minutes, and eventually he goes, 'Tim, it's me, Marty.' I didn't recognize him! The both of us sat there and said, 'So this is what it's come to—50-year-old men dressed like elves.'"

Ferrin's wardrobe challenges changed from set to set. The elves' wardrobe at The North Pole Resort, for example, had to reflect Jack Frost's commercial take on things. Prompted by an idea from Michael Lembeck, Ferrin and her team created North Pole Resort shirts and souvenirs in chilly colors like lavender, purple and blue.

"We made these ugly North Pole Resort golf shirts, and the elves wore them over their real elf costumes," says Ferrin. "The little elves looked so sad, like they were wearing their dad's oversized shirt, only with advertising right on the front. They are just hysterical."

Ferrin relished designing the wardrobe for The Elfettes. "The Elfette costumes became the epitome of cheap and cheerful," she explains. "We bought little, bright red Santa costumes from Hollywood Toy Shop and added tinsel and Christmas ribbon. Our goal was to make them feel generic, as opposed to the magical elves of the North Pole."

Both Holland and Ferrin felt blessed that Lembeck had brought cinematographer Robbie Greenberg, ASC, on board to join the SANTA CLAUSE 3 team. "We worked closely with Robbie on the different colors and how warm or soft they should look on camera," says Holland. "He was just as much into the detail of the sets and the costumes as Ingrid and I were."

"It was up to Robbie to complete the magic and make everything look like the beautiful winter wonderland of fairy tales."

Fortunately, Tim Allen's decision to don the red suit and white beard again proved to be the right one.

"I've had a terrific time," he says. "There's a great amount of love for the 'Santa Clause' projects shared by me, the creative team and the studio."

"The reason 'The Santa Clause' is successful," he concludes, "is because we're honest about the childlike qualities in all of us."



MICHAEL LEMBECK (DIRECTOR)

Director Michael Lembeck also helmed "The Santa Clause 2" and is a veteran of comedy. As an actor, he appeared in over 200 episodes of half-hour comedy television. As a director, he has helmed nearly 300 episodes of comedy television in the last 14 years.

Among the awards for directing he has received is the Emmy® award in 1996 for Best Director of a Comedy Series for his work on "Friends," one of three Emmy® nominations he received for his work on that show.

Other television directing credits include multiple episodes of "Mad About You" and the pilot and episodes of "Everybody Loves Raymond."

Lembeck has had the good fortune of directing some of the world's greatest comedy players—Carol Burnett, Carroll O'Connor, Nathan Lane, Mel Brooks, Phil Hartman—in addition to working with Julia Roberts, Jerry Seinfeld, Tom Selleck, Hector Elizondo, Carl Reiner, Gene Kelly, Jack Benny, Joan Plowright, Dennis Quaid, the late John Ritter, Harvey Korman, and many others.

Lembeck is the second generation of a comedy tradition and followed his father, Harvey, into the theater. Harvey Lembeck starred in both the Broadway play and movie "Stalag 17" as Harry Shapiro, and he has a long and illustrious career as one of Broadway's and Hollywood's best-known character men. Harvey Lembeck perhaps is best remembered for his work as Corporal Rocco Barbella on "The Phil Silvers Show" and as Eric Von Zipper in the "Beach Party" series of movies for AIP.

Michael appeared in many plays in New York and regional theater before finding his way to California and movies and television. He appeared in such movies as "The In-Laws," as Alan Arkin's son-in-law, and "The Boys in Company C." He played Abbie Hoffman in the HBO award-winning movie "The Trial of Chicago 8," was a regular on "Mary Hartman, Mary Hartman," and, for five years, was a part of the ensemble on "One Day at a Time," playing Max, Mackenzie Phillips' husband.

When not working as a director, Lembeck assists his sister, Helaine, in running The Harvey Lembeck Comedy Workshop. Created by his father over 40 years ago, The Harvey Lembeck Comedy Workshop lists as its longtime members such comedy greats as Robin Williams, Penny Marshall, and the late John Ritter, among others.

BRIAN REILLY (PRODUCER)

Producer Brian Reilly produced "The Santa Clause" and "The Santa Clause 2." Reilly also produced "Joe Somebody" and "Jungle 2 Jungle," which both also starred Tim Allen.

Reilly's other producing credits include "Don't Tell Mom the Babysitter's Dead," directed by Stephen Herek, and "Don Juan De Marco," starring Johnny Depp, Faye Dunaway, and Marlon Brando.

Reilly recently produced "The Life of the Party" starring Ellen Pompeo and Eion Bailey, written and directed by Barra Grant.

BOBBY NEWMYER (PRODUCER)

Bobby grew up in Washington, D.C., and graduated with honors from Swarthmore College (1978) and with distinction from The Harvard Business School (1982). Bobby worked for

Columbia Pictures for nearly five years, where he held a variety of studio positions, including Manager of Pay Television and Home Video, Director of Business Affairs, and Vice President of Production and Acquisitions.

