Disney Aladdin

BACKGROUND TO THE SHOW

INCLUDES:

SCENE SYNOPSIS

MEET THE CHARACTERS

JOURNEY TO THE STAGE

ORIGINS

INSPIRATIONS

MEET THE CREATIVE TEAM

GLOSSARY

SCENE SYNOPSIS: ACT 1

MARKETPLACE OF AGRABAH

A mysterious storyteller welcomes the audience to the ancient city of Agrabah *(Arabian Nights)*. A poor but street-wise young man named Aladdin is caught stealing a loaf of bread in the marketplace. He narrowly escapes the guards with the help of his friends and fellow thieves: Babkak, Omar, and Kassim *(One Jump Ahead*). A royal entourage appears, with Prince Abdullah on his way to woo Princess Jasmine. Aladdin gets in the way and the Prince mocks him bitterly. Aladdin realises he must try to change his life for the better and makes a promise to his deceased mother *(Proud of Your Boy)*.

THE PALACE

The villainous royal vizier, Jafar, and his lackey, Iago, lament the arrival of Prince Abdullah. If Jasmine chooses the Prince, the vizier will no longer be next in line for the throne. Luckily for Jafar, Jasmine refuses the Prince and swears to marry only for love. The Sultan decrees she must obey the law and marry a prince, so Jasmine decides to run away *(These Palace Walls)*. Desperate to gain control of the kingdom, Jafar finds a spell to lead him to a lamp holding an all-powerful genie. To get to the lamp, they will need the help of the "Diamond in the Rough," who is revealed to be Aladdin.

MARKETPLACE OF AGRABAH

Aladdin and his friends busk for money, attempting to make a living without stealing *(Babkak, Omar, Aladdin, Kassim)*. Amid the commotion, Jasmine, who has adopted a disguise and appears in the crowd, meets Aladdin. Aladdin shows her around, and Jasmine takes an apple from a vendor's cart as a gift for Aladdin. The vendor apprehends Jasmine for stealing, but Aladdin helps her escape and brings her to his hovel.

ALADDIN'S HOVEL

The two runaways share their experience of feeling trapped *(A Million Miles Away)*. When the guards find them, Jasmine removes her disguise and demands Aladdin's release, but the guards will only obey the Sultan. Jasmine leaves for the palace at once. Jafar and Iago, having observed Aladdin's capture, don disguises and bribe the guards to release Aladdin to them. They then convince Aladdin to fetch the magic lamp *(Diamond in the Rough)* from the Cave of Wonders. Aladdin finds the lamp, but touches a necklace that reminds him of Jasmine, causing the cave to collapse. Trapped inside, Aladdin rubs the lamp and releases the Genie *(Friend Like Me)*, who helps his new master escape the cave. Meanwhile at the palace, Jafar tells Jasmine that Aladdin has been executed for attempting to kidnap the Princess. Jasmine is distraught and promises to fire Jafar when she becomes Queen.

THE DESERT

Aladdin asks Genie for advice and discovers that a genie can only be freed of his servitude if his master wishes it so. Aladdin promises he will do it, and Genie grants the first of Aladdin's three wishes by turning him into a Prince, thus making him eligible for Jasmine's hand in marriage. Aladdin senses that his luck will finally change for the better *(Act One Finale)*.



