

HOTEL TRANSYLVANIA

Production Information



Welcome to the *Hotel Transylvania*, Dracula's lavish five-star resort, where monsters and their families can live it up, free to be the monsters they are without humans to bother them. On one special weekend, Dracula has invited some of the world's most famous monsters — Frankenstein and his wife, the

Mummy, the Invisible Man, a family of werewolves, and more — to celebrate his daughter Mavis' 118th birthday. For Drac, catering to these infamous friends is no problem — but his world could come crashing down when a human stumbles on the hotel for the first time and befriends Mavis.

Columbia Pictures presents a Sony Pictures Animation film, *Hotel Transylvania*. The film features the voices of Adam Sandler, Andy Samberg, Selena Gomez, Kevin James, Fran Drescher, Steve Buscemi, Molly Shannon, David Spade, and CeeLo Green. Directed by Genndy Tartakovsky. Produced by Michelle Murdocca. Screenplay by Peter Baynham and Robert Smigel. Story by Todd Durham and Dan Hageman & Kevin Hageman. Executive producers are Adam Sandler, Robert Smigel and Allen Covert. Music by Mark Mothersbaugh. Music Supervision by Liza Richardson. Imagery and Animation by Sony Pictures Imageworks Inc.

Hotel Transylvania is rated PG by the Motion Picture Association of America for Some Rude Humor, Action and Scary Images. The computer-animated monster comedy will be released in 3D and traditional theaters nationwide on September 28, 2012.

MONSTERS: THEY'RE JUST LIKE US!



“*Hotel Transylvania* is a story about a father and a daughter – it’s just that the father happens to be Dracula,” says Genndy Tartakovsky, director of the Sony Pictures Animation film, *Hotel Transylvania*. “Like all fathers, he’s an overprotective, psychotic, and endearing guy who’d do anything for his daughter, but unlike other fathers, he’s the Prince of Darkness.”

In *Hotel Transylvania*, it turns out that the world’s most famous monsters – including Dracula, Frankenstein, the Werewolf, the Invisible Man, and the Mummy – are just like regular people, with families and problems and a need to get away from it all... but unlike humans, they have to live in hiding from a world that thinks they’re, well, monsters. What better place to hide than Hotel Transylvania, which Dracula himself operates as a sanctuary from the rest of the world and has been human-free since 1898? But Dracula has issues of his own... his daughter, Mavis, is a teenager – in fact, she’s about to turn 118 – and as she becomes a woman, the vampire’s greatest fear is losing his relationship with her. Well, his two greatest fears are losing his relationship with his daughter and garlic, but that’s another story.



“One of the toughest things you have to do as a parent is to let your children go out into the world,” says producer Michelle Murdocca, who has shepherded the film since its inception. “You can’t protect them forever; you just have to trust that they’re going to be able to take care of themselves. It turns out that even Dracula thinks the world can be a scary place sometimes.”

“*Hotel Transylvania* makes these monsters funny – funnier than they’ve ever been – but the reason these monsters have lasted through the years is that they all have great personal stories,” says Tartakovsky. “There’s a humanity to them that makes them accessible, likable and friendly. And that’s what we’ve found for our Dracula – there’s a great, accessible, bittersweet story, where you see how human the vampire is.”

“When I first joined Sony Pictures Animation – right at the very beginning of the studio 10 years ago – and looked at the development slate, I was immediately struck by *Hotel Transylvania*,” says Murdocca, who also produced Sony Pictures Animation's first feature film, *Open Season*. “I loved the fun that we could have with all of these traditional characters as we do a whole new take on them. When Adam Sandler joined the project, it really opened up a lot of possibilities about who Dracula could be – suddenly, we saw the potential of it becoming a bigger and broader comedy than we had ever imagined.”



In addition to the warm family story, the director is also bringing *Hotel Transylvania* a unique, fun look.

Tartakovsky, a 13-time Emmy Award nominee, is well-known in the animation community, hand-picked by George Lucas to create “Star Wars: Clone Wars” after being the creative force behind “Samurai Jack” and “Dexter's Laboratory” for television. He also conceptualized and storyboarded the final action sequence for *Iron Man 2* and provided the stylish and memorable prologue for the film *Priest*. For *Hotel Transylvania*, his first feature film, Tartakovsky sought to

make an animated feature like no other: in an age when most animated movies strive to get closer and closer to reality, Tartakovsky sought to take advantage of what animation can do by pushing the boundaries. By straying further from reality, he could present a world he describes as “more real than real” – more fun and more emotional than our own. “In feature films, you’re constrained to be real. But I wanted to take this film to the

extreme opposite by making the animation cartoony and fun and exaggerated,” he says. “In television, you’re allowed to stylize and use caricature to make each project look unique, and I wanted to bring that to the movies so badly. We pushed the animation style to be very broad and very physical. We wanted to make it super expressive. The movement in the movie is all caricature, unrealistic movement. That’s what gives this movie its energy, and energy in a film is everything to me.”

“When we say that the animation style is ‘pushed,’ we mean that facial features are exaggerated, body proportions are exaggerated, and when you see the characters animated, it’s fun and unique and most definitely not like real life,” Murdocca explains. “Every aspect of the character design lends itself to this ‘pushed’ animation style. There’s a scene in which Dracula and Jonathan are walking and Dracula’s legs look like big, long spider legs. It’s unlike anything I’ve ever seen.”

ABOUT THE CHARACTERS



Casting the film helped the filmmakers to focus on the movie they were making and striking the right comedic balance and tone, as Tartakovsky explains. “I think what we’ve done is to take these iconic characters and reshape them. We had to stay true to the characters, but we wanted a fun movie with monsters, not a scary movie – we brought comedy, not scares. It’s just that our main characters are monsters,” he says. “For example, our Dracula is over-controlling and manic and crazy and obsessive – it’s taking those elements of his character and pushing them tenfold. The banter is very modern, conversational, and timeless, so it feels very contemporary. The end result is that the characters still have that iconic feeling, but modern, updated, and fun personalities.”

Another aspect of the making of *Hotel Transylvania* that set it apart was the chance to bring several of the actors together into the recording studio to voice their roles together – responding to each other as they would in a live-action film. After all, several of the actors, including Adam Sandler, Kevin James, David Spade, and Steve Buscemi, have known each other for years and acted together in several films, and all were excited by the prospect of working together on a film that everyone in their families could enjoy. “It really doesn’t happen all that often in animation that you are able to bring your voice actors together,” says Murdocca. “It was really fun to see Adam Sandler playing off of Kevin James, and Kevin playing off of David Spade. It was the beginning of them creating these characters and personalities together – it helped make the characters really funny and really emotional.”

DRACULA

All of the qualities that make Dracula the indisputable leader of monsters – his strength, dominance, charisma, and perhaps over-controlling nature – also happen to make him an excellent hotel manager. Problem is, where his daughter Mavis is concerned, he’s a softy. Fearful for his daughter’s safety, he’s kept her in the sanctuary of his hotel her entire life, away from the torch-wielding humans he remembers so well. But now, on the eve of her 118th birthday, he must keep a promise he made to let her see the world for the first time. Unfortunately, in the midst of this, a hotel brimming with monster guests, and the unexpected arrival of the first human ever to set foot in the castle, Drac’s well-laid plans start to unravel fast. What is a doting vampire father to do—continue to protect Mavis from the threat of humans, or relinquish control and let her spread her (bat) wings and fly...?



The role is voiced by **Adam Sandler**, himself a father of two, who leads an all-star comedy cast. “I wanted Adam to redefine Dracula for a new generation,” says

Tartakovsky. "We've seen the Bela Lugosi Dracula and all the other Draculas; I wanted a performance that would be a new Dracula for our generation."

The character is truly a new take on Dracula. "I'm most proud of Dracula – he's a fun, manic character to watch," says the director. "I love to see how people react to the animation – how crazy and fun it gets. The most important thing is that it never takes itself seriously – it's just so fun."



"Adam is not only the star of the movie, but has been very involved with the making of the film," says Murdocca. "Of course, he brings the comedy, but he also has a lot of warmth, which comes out in his scenes with Mavis – he's the loving, doting dad. Then, in the scenes with Dracula's friends, Dracula can be a little controlling – a guy who wants things a certain way. Adam brings an amazing richness where he can turn on a dime – all of these aspects are part of the same character, the same performance."

Working with Sandler brought an unexpected challenge for Tartakovsky that created a memorable moment. "It was very intimidating when we had our first creative meeting where Adam and some of his guys would be riffing on some jokes. I sat quietly, nervous to contribute. But then I gathered some courage and jumped in, and when they laughed I felt relieved."

"Dracula is just like any dad, really," says Sandler. "He's overprotective, controlling, manipulative, and slightly insane – but it all comes from a good place: fear of his daughter getting hurt."



MAVIS

Mavis is totally pampered by her father; however, she is headstrong and smart, and in many ways, a typical 118-year-old teenage girl. She's grown slightly bored with the domain of her childhood—she has lived within her father's hotel and its grounds all her life—and she longs to travel, experience life and see the world. Now, she's met a newcomer who could make that a real possibility: but should she leave and risk breaking her father's heart, or remain, and break her own?