Bobby left the studio in 1987 to co-found Outlaw Productions with Jeffrey Silver. The first film he produced, "sex, lies and videotape," was a resounding success, winning the Palme d'Or at the Cannes Film Festival in 1989. According to *Variety*, "sex, lies, and videotape" put the Sundance Film Festival on the industry map." Over the next 16 years with Outlaw, Bobby produced 21 films and was involved in dozens of other projects. These include the teen comedy "Don't Tell Mom the Babysitter's Dead," starring Christina Applegate, "The Santa Clause," starring Tim Allen, which went on to win the People's Choice Award for Best Comedy, the romantic comedy "Addicted to Love," starring Meg Ryan and Matthew Broderick, and "Training Day," for which Denzel Washington won the Best Actor Oscar®. Most recently, Bobby personally financed the independent urban comedy "Phat Girlz," which was acquired and released by Fox Searchlight in April 2006.

Outlaw is currently in post-production on "Breach," a thriller written and directed by Billy Ray, starring Chris Cooper and Ryan Phillippe for Universal.

On December 12, 2005, Bobby passed away from a heart attack while on location for "Breach." He is survived by his wife, Deborah Jelin Newmyer, and four children.

JEFFREY SILVER (PRODUCER)

Jeffrey Silver has produced 28 feature films through his new production company, Biscayne Pictures, and through his partnership with Bobby Newmyer at Outlaw Productions, including "The Santa Clause" and "The Santa Clause 2." Silver is currently producing the epic war drama "300" (Warner Bros.), adapted from the Frank Miller ("Sin City") graphic novel about the ancient Greek Battle of Thermopylae, directed by Zack Snyder ("Dawn of the Dead"). Soon to be released from Outlaw is "Breach" (Universal), directed by Billy Ray and starring Chris Cooper.

Next in theaters for Biscayne Pictures is the supernatural thriller "The Return" (Focus/Rogue), starring Sarah Michelle Gellar and directed by Asif Kapadia ("The Warrior"). Biscayne's most recent release was the John Carpenter remake "Assault on Precinct 13" (Focus/Rogue), with Ethan Hawke and Laurence Fishburne, directed by Jean-Francois Richet.

Outlaw's upcoming productions include the Sudanese refugee saga "The Lost Boys" (Paramount), to be directed by Brad Silberling.

Currently in active development at Biscayne Pictures are the cold-war romance "Sadness at Leaving" (Lakeshore), the remake of the hit Belgian thriller "The Alzheimer Case" (Focus), and "Conquistador" (Hollywood Gang), the story of the conquest of Mexico, directed by Andrucha Waddington ("House of Sand") and starring Antonio Banderas.

In the course of his career, Jeffrey has produced the cop drama "Training Day" (Warner Bros.), with Denzel Washington (Academy Award® winner) and Ethan Hawke (Academy Award® nominee), the action-comedy "National Security" (Sony), with Martin Lawrence, the romantic comedy "Addicted to Love" (Warner Bros.) with Meg Ryan and Matthew Broderick, the comic love fable "Don Juan De Marco" (New Line), with Johnny Depp and Marlon Brando, and the cult teen comedy "Don't Tell Mom the Babysitter's Dead" (Warner Bros.), with Christina Applegate, as well as many other independent and studio motion pictures.

Silver also produced the hit television series "The Wonder Years" (ABC), for which he

received an Emmy® as Producer for Best Comedy Series.

In 1999, Silver co-founded FilmAid, a non-profit organization dedicated to bringing projected movies to refugee camps around the world. FilmAid has shown hundreds of movies to over one million refugees at outdoor mobile cinemas set up in Macedonia, Afghanistan, Tanzania, and Kenya, drawing crowds in the thousands. FilmAid addresses the problems of refugee despair and psychological trauma and raises awareness of the global refugee crisis.

Silver grew up in Miami and graduated with a degree in theater from Brandeis University in Boston. His career began in New York, working for Otto Preminger. He now lives in Los Angeles with his family.

WILLIAM W. WILSON III (EXECUTIVE PRODUCER)

Executive Producer William W. Wilson III was executive producer on "The Santa Clause 2" and "Joe Somebody," both starring Tim Allen. Wilson co-produced both of Tim Allen's earlier features for Walt Disney Pictures, "The Santa Clause" and "Jungle 2 Jungle."

Other producing credits include executive producer on "The Ice Princess" and "One True Thing" and co-producer on "The Three Musketeers" and "A Far Off Place." Wilson also served as the Second Unit Director on "Joe Somebody," "One True Thing," "Jungle 2 Jungle" and "A Far Off Place."

Wilson was co-producer on Tony Richardson's miniseries adaptation of "The Phantom of the Opera" with Burt Lancaster, and he supervised European production on both Dan Curtis' ambitious 30-hour miniseries "War and Remembrance," with Robert Mitchum, Jane Seymour and Sir John Gielgud, and the British miniseries "Wagner," with Richard Burton and Vanessa Redgrave. He also worked in various production capacities on "Inside the Third Reich," "Firefox," "Night Crossing," "Hopscotch," "The Prisoners of Zenda," and the original "The NeverEnding Story."

Wilson oversaw the Russian portion of Walt Disney's 360-degree theme park spectacle "From Time to Time," coordinated the International Animator Competition for Disney throughout Eastern Europe and Russia and was Director of European Production for Walt Disney Pictures and Television in Paris.

