

FACT SHEET

- "The Hunchback of Notre Dame" is Walt Disney Pictures' 34th full-length animated feature and the Studio's most ambitious adaptation to date of one of the greatest literary classics. Inspired by Victor Hugo's immortal novel, Notre Dame de Paris (first published in 1831 and retitled The Hunchback of Notre Dame for its second English translation in 1833), the Disney creative team set out to capture the author's essential story elements, characterizations and themes in adapting this timeless tale into an epic musical adventure. In true Disney tradition, ample amounts of comedy and fantasy have been woven into the mix to provide a uniquely satisfying blend of entertainment for moviegoers of all ages.
- This latest animated feature reunites four of the key filmmakers and many of the artists and animators responsible for the Studio's 1991 blockbuster, "Beauty and the Beast," the first animated film to ever receive an

Oscar® nomination for Best Picture. Disney veteran producer **Don Hahn** (who also produced "Beauty" and "The Lion King") once again oversaw the production and played an important collaborative role in bringing this classic to the big screen. Directors **Gary Trousdale** and **Kirk Wise**, the directing duo behind "Beauty," brought their unique sensibilities for humor and dramatic storytelling to this exciting project.

The Academy Award®-winning songwriting team of composer Alan Menken

(an eight-time Oscar® winner for his songs and scores for "The Little Mermaid," "Beauty and the Beast," "Aladdin" and "Pocahontas") and lyricist Stephen

Schwartz (this year's Academy Award®-winner for his contributions to

"Pocahontas") chart a new course in providing emotions and entertainment

with their great new songs for this film. Menken once again provides a

powerful score that perfectly accents the film's dramatic and comedic moments.

- Walt Disney Feature Animation began work on "The Hunchback of Notre Dame" in 1993. It became the first feature to be produced at Disney's new state-of-the-art feature animation studio (in Burbank), which was designed by architect Robert Stern

and is "earmarked" by an impressive 60-foot Sorcerer's Apprentice hat at its entrance.

- Stylistically, artistic coordinator **Randy Fullmer**, art director **Dave Goetz**, layout supervisor **Ed Ghertner** and background supervisor **Lisa Keene** set out to incorporate Hugo's gothic vision and spent considerable time analyzing the author's own drawings and artwork. His concept of a three-tiered universe with heaven above, the gritty streets of urban Paris viewed as Hell and the belltower of Notre Dame as the bridge between the two became one of the film's central themes. Quasimodo is symbolically viewed as being trapped between the two worlds.
- During the early stages of development, the creative team took a 10-day field trip to Paris to observe the cathedral at Notre Dame and other key locations (the Palace of Justice, the location of the Court of Miracles) up close and in person. Hugo used the cathedral as a centerpiece of his tale and the filmmakers remained faithful to that concept by making it a multifaceted character, expressing different moods and reactions to each of the principals.
- As production got underway in Burbank, co-producer **Roy Conli** relocated to France to supervise a team of 100 artists and animators at Disney's Paris-based feature animation studio. Utilizing a tremendous pool of talent from all over Europe, this group added an element of authenticity and contributed about ten minutes of animation to the overall effort including the opening prologue and a portion of the climactic battle sequence. Renowned filmmakers **Paul** and **Gaetan Brizzi**, who played a key role in storyboarding the film,

served as sequence directors in Paris.

- Among the film's many impressive accomplishments are spectacular, never-before-possible images created with computer generated imagery (CGI) under the supervision of **Kiran Joshi** and his team. An enormous throng of revelers magically comes to life in the "Topsy Turvy" sequence through this process adding tremendous visual excitement to the Feast of Fools celebration. The shower of confetti in that scene is also created with computers. In the film's exciting finale, 6,000 townspeople and soldiers (a crowd worthy of a DeMille epic) converge on the square for a climactic confrontation. Specially trained artists and computer technicians combined their respective skills for these incredible dramatic scenes which mesh seamlessly with two-dimensional drawn animation. Adding to the rich textures of the film are computer and hand-drawn effects animation depicting rain, fire, smoke, water and other necessary atmospheric elements. **Chris Jenkins** served as effects supervisor.
- The Hunchback of Notre Dame is not only a literary classic but a story that has been a favorite with Hollywood and moviegoers since the earliest days of cinema. It has been filmed at least seven times in the past including classic screen versions with Lon Chaney, Charles Laughton and Anthony Quinn. In telling their version of "The Hunchback of Notre Dame," the Disney creative team chose not to make a "horror film" with Quasimodo as a deaf monster but rather to portray him as an innocent outcast who yearns for acceptance. The

"outcast" theme recurs throughout the film with each of the principals being viewed as an outcast in his or her own way. The film also celebrates the human spirit as Quasimodo triumphs over his circumstances and proves himself a hero in the process.