Selena Gomez voices the role. “Selena found a way to play the character that can be sweet and loving to everyone – and also be the only one who can put Dracula in his place,” says Murdocca. “Dracula is a softy who'd do anything for his daughter – and doesn't she know it. Selena makes her a regular teenage daughter who knows what she wants and she's gonna get it from her dad.”

“Mavis is like a lot of teenagers,” says Gomez. “She's got the cute hairstyle, dresses stylishly, has a little bit of an attitude, but she's really sincere and cares about her dad – she just kind of wants to have a little bit of independence. It's the same thing a lot of girls my age are going through – she's very relatable in wanting to have freedom, to see what the world is like. Everybody tells her these stories but she wants to experience it for herself and meet new people and be independent.”

Mavis is Gomez's first starring role in an animated movie. “I really wanted to do a fun, family movie – not to mention that I grew up watching Adam Sandler, so working with him was super exciting. I'm glad to be a part of it – it's a great movie,” she says.

JONATHAN

Jonathan is a typical 21-year-old human, backpacking his way across Europe in his continuing worldwide travels. He's confident, full of life, talkative, curious and good-natured—not to mention amazing on a skateboard. His motto is “just roll with it.” Now, in his wandering, he's stumbled onto a hotel full of...monsters!? To help him blend in (and keep the monsters unaware of the security breach), Drac disguises him as Johnnystein, Frankenstein's supposed cousin. Drac's plan backfires, however, when his daughter Mavis and ‘Johnnystein’ hit it off, and Jonathan ignores his earlier promise to Drac, to run at his first opportunity. Because hey, this monster thing is kind of cool – and he's intrigued by a cute teenage vampire girl.



“Jonathan is high on life,” says Tartakovsky. “He's got a big personality, he's energetic, and outgoing. When **Andy Samberg** did the first voice reading, it was like, boom, there it is. It was instant humor, instant magic between him and Adam – the contrast between Adam's super-articulate Dracula and Andy's free spirit was perfect. But Andy also brought a sincerity to the role – he made Jonathan who he is.”

“Jonathan is pretty much based on who I was in high school, and on a lot of dudes I knew growing up in the Bay Area in California,” Samberg says. “He's kind of a backpacker, really loves seeing the world, and super positive in the face of adversity, even maybe when he shouldn't be.”

“It was really fun to do more animation,” says Samberg, who previously voiced a role for Sony Pictures Animation's hit film *Cloudy with a Chance of Meatballs*. “The fact that this time I got to record with Sandler in the studio was a big plus. On other animated movies I've worked on the actors didn't really get to record together, but I think working together helped us play off each other and gave the characters the right tone.”



FRANKENSTEIN

Dracula's best friend (and Mavis' favorite "Uncle Frank") is none other than Frankenstein—an oversized working man with an even bigger heart. It's been a long time since this monster stormed through the countryside, frightening villagers and constables alike. Now, he's an unassuming married man who loves his adoptive family, Drac and Mavis. Imagine his surprise when he and his wife Eunice show up for Mavis' 118th birthday party—and he is introduced to a cousin he's never met, Johnnystein (human Jonathan in a last-minute disguise). Well, family is family, even if he looks a little strange, and Frank is happy to get to know his somewhat short and newly discovered relative.

Kevin James voices the role. "He can be funny and loving and endearing and sweet – he shows us the true Frankenstein, who he is at heart," says Murdocca. "But make no mistake – he is also a big guy who you do not want to mess with. That doesn't come out too often in our movie, but when it does, you better watch out."

"Frank seems like a big, tough guy, but there are times when he goes to pieces," says James. "I mean literally. Like to travel, he actually comes apart and gets packed in several suitcases... which is not fun at baggage claim."

EUNICE

Eunice is Frankenstein's beloved wife. What Frank lacks in forcefulness, Eunice more than makes up for. She's critical, brash and can have an 'in your face' attitude, but underneath it all, she's a loving family woman.

Fran Drescher, famous for her role on "The Nanny,"



voices the role. “Fran has taken her voice to the next level for this character,” says Murdocca. “She booms, she’s funny, she’s very commanding. She creates a character who can get in Dracula’s face – her Eunice just doesn’t care. Fran makes her larger than life.”

Murdocca goes on to say that Drescher’s performance as Eunice hits close to home. “Eunice – and I don’t mean any disrespect – is my Aunt Theresa,” says the producer. “She is a very brassy New Yorker who’s going to tell you like it is – and oftentimes, she’s right. She doesn’t mince words and she has no qualms about being open and honest and telling you what she thinks.”

“The best thing I can say about Eunice is that she has very small feet and a nice petite waist,” says Drescher. “She’s kind of Mavis’s godmother. She’s very concerned about the fact that Dracula is even considering letting Mavis venture out into the real world – why did he build this hotel if not to protect her? She definitely has her own agenda.”

To play the role, the filmmakers encouraged Drescher to go to extremes. “Every time I came in to record, they always wanted me to sound a little gruffer, a little more obnoxious, a little more annoying, but I always want my characters to be likable,” she says. “I do think that everyone will love her, in spite of the fact that she’s a loudmouth.”



WAYNE

Wayne is a werewolf, a miserable data processor by day and a put-upon father by night. He and his wife Wanda have produced litter after litter of pups, and as a result, he barely has the energy to get through a day and has lost most of his sense of smell from a barrage of poopie diapers. So even though he arrives with his misbehaved children and pregnant wife in tow, Wayne can’t wait for his vacation at Hotel Transylvania to begin. He can let his hair down and just be himself, and maybe even take in a nap or two.

But perhaps the best part about visiting the cavernous old resort is that he might just be able to hide from his kids for most of the holiday.

“The way **Steve Buscemi** plays it, all Wayne wants to do is go to the pool and relax,” says Murdocca. “He’s great at playing the beaten-down dad who just wants to have a quiet moment for himself when that is simply impossible.”

“Wayne is the classic dad – the guy who works all day and just wants to come home to a little peace and quiet, only to find that the kids are just getting started and ready to jump all over him,” says Buscemi. “OK, that’s one thing, if you’ve got one, two, three kids – but fifty-something?”

WANDA

Wanda – Wayne the Werewolf’s wife – is sweet, lovable and very maternal. She’d have to be – as she’s a mom to dozens of little pups, with more on the way!

“No matter how many kids Wanda has, she’s sweet and loving and it never seems to faze her,” says Murdocca. “I imagine that’s how **Molly Shannon**, who voices Wanda, is in real life, with her own kids – the down-to-earth, low-key fun mom.”



“She just loves babies,” says Shannon. “She loves being a mom and loves having more babies. Her husband, Wayne, is a tired, hardworking father, very excited to be checking in to the Hotel Transylvania for a little R&R.”

GRIFFIN

The infamous Invisible Man has a name, and it's Griffin. He's good at lurking, and because no one can see him, he has a frustrating habit of blindsiding his friends. He's always ready with a funny quip... but while he can dish it out, he can't take it – he's really sensitive, especially about his curly red hair.



“Griffin’s problem is that he’s often overlooked. But it’s not his fault – it’s just that he’s invisible,” says Murdocca. “He’s perfect for **David Spade** – acerbic, dry, witty, but also really good-natured.”

“Griffin loves going on vacation. He’s extremely handsome and has a killer body. At least, that’s what he tells me, and I’m not gonna disagree,” says Spade.

**MURRAY**

Murray the Mummy is a big bandaged guy, who’s actually larger-than-life. As a former entertainer to the great Pharaohs of Egypt, Murray is extremely likable, boisterous and always the center of every party. Living most of the year deep inside an Egyptian tomb, every time he arrives at Drac’s hotel, he is ready to PARTY! He’s a ball of fun, and uses humor to avoid

confrontations, which he stays away from at all costs.

“**CeeLo Green** killed it, right from the first day,” says Murdocca. “He’s a really honest, sweet guy, and that comes across in his performance and his character. He’s just a big, cuddly, loveable mummy, looking for love.”

QUASIMODO

The head chef at Hotel Transylvania is none other than Quasimodo, the hunchbacked Frenchman famed for ringing bells and hiding out in cathedrals. Now, he has become quite the gastronomical genius, whipping up wormcakes, stirring steaming vats of slug soup, and making horrible hors d'oeuvres for hotel guests. The temperamental artiste wants everything in the kitchen his way—now he's pushing to add human to the hotel menu, despite the fact that monsters haven't dined on Homo sapiens in eons. Hardly anyone listens to his tirades, with the exception of his loyal assistant, a rat named Esmeralda. The nose knows, as he likes to say, and together they will sniff out the human that he knows is hiding in the castle.



“**Jon Lovitz**, voicing Quasimodo, is going to serve up his piece de resistance,” says Murdocca. “He’s only gotten to cook up monster food, and he’s tired of it. For years, he’s thought, if only he can get his hands on a human....”