Photography by Johan Persson

SCENE SYNOPSIS: ACT 2

THE PALACE

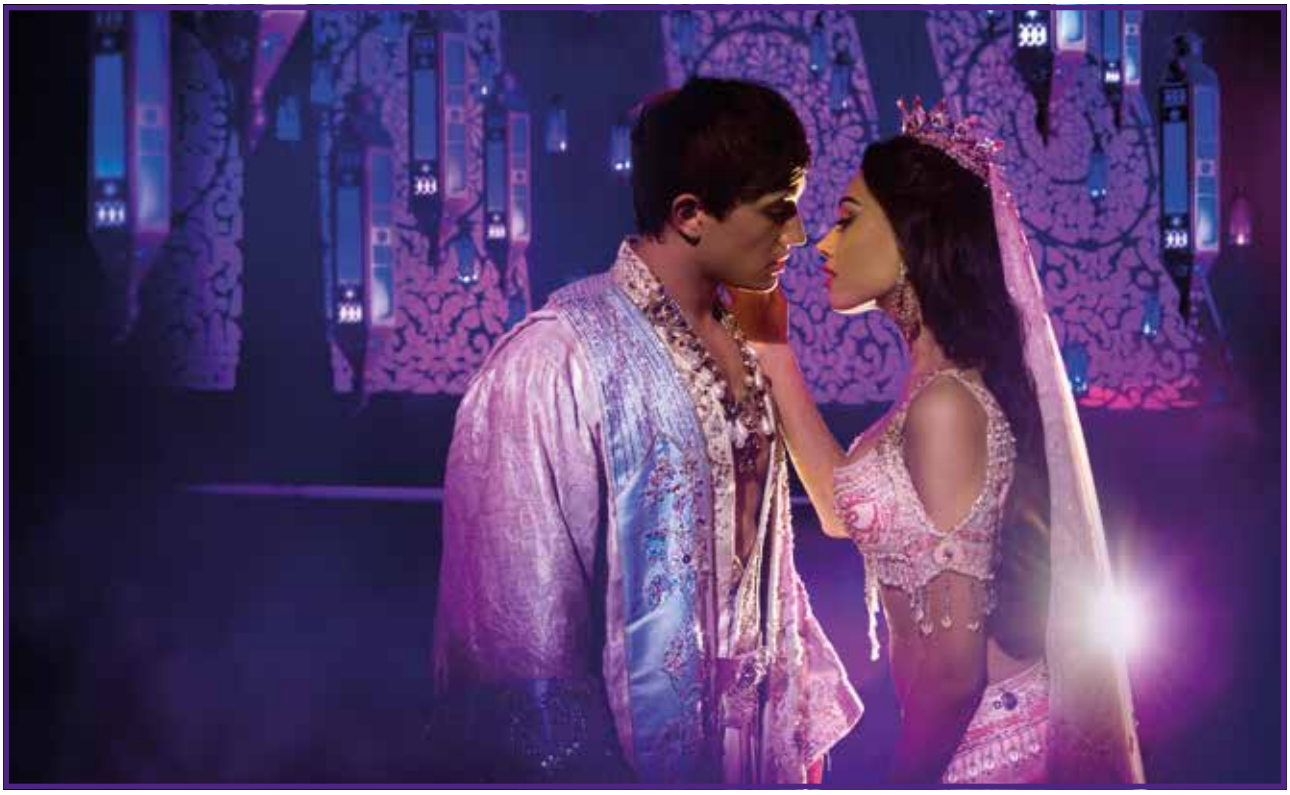
Disguised as Prince Ali of Ababwa, Aladdin arrives at the palace with fanfare and impresses the Sultan *(Prince Ali)*, but Jasmine resists following anyone's orders. Now part of Ali's entourage, Kassim advises Aladdin to be honest with the Princess. Aladdin refuses and Kassim, Omar, and Babkak return to the marketplace. Genie appears and encourages Aladdin to be himself now that he's in the palace, but Aladdin, afraid that Jasmine won't think highly of a street-rat, commits to his "Ali" act.

Jafar and Iago plot to get rid of this latest suitor and question Ali's heritage. They send him to Jasmine's chambers, which will cause him to break the law by trespassing. "Prince Ali" gains Jasmine's trust and invites her to ride on a magic carpet *(A Whole New World)*. Returning to the palace, they agree to marry in the morning and bid farewell.

As Aladdin revels in his success, the guards seize him on Jafar's orders. Omar overhears Aladdin's capture and runs to the marketplace for help. Babkak, Omar, and Kassim decide to storm the palace *(High Adventure)*, but are ultimately apprehended and thrown into the dungeon. Aladdin summons Genie to use his second wish to free him and his friends *(Somebody's Got Your Back)*. Aladdin agrees to free Genie as soon as he comes clean to Jasmine.

While Genie retreats to the lamp to pack his bags, the guards recapture Babkak, Omar, and Kassim. Jasmine tells the Sultan she has fallen in love. Thrilled, the Sultan prepares for the wedding and Ali's ultimate ascension to the throne. Overwhelmed by the sudden pressures of ruling a kingdom, Aladdin tells Genie that he must save his final wish for himself, just in case. Jafar and Iago overhear Aladdin and, realising he is the "diamond in the rough", steal the lamp at the first opportunity.

The next morning at the wedding, Jafar, having taken possession of Genie and captured Jasmine, reveals Aladdin's true identity *(Prince Ali – Reprise)*. Jafar uses his second wish to become Sultan and seizes the royal throne. Aladdin tricks Jafar into wishing to become a genie... forever trapping him inside a lamp of his own! With Genie's lamp back in hand, Aladdin uses his final wish to free his friend. He then promises to be true to Jasmine, if she'll have him. The initially reluctant Sultan now grants his consent, gives Jasmine equal ruling power, and everyone lives happily, and freely, ever after *(Finale Ultimo)*.