- From the novel by Victor Hugo, Notre Dame de Paris, the animation story is by Tab Murphy. The animation screenplay was written by Tab Murphy, Irene Mecchi, Bob Tzudiker & Noni White and Jonathan Roberts.

THE STORY

- Only 28 years old when The Hunchback of Notre Dame was first published, Hugo wrote his sweeping 200,000 word manuscript in just six months and, it is said, with a single bottle of ink. He got the idea for the story following a visit to Notre Dame cathedral where he discovered a cryptic inscription (the Greek word for "fate") carved deep into a stone wall in the tower. As he pondered the origins and meaning of the message, a story began to take shape in his mind. Motivated by a desire to re-create a portrait of medieval Paris for his contemporaries and to gain support for preserving the Gothic architecture that he so admired, he wove a tale that is both a rousing historical romance and a psychodrama. Rich in metaphors emphasizing contrast (dark and light, good versus evil, physical versus spiritual beauty, sounds and silence), the book provided the Disney creative team with a wealth of plot and characters along with some of its greatest storytelling challenges.
- The year is 1487 and the story is set against the gritty and tumultuous backdrop of urban Paris, where the magnificent cathedral of Notre Dame towers above all else and the sound of its bells are the very soul of the city. As we discover in the prologue, sung by Gypsy puppeteer/master of ceremonies Clopin, the bell-ringer is a mysterious and misshapen outcast named Quasimodo (literally "half-formed"), who has been secluded there since infancy by his repressive guardian, Judge Claude Frollo. Obsessed with ridding the city of Gypsies, Frollo was responsible for the death of Quasimodo's Gypsy mother and was forced to care for the child as penance for his evil deeds.
- Twenty years have now passed and Quasimodo has grown into a strong and agile young man. Yearning to be out among the people in the square below but forbidden by Frollo from ever leaving his tower, he turns to his

three imaginary gargoyle pals -- Victor, Hugo and Laverne -- for companionship and advice. On the day of the big pageant, the "Feast of Fools," Quasi (as he is affectionately known) finds the courage to join the celebration below and is swept up in the frenetic "topsy turvy" atmosphere. There he meets the beautiful gypsy dancer Esmeralda and Frollo's heroic new Captain of the Guard, Phoebus. Quasi's plan to observe the festivities unnoticed unravels when he is crowned "King of Fools" and becomes the main attraction. When the crowd realizes that he is not wearing a mask and is, in fact, the bell-ringer of Notre Dame, their delight turns to fear and they begin attacking him. Much to Frollo's displeasure, Esmeralda comes to Quasi's rescue and Phoebus is ordered to arrest her.

- Esmeralda cleverly outwits the soldiers who pursue her, and she takes refuge in the cathedral -- where her claim of "sanctuary" protects her from Frollo's power... but

imprisons her in Notre Dame. Touched by her act of kindness towards him, Quasimodo befriends her and helps her to make a daring escape.

- Powerful forces have been set in motion: Phoebus has fallen in love with Esmeralda and is torn between conscience and duty when he is ordered to hunt her down as a fugitive. Frollo's repressed desires have been awakened by his encounter with Esmeralda and he blames her for possessing him. If he can't have her, no one will. Meanwhile, Quasi has experienced love for the first time in his life and is willing to sacrifice his own safety to save her from Frollo's vengeful wrath.
- When Phoebus and Quasimodo journey to the Gypsy hiding place, The Court of Miracles, to warn Esmeralda of Frollo's impending attack, they trigger an exciting and dramatic sequence of events. In the end, Quasimodo must find the inner strength he needs to defy the only parent he has ever known in order to break free and save Esmeralda ... and himself.