JAMES MILLER (EXECUTIVE PRODUCER)

Jimmy Miller manages some of the most sought-after talent in the industry, including, among others, actors Jim Carrey, Will Ferrell, Tea Leoni and Sacha Baron Cohen; writers Steve Rudnick and Leo Benvenuti; writer-directors Judd Apatow and Adam McKay; and director Jay Roach.

In addition, Mr. Miller has produced such hit movies as "Elf," "Kicking & Screaming" and "Talladega Nights: The Ballad of Ricky Bobby." He also served as executive producer on both "The Santa Clause" and "The Santa Clause 2." As a partner in the Mosaic Media Group, Mandalay Mosaic Television Group and Werner-Gold-Miller, he is currently involved in the creation of wide-ranging television and film projects.

Among his future film projects as a producer are "Land of the Lost" and a movie version of the popular 1960s television comedy series "Get Smart."

ED DECTER & JOHN J. STRAUSS (WRITTEN BY)

Ed Decter & John J. Strauss return to the North Pole after co-writing the screenplay for

"The Santa Clause 2" in 2002.

Since then, they have written the screenplays for "The Lizzie McGuire Movie" and the 2006 animated hit "The Wild." Decter and Strauss also co-produced "The Wild," which featured the voice talents of Kiefer Sutherland, James Belushi, Eddie Izzard and William Shatner, among others. They also contributed the story to the Martin Lawrence comedy "Rebound" in 2005.

In 2002, Decter directed and Strauss produced the hit comedy "The New Guy" for Revolution Studios. The pair also executive produced and co-wrote "Head Over Heels" for Universal. In 1998, Decter & Strauss penned the smash-hit comedy "There's Something About Mary," starring Cameron Diaz, Ben Stiller and Matt Dillon.

Over the past several years, the pair has also served as executive producers on several TV series, including "Boy Meets World" and "Chicago Sons." They also wrote and produced the 2006 comedy series "The Worst Week of My Life," based on a popular British TV series.

Strauss will next produce the films "Delta Farce" and "Time Share," to which Nicolas Cage and Will Smith are attached.

ROBBIE GREENBERG, ASC (DIRECTOR OF PHOTOGRAPHY)

Cinematographer Robbie Greenberg, ASC, began his career shooting documentary films and independent features. In 1975, Greenberg moved to Hollywood, where he continued shooting independent films, among them "Youngblood," the original "Swamp Thing," and the science-fiction classic "The Lathe of Heaven." During that time, he shot several award-winning television movies, including "Second Serve" and "The Winter of Our Discontent."

Over the course of a distinguished career, Greenberg photographed such films as "Creator," "Sweet Dreams," "Far North," "The Milagro Beanfield War," "Free Willy," "Fools Rush In," and "Save the Last Dance."

He won back-to-back ASC and Emmy® awards for his work on "Winchell" and "Introducing Dorothy Dandridge," both for HBO, and followed them with the highly regarded biopic "James Dean: An Invented Life," which garnered him another Emmy® nomination.

His latest works include Mark Rydell's "Even Money," starring Kim Basinger, Danny DeVito, and Kelsey Grammer, Paramount's "Marci X," and the critically acclaimed HBO specials "Warm Springs" and "Iron Jawed Angels," both of which garnered an Emmy® nomination for Greenberg with "Iron Jawed Angels" receiving an ASC award.

RICHARD J. HOLLAND (PRODUCTION DESIGNER)

Richard J. Holland has designed such films as "A Sound of Thunder," "Agent Cody Banks 2: Destination London," and "End of Days," and the television pilot for "CSI: Crime Scene Investigation."

He worked as art director on "Batman and Robin," "Phantom of the Opera," "Congo," "Higher Learning," "The Last of the Mohicans," "The Three Musketeers," "Shadow of the Wolf," "License to Kill," "Who Framed Roger Rabbit?," and "The Princess Bride," and in the art department on "Lionheart," "Return to Oz," "Indiana Jones and the Temple of Doom," "Superman III," and "The Dark Crystal."

INGRID FERRIN (COSTUME DESIGNER)

Costume designer Ingrid Ferrin delighted audiences with her designs in "The Santa Clause

2." She also designed the feature films "Batman and Robin" and "The Client" and was co-designer on "Batman Forever."

Other feature credits include "A Time to Kill," "Golden Gate," and "Love at Large." Ingrid also designed for Barbra Streisand's Millennium Show & Live Concert 2000.

DAVID FINFER (FILM EDITOR)

This is editor David Finfer's third collaboration with director Michael Lembeck ("The Santa Clause 2," "Connie & Carla") and his third with star Tim Allen ("The Santa Clause 2" and "Joe Somebody").

Finfer's extensive body of work includes Albert Brooks' cult favorites "Real Life," "Modern Romance," "Lost in America," and "Defending Your Life." Other comedies he edited include "Romy and Michelle's High School Reunion," "Bill & Ted's Bogus Journey," "Snow Day," and "Soul Man."

He also edited numerous drama and action films and was nominated for an Academy Award® for his work on "The Fugitive."

GEORGE S. CLINTON (COMPOSER)

Having also scored "Santa Clause 2: The Mrs. Clause," this score is the second which George S. Clinton has composed for the popular "Santa Clause" sequels.