Photography by Matt Crockett

MEET THE CHARACTERS



GENIE
The Genie of the Lamp is quick-witted, fast talking, and all-powerful. He yearns for his freedom, and befriends his new master of the lamp, Aladdin.



ALADDIN
A resourceful but reluctant thief, Aladdin seeks a life beyond the confines of poverty. His best friends are Babkak, Omar, and Kassim.



JASMINE
An intelligent young Princess who seeks a life beyond the confines of privilege.



BABKAK
Aladdin's friend and fellow thief, Babkak thinks only of food.



OMAR
Aladdin's friend and fellow thief, Omar is more timid than his companions.



KASSIM
Aladdin's friend and fellow thief, Kassim is tough as nails.



IAGO
Jafar's lackey is always ready to assist his boss in an evil plan.



JAFAR
The Sultan's advisor schemes to take possession of the throne through any means necessary.



SULTAN
The kind-hearted, widowed ruler of Agrabah, the Sultan values tradition and the law.

Photography by Deen Van Meer

JOURNEY TO THE STAGE: OVERVIEW

While lyricist Howard Ashman and composer Alan Menken were achieving great success with their work on Disney's The Little Mermaid (1989), they enthusiastically drafted an outline for a new animated movie. This one would be based on the famous legend "Aladdin and the Wonderful Lamp" from One Thousand and One Nights, a collection of ancient Arabian folk tales that were compiled and translated by Antoine Galland in the 18th century. The songwriters' outline was also inspired by the adventure-filled early film adaptations of the tale, such as The Thief of Baghdad (1940), which used cutting-edge technology to create magical special effects. The outline drew inspiration from Road to Morocco (1942) and Arabian Nights (1942).



Alan Menken and Tim Rice

After Ashman passed away in 1991 and the movie evolved under the direction of Ron Clements and John Musker, many of Ashman and Menken's original ideas and songs were set aside. However, Disney's Aladdin became a box-office hit when it premiered in 1992, and included three Ashman/Menken songs and two by Menken and lyricist Tim Rice. One of those songs, *A Whole New World* topped the Billboard® charts, UK top 40 and won an Academy Award® the following year.



Howard Ashman and Alan Menken

In 2009, Disney Theatrical Group decided to bring Aladdin to the stage as a full-length musical. It enlisted book writer and Tony®-nominated lyricist Chad Beguelin to help weave some of the original Ashman/ Menken elements into the version of the story people had come to know and love from the film. On stage, Aladdin and Jasmine would be somewhat older, and the Menken/Ashman ballad *Proud of Your Boy* would show another side of the hero's character. The Genie would return to a classic jazz showman in the tradition of Fats Waller and Cab Calloway, who originally inspired this iconic character in the Ashman outline. The parrot Iago would become a human lackey to Jafar. The monkey Abu would be replaced by Aladdin's three street-rat pals, who sing *Babkak, Omar, Aladdin, Kassim* and *High Adventure*. Beguelin would adapt lyrics where necessary and ultimately write four brand new songs with Menken to complete the musical's score.

A developmental reading of Aladdin with professional actors during the autumn of 2010 prompted a pilot production at Seattle's 5th Avenue Theatre. Veteran director/choreographer Casey Nicholaw conceived, assembled, cast, rehearsed, and mounted a classic musical comedy in record time. Aladdin's run in the summer of 2011 was a successful proof-of-concept. So while the creative team focused on improvements, Disney developed plans to bring Aladdin to Broadway after an 8-week out-of-town try-out in Canada.

With a new scenic design by Bob Crowley, lighting design by Natasha Katz, costume design by Gregg Barnes, sound design by Ken Travis, and illusions by Jim Steinmeyer, Aladdin had a spectacular opening at Toronto's Ed Mirvish Theatre on 20th November 2013. But the team continued to work.

Menken and Beguelin even wrote a new introductory song for Jasmine to replace *Call Me a Princess*. Actress Courtney Reed learned *These Palace Walls* in a few days, and the song went into the show two weeks after opening night.

Aladdin ended its popular run in Toronto on 5th January 2014, and the company, set, and costumes made their way back to the U.S. and into the New Amsterdam Theatre. Aladdin opened there on 20th March 2014. Since then Aladdin has opened in Tokyo on the 24th May 2015, in Hamburg, Germany on 6th December 2015 where it is produced by The Disney Theatrical Group's partner Stage Entertainment and on 15th June 2016 Aladdin opened in London's West End.