Lovitz says, “Quasimodo is based on Julia Child... If she were an evil man... And short... With a hunchback... But still French!”

ABOUT THE PRODUCTION



Hotel Transylvania has a very different look and style from any of Sony Pictures Animation’s previous films – and that is just the way they like it. “Sony Pictures Animation’s style is to not have a house style,” says producer Michelle Murdocca. “We give our directors the latitude to bring with them the style of the movie they’re creating. That’s what makes the movies we’ve made here different and distinctive – they don’t follow any given pattern.”

The directorial voice on *Hotel Transylvania* belongs to Genndy Tartakovsky, whose vision for the film influenced the way the characters would express themselves. Given that the movie would be fun – not scary – it was important to the filmmakers that the characters be designed to play for the laughs. “We wanted a very expressive movie,” he says. “The characters would have to be very pliable; they go through a range of emotions, from cartoony and funny to more subtle and very humanistic expressions.”

“Working with monsters, you can really let your imagination go wild,” says Carlos Grangel, one of the character designers on the film. “You can push the envelope, find a design that is gothic and crazy – it’s a beautiful opportunity to push those shapes and find the best stylization for these characters.”

For one example, Sandler’s vocal performance as Dracula was a direct influence on the design of the character. “The way Adam plays the character, Dracula is really big and broad, but he can also get really quiet and serene,” says Murdocca.

“That makes its way into the physical design of Dracula. He’s kind of an upside-down triangle, narrow on bottom and broad on the top – a seven-foot guy with a commanding presence. But the way the character designer Craig Kellman



designed him, he can kind of fold up to become the guy who is tender and emotional, and smaller than you think he is.”

“If you watch Dracula, sometimes he’s completely normal-looking, and all of a sudden, in the same scene, his eyes are three times as big and his head is twice as big,” says Tartakovsky. “I don’t necessarily want audiences to pick up what we’re doing – I want them to feel it.”

Pulling that off required breaking some of the traditional rules of computer animation. “Most of the time, in most movies, the animators treat the character model in the computer like a puppet. You can move it around, but whoever is in charge puts limits on how the animator can move it. For me, though, the computer is just a tool, like a pencil is just a tool – we should be able to make it do anything we want to,” says Tartakovsky. “That was the philosophy, and luckily, everyone was very supportive and we were able to achieve great things.”



One example of that at play is in the design of Dracula’s cape, which says as much about the character as his look. “He gets completely covered by the cape and creates a very narrow silhouette,” says Murdocca. “It was a big challenge for the animators and a huge challenge for the cloth team – how they were going to achieve what Genndy wanted to see – and it looks really cool in the movie.”

Kellman also designed Jonathan (and his alter ego, Johnnystein), the human visitor who gets more than he bargains for when he stumbles on a hotel for monsters. “Jonathan is the complete opposite of Dracula. He’s goofy – if Dracula is very controlling, Jonathan is ultimately out of control, no boundaries. But for the animators, the poses have to be just as strong – we designed him for the personality of Andy Samberg, and his voice

and performance really helped define who the character is, as a design,” says Tartakovsky.

Carter Goodrich designed Frankenstein. “He created this big, massive, hulking guy – huge shoes, the size of Volkswagen Beetles. He brought to life this enormous character who had so much softness and so much vulnerability – I’ve never seen a Frankenstein like that before,” says Murdocca.



“It had to be recognizable right away as Frankenstein, but we also wanted to design him in a way that wasn’t exactly what you’d expect,” says Goodrich. “We found a slightly different angle that we could explore and magnify: it’s the broad shapes, the silhouettes, the volume, but it’s also the personality of the character – a nice guy who’s wrestling with something.”

Goodrich was also responsible for designing Griffin – who is completely invisible except for his glasses. And Goodrich didn’t have to look far at all for inspiration – less than an inch, in fact, as Griffin’s glasses are based on the ones he wears.

The third member of the character design team is Carlos Grangel, who, Murdocca says,



has quite an unusual preference for artistic materials. “We emailed him the list of characters we wanted him to try, and he would send back these designs that had been rendered on cereal boxes,” says Murdocca. “He has everyone at his studio in Spain bring in their old cereal boxes, they rip them open, and he draws on the inside of the cereal box. He does them in layers and

then marries them together – he has some crazy system and I don't even begin to understand what that system is, but it's really cool.”

Why cereal boxes? “I love the patina, I love those colors,” he says. “When I have a blank, white piece of paper in front of me, I don't know what to draw, where to start. The colors help me. Not to mention that if I'm using an empty cereal box, something that was just going to be thrown away anyway, I can do a draft and if it doesn't turn out right, not to worry, just throw it away and start again.”

One of Grangel's biggest contributions was the design of Murray the mummy. “Before Carlos got involved, we had always seen Murray as a classic Mummy, skinny and slight, and we were going to do a take on that until Carlos sent in a big, round Murray,” Murdocca explains. “His designs and poses were hilarious, with this big mouth and just an open slit for eyes. He was very expressive, with tiny feet and hands. We had to use his design.”



“We could create this overweight mummy, so different from the tradition,” says Grangel. “We could make this character something totally new and fun, a mummy for the new generation.”

Grangel also designed many of the background characters, including the witch maids, the headless driver, and the mariachi skeletons. “Coming from Spain, I'm a bit aware of the Mexican tradition, and I love the great designs and graphic shapes of the Day of the Dead,” he says. “I really wanted to make a tribute to that culture and honor it. I studied it as much as I could and got as many pictures as I could for reference. I felt it was really funny and different.”

With the characters designed, Marcelo Vignali oversaw the production design of the film. “The hotel, in many ways, acts as the straight man for the comedy that is played out by the characters,” he says.

That said, there were certainly opportunities to let the comedy play. “In many old monster movies, they have very theatrical lighting cues. We thought, that’s the kind of thing we want to do, but play it for comedy, nothing scary,” says Vignali.

Like any animated film, the production design represented a huge challenge – one that Vignali acknowledges that most audiences never fully comprehend. “The thing about an animated film that maybe people don’t realize is that everything has to be designed. On a live-action film, filmmakers can take advantage of locations that already exist. But in animation, we have to design everything--right down to the number of particles we want floating in the air,” he says. “How much depth of field do we want, how much light do we want to reflect back up into a character’s face? Every little nuance had to be considered.”



Vignali says that his greatest challenge and achievement on *Hotel Transylvania* was in the design of the lobby of the hotel. “I’ve designed a lot of sets, and this is by far the largest I’ve ever done,” he says. “It’s 175 feet long. The lobby alone was like designing an entire

village, because the walls are divided by columns and each one has a unique feature – archways, windows, door frames, a fireplace, or even a giant organ. I designed it from the top down – first the floor plan, then elevations. Ultimately it was designed it as if it were for a live-action film, with cutaway walls – almost like a dollhouse – so you could see everything. It was a monster of a set (no pun intended). Then, of course, we had to dress the set, we needed to know whether there’s a log holder inside the fireplace, how much light comes out of the fireplace, where to hang the tapestries, and even where to place all the cracks in the walls. It was a huge undertaking.”

Senior Animation Supervisor James Crossley oversaw 90-plus animators at Sony Pictures Imageworks who brought the characters to life on screen. Crossley says that realizing Tartakovsky's vision in 3D computer animation was a challenge, but one that paid off in the end. "Genndy comes from a tradition of hand-drawn animation. When we met, we talked about the wonderful energy, design, and caricature that are possible in that world, and how could we make it work in computer animation," he says.

Achieving that required the artists to animate in quite a different way than they were accustomed to doing. Traditionally, computer animation tends to focus on what is physically possible in the real world, but in *Hotel Transylvania*, all bets are off. "We had to disregard the limitations of what is physically possible – we wanted it to be fun and have a different sensibility," says Crossley. "We can have a character zip on or off camera, do a crazy scramble and defy gravity"– all traditionally no-nos in CG animation. "The film is all about caricature, we were more interested in design and energy than what is physically possible. Then, if we had to make it more believable, we'd slowly add elements back in."



Throughout the process, Tartakovsky was the guiding hand for the look of caricature that he wanted to see in the film. "When Genndy approaches the animation style of the movie, he's basically thinking of it as a series of 2D drawings that will come to life in 3D," says Michelle Murdocca. "For example, when we do an animation review, Genndy will sit down and he has tablet and we will be looking at the 3D animation, and he'll actually draw overs on a tablet – he creates poses that become guidelines for the animators to hit."

The animators were inspired by the vocal performances by the actors. "You start out with designs, and when the voice comes in, you get so much more out of who the character is. Before Kevin James was cast, I wouldn't have expected the performance

of Frankenstein to be the way he delivered it. He brought the comedic sensibility and turned it a different way – it really changed how he was animated,” says Crossley. “Adam Sandler, of course, pushes the voice in really cool ways, too – we can keep the character very stiff and static at times, or mad and scrambling at others, or meek and subservient when he’s with his daughter Mavis. And CeeLo Green as Murray – with his performance, we can push the character to be very broad, malleable, we squashed and stretched him a lot. Murray was a great character to animate.””