He began his professional musical career as a songwriter, arranger, and session musician in Nashville, while earning degrees in music and drama at Middle Tennessee State University. The summer after graduation, George attended the Atlanta Pop Festival and, upon hearing Joe Cocker perform "With a Little Help From My Friends," left his native Chattanooga, bound for Los Angeles and ready to rock and roll.

He became a staff writer for Warner Bros. Music, with songs recorded by such artists as Michael Jackson, Joe Cocker, Johnny Mathis and Smokey Robinson; continued arranging and session work; and, as a recording artist, did four albums for MCA, Elektra, ABC, and Arista. The critically acclaimed George Clinton Band attracted the attention of a movie producer, giving George the opportunity to score his first film, "Cheech and Chong Still Smokin'," and later, another Cheech and Chong film, "The Corsican Brothers."

He developed his craft scoring "ninja" movies for Cannon Films, network and cable television movies and miniseries, writing for a wide range of genres and musical styles. The soulful, erotic jazz for Zalman King's Showtime anthology "Red Shoe Diaries" developed a following and brought more public awareness.

His musical inventiveness and versatility in both orchestral and popular idioms have allowed him to contribute memorable scores to such diverse films as the hit comedy "Austin Powers: International Man of Mystery," its blockbuster sequels, "Austin Powers: The Spy Who Shagged Me" and "Austin Powers in Goldmember," and the hit martial-arts fantasy "Mortal Kombat" and its sequel. Other noteworthy projects include John Waters' "A Dirty Shame," Tim Allen's poignant comedy "Joe Somebody," Kevin Costner's wild "3000 Miles to Graceland," the sexy thriller "Wild Things," and the scary, yet romantic, "The Astronaut's Wife," starring Charlize Theron and Johnny Depp.

In addition, he has written several concert works and three musicals and is proud to serve as an advisor at the Sundance Composers Lab.

FRANKIE PINE (MUSIC SUPERVISOR)

Frankie Pine is a top music supervisor and music consultant for films.

Pine previously served as music supervisor on "The Matador," "Ocean's Twelve," "Kinsey," "Chasing Papi," "Joe Somebody," "The Santa Clause 2," "Ocean's Eleven," "Kung Pow: Enter the Fist," "Jimmy Neutron: Boy Genius," "Woman on Top," "Traffic," "Nurse Betty" and "Your Friends & Neighbors."

In addition to her film work, Pine serves as music supervisor on the hit television shows "Ugly Betty" and "Day Break" for ABC as well as "The Loop" for Fox.

ALEC GILLIS & TOM WOODRUFF, JR. (SPECIAL CHARACTER EFFECTS, DESIGNED AND CREATED)

Alec Gillis and Tom Woodruff, Jr., are partners in Amalgamated Dynamics, Inc., which they created in 1988, and are Academy Award®-winning creators of special characters and character effects. Calling upon a diverse range of talents and techniques, they create prosthetic make-ups, animatronic puppets, actor duplicates and animal replicas.

Gillis and Woodruff won an Academy Award® for their work on "Death Becomes Her" and have been nominated three other times for Academy Awards® for their work on "Hollow Man," "Starship Troopers," and "Alien." They also contributed their considerable talents to director Sam Raimi's comic-book classic "Spider-Man." Their numerous other feature-film credits include "Jumanji," "Panic Room," "The 6th Day," "Cast Away," "Tremors," "Bedazzled," "The Santa Clause" and "The Santa Clause 2."

More recently, Gillis and Woodruff have provided various effects for such films as "Scary Movie 3," "Looney Tunes: Back in Action," "Alien vs. Predator," "Elektra," and "Failure to Launch," doing everything from creature design to character, animatronic and body effects.

The team recently created a subtle prosthetic make-up for Sean Penn's portrayal of Huey Long in "All the King's Men" and is currently working on creature effects and special effects for "Alien vs. Predator 2."

About the Cast



TIM ALLEN (SANTA CLAUS/SCOTT CALVIN)

Tim Allen returns as Santa Claus, aka Scott Calvin, after winning the hearts of audiences in "The Santa Clause" and "The Santa Clause 2."

Allen was last seen on screen in the Revolution Studios comedy "Zoom," in which he starred as a former superhero who is called back to work to transform an unlikely group of ragtag kids into superheroes at a private academy. He recently wrapped production on the Touchstone Pictures comedy "Wild Hogs," which revolves around a group of frustrated, middle-age suburban-biker-wannabes who hit the open road in search of adventure, only to encounter a group of real Hells Angels. Earlier this year, Allen starred in Disney's "The Shaggy Dog," an update of the family classic in which he plays a lawyer whose devotion to his career comes at the expense of his family.

Tim Allen honed his talents as a stand-up comic throughout the eighties, providing the

perfect lead-in to his highly successful ABC television series, "Home Improvement," where he garnered a Golden Globe® award and an Emmy® nomination and was honored with the People's Choice Award for "Favorite Male Performer in a Television Series" for an unprecedented eight years in a row. While passionately ensconced in a hit sitcom, Tim still found time to expand his talents.