Production stills for 1992 Disney film Aladdin



Production stills for 1992 Disney film Aladdin

JOURNEY TO THE STAGE: ORIGINS

The Aladdin story, on which the West End musical is based, has its origins in One Thousand and One Nights. Although the stories were compiled by Antoine Galland, a French translator, around 1710, the tales themselves are much older having been passed down for generations. The adventures of a street boy who uses genie-power to win a kingdom, and a princess is one of the most popular tales found in this collection of classic stories from the Islamic Golden Age. Interestingly, no definitive Arabic source has ever been found for the story. Aladdin was added to the book, along with "Ali Baba and the Forty Thieves" and "Sinbad the Sailor," by Galland who claimed to have heard Aladdin from a Syrian storyteller.

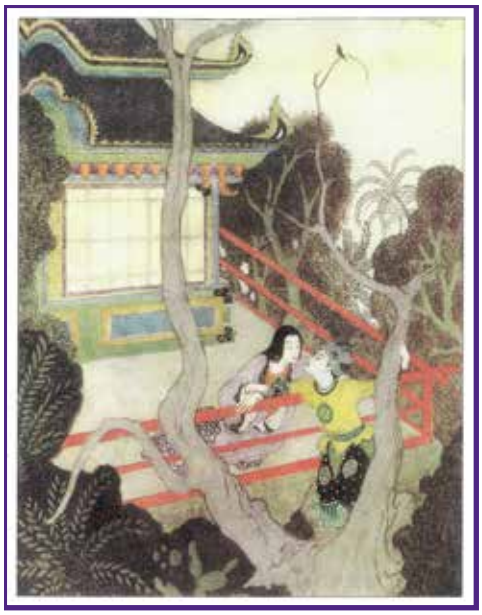


Illustration by Edmund Dulac.

In the original collection, Aladdin is set in China, though all the characters have Arabic names and the country uses Islamic law. China represented the land most distant from the original listeners' homeland (nothing further east was known) and was probably chosen to emphasise the great distances travelled by the characters and the otherworldly use of magic. Before the convenience of modern travel and the Internet, China seemed like a far off, magical land.

One Thousand and One Nights is a collection of stories with a framing device. A legendary Persian woman named Scheherazade, sentenced to death in the morning, delays her execution by telling cliffhanger tales to the Sultan. In the original Aladdin story, there are two genies and two wicked sorcerers. For Scheherazade, the longer the story the better, which might explain why the original plot is more complicated than some future adaptations. After telling the Sultan a thousand stories, and delaying her execution for a thousand nights, she has no more tales to tell and prepares for her death. By then, the Sultan has fallen in love with her, and Scheherazade becomes his queen on the 1001st night.

Aladdin has served as the basis for stage plays, musical suites, ballets, and over two dozen movies, including the earliest surviving animated feature, a 1926 German film called The Adventures of Prince Achmed.

There is even a Bollywood version from the 1960s, in which Aladdin teams up with Sinbad for some crazy adventures (and musical numbers) and finally marries the Genie, who in this version is a beautiful woman.

In 1992 the Disney feature animated film Aladdin opened in cinemas worldwide. Disney's creative team took an entirely new approach to the story, and simplified the more complicated plot of the original tale. Only one genie made the cut, and the two wicked sorcerers from the original story were combined to create the wicked vizier, Jafar. The setting moved from China to a fictional Arabian city called Agrabah, and elements like a magic flying carpet were borrowed from other One Thousand and One Nights tales. The creative team also adapted the story into a musical, with an iconic score composed by Alan Menken.

And now Disney's Aladdin is a West End musical. *Aladdin* has come a long way since its origins in Scheherazade's tales, but at its heart it has remained a magical story of honesty, bravery, and adventure.

Adapted from an article by Albert Evans, with permission from The 5th Avenue Theatre.