Sony Pictures Imageworks’ Daniel Kramer was also a key member of the team as the Visual Effects Supervisor. Kramer oversaw some 300 people, with whole departments dedicated to animating clothing, or hair, or effects. However, as with the other elements of the animation, Tartakovsky’s vision for the film required a new approach. “We have hair and cloth simulations – software that lets the computer handle the motion and simulate it in a realistic way. If you have cloth rolling off a round shoulder you naturally get a nice round shape,” Kramer explains. “But Genndy is really into crisp fall-offs and sharp lines. He’s really driven by what the character silhouette looks like. So with our simulators, the cloth no longer fits the character he’s looking for, the crisp edges are too soft. We would go in by hand, frame by frame, to massage it.”



“If you have a character zipping off the camera, going 0 to 100 in two seconds, getting the clothes to stay on the character is a real challenge,” he laughs.

Hotel Transylvania is presented in 3D, and stereoscopic supervisor Von Williams oversaw the 3D process. “We didn’t want this 3D to be in your face – more to make it the next level of viewing, so you feel like you’re really there in the hotel with Drac and Mavis,” he says.



The challenge for Williams and his team was to make the animation style of *Hotel Transylvania* work well in 3D. “The film is animated in a very fun, flat, graphic style,” he says. “That’s what Genndy really wanted to do, but he was really open to

seeing the movie in stereo, too. In fact, there were some scenes where he really encouraged us to increase the 3D, push it a little more than we’d been doing. It’s a fun feeling to work with Genndy on that – he really enjoyed that part of making the movie.”

Williams’ favorite sequence in 3D is the “table sequence,” in which Drac and Jonathan ride through the hotel on floating tables. “At one point, it’s almost like a surfing or skateboarding competition as they fly down the hall,” he says. “That fast movement shows off the animation, the beauty and layout of the hotel, and the 3D – I think everyone is going to enjoy that.”

Digital production was overseen by co-producer Lydia Bottegoni, with the animation split between Sony Pictures Imageworks’ home facility in Culver City, California, and satellite facility in the strong talent base in Imageworks’ Vancouver studio. “We really benefited from the animation talent in Culver City and Vancouver,” she says. “We had over 300 artists on the film, with 100 animators during the peak of production just in that discipline alone. The biggest challenge of working with such a large team is to keep everyone on the same page creatively – making sure that everyone understands Genndy’s vision and that the personality of the characters are all kept consistent. Genndy comes from an animation background, so he understands working with animators, interacting with all of them directly. It was really a close, collaborative relationship, even though it was such a large team.”



FUN FACTS

TRIVIA:

- The address for the hotel is 666 Transylvania Lane, Umbre, Romania. (This can be seen on the back of the itineraries that Dracula hands out to guests.)
- Hotel Transylvania has 1,250 rooms, of which 950 are guest rooms.
- The left big toe on Frank is attached incorrectly on purpose.
- The microphone from the Mavis party is the same one seen in *The ChubbChubbs*, the Oscar-winning short that set the launch of Sony Pictures Animation 10 years ago.
- At the beginning of the film, the Columbia Lady transforms into a bat. The bat is Mavis.
- Wayne and Wanda have so many pups they have lost count. Winnie is their only girl!
- A Brillo pad was used as a reference for Eunice's hair.
- Andy Samberg co-wrote and performed the song "Sweet 118". He recorded it in his office at "Saturday Night Live" while producer Michelle Murdocca listened on the phone.
- The face on Wayne's watch is actually the phases of the moon.
- The other half of Winnie's pacifier is actually a bone!
- Relatives of director Genndy Tartakovsky migrated to Mexico in the 1940s and his uncle is now in the construction business. One could notice that several of the more recent tallest buildings in the country have the "Tartakovsky construction" sign on them.

TECHNICAL/PRODUCTION

- "One of the things that has made Hotel Transylvania so unique is the combination of very graphically stylized characters and animation with very rich and detailed backgrounds. The character designs have a very simple and

clean cartoony style that adds a lot to the humor of the film. The set pieces however have a lot of textural detail and a deep feeling to them that adds a lot of dimension to the frame. Add to that mix a very realistic system for lighting and shading the foreground and background elements together and you get a very unique look: humorous performance with an almost hand drawn feel contrasting with a beautiful palette of old-world materials and some little hints of classic monster movie device, like splashes of light and shadow, underlighting and drifting fog." – Daniel Lobl, CG Supervisor

- The technique used to create the gremlins George and Gina's sweaters using short curly hair was inspired by the same technique that was used to create Arthur's sweater in Arthur Christmas.
- The Mummy's eyes are made up of 3 overlapping spheres of different sizes.
- The environment textures are overlaid with a subtle pattern we called the Neil Ross pattern. Neil C. Ross was a visual development artist who was instrumental to the design of the Hotel Transylvania world. This unifying pattern of overlapping rectangles and squares, of different values and hues, was used to give textures a more painterly and abstract feeling.
- There are 1.3 million fireflies in the party sequence.
- All of the werewolf pups were made from only four original designs.
- The eyelashes for the Witches and Hydra are actually Eunice's.
- There are 191 different environment materials (ex. cobble stone, satin pillow, etc)
- There are 250 character/prop materials (skin, hair, green blob, etc)
- There are as many as 25,000,000 blades of grass in some shots.
- The Hotel Transylvania animation crew ate an average of 18 Twinkies a week or 648 over the core of production!
- The filmmakers sought to make a 3D experience that was both comfortable and dynamic. They wanted to give it the "Goldilocks" treatment – not too deep, not too shallow, but just right. They did this by minimizing the sight gags and seeking the goal of making the audience feel like they are a part of the hotel, speeding with Dracula and Jonathan as they fly through the hallways.

CELEBRITY CAMEOS

- Robert Smigel makes several cameos as the fake Dracula, Marty, and a few miscellaneous characters.
- Chris Parnell plays the fly.

ABOUT THE CAST

ADAM SANDLER (Dracula / Executive Producer) has enjoyed phenomenal success as an actor, writer, producer and musician. Sandler's films have grossed over \$3 billion worldwide. He was most recently seen opposite Andy Samberg in *That's My Boy*, and prior to that, starred in *Jack and Jill* with Katie Holmes and *Just Go With It* with Jennifer Aniston. Sandler's previous films include *Grown Ups*, the highest grossing of his career, taking in more than \$271 million worldwide; he will next reprise his role from that film in *Grown Ups 2*. Sandler also starred in Universal's *Funny People*, written and directed by Judd Apatow starring with Seth Rogen, Leslie Mann, Eric Bana, Jonah Hill and Jason Schwartzman, as well as the box office smashes *Bedtime Stories* for Walt Disney Studios, Sony Pictures *You Don't Mess with the Zohan* and Universal's comedy *I Now Pronounce You Chuck & Larry*.

Sandler's voice was recently heard in Columbia Pictures'/MGM's *Zookeeper*, starring Kevin James; Sandler also served as a producer of that film. Previously, Sandler has been seen in the starring role opposite Don Cheadle in Sony's *Reign Over Me* for director Mike Binder, the box-office hits *Click*, starring with Kate Beckinsale, and *The Longest Yard*, starring with Chris Rock and Burt Reynolds. He also starred in James L. Brooks' *Spanglish*, opposite Tea Leoni; the romantic comedy *50 First Dates*, with Drew Barrymore; *Anger Management*, with Jack Nicholson; and Paul Thomas Anderson's *Punch-Drunk Love*, for which he received a Golden Globe nomination.

Born in Brooklyn, New York, and raised in Manchester, New Hampshire, Sandler's first brush with comedy came at age 17, with a performance at a Boston comedy club. From

then on he was hooked, performing regularly in comedy clubs throughout the state, while earning a degree in Fine Arts from New York University.

Sandler's production company Happy Madison Productions was co-founded by Jack Giarraputo and Sandler and has gone on to become an almost self-contained mini studio, being involved in all aspects of film production. Happy Madison has produced *Click*, *The Benchwarmers*, *Deuce Bigalow: European Gigolo*, *Dickie Roberts: Former Child Star*, *Strange Wilderness* and the recent films *The House Bunny*, *Paul Blart: Mall Cop*, *Zookeeper*, and the upcoming film *Here Comes the Boom*. Sandler has also collaborated with writer Tim Herlihy on the screenplays for *Happy Gilmore*, *Little Nicky*, *Billy Madison*, *Big Daddy*, and *The Waterboy* and executive produced *Grandma's Boy*, *The Animal*, *Joe Dirt*, *The Master of Disguise*, *The Hot Chick* and *Deuce Bigalow: Male Gigolo*.

Happy Madison Productions also has a deal with Columbia Tri-Star Domestic Television to develop shows for the studio including the current hit show "Rules of Engagement" starring David Spade and Oliver Hudson. Sandler's comedy albums on Warner Bros Records have gone multi-platinum. Collectively, they have sold more than six million copies to date.