He made his film debut in 1994, playing the historic holiday icon in the Walt Disney blockbuster hit "The Santa Clause," earning him another People's Choice Award. He gave voice to the beloved, yet deluded, space ranger Buzz Lightyear in the computer-animated smash hit "Toy Story" and starred in Disney's "Jungle 2 Jungle," with Martin Short, and Universal's "For Richer or Poorer," with Kirstie Alley.

While the Taylor family was still at the top of the prime-time charts, Tim revisited his comedy roots with a successful national concert tour that finished with a sell-out performance at Caesar's Palace and found time to pen his first book about the male perspective, *Don't Stand Too Close to a Naked Man*, topping the *New York Times* Best-Seller List. This was followed by his second best seller, *I'm Not Really Here*, focusing on midlife, family and quantum physics.

In 1999, during the eighth, and final, season of "Home Improvement," Tim was honored with the *TV Guide* Award for Favorite Actor in a Comedy Series, and in a tearful farewell, Tim hung up his tool belt, shifting his film career into high gear with resounding success.

To the delight of moviegoers, Tim reprised his character Buzz Lightyear in the Disney sequel "Toy Story 2," which grossed over \$250 million to become the sixteenth-highest film of all time. This was followed by the popular DreamWorks film "Galaxy Quest," where Tim portrayed the washed-up actor Jason Nesmith and his sci-fi alter ego, Commander Peter Quincy Taggart, playing opposite Sigourney Weaver and Alan Rickman. Representing the "average Joe," Tim starred in the Twentieth Century Fox picture "Joe Somebody," opposite Jim Belushi, and in 2001, he partnered with Rene Russo in the Barry Sonnenfeld ensemble comedy "Big Trouble." In 2002, with an interesting departure from playing mythical icons and the average "everyman," Tim took on the role of Critical Jim, a professional hit man in the Paramount Classics comedy "Who Is Cletis Tout?," opposite Christian Slater, and in November 2002, Tim helped kick off the holiday season by successfully reprising his role as "the big man in red" in the long-awaited sequel "The Santa Clause 2." In a brief return to television in April 2003, Tim's old Tool Time pals, Debbe Dunning and Richard Karn, joined Tim on stage for the live ABC special "The User's Guide to 'Home Improvement.'" In 2004, Allen starred opposite Jamie Lee Curtis in Revolution Studios' comedy "Christmas With the Cranks." The film, directed by Joe Roth, was an adaptation of John Grisham's best-selling novel *Skipping Christmas*.



ELIZABETH MITCHELL (MRS. CLAUS/CAROL)

Elizabeth Mitchell stole the heart of Santa and became Mrs. Claus in "The Santa Claus 2." Her breakthrough performance was in the HBO television movie "Gia," in which she starred opposite Angelina Jolie. Many remember her from the 2000 dramatic thriller "Frequency," starring Dennis Quaid and Jim Caviezel, or for her comedic turn in Neil LaBute's "Nurse Betty."

Elizabeth was recently seen opposite Paul Walker and Chazz Palminteri in the Wayne Kramer ("The Cooler") film entitled "Running Scared," for New Line.

Some of her notable TV credits include "ER," in which she had a recurring role as Dr. Lagaspi, and as one of the leads in NBC's "The Lyon's Den," opposite Rob Lowe. She also starred opposite Barry Pepper in the acclaimed ESPN movie entitled "The Dale Earnhardt Story."

Elizabeth can now be seen as a series regular on "Lost."

Raised in Dallas, Texas, Mitchell lives in Los Angeles with her husband and son.



JUDGE REINHOLD (NEIL MILLER)

Judge Reinhold first won the hearts of America with his unforgettable performance in "Fast Times at Ridgemont High" then went on to star in the "Beverly Hills Cop" franchise and has continued to charm audiences in more than 75 films, including "Ruthless People" and the "Santa Clause" movies. Judge has left his signature on TV as well, with acclaimed performances on "Arrested Development" and as the "close talker" on "Seinfeld," the latter of which garnered him an Emmy® nomination.



WENDY CREWSON (LAURA MILLER)

Actress Wendy Crewson reprises her role as Scott Calvin's ex-wife, Laura Miller, whom fans will remember from "The Santa Clause" and "The Santa Clause 2."

Although Crewson is most recognizable from her role as the First Lady opposite Harrison Ford in "Air Force One," she also drew attention for her performances in "The Last Brickmaker in America," "Bicentennial Man," "What Lies Beneath," "Corrina, Corrina" and "The Doctor."

Crewson's extensive film credits include the independent "Suddenly Naked," of which she was executive producer. She also starred opposite Sophia Loren in "Between Strangers" (directed by Loren's son Edoardo Ponti) and in "Perfect Pie." Other films include "A Home at the End of the World" and "The Clearing."

Presently, Crewson can be seen in theaters in Renny Harlin's "The Covenant" and an upcoming film release, Matt Bissonnette's "Who Loves the Sun," and in video stores in Frank

Marshall's "Eight Below."

For television, Crewson joined the cast of Fox's award-winning series "24," in a recurring role. She starred in ABC's thriller "The Beast" and the CBC telefilm "The Many Trials of One Jane Doe" for which she won a Gemini Award for the highly acclaimed movie "The Man Who Lost Himself" and has just been awarded the 2006 Best Actress FIPA Award for her brilliant portrayal of Louise Arbour. Currently, Crewson is nominated for a Gemini Award for the highly acclaimed BBC/CBS miniseries "Sex Traffic." She also starred in Showtime's "Jack," playing a battered wife, and in the CBS Western "Twelve Mile Road," co-starring Tom Selleck.