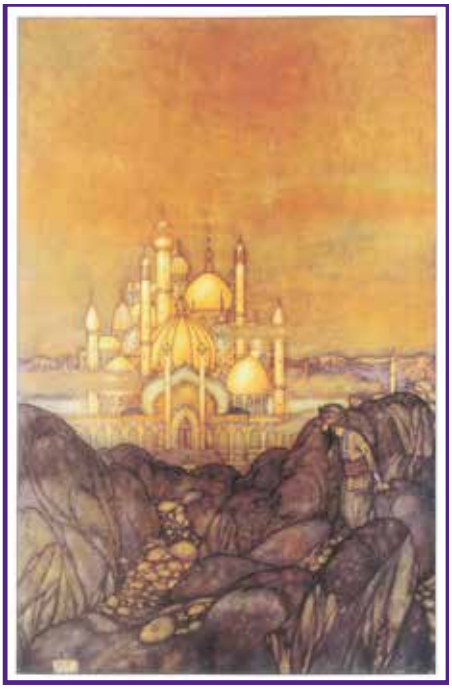


Illustration by Edmund Dulac.

JOURNEY TO THE STAGE: INSPIRATIONS

In addition to drawing inspiration from One Thousand and One Nights, Aladdin was also influenced by early film adaptations of the story, and other films of the period set in far-off "Arabia."

FILM



©London Films

The Thief of Baghdad (1940) is a British film by Alexander Korda based on Douglas Fairbanks's 1924 film of the same title. After being tricked and cast out of Baghdad by the evil vizier Jafar, King Ahmad joins forces with a young thief named Abu to reclaim his throne, the city, and the Princess he loves. The film won Academy Awards for Cinematography, Art Direction, and Special Effects, and was the first to use blue-screen technology. Howard Ashman cited The Thief of Baghdad as an inspiration.



Road to Morocco (1942) is a comedic feature film starring Bob Hope, Bing Crosby, and Dorothy Lamour. In the film, two carefree castaways find themselves on a desert shore in an Arabian city, where they compete for the affection of Princess Shalmar. Road to Morocco was nominated for two Academy Awards including Best Writing/Best Original Screenplay.



©Universal Pictures

Arabian Nights (1942) produced by Walter Wanger, has been described as a Western set in the Arabic world. The story surrounds the ruler of Baghdad, who must go into hiding with a group of travelling performers when his brother usurps the throne. Both brothers desire a beautiful dancing girl, Scheherazade, who is torn between power and true love. The film was nominated for four Academy Awards including Best Cinematography and Best Music.

In adapting the character of the Genie for the stage, the creative team turned to the original inspiration for the Disney animated film character: classic jazz showmen Fats Waller and Cab Calloway.

MUSIC

Fats Waller (1904-1943) was a popular comedic entertainer, jazz pianist, and singer. One of the few jazz musicians to win wide commercial fame, Fats Waller made hundreds of recordings with his band and often had his work appear in Broadway revues. His best-known songs *Ain't Misbehavin* and *Honeysuckle Rose* were inducted into the GRAMMY® Hall of Fame in 1984 and 1999. He was known not only for his songwriting, but also for his flamboyant and witty performance style.


Photograph by
Carl Van Vechten

Cab Calloway (1907-1994) was a jazz singer and bandleader, known for his combination of energetic scat singing, improvisation, and more traditional vaudeville-style vocals. Calloway performed in films throughout the 1930s and 1940s, and later went on to perform in musical theatre, including the revival of Porgy and Bess in 1952. His trademark song, *Minnie the Moocher*, is considered by some to be the first recording to feature scat singing.


Photograph by
Alan Fisher

JOURNEY TO THE STAGE: TIMELINE 1710 - 2016

1710
One Thousand and One Nights, a collection of stories including “Aladdin” is compiled and translated by Antoine Galland.

JANUARY 1988
Howard Ashman and Alan Menken submit a film treatment based on the story of “Aladdin” from One Thousand and One Nights. The treatment included three best friends for Aladdin (Babkak, Omar, Kassim), as well as a genie based on the great Cab Calloway.

NOVEMBER 1992
Aladdin opens in cinemas and quickly becomes the most successful film of 1992.

MAY 1994
The Return of Jafar is released as a direct-to-video sequel to Aladdin – this is the first direct to-video release for The Walt Disney Company.

SEPTEMBER 1994 - NOVEMBER 1995
An “Aladdin” animated series airs for two seasons on CBS, and is later shown on Disney Channel. The plot of the series picks up at the conclusion of The Return of Jafar.

AUGUST 1996
Due to the popularity of *The Return of Jafar*, *Aladdin and the King of Thieves* is released direct-to-video. This sequel is inspired by the One Thousand and One Nights tale *Ali Baba and the Forty Thieves*.

JANUARY 2003
Disney’s Aladdin: A Musical Spectacular, a 45-minute stage show, opens at Disney’s California Adventure Park, where it has played for the last 11 years. Chad Beguelin writes the book.