With a diverse range of comedic talents, **ANDY SAMBERG** (Jonathan) has emerged as a captivating and hilarious leading man on screens both big and small. As an Emmy® award winning writer, Samberg is achieving as much success behind the scenes as he is on screen.

Samberg can currently be seen in Lee Toland Krieger's *Celeste and Jesse Forever*, written by and co-starring Rashida Jones. The film premiered at the 2012 Sundance Film Festival and was released by Sony Pictures Classics. Samberg was last seen starring opposite Adam Sandler in the comedy *That's My Boy*. Samberg recently wrapped production in London on "Cuckoo", a BBC3 series produced by Ash Atalla.

Samberg, along with his LONELY ISLAND partners Akiva Schaffer and Jorma Taccone, released their sophomore album *Turtleneck and Chain* on May 10, 2011. *Turtleneck and Chain* was nominated for a 2012 Grammy for "Best Comedy Album". This time around, the trio has upped the ante, teaming up with even more of the music industry's biggest heavy hitters and A-list celebrities, including Akon, Justin Timberlake, Nicki Minaj and Rihanna. The album's gold-selling first single, "I Just Had Sex (feat. Akon)", became a smash hit, with YouTube views for the music video reaching over 178 million. The album's second single and third singles, "The Creep (feat. Nicki Minaj and John Waters)" and "Jack Sparrow (feat. Michael Bolton) have garnered over 150 million YouTube views combined and counting.

Turtleneck and Chain is the highly anticipated follow up to THE LONELY ISLAND's first album *Incredibad*, which included the Emmy® winning sensation "D*** In A Box," featuring superstar Justin Timberlake. *Incredibad* also featured the follow-up gold record "J**z In My Pants," which has over 100 million views on YouTube and the Grammy® nominated, third single "I'm On A Boat", which went platinum and made it the #1 selling comedy album in 2009 and 2010.

Samberg hosted the 2009 MTV Movie Awards, which was the highest rated Movie Awards since 2004. Samberg was also nominated for a 2009 Emmy® award for Outstanding Music and Lyrics for his song "Motherlover," performed alongside Justin Timberlake.

Other film credits include: Will Gluck's *Friends With Benefits* opposite Justin Timberlake and Mila Kunis; Mark Mylod's *What's Your Number?* opposite Anna Faris; John Hamberg's *I Love You, Man* opposite Paul Rudd and Jason Segel; Chris Miller's animated feature *Cloudy with a Chance of Meatballs* with Bill Hader, Anna Farris and James Caan; Voicing the lead character, Ham III, in Fox Studios animated film *Space Chimps*; and Akiva Schaffer's *Hot Rod*, starring Jorma Taccone, Ian McShane, Sissy Spacek, Isla Fisher, and Bill Hader.

Samberg recently completed his seventh and final season as a cast member on *Saturday Night Live*.

The last several years have been a whirlwind for actress-singer **SELENA GOMEZ** (Mavis), as she has wrapped up her hit Disney Channel series, released three albums and launched a film career – not to mention created her own fashion line and fragrance.

A Dallas native, Gomez made her mark playing Alex Russo in the hit Disney Channel series “Wizards of Waverly Place,” which premiered in 2007. With the success of the series, Gomez became an internationally known actress with a legion of fans. Gomez and her castmates won two Emmy Awards for Outstanding Children’s Program in 2009 and 2010.

She landed her first feature film in 2003, when she was cast in *Spy Kids 3-D: Game Over*. Other films include Fox’s *Ramona and Beezus* and *Monte Carlo* directed by Thom Bezucha. She recently wrapped *Spring Breakers* opposite James Franco and Vanessa Hudgens for director Harmony Korine, in a role that will be her most challenging to date. Gomez is currently filming *The Getaway* opposite Ethan Hawke for producer Joel Silver.

Signed to Hollywood Records in 2009, Gomez released her debut album “Kiss & Tell,” which was certified Gold. Two more Gold albums followed: “A Year Without Rain,” and, most recently, “When The Sun Goes Down.” With the success of the albums, Gomez has garnered over eight million singles sold in the US and achieved three number one singles on Billboard’s Dance Chart.

Gomez has branched out into fashion with the debut of her successful Dream Out Loud clothing line for K Mart and recently launched her first fragrance, “Selena Gomez,” for

Macy's. Charity and giving back have always been important to Gomez and she is a proud UNICEF Ambassador.

KEVIN JAMES (Frank), producer, co-writer, and star of the hit comedies *Paul Blart: Mall Cop* (2009) and *Zookeeper* (2011), can be seen this October in his latest film, *Here Comes The Boom*. James also starred in Columbia Pictures' blockbuster *Grown Ups* (2010) along with Adam Sandler; previously, James and Sandler worked together on *I Now Pronounce You Chuck and Larry* (2007).

James broke into the film world in 2005 in Columbia Pictures' *Hitch* starring opposite Will Smith, but his comedy career started well before that as a stand-up on the Long Island comedy scene. After being discovered at the 1996 Montreal Comedy Festival, he signed a network development deal to create his own sitcom.

The King of Queens, which premiered in 1998, ran for nine seasons on CBS with James starring and executive producing, and it garnered him an Emmy nomination in 2006 for Outstanding Lead Actor in a Comedy Series. The show concluded its run in 2007 but continues to air daily in syndication across the country and around the world.

In 2001, James brought his stand-up act to TV with *Sweat the Small Stuff*, a one-hour special for Comedy Central. In 2005, Kevin James and Ray Romano executive produced and starred in the HBO Sports Special *Making the Cut: The Road to Pebble Beach*; a documentary about the Pebble Beach Pro Am Golf Tournament that was nominated for a Sports Emmy.

Aside from his on-camera work, James's voice has been featured in the animated films *Barnyard* (2006) for Nick Movies, as well as *Monster House* (2006).

FRAN DRESCHER (Eunice) currently stars as Los Angeles florist Fran in TV Land's original sitcom "Happily Divorced," which has just been picked up for its 3rd season. Written by Fran Drescher and Peter Marc Jacobson (who previously teamed on "The Nanny"), "Happily Divorced" is inspired by Drescher's real life experience and revolves around Fran as she re-enters the dating world after finding out that her realtor husband of 18 years is gay.

Fran Drescher has been described as a "Russell" – she has the comic timing of Rosalind Russell, the curves of Jane Russell, and the tenacity of a Jack Russell! Drescher received two Emmy® Awards and two Golden Globe® nominations for her portrayal as the lovable Miss Fine on the hit CBS series "The Nanny," a show she also created, wrote, directed and executive produced.

An accomplished film actress, Drescher won Esquire magazine's Five Minute Oscar for her memorable performance in the mockumentary "This Is Spinal Tap." She has co-starred in countless films throughout her career with the likes of Robin Williams, Dan Aykroyd, Tim Robbins and Billy Crystal, and worked with such esteemed directors as Rob Reiner, Milos Forman and Francis Ford Coppola. But she is most proud of her starring turn opposite Timothy Dalton in *Beautician and The Beast*, a film she also executive produced.

On stage, Drescher has had the privilege of performing in Ron Ribman's "Rug Merchants of Chaos" at The Pasadena Playhouse in Los Angeles, "The Exonerated" in New York City, Neil La Bute's "Some Girls," and the New York production of Nora Ephron's "Love, Loss, and What I Wore." Drescher also performed in a special production of "Camelot" at the renowned Lincoln Center.

Drescher is also an accomplished author. Enter Whining, her first book, was on The New York Times Best Seller list. Leveraging her success as “The Nanny,” Drescher’s most recent literary endeavor is Being Wendy, by Penguin Publishing, which sends an empowering message to parents and children about celebrating uniqueness and thinking outside of the box. For her book Cancer Schmancer, (also a New York Times Best Seller), Drescher received the prestigious NCCS Writer’s Award. On June 21, 2012, Drescher will be celebrating twelve years of wellness as a uterine cancer survivor. She was instrumental in getting the United States’ first Gynecologic Cancer Education and Awareness Act passed into law in 2007.

STEVE BUSCEMI (Wayne) has built a career out of portraying some of the most unique and unforgettable characters in recent cinema.

Buscemi has won an Independent Spirit Award, The New York Film Critics Award and was nominated for a Golden Globe for his role in MGM’s *Ghost World*, directed by Terry Zwigoff, co-starring Thora Birch and Scarlett Johansson. He was also nominated for a Best Supporting Actor Emmy for his role as Tony Blundetto in season five of “The Sopranos,” and received a Guest Actor Emmy nomination for his appearance on NBC’s “30 Rock”. He was recently nominated for a Lola, from the German Film Academy Awards, for his work in “John Rabe,” which was directed by Academy Award®-winning director Florian Gallenberger and stars an International cast.

He is currently starring in the HBO drama, “Boardwalk Empire,” which has garnered him a Golden Globe Award, two Screen Actors Guild Awards, and two Emmy nominations.

Born in Brooklyn, New York, Buscemi began to show an interest in drama while in his last year of high school. Soon after, he moved to Manhattan to study acting with John Strasberg. There he and a fellow actor/writer Mark Boone Junior began writing and performing their own theatre pieces in performance spaces and downtown theatres.