Crewson won Canada's Best Actress Gemini Award for her role in "At the End of the Day: The Sue Rodriguez Story," about a woman with Lou Gehrig's disease who struggles to die with dignity. Crewson was nominated for another Best Actress Gemini for her role in the Lifetime telefilm "Criminal Instinct: The Joanna Kilbourne Mysteries" (which she also produced). She won an ACTRA Best Actress Award for her role on the series "Home Fires" and a Gemini for her guest-starring role on "Due South."

Crewson starred in an episode of HBO's award-winning miniseries, directed by Sally Field, "From the Earth to the Moon." Her other television credits include "An Unexpected Love," "The Matthew Shepard Story," "Hard Copy," "The Lives of Girls and Women" and "Spenser for Hire." She met her husband, actor Michael Murphy, when they starred together in HBO's "Tanner '88."

A native of Hamilton, Ontario, Crewson received a Bachelor of Arts from Queen's University in Kingston and did post-graduate studies in London at the Webber Douglass Academy of Dramatic Arts and the American Repertory Theatre.

In 2002, Crewson was honored with the 2002 Gemini Humanitarian Award for her work with Lou Gehrig's disease.



ERIC LLOYD (CHARLIE CALVIN)

Eric Lloyd has grown up before audience's eyes in the role of Charlie Calvin in both "The Santa Clause" and "The Santa Clause 2."

His feature-film credits include "Luminous Motion," "Deconstructing Harry," "Dunston Checks In," "Batman and Robin" and many more.

Before playing Charlie Calvin at the tender age of eight in "The Santa Clause," Lloyd had been seen in such films as "Greedy" and "Heart and Souls."

Lloyd starred as a series regular on the sitcom "Jesse." He has worked in television movies and series with such veterans as Carol Burnett in "Seasons of the Heart" and Patty Duke in "A Christmas Memory." He was also a lead in the CD-ROM "Goosebumps...Escape From Horrorland" for Steven Spielberg's DreamWorks SKG.

Lloyd is currently attending Chapman University, where he majors in film production with his sights set on writing and directing.



MARTIN SHORT (JACK FROST)

Born in Ontario, Canada, Short began his career on Canada's "SCTV Comedy Network," where his work garnered an Emmy® award. Short's proven ability as a comedic chameleon and his host of hilarious impressions brought him to the attention of "Saturday Night Live." After only one season, Short was instantly recognized for his standout performances and on-the-mark impressions of such characters as Ed Grimley, Jackie Rogers Jr., legendary songwriter Irving Cohen and lawyer Nathan Thurm. With the tremendous exposure he gained on "Saturday Night Live," he was on the Hollywood fast track and quickly crossed

over into feature-film work.

Short made his big-screen debut in "Three Amigos," where he worked alongside former "Saturday Night Live" colleagues Chevy Chase and Steve Martin. Over the years, he has continued to land plum comedic roles in theatrical releases such as "Inner Space," "Three Fugitives," "Clifford," Tim Burton's "Mars Attacks," "Jungle 2 Jungle" and "The Big Picture," among others. Perhaps his most memorable role was that of the scene-stealing Franck the wedding planner in "Father of the Bride." He later reprised the hilarious portrayal for "Father of the Bride II."

Not limiting himself to acting, Short has also written, produced and starred in three highly acclaimed comedy specials for television. For these efforts, which included "Martin Short's Concert for the North Americas" for Showtime, "I Martin Short, Goes Hollywood" for NBC, and "The Show Formerly Known as the Martin Short Show" for NBC, he won two CableACE awards and an Emmy® award, respectively. Short's work in television also includes his co-starring, Emmy®-nominated role in the NBC miniseries "Merlin," one of the highest-rated programs in the network's history. And following that, he co-starred in the critically acclaimed "Alice in Wonderland," for NBC, as the Mad Hatter.

A veteran of the theater in Canada and on Broadway, Short has received accolades for his varied work on the stage, earning a Tony Award® nomination, a Theatre World Award and an Outer Critics Circle Award for the 1993 Broadway production of "The Goodbye Girl." Most recently, Martin won the 1999 Tony Award® for Best Actor in a Musical for his work in the Neil Simon/Coleman Broadway production of "Little Me." In addition, he also starred in Lawrence Kasdan's "Four Dogs and a Bone" at the Geffen Playhouse in Los Angeles.

In the fall of '99, Short brought his comedic and musical talents, versatility and improvisational genius to the television genre when he hosted King World's daily one-hour talk/variety entertainment program, "The Martin Short Show." The show garnered seven Emmy® nominations, two of which were for "Best Show" and "Best Host."

In 2001, Marty created and starred in "Primetime Glick" for Comedy Central. Jiminy Glick was a fictitious character, a "Hollywood legend and celebrity interviewer" he derived from "The Martin Short Show." In its third and final season, the show garnered an Emmy® nomination for Best Performer in a Musical, Comedy or Variety Show.

In 2003, Martin starred in Mel Brooks' critically acclaimed "The Producers" with Jason Alexander at The Pantages Theater.