MAY 2004
Aladdin JR., a 60-minute licensed show designed for middle-school performers, is released. The title has received over 6,000 productions worldwide, totalling over 20,000 performances.

EARLY 2009
Beguelin meets with Menken, who advocates going back to the original treatment he and Ashman pitched for the film for a new stage version. Beguelin begins revising his work towards this new concept.

JANUARY 2010
Disney Theatrical Group releases both Aladdin KIDS, a 30-minute show designed for primary school performers, and Aladdin: Dual Language Edition, a 70-minute version in English and Spanish.

OCTOBER 2010
A successful developmental reading of Aladdin prompts the exploration of a full theatrical production.

JULY 2011
A pilot production of Aladdin opens at the 5th Avenue Theatre in Seattle, WA. This full-length stage version features elements of Ashman’s first treatment.

MARCH 2014
Aladdin opens on Broadway.

MAY 2015
Aladdin opens in Tokyo.

DECEMBER 2015
Aladdin opens in Hamburg, Germany produced by Disney Theatrical Group’s partner Stage Entertainment.

JUNE 2016
Aladdin opens in London’s West End.

MEET THE CREATIVE TEAM

ALAN MENKEN (MUSIC)



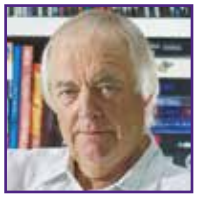
Theatre: God Bless You Mr. Rosewater; Little Shop of Horrors; Real Life Funnies; Atina: Evil Queen of the Galaxy; Kicks; The Apprenticeship of Duddy Kravitz; Beauty and the Beast; A Christmas Carol; Weird Romance; King David; Der Glöckner Von Notre Dame; The Little Mermaid; Sister Act; Leap of Faith and Newsies. Film: Little Shop of Horrors; The Little Mermaid; Beauty and the Beast; Newsies; Aladdin; Pocahontas; The Hunchback of Notre Dame; Hercules; Life with Mikey; Lincoln (TV miniseries); Home on the Range; Noel; Enchanted; Shaggy Dog; Tangled and Mirror Mirror. Songs: Rocky V; Home Alone 2 and Captain America.
Awards: eight Oscars® (19 nominations), 11 Grammy Awards® (including Song of the Year), seven Golden Globes®, Tony®, Drama Desk, Outer Critics Circle, New York Drama Critics, Olivier and London's Evening Standard Awards. Honors: Songwriter's Hall of Fame, Hollywood Walk of Fame, Doctorates from New York University and University of North Carolina School of the Arts.

HOWARD ASHMAN (LYRICS)



Best known as a pivotal creative mind behind The Little Mermaid and Beauty and the Beast (which is dedicated to "Our friend, Howard Ashman, who gave a Mermaid her voice and a Beast his soul…") Ashman's first love was theatre. Ashman was a founder of Off-Off-Broadway's renowned WPA Theater, where he conceived, wrote and directed God Bless You, Mr. Rosewater, as well as the classic musical, Little Shop of Horrors (both music by Alan Menken). In 1986, he wrote and directed the Broadway musical Smile (music by Marvin Hamlisch). Lamented as a lost treasure of the 1980's theatre scene, Smile remains popular on high school and college campuses throughout the country. Ashman's family is thrilled that Ashman and Menken's original songs for Aladdin, some of which were cut in the making of the film – as well as portions of Ashman's original film treatment – have been reinstated in the theatrical production. Howard Ashman died in 1991 from complications of AIDS. For more information, please visit howardashman.com.

TIM RICE (LYRICS)



Tim Rice - that's Sir Tim to you- has been writing lyrics for musical theatre and related enterprises for more than 40 years. Patrol leader (Peewits), 1958. Credits include Joseph and the Amazing Technicolor Dreamcoat, Jesus Christ Superstar and Evita with Andrew Lloyd Webber; Aladdin, King David and Beauty and the Beast with Alan Menken; Chess with Björn Ulvaeus and Benny Andersson; and The Lion King and Aida with Elton John. He has won numerous awards along the way, usually for the wrong things or for simply turning up. His latest musical opened in London in 2013, based on James Jones' great novel From Here to Eternity, with music by Stuart Brayson. He is currently working on a play about Machiavelli unless he's in Australia watching cricket. Was quite a good swimmer. Loves the Everly Brothers and Bobby Vee. More can be found (as if this isn't enough) on www.timrice.co.uk

CHAD BEGUELIN (BOOK, ADDITIONAL LYRICS)