THE MUSIC

- Alan Menken and Stephen Schwartz follow up their successful first collaboration on "Pocahontas" with one of the most sophisticated, evocative and delightful collections of songs ever created for a motion picture -- animated or live-action. Their eight new compositions reflect a variety of styles and influences that include church liturgies and chants, French and Gypsy musical themes, carnival/circus overtones with a dash of Broadway. Authentic instrumentation was used wherever possible and a 150-voice choir was recorded in Europe to add to the power and excitement of several songs.
- The film begins with a captivating musical prologue called "**The Bells of Notre Dame**," in which Gypsy puppeteer/master of ceremonies Clopin introduces us to Quasimodo and recounts the chilling events that brought him to live in the cathedral belltower. A short time later, Quasimodo sings of his desire to experience life in the streets of Paris in the poignant, heartfelt ballad, "**Out There**."

- The pageantry and revelry of the Feast of Fools is captured musically in "**Topsy Turvy**," a boisterous, upbeat tune sung by Clopin as Quasi meets Esmeralda for the first time and gets swept up in the frantic fun. Later, in the sanctuary of the church, Esmeralda offers a prayer in the form of a haunting ballad called, "**God Help the Outcasts**." Quasimodo and Frollo present opposing views of their feelings for Esmeralda in the companion pieces "**Heaven's Light**"/"**Hellfire**."
- Quasi's Gargoyle pals -- Victor, Hugo and Laverne -- take their turn in the spotlight with an elaborate and lively production number (French Music Hall meets Vegas nightclub) called "**A Guy Like You**." Here, this motley trio of statues offers the love-struck lad some misguided encouragement with regards to Esmeralda and tells him how unusually handsome he is. Rounding out the music bill is "**The Court of**

Miracles," a humorous and slightly macabre song delivered by Clopin and the Gypsies as Quasimodo and Phoebus arrive at their secret hideout.

THE CAST OF CHARACTERS/VOICE TALENTS

- **QUASIMODO** -- Versatile actor **Tom Hulce** ("Amadeus," "Parenthood") gives heart, soul and a vibrant voice to this innocent 20-year-old outcast who yearns to venture beyond the isolation of his belltower home to be "out there" among the ordinary people. When Quasi disobeys his master's orders and crashes the big Feast of Fools festivities, he finds himself on a danger-filled journey of discovery that offers new insights about life, love and self-sacrifice. Supervising animator **James Baxter** (who previously helped to create Belle and Rafiki) and his team deliver a truly unforgettable performance in bringing this complex, empathetic and heroic character convincingly to life.
- **ESMERALDA** -- Actress **Demi Moore** brings enormous appeal, playful wit and a sense of courage and compassion to a beautiful gypsy dancer tangled in a web of romance and intrigue. Feisty and fearless, this spirited character is not afraid to say what's on her mind or in her heart, much to the consternation of her sinister suitor, Frollo. Supervising animator **Tony Fucile** (whose credits include the character of Mufasa in "The Lion King") oversaw the performance for this colorful embodiment of life and freedom. Cabaret/stage performer **Heidi Mollenhauer** provides Esmeralda's melodious singing voice.
- **PHOEBUS** -- Portrayed in the film as a "good cop in a bad town," Phoebus is an unpretentious Everyman who won't allow duty to take precedence over his own conscience. With a winning vocal performance by **Kevin Kline**, this handsome Captain of the Guards spices things up with his sense of charm, humor, adventure and romance. **Russ Edmonds** supervised the animation of this engaging character.
- **FROLLO** -- This medi-evil Judge is unlike previous Disney villains who typically seek wealth or power; he already has those things. What Frollo wants most is something he can never have: the love of Esmeralda. Beneath a righteous and pious facade lies a cruelly manipulative man

with a "twisted soul." As Quasi's appointed guardian, he also fails the test, telling his ward that he is a hideous monster who should never leave his belltower home. Distinguished Royal Shakespeare Company alum **Tony Jay** brings just the right balance of emotions to this emotionally-unbalanced madman, whose animation was supervised by Disney veteran **Kathy Zielinski**.

- **CLOPIN** -- Wearing several hats in his guise as narrator, master of ceremonies and King of the Gypsies is this energetic and entertaining rascal voiced by stage star **Paul Kandel** (Uncle Ernie in Broadway's "Tommy"). **Michael Surrey**, whose credits include supervising the scene-stealing antics for a meerkat named Timon in "The Lion King," oversaw the animation of this wiry character who always keeps the proceedings lively and a bit unpredictable.