This soon led to Buscemi being cast in his first lead role in Bill Sherwood's "Parting Glances" as a musician with AIDS.

Since this impressive breakout performance, Buscemi has become the actor of choice for some of the most respected directors in the business. His resume includes Martin Scorsese's *New York Stories*; Jim Jarmusch's *Coffee and Cigarettes* and *Mystery Train*, for which he received an IFP Spirit Award Nomination; Alexandre Rockwell's *Somebody to Love* and the 1992 Sundance Film Festival Jury Award-winner *In the Soup*; Quentin Tarantino's *Reservoir Dogs*, for which he received an IFP Spirit Award for his standout performance as Mr. Pink; the Coen Brothers' *Miller's Crossing*, *Barton Fink*, the Academy Award®-winning *Fargo* and *The Big Lebowski*; *Twenty Bucks*; Tom DiCillo's *Double Whammy* and his Sundance Film Festival Award-winning *Living in Oblivion*, with Dermot Mulroney and Catherine Keener; *Desperado*; *Things to Do in Denver When You're Dead*; Robert Altman's *Kansas City*; John Carpenter's *Escape from L.A.* with Kurt Russell; Jerry Bruckheimer Productions' *Con Air* and *Armageddon*; Stanley Tucci's *The Impostors*; the HBO telefilm "The Laramie Project"; "Love in the Time of Money"; Tim Burton's *Big Fish*; Michael Bay's *The Island*; Terry Zwigoff's *Art School Confidential*; *I Now Pronounce You Chuck and Larry*, with Adam Sandler; *I Think I Love My Wife* with Chris Rock and numerous cameo appearances in films such as *Rising Sun*, *The Hudsucker Proxy*, *Big Daddy*, *Pulp Fiction*, and *The Wedding Singer*.

Buscemi also provided the voices for characters in the animated features *Monsters, Inc.* by Pixar and Columbia Pictures' *Final Fantasy*. Buscemi was recently heard in the feature version of the children's classic *Charlotte's Web* as the voice of Templeton the rat. He was also the voice of Nebbercracker in Sony Pictures' Oscar® nominated animated film *Monster House*, executive produced by Steven Spielberg and Robert Zemeckis, and as scamper in MGM's *Igor* opposite John Cusack, and voiced a role in *G-FORCE*, produced by Jerry Bruckheimer for Disney, and co-starring Nicolas Cage, Penelope Cruz, Will Arnett, Bill Nighy and Tracy Morgan.

In addition to his talents as an accomplished actor, Buscemi has proven to be a respected writer and director. His first project was a short film entitled *What Happened to Pete*, which was featured at several film festivals including Rotterdam and Locarno, and which aired on the Bravo Network.

He marked his full-length feature film directorial debut with *Trees Lounge*, which he also wrote and starred in. The film, which co-starred Chloë Sevigny, Sam Jackson, and Anthony LaPaglia, made its debut in the Directors' Fortnight at the 1996 Cannes Film Festival, and was nominated for an Independent Spirit Award. Buscemi's second feature film as a director, *Animal Factory*, told the story about a young man sent to prison for an unjustly harsh sentence, who eventually becomes a product of his environment. The film, based on a book by Edward Bunker, starred Willem Dafoe and Edward Furlong, and premiered at the 2000 Sundance Film Festival.

IFC released his third directorial feature, *Lonesome Jim*, a comedy-drama about a dysfunctional family, starring Casey Affleck and Liv Tyler. It was named one of the year's top ten independent films by the National Board of Review, and was nominated for the Grand Jury Prize at the Sundance Film Festival.

In 2007, Sony Pictures Classics released *Interview*, which Buscemi co-wrote, directed, and starred in with Sienna Miller. This Theo Van Gogh remake premiered the Sundance Film Festival that same year.

Buscemi's directing work also includes numerous Television credits, including HBO's "Homicide: Life on the Street," for which he was nominated for a DGA Award, and HBO's "The Sopranos," for which he was nominated for an Emmy and DGA Award for directing the "Pine Barrens" episode during the third season. He has directed episodes of the Emmy Award winning show "30 Rock" and Showtime's critically acclaimed drama "Nurse Jackie" starring Edie Falco.

Buscemi also started a New York based independent film and television production company in 2008, called Olive Productions, with Actor/Director Stanley Tucci and Producer Wren Arthur. Olive has a diverse slate of film and television projects, many of which have been developed for Steve and Stanley to direct. They have sold four television shows, a movie to HBO and a movie to Sony Pictures, which will star Meryl Streep and Tina Fey.

Buscemi was recently seen on screen in Miquel Arteta's *Youth in Revolt*, in Oren Moverman's directorial debut *The Messenger*, co-starring Oscar® nominee Woody Harrelson and Ben Foster, and *Rampart*, opposite Harrelson, Sigourney Weaver and Foster.

MOLLY SHANNON (Wanda) has become one of Hollywood's most sought-after talents on television and the silver screen.

She spent six seasons as a member of the repertory company on "Saturday Night Live," primarily known for the eclectic characters she created, such as Mary Katherine Gallagher and Sally O'Malley. She is also praised for her parodies of Courtney Love, Liza Minnelli, Monica Lewinsky, and Meredith Vieira. In 2000, she received an Emmy nomination for Outstanding Individual Performance in a Variety or Music Program. Prior to joining "SNL," Shannon appeared at The Up Front Comedy Theater in Los Angeles in "The Rob and Molly Show," an improvisational show she co-wrote with Rob Muir.

Shannon was recently seen on television returning as Kirsten Noble in the current season of Lisa Kudrow's "Web Therapy." Last fall, she made memorable guest appearances on "Up All Night" and "The Middle." Other television credits include a recurring guest starring role on the Fox hit "Glee," the TBS animated series "Neighbors from Hell," the U.S. version of the popular Australian sitcom "Kath and Kim," as well as "Cracking Up," "Will & Grace" "Sex and the City," "Seinfeld," "Pushing Daisies" and "30

Rock” among many others. Shannon’s television movies include “More of Me,” “12 Days of Christmas Eve,” and “The Music Man.”

Last summer, Shannon was on the big screen in director Jake Kasdan’s comedy *Bad Teacher* alongside Cameron Diaz, Jason Segel and Justin Timberlake. Shannon’s other film credits include *Superstar*, portraying everybody’s favorite Catholic schoolgirl Mary Katherine Gallagher; Sofia Coppola’s *Marie Antoinette*; *Year of the Dog*; *Talladega Nights: The Ballad of Ricky Bobby*; *Evan Almighty*; *Igor*; Keenen Ivory Wayans’ *Little Man*; *Scary Movie 4*; Ron Howard’s *How the Grinch Stole Christmas*; *A Night at the Roxbury*; *Analyze This*; *Happiness*; *Never Been Kissed*; *The Good Boy!*; *Serendipity*; *Osmosis Jones*; *The Santa Clause 2* and the cult comedy classic *Wet Hot American Summer*.

This past fall, Abrams Books for Young Readers, an imprint of ABRAMS, released Shannon’s first children’s picture book, *Tilly the Trickster*. The book tells the tale of Tilly, “a mischief maker of the best kind—one who learns her lesson but never lets the reader stop having fun.” In 2010, Shannon made her Broadway debut, replacing Tony Award winner Katie Finneran in the hit musical “Promises, Promises” alongside Sean Hayes and Kristin Chenoweth.

Born in Shaker Heights, Ohio, Shannon earned a BFA in drama from New York University’s prestigious Tisch School of the Arts. She currently lives in California with her husband and two children.

Nominated in 1999 for an Emmy Award for his memorable role as Dennis Finch, the wise-cracking, power-hungry assistant on “Just Shoot Me,” **DAVID SPADE** (Griffin) became a household favorite during his five-year stint as a cast member of NBC’s “Saturday Night Live.” Also nominated for a Golden Globe in 2000 and an American

Comedy Award in 1999 for his work on “Just Shoot Me,” Spade’s television and film career continues to grow.

Spade recently wrapped production on *Grown Ups 2*, re-teaming with Adam Sandler, Chris Rock, and Kevin James. The first *Grown Ups*, in which Spade also starred, took in \$268 million worldwide in 2010.

On television, Spade was most recently seen in the sixth season of the CBS comedy “Rules of Engagement,” and the show will return for a seventh season this fall.

Spade also created, executive produced, hosted and wrote (along with pal and former “SNL” writer Hugh Fink) Comedy Central’s “The Showbiz Show,” a critically acclaimed half hour comedy spoof on Hollywood, a la Spade’s famed “Saturday Night Live” sketch “Hollywood Minute.”

Spade starred Sony’s box office hit *The Benchwarmers* about a trio of guys who try and make up for missed opportunities in childhood by forming a three-player baseball team to compete against standard little league squads. The film, which also stars Jon Heder and Rob Schneider opened at #1 in April 2006, making over 20 million in the its first weekend.