Chad is a two-time Tony® nominee for his work on the Broadway musical The Wedding Singer (Tony® Award nomination for Best Book and Best Original Score, Drama Desk Award nomination for Outstanding Lyrics). He wrote the lyrics for the Broadway musical Elf, which broke several box office records at the Al Hirschfeld Theatre. His play Harbor recently premiered Off-Broadway at Primary Stages. Chad also wrote the book and lyrics for Judas & Me (NYMF Award for Excellence in Lyric Writing), The Rhythm Club (Signature Theater) and Wicked City (American Stage Company). He is the recipient of the Edward Kleban Award for Outstanding Lyric Writing, the Jonathan Larson Performing Arts Foundation Awards, the Gilman & Gonzalez-Falla Musical Theater Award and the ASCAP Foundation Richard Rodgers New Horizons Award. Chad is a graduate of New York University's Tisch School of the Arts Graduate Dramatic Writing Program.

CASEY NICHOLAW (DIRECTOR, CHOREOGRAPHER).



Currently represented on Broadway as codirector and choreographer of The Book of Mormon (2011 Tony®, Drama Desk & Outer Critics Circle Awards as co-director with Trey Parker, receiving the same nominations for choreography). Other Broadway credits as director/choreographer: Elf: The Musical; The Drowsy Chaperone (2006 Tony®, Drama Desk and Outer Critics Circle nominations); Monty Python's Spamalot directed by Mike Nichols (2005 Tony®, Drama Desk & Outer Critics Circle nominations for Best Choreography). Additional New York credits: for City Center Encores! – highly acclaimed productions of Anyone Can Whistle and Follies (direction/choreography), Bye Bye Birdie (choreography) and Can-Can (musical staging); for N.Y. Philharmonic – Candide; South Pacific at Carnegie Hall (also on PBS Great Performances), Sinatra: His Voice, His World, His Way at Radio City Music Hall. He directed and choreographed the world premieres of Minsky's at Center Theater Group and Robin and the 7 Hoods at the Old Globe.

MEET THE CREATIVE TEAM

DISNEY THEATRICAL PRODUCTIONS, (PRODUCER)

A division of The Walt Disney Studios, was formed in 1994 and operates under the direction of Thomas Schumacher. The company's inaugural production, Beauty and The Beast came to London in 1996 where it won the Olivier Award for Best Musical. First seen on Broadway in 1994, it has been produced in 28 countries worldwide.

The next Disney musical to be seen in the West End was The Lion King, which opened at The Lyceum in 1999 winning two Olivier Awards and the Evening Standard Award for Theatrical Event of the Year. Now in its 17th smash year in London, The Lion King has also toured throughout the UK.

In a co-production with Cameron Mackintosh, Mary Poppins opened in London in 2004, winning two Olivier Awards and an Evening Standard Award. Mary Poppins went on to enjoy a six year Tony®-winning Broadway run and is currently on its second tour across the UK.

In 2014 the critically acclaimed production of Shakespeare in Love, co-produced with Sonia Friedman, enjoyed huge success at London's Noel Coward Theatre, and a new production is part of the 2016 season at the Stratford Ontario Theatre Festival in Canada.

In addition to the company's West End credits, its Broadway productions include Elton John and Tim Rice's AIDA, winner of four 2000 Tony® Awards; Tarzan, now an international hit with an award-winning German production in its 7th year; The Little Mermaid, the top selling new Broadway musical of its year; Peter and the Starcatcher, winner of five 2012 Tony® Awards; and the Tony® Award-winning hit Newsies which is currently on tour across North America. The Tony® Award-winning Aladdin continues in its third smash year on Broadway.

Worldwide, DTP's eight Broadway titles have been seen by over 133 million theatregoers and have been nominated for 59 Tony® Awards, winning Broadway's highest honor 20 times. With sixteen productions currently produced or licensed, a Disney musical is being performed professionally somewhere on the planet virtually every hour of the day.