- **THE GARGOYLES: VICTOR, HUGO & LAVERNE** -- This mismatched trio of masonry may be a figment of Quasi's imagination but they nevertheless provide real entertainment as physical embodiments of his inner feelings. Hugo, vigorously voiced by **Jason Alexander** ("Seinfeld"), is the fun-loving party animal who never misses an opportunity for wine, women and song. Victor's voice is provided by **Charles Kimbrough** ("Murphy Brown") who brings a delightful dignity to this somewhat stuffy and straight-laced fellow. Rounding out the trio is crusty Laverne, a street-wise statue with a pigeon problem who's seen it all in her 2,000 years on the beat. Voiced with characteristic humor and class by the late character actress **Mary Wickes** ("Sister Act"), Laverne takes a sincere interest in Quasi's problems and was conceived as a cross between Mrs. Potts and Mel Brooks' "2000 Year Old Man." **Dave Pruiksma** (who has supervised such memorable characters as "Beauty's" Mrs. Potts, the Sultan in "Aladdin" and Flit in "Pocahontas") was in charge of Victor and Hugo while **Will Finn** (supervising animator on Cogsworth, Iago) looked after the antics of Laverne.
- **DJALI** -- Esmeralda's frisky pet goat and resourceful companion likes to horn in on all the action. With the personality of a mischievous 10-year-old, this constant "kid-der" serves as a loyal "watch goat" and can always be counted on when Esmeralda finds herself in a jam. Disney veteran **Ron Husband** (who has animated such characters as Gaston, Jafar, Pumbaa and Timon and John Smith during his 21-year stint with the studio) served as the supervising animator for this spirited (e)scape-goat.
- **ARCHDEACON** -- **David Ogden Stiers**, a favorite at Disney Feature Animation who has provided voices for a clock named Cogsworth ("Beauty") and the pompous villain Ratcliffe in "Pocahontas," further demonstrates his range and versatility with his latest animated role. This benevolent character gives the cathedral its voice and forces Frolo to act responsibly. **Dave Burgess** (whose animation credits include the Genie, the Hyenas in "The Lion King" and Grandmother Willow in "Pocahontas") was the guiding hand behind this symbolic figure.

THE FILMMAKERS

- **DON HAHN** (Producer) is a 20-year veteran of Disney's feature animation department whose credits as producer include "The Lion King," the highest-grossing animated feature of all time, the Academy Award®-winning "Beauty and the Beast" and the Roger Rabbit short, "Tummy Trouble." Additionally, he served as associate producer for the critically acclaimed Touchstone Pictures' release, "Who Framed Roger Rabbit." He began his career in animation as a production assistant on "Pete's Dragon" and went on to serve as assistant director to legendary Disney animator/producer/director "Woolie" Reitherman on "The Fox and the Hound." Additional production credits include: "Mickey's Christmas Carol," "The Black Cauldron" and "The Great Mouse Detective." Hahn recently authored the definitive book on Disney's approach to filmmaking, entitled Animated Magic and published by Disney Press.

- **GARY TROUSDALE** (Director) made his feature directing debut with "Beauty and the Beast." He had been associated with Disney Animation since 1984 when he came to work as an effects assistant on "The Black Cauldron." He went on to join the story development team and contributed in that capacity to three successive and successful films: "Oliver & Company," "The Little Mermaid" and "The Rescuers Down Under." Most recently, he served an important role in storyboarding the Studio's 1994 blockbuster, "The Lion King." His other credits include story and design work on Disney's award-winning, innovative computer animated short, "Oilspot and Lipstick," as well as preliminary story development on "The Prince and the Pauper," "Aladdin" and other projects.
- **KIRK WISE** (Director) received his first feature directing credit on "Beauty and the Beast." He also has been involved with such Disney animated features as "The Great Mouse Detective" and "Oliver & Company" and as a storyman on "Oilspot and Lipstick," "Mickey at the Oscars," "The Prince and the Pauper," "The Rescuers Down Under" and "Cranium Command" (which he co-directed with Gary Trousdale and provided the voice of "Hypothalamus" character). For the Disney live-action feature "Homeward Bound: The Incredible Journey," he served as executive producer, supervised the writing and recording of the animals' dialogue and was involved in casting the voice talents.

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