In May 2005, Short starred in "Jiminy Glick in Lalawood," which he also wrote. Gold Circle Films produced.

In August 2006, Short opened on Broadway in his critically acclaimed musical-comedy "Fame Becomes Me," which is presently running to packed houses.

Short's incredible career has been recognized by the public and critics alike and by his Canadian homeland. In 1994, Short was awarded the "Order of Canada" (the Canadian equivalent to British Knighthood) for his contribution to Canadian culture and was inducted into the Canadian Walk of Fame in June 2000.



SPENCER BRESLIN (CURTIS)

Nurturing an impressive body of work that encompasses film and television, 13-year-old Spencer Breslin is quickly emerging as one of Hollywood's most promising and sought-after young talents.

Spencer first grabbed the attention of the entertainment industry at the age of three when he starred alongside Charles Barkley in a memorable McDonald's commercial in which he recites all the ingredients in the Big Mac.

Spencer's career continues to evolve with challenging and exciting new projects. He starred opposite Kate Hudson and his real-life sister, Abigail Breslin, in Garry Marshall's "Raising Helen" and in the "The Cat in the Hat," alongside Mike Myers. Other film credits include "Disney's The Kid," in which he starred alongside Bruce Willis, "Meet the Parents," "Return to Never Land," and the Disney feature "The Shaggy Dog," in which he co-starred with Tim Allen. Most recently, he was seen in the Revolution Studios feature "Zoom," once again starring alongside Tim Allen.

Segueing effortlessly between the big and small screen, Spencer has starred in the television projects "Wonderfalls," "Teamo Supremo," "Moms on Strike," "You Wish," and "Storm of the Century" and has guest-starred on the prime-time television series "Law & Order." He also starred opposite John Goodman in the CBS series "Center of the Universe."



ANN-MARGRET (SYLVIA NEWMAN)

Ann-Margret, a consummate entertainer, has been nominated twice for an Academy Award®, won five Golden Globe® awards and received six Emmy® nominations for her television work. She is a three-time winner of the "Female Star of the Year" award given by the United Motion Pictures Association, has been twice honored as "Outstanding Box Office Star of the Year" by the Theatre Owners of America and was voted "Song and Dance Star of the Year" by the American Guild of Variety Artists. Ann-Margret was nominated last year for a Grammy® for her CD, "God Is Love: The Gospel Sessions."

Ann-Margret received an Emmy®, a Golden Globe® and a Screen Actors Guild® nomination as Best Actress in a movie for TV, starring as the legendary Pamela Harriman in the Lifetime film "Life of the Party," based on the best-selling book. She guest-starred in a three-part episode of NBC's award-winning series "Third Watch." She co-starred in the Twentieth Century Fox film "Taxi" with Queen Latifah and Jimmy Fallon.

She co-starred in the Oliver Stone movie "Any Given Sunday" with Al Pacino and Cameron

Diaz. Her Showtime movie, "Happy Face Murders," was the highest-rated original movie for 15 months.

As a young girl, Ann-Margret was discovered by the legendary George Burns, and since her film debut playing Bette Davis' daughter in "A Pocketful of Miracles," Ann-Margret has made over forty-seven films, including such hits as "Cincinnati Kid," "State Fair," "Tommy," "Carnal Knowledge," "Bye Bye Birdie," "Viva Las Vegas," "Stagecoach," "Grumpy Old Men" and its sequel, "Grumpier Old Men."

She also has co-starred with such luminaries as John Wayne, Elvis Presley, Burt Reynolds, Anthony Hopkins, Jack Nicholson, Arnold Schwarzenegger, Kirk Douglas, Steve McQueen and Walter Matthau.

Her two Academy Award® nominations were earned for her powerful portrayal of Bobby Templeton in director Mike Nichols' famous film "Carnal Knowledge" and for her incredible role as Nora Walker in the classic Ken Russell rock film, "Tommy."

Her television career has been equally impressive with brilliant dramatic performances and Emmy® nominations for "Who Will Love My Children," "Queen," "The Two Mrs. Grenvilles" and "A Streetcar Named Desire." Other television films in which she has earned critical acclaim for her roles include "Our Sons," "Nobody's Children," "Following Her Heart," "Scarlett" and "Seduced by Madness."

Ann-Margret recorded the main title song for the DreamWorks Flintstones movie "Viva Rock Vegas" and has a new RCA compilation CD, "The Very Best of Ann-Margret" and has just released "Ann-Margret's Christmas Carol Collection."

She has also starred in many television specials, including "The Ann-Margret Show," "From Hollywood With Love," "Dames at Sea," "When You're Smiling," "Ann-Margret Olsson," "Rhinstone Cowgirl," "Rockette: A Tribute to Radio City Music Hall" and "Cinderella at the Palace."

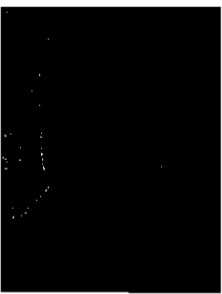
Ann-Margret has performed at the White House, received presidential citations for entertaining the U.S. armed forces overseas and was selected by the USO World Board of Governors as their 2003 honoree. She was also named the Swedish American of the Year and gave a royal command performance for the King and Queen of Sweden.