In 2003, Spade starred in Paramount’s *Dickie Roberts: Former Child Star*, which he co-wrote with Fred Wolf. Adam Sandler’s Happy Madison production company produced the film, which enjoyed a #1 opening weekend slot at the box office. In 2001, Spade starred in *Joe Dirt*, which he also co-wrote.

Prior to that, Spade co-starred with “SNL” alumnus Chris Farley in the films *Tommy Boy* and *Black Sheep*, and the pair won a 1996 MTV Movie Award for Best On-Screen Duo for the former. His other feature credits include *Reality Bites*, *Light Sleeper*, and *Coneheads*. In 1999, Spade starred the romantic comedy *Lost & Found*, for which he also co-wrote the screenplay.

In addition to “SNL,” Spade has guest-starred on the critically acclaimed “The Larry Sanders Show” and appeared in HBO’s 13th Annual Young Comedians Special. In 1999 he headlined his own HBO special, “David Spade: Take the Hit.”

Born in Birmingham, Michigan, and raised in Scottsdale, Arizona, Spade began his career by performing stand-up comedy in clubs, theaters and colleges across the country. He made his television debut on “SNL” and was soon named the Hot Stand-Up Comedian of the Year by Rolling Stone magazine. Spade’s memorable characters on ‘SNL,’ where he served as both a writer and a performer, included the sarcastic “Hollywood Minute” reporter on “Weekend Update”; he also started the catchphrases “And you are...?” and “Buh-Bye!”.

CEELO GREEN (Murray)

ABOUT THE FILMMAKERS

Animation industry visionary **GENNDY TARTAKOVSKY** (Director) makes his feature film directorial debut with *Hotel Transylvania* for Sony Pictures Animation.

A 20-year veteran of the art, Tartakovsky has received an impressive 12 Primetime Emmy Award nominations and been awarded three Emmys for work on the series *Star Wars: Clone Wars* and *Samurai Jack*, both for Cartoon Network. Named one of *Variety’s* “50 to Watch” as a future leader in the entertainment industry, Tartakovsky has been called “one of the industry’s rising stars” by *People* magazine and has been tapped as one of the most creative people in entertainment when he was named to *Entertainment Weekly’s* “It List.” He is also the recipient of the prestigious Winsor McCay Award in recognition for outstanding career contributions to the art of animation.

Tartakovsky's creative leadership helped shape the direction and the rise to national prominence of the Cartoon Network, where he developed four hit animated series between 1994 and 2010: "Dexter's Laboratory"; "Samurai Jack"; "Star Wars: Clone Wars"; and "Sym-Biotic Titan." He created the critically acclaimed "Samurai Jack" as a follow-up project to the massive success of "Dexter's Laboratory," his first professional cartoon creation, on which he served as creator/writer/director. "Samurai Jack" originated from his desire to create the best action-adventure cartoon ever—and the result was an animated action television show that is cinematic in scope and that incorporates action, humor and intricate artistry. A two-time juried Primetime Emmy Award winner for layout and production design, "Samurai Jack" is a perennial critic and audience favorite.

Tartakovsky was hand-selected by George Lucas and Lucasfilm Ltd. in 2003 to create "Star Wars: Clone Wars," a one-of-a-kind 20-episode "microseries" that continued the saga where the live-action feature film *Star Wars: Episode II – Attack of the Clones* left off. His cartoon creation – the first-ever animated property involving the leading *Star Wars* characters – covered the beginning of the Clone Wars, an epic civil war that pitted the old Republic against a vast separatist movement led by the forces of evil.

Tartakovsky is also the creator/director for the series "Sym-Biotic Titan," which debuted on the Cartoon Network in September 2010. "Sym-Biotic Titan" is the third animated series that Tartakovsky has created in partnership with Cartoon Network, after "Dexter's Laboratory" and "Samurai Jack."

Additionally, Tartakovsky served as a producer and director on Cartoon Network's Emmy Award-winning series "The Powerpuff Girls" and as an animation director for *The Powerpuff Girls: The Movie*. He is also co-creator of the Network's "Dial M for Monkey" and "Justice Friends."

In addition to his success in television production, Tartakovsky has also been acclaimed internationally at film festivals – winning top honors at Ottawa, Annecy and Cartoons on

the Bay. He started Orphanage Animation Studios in 2005, where he has directed numerous well-known commercial spots and was instrumental in conceptualizing and storyboarding the final action sequence on Paramount Pictures' summer 2010 blockbuster film *Iron Man 2*.

Tartakovsky was born and raised in Moscow, Russia ("I'm still fluent in Russian, but it gets a little worse every year!" Tartakovsky admits jokingly). His family first moved to Italy before coming to the United States, first in Columbus, OH when he was seven years old then Chicago, IL two years later. After high school, Tartakovsky studied film at Chicago's Columbia College before moving to Los Angeles to study animation at California Institute of the Arts (CalArts). At CalArts he wrote, directed, produced and animated two student films. One of his student films, which was selected for the CalArts Producers Show, was the basis for "Dexter's Laboratory."

MICHELLE MURDOCCA (Producer) has been with Sony Pictures Animation since its formation in May of 2002, when she served as vice president of production. In that capacity, she was responsible for overseeing all aspects of production and crewing.

She segued into a producer role and served as producer for the company's first feature, *Open Season*, as well as lending her vocal talents to the film's spunky skunk, Maria. Subsequently, she produced the division's short film, *Midnight Bun Run*, and executive produced *Open Season 2*, the direct-to-video sequel to the 2006 hit.

Prior to joining Sony Pictures Animation, Murdocca was a senior visual effects producer for sister company Sony Pictures Imageworks. She joined Imageworks in 1998, where she worked on the Academy Award®-nominated *Stuart Little*. She then went on to become the associate producer and senior visual effects producer on the sequel, *Stuart Little 2* that was honored with the VES Award (Visual Effects Society) for Best Character Animation in an Animated Film.

Murdocca has over ten years of visual effects production credits. In 1997 she served as a visual effects producer on Wolfgang Peterson's *Air Force One*. In 1996 Murdocca joined VIFX (now Rhythm & Hues) as an executive producer for digital imaging. She oversaw production on the visual effects of *The Relic* and *Switchback* and pre-produced *Volcano*, *Jingle All the Way*, and the television miniseries "The Shining." During her tenure at Boss Film Studios, Murdocca was instrumental in building their visual effects department from 10 to 100 artists and in the process received digital effects production manager credits on *Species*, *Multiplicity*, *Outbreak*, *True Lies*, and *Drop Zone*. She began her career in 1988 at Videocraft Film & Tape in Boston, where she produced commercials, documentaries, industrials and corporate videos.

Originally from New City, New York, Murdocca is a graduate of Roger Williams University in Bristol, Rhode Island and holds a degree in Psychology.

PETER BAYNHAM (Screenplay by) is an acclaimed screen and television writer and producer, whose credits include the hit comedy *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*, for which he earned Academy Award® and Writers Guild Award nominations for Best Adapted Screenplay. The film was also nominated for a Golden Globe for Best Musical or Comedy and was on the American Film Institute's 2006 Best Movies list. Baynham also co-produced and wrote the story for "*Bruno*," its successful follow up. He co-wrote (with director Sarah Smith) and executive produced Sony Pictures/Aardman Animation's acclaimed international hit animated feature *Arthur Christmas*. The movie, nominated for Golden Globe, BAFTA and Annie Awards, received was the Rotten Tomatoes critic website's best-reviewed animated movie of 2012, receiving an incredible 93% rating.

Baynham's television credits include writing two seasons of the BBC's critically acclaimed, extremely popular "I'm Alan Partridge," starring Steve Coogan. The show won a British Comedy Award and Baynham received a BAFTA Award for Best Series. He also received a BAFTA Best Comedy Series nomination as co-writer of BBC 2's

highly acclaimed, groundbreaking series “The Day Today,” which was also nominated for a British Comedy Award for Best Series. In addition, Baynham co-wrote Channel 4’s controversial comedy series “Brass Eye” and “Jam,” and wrote and directed his own acclaimed BBC2 animation comedy series “I Am Not an Animal.” Baynham wrote the Screenplay for 2011’s *Arthur* and was executive producer on Sacha Baron Cohen’s 2012 international hit comedy movie *The Dictator*.

Baynham’s performances on television include the highly popular character Peter from the BBC’s “Fist of Fun” and a co-presenter of the acclaimed satirical comedy series “Friday Night Armistice.”

Amongst projects Baynham has in development is *Accidentes*, a comedy feature starring Sacha Baron Cohen, charting the rise of a Latino ambulance-chasing personal injury lawyer.

Baynham’s path to his profession was circuitous to say the least. Growing up in Wales, he ran away to sea at 16. However, his encounter with the romance of the high seas was an unmitigated disaster when he nearly collided with a ferry; he was asked to leave the Merchant Navy. Baynham headed to London to pursue a more suitable job as a writer. He remains an appalling navigator.