As further proof of her popularity, her autobiography, *My Story*, reached the *New York Times* Best-Seller List a week after publication.

Ann-Margret starred in the multi-million-dollar, coast-to-coast production of "The Best Little Whorehouse in Texas" as well as recorded the new cast album. She currently tours with her own production show "Here! Now!"

Ann-Margret's most recent film was Universal Studios' "The Break-Up," with Vince Vaughn and Jennifer Aniston. She has also just finished a picture called "Memore," with Dennis Hopper and Billy Zane for New Line Cinema that will be released later this year.

Ann-Margret is the national chairperson for the Myasthenia Gravis Division of the Muscular Dystrophy Association. She lives with her husband, Roger Smith, in Beverly Hills, California.



ALAN ARKIN (BUD NEWMAN)

Alan Arkin has long been recognized as an actor of great talent and versatility on stage, screen and television. Born in New York, Alan launched his career with Chicago's improvisational revue, "Second City." This led to his first part on Broadway, the lead in Carl Reiner's play "Enter Laughing," for which he won a Tony Award®. The following year, he appeared again on Broadway in Murray Schisgal's hit "Luv." In 1998, he directed, starred and co-wrote with Elaine May the hit production of "Power Plays" at the Promenade Theatre. Alan began directing for the stage with the much-acclaimed "Eh?," starring Dustin

Hoffman, at the Circle in the Square. He then won an Obie for directing Jules Feiffer's "Little Murders," followed by Feiffer's "The White House Murder Case," all three of which kept the Circle in the Square tied up for several years. These productions were followed by "The Sunshine Boys" on Broadway, "Rubbers and Yanks Three" at The American Place Theater, "Joan of Lorraine" at the Hartman in Stamford, "The Sorrows of Stephen" at the Burt Reynolds Theatre, starring his son, Adam, and "Room Service" at the Roundabout in New York.

Alan was recently seen in "Little Miss Sunshine," with Steve Carell and Greg Kinnear, and "Firewall," with Harrison Ford and will soon be featured in the animated "Bee Movie," with Jerry Seinfeld. In 2004, Alan shot "Noel," with Susan Sarandon and Steven Soderbergh's "Eros." Alan's first feature, "The Russians Are Coming, the Russians Are Coming," earned him a Golden Globe® award for Best Actor as well as an Oscar® nomination. He received a second Oscar® nomination and the New York Critics' Award for his performance in "The Heart Is a Lonely Hunter." A second New York Critics' Award followed for his role in "Hearts of the West." His other films have included "Catch-22," "Little Murders" (which he also directed), "Joshua: Then and Now," "The In-Laws," "Edward Scissorhands," "Havana," "Glengarry Glenn Ross," "Four Days in September," "Mother Night," "Slums of Beverly Hills," "Gattaca," "Steal Big, Steal Little," "Jakob the Liar," "Grosse Pointe Blank," "America's Sweethearts," and "Thirteen Conversations About One Thing," from which he won the Boston Film Critics Award for Best Supporting Actor. He has written and directed two short films, "T.G.I.F." and "People Soup." The first opened the New York Film Festival, and the latter received an Oscar® nomination for Best Short Subject.

Alan starred in the highly acclaimed A&E series "100 Centre Street," written and directed by Sidney Lumet. Other television appearances include his Emmy®-nominated performances in "Pentagon Papers" for the FX network and "Escape From Sobibor." He guest-starred as the father of his real-life son, Adam Arkin, on "Chicago Hope," which earned him yet another Emmy® nomination, and he also appeared in Showtime's "Varian's War." He was recently seen in HBO's "And Starring Pancho Villa as Himself," with Antonio Banderas, for director Bruce Beresford.

Alan directed the television adaptation of the Broadway play "Twigs," with Carol Burnett, and "The Visitor," with Jeff Daniels, Swoosie Kurtz and Julie Haggerty, which won multiple international awards.

When not occupied as an actor or director, Arkin is likely to devote his time to music or writing. He has written six books, all published by HarperCollins, the latest, a children's book

entitled *Cassie Loves Beethoven*, published by Hyperion. An earlier work, *The Lemming Condition*, has sold steadily for twenty years and was honored by The Book Sellers of America by being placed in the White House Library.



LILIANA MUMMY (LUCY MILLER)

Liliana Mummy, the prolific, petite, red-haired 12-year-old, starred in "The Santa Clause 2" and also appeared as Jessica Baker in "Cheaper by the Dozen" and "Cheaper by the Dozen 2."

Liliana provided voice-over work in the animated features, "Lilo and Stitch 2," "Stitch the Movie," "Leroy and Stitch," "Mulan 2," "Barnyard," Hayao Miyazaki's "Howl's Moving Castle" and "My Neighbors the Yamadas."

Her numerous television roles include those in "Help Me Help You," "Crossing Jordan," "Scrubs," "That '70s Show," "The Twilight Zone," and "Strong Medicine" and a recurring role on

"My Wife and Kids."

Liliana also provides the voices of starring characters on the animated shows "Higglytown Heroes," "Lilo and Stitch," "Holly Hobbie," "American Dragon" and "Catscratch."

Information contained within as of October 10, 2006.