ROBERT SMIGEL (Screenplay by / Executive Producer) is best known for his contributions as a writer, producer, and performer on two of late night’s most popular shows, “Saturday Night Live” and “Late Night with Conan O’Brien.” At “SNL,” Smigel is best known for his “Saturday TV Funhouse” cartoon shorts, including “The Ambiguously Gay Duo,” “Fun with Real Audio,” and “X-Presidents.” Working with animators David Wachtenheim, Robert Marianetti, and J.J. Sedelmaier, Smigel’s cartoons have been honored at numerous festivals, including first prize at the annual World Animation Festival, and were compiled on the DVD *The Best of Saturday TV Funhouse*. Smigel

has won two Emmys for his writing at “SNL,” and in 1998 he received the Dallas Video Festival’s Ernie Kovacs Award for innovative contributions to television.

Smigel was the original head writer and producer of “*Late Night with Conan O’Brien*,” creating signature routines like “In the Year 2000” and the “Clutch Cargo” interviews (with writer Dino Stamatopoulos), in which Smigel has provided the lips and voices of Presidents Bush and Clinton, Bob Dole, Don King, Arnold Schwarzenegger and many other celebrity victims. The popularity of his most famous creation, Triumph, the Insult Comic Dog (whom he puppeteers), has spawned the Grammy-nominated CD/DVD entitled “Come Poop With Me,” and a Best of Triumph DVD collection including reports from the Westminster Dog Show, Occupy Wall Street, the MTV Awards, and the “Star Wars: Attack of the Clones” premiere.

In addition to *Hotel Transylvania*, Smigel co-wrote and executive produced *You Don’t Mess With the Zohan*. Smigel has appeared in numerous movies, including Judd Apatow’s upcoming *This is Forty*, *Wayne’s World 2* and several Adam Sandler films, including *Little Nicky*, *You Don’t Mess With the Zohan*, *I Now Pronounce You Chuck & Larry*, and Paul Thomas Anderson’s *Punch-Drunk Love*. On television Smigel most recently appeared as Yari the mechanic on *Curb Your Enthusiasm*.

The son of Dr. Irwin Smigel, the dentist who developed tooth bonding, Smigel grew up in Manhattan and struggled as a pre-dental student at Cornell and NYU. After moving to Chicago to study with Players Workshop of the Second City, Smigel performed in the long-running revue “All You Can Eat and the Temple of Doom” and was hired in 1985 by Al Franken and Tom Davis as a writer for “Saturday Night Live.” At “SNL,” Smigel’s most popular sketches included “Trekkies (Get a Life!),” “Schmitts Gay Beer,” “Mastermind Reagan,” “The Sinatra Group,” and “Da Bears,” in which Smigel himself played one of the kielbasa-loving Chicago sports fans. Smigel often wrote for Carvey’s impressions (Johnny Carson, Regis Philbin, John McLaughlin, Tom Brokaw) and collaborated frequently with O’Brien (the infamous “Nude Beach” sketch and the Tom

Hanks-Jon Lovitz “Girlwatchers”). In 1991, Smigel and O’Brien wrote and produced the unsold pilot *Lookwell* starring Adam West.

In 1996, Smigel was an executive producer, writer and cast member on the controversial “The Dana Carvey Show.” Among its innovative sketches was the original “Ambiguously Gay Duo,” voiced by “Carvey” cast members Stephen Colbert and Steve Carell.

While continuing on “SNL,” Smigel spun off “Saturday TV Funhouse” in 2000 as a weekly series on Comedy Central. Created with Stamatopoulos, “TV Funhouse” was a mock children’s show featuring animation, short films and the “Anipals,” an ensemble of animal puppets that interacted with live animals in a variety of cable-friendly ways. “X-Presidents” was expanded into a graphic novel, co-written by Adam McKay and published by Villard in 2000.

In 2003, Smigel produced the first “Night of Too Many Stars” benefit. The bi-annual event, now hosted by Jon Stewart on Comedy Central, raises money for schools and educational programs for children and adults with autism and was nominated for Emmy Award in 2010.

TODD DURHAM (Story by) is a comedy writer who came up with a concept called *Hotel Transylvania* and brought the story to Sony Pictures Animation. He currently has projects in development in the U.S. and France, including one to adapt his novel, *Mr. Smith Goes To Hell*, for the big screen.

Previously in development, he’s written for other *Saturday Night Live* alumni as well, including Jon Lovitz, Martin Short, Gilbert Gottfried, Chevy Chase, Rich Hall, Randy Quaid, Chris Elliott, and Dana Carvey; he’s also written feature comedies in development for others including Will Smith, Gene Wilder, Rosie O’Donnell, Robin Williams, Michael Keaton, and *National Lampoon*.

Durham spent his early career as a script doctor and gag writer, punching up comedies in production, such as *If Looks Could Kill* for Warner Bros. After making his way to California, he studied comedy writing at USC under Danny & Neil Simon.

DAN HAGEMAN & KEVIN HAGEMAN (story by) are a brother writing duo who after getting the attention of Steven Spielberg with their spec *The Nightmare of Hugo Bearing*, were asked to write *Charlie Dilla* for Dreamworks, based off of Spielberg's original idea. They also developed prequels to the *Wizard of Oz* for Bruckheimer and Disney, developed an adaptation of the Dutch film *Science Fiction* for Lauren Shuler Donner and Sony, adapted *Carpe Demon* for 1492 Pictures and Warner Brothers, and *Lies of Locke Lamora* for Michael DeLuca and Warner Brothers. In addition to co-writing the story for *Hotel Transylvania* for Sony Pictures Animation, the brothers co-wrote the screenplay for *Lego: The Piece of Resistance* for Warner Bros. and Lin Pictures. Most recently, they sold *ACME* to Warner Brothers and were hired to write *Temple Stay* for 1492 Pictures and CJ Entertainment, while also adapting and writing the hit animated *Lego* television show “*Ninjago: Masters of Spinjitzu*” for the Cartoon Network.

For nearly two decades, **ALLEN COVERT** (Producer) has built a multi-hyphenate career as an actor, producer, writer, and songwriter. It was all put into motion years earlier with a seemingly fated seating assignment in a “History of Comedy” class at the NYU Tisch School of the Arts. His friendship with fellow student Adam Sandler quickly gelled, in part due to Covert’s proclivity for supplying Sandler with free food from the Italian restaurant where he worked as night manager.

Covert has co-written, co-produced, and/or starred in a number of the Happy Madison films over the years, including *Happy Gilmore*, *Bulletproof*, *The Wedding Singer*, *The Waterboy*, *Big Daddy* (as actor, associate producer and writer of “The Kangaroo Song”),

Little Nicky (actor, associate producer), *Mr. Deeds*, *Eight Crazy Nights* (actor, producer, soundtrack writer/producer), *Anger Management* (actor, executive producer), *50 First Dates* (actor, songwriter), *The Longest Yard* (actor, executive producer), *I Now Pronounce You Chuck & Larry* (actor, co-producer), *Grown Ups* (executive producer), *Just Go With It* (executive producer), *Jack and Jill* (executive producer), and *That's My Boy* (producer).

He also co-scripted Sony's hit comedy *The Benchwarmers* (starring David Spade, Rob Schneider, and Jon Heder). He co-wrote, produced, and starred in the cult comedy hit *Grandma's Boy* with Nick Swardson, produced and starred in the comedy *Strange Wilderness*, and produced the comedies *The House Bunny* and *Bucky Larson: Born to Be a Star*. He has also written, produced, and performed on five comedy albums, which have collectively sold nearly 10 million copies, including Adam Sandler's "What's Your Name," "They're All Gonna Laugh at You," and "What the Hell Happened to Me!"

Covert currently resides in Los Angeles with his wife Kathryn and their young daughters, Hannah, Abigail, and Rebecca.

MARK MOTHERSBAUGH (Music by) is one of this era's most unique and prolific composers. Deeply aware of the ability of precise, multi-faceted artistic expression to deliver vital social commentary, he has perpetually challenged and redefined musical and visual boundaries.

Mothersbaugh co-founded influential rock group DEVO, and then parlayed his avant-garde musical background into a leading role in the world of scoring for filmed and animated entertainment, interactive media and commercials.

As an award-winning composer, he has created the memorable scores for films and television series such as *What to Expect When You're Expecting*, *21 Jump Street*, *Safe*, *Cloudy with a Chance of Meatballs*, *Enlightened*, *Rushmore*, *The Royal Tenenbaums*,

The Life Aquatic, *Alvin and the Chipmunks 3: Chipwrecked*, *Catfish*, National Geographic's "Born to Be Wild," Catherine Harwicke's *Thirteen* and *Lords of Dogtown*, "Pee Wee's Playhouse," the hugely successful "Rugrats" television, stage, and film franchise, and too many other projects to list. He also recently contributed music to *Moonrise Kingdom*, his fifth collaboration with Wes Anderson.

Through his multimedia company, Mutato Muzika, Mark has scored hundreds of commercials. He received the BMI Richard Kirk Award for Outstanding Career Achievement - the highest honor BMI bestows on film composers - at the organization's 2004 Film/TV Awards.

He can currently be seen as the art teacher on the hit television series, "Yo Gabba Gabba!"

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