BOB CROWLEY (SCENIC DESIGN)



BOB CROWLEY (Scenic Design) is an associate of the National Theatre. He has designed more than 50 productions in London including Mary Poppins (London Evening Standard Award; Broadway – Tony®, Drama Desk Awards). Other Broadway credits include: The Glass Menagerie; Once (Tony® Award); The Coast of Utopia (Tony®, Drama Desk Awards); TARZAN®, which he also directed; The History Boys (Tony® Award); The Invention of Love (Tony® nomination, Drama Desk Award); Disney's Aida (Tony® Award); The Iceman Cometh (Tony® nomination); Twelfth Night (Tony® nomination); The Capeman (Tony® nomination); and Carousel (Tony® Award)

GREGG BARNES (COSTUME DESIGN)



Broadway: Tuck Everlasting (2016), Something Rotten (2015 Tony® nomination), Aladdin (New York, Japan, Hamburg, Sydney), Kinky Boots (2013 Tony® nomination, 2016 Oliver Award), Follies (2012 Tony®, Drama Desk, Henry Hewes Awards), Elf, Legally Blonde (2007 Tony® nomination), The Drowsy Chaperone (2006 Tony®, Drama Desk Awards, Olivier nomination), Dirty Rotten Scoundrels, Flower Drum Song (2002 Tony® nomination), Side Show, Bye Bye Birdie. New York: The Wizard of Oz, The Radio City Christmas Spectacular, Pageant (NY and London — Olivier nomination), The Kathy and Mo Show. Regional: Robin and the 7 Hoods, Mame, Allegro (Helen Hayes Award). TDF Young Master Award.

NATASHA KATZ (LIGHTING DESIGN)



Natasha Katz (Lighting Design). Recent Broadway: Once (Tony® Award), The Coast of Utopia (Tony® Award), Aida (Tony® Award), The Glass Menagerie, Motown, Follies, Hedda Gabler, Sister Act, The Little Mermaid, Tarzan®, Sweet Smell of Success, The Capeman, Beauty and the Beast and Gypsy. Extensive designs Off-Broadway, American regional theatres, concerts and permanent installations. Opera/dance include: Royal Opera House, Dutch National Ballet, San Francisco Ballet, American Ballet Theatre, New York City Ballet, Metropolitan Opera and NYC Opera. Awards: Tony®, Drama Desk, Outer Critics, Hewes Award, Whatsonstage, Joseph Jefferson Award, Ruth Morely Design Award, National Broadway Theatre Award.

KEN TRAVIS (SOUND DESIGN)



Ken Travis (Sound Design). Broadway designs: Jekyll and Hyde, A Christmas Story the Musical, Scandalous, Newsies, Memphis, The Threepenny Opera, Barefoot in the Park, Steel Magnolias. Numerous New York and regional theaters and companies including: The Old Globe, The 5th Avenue Theatre, McCarter Theatre, Seattle Rep, La Jolla Playhouse, LA Center Theatre Group, Guthrie Theatre, KC Rep, Dallas Theatre Center, Playwrights Horizons, The New Group, NYSF Public Theatre, CSC, Signature Theatre NYC, SoHo Rep, Vineyard Theatre, The Civilians, Mabou Mines, and national and international festivals and tours.

A TRIP TO THE THEATRE

A TRIP TO THE THEATRE

Your class trip to Aladdin should be an enriching and memorable event. Review these tips to ensure your students get the most out of their theatre-going experience.

THEATRE ETIQUETTE

• For many of your students, this class trip may be the first theatrical experience of their lives. The event itself can be overwhelming; from the bright lights of London's West End to the blackouts during the show, your students' senses will be in overdrive. Take a few minutes before your theatre trip to tell your class what to expect. What is a programme? Are there assigned seats? How long is the show? Can the actors see the audience? What is an interval?

• Likewise, tell your group what is expected of them. Talking at the cinema is rude, but talking in the theatre is unacceptable; unlike the cinema, the performers can actually hear the audience, which also means... laugh when something is funny! Clap when you are wowed! Actors appreciate an enthusiastic (but focused) audience.

• Ask your group to turn their phones off and to keep them safely tucked away throughout the performance. Photography or recording of any kind is not allowed in the theatre.

WHEN YOU ARRIVE

You'll arrive at the theatre early so that you have plenty of time to get everyone in their seats and settled. If you have a little time before the show begins, use it to your advantage! Remind your students of any pre-show activities you have undertaken in preparation for the show.



Photography by Deen Van Meer

RUNNING TIME

Aladdin is approximately two hours and thirty minutes, including one interval.

SPECIAL EFFECTS

Aladdin contains theatrical smoke and fog effects, pyrotechnics, strobe lighting and loud noises.

BACK AT SCHOOL

Are there two education resource packs which can be downloaded from www.aladdineducation.co.uk

- Out of the Lamp: resource for primary schools - Creative teaching ideas for ENGLISH, ART and DESIGN, and performance
- Cave of Wonders: resource for secondary schools - Teaching ideas linked to ENGLISH, Dance and PSHE

Enjoy your trip to the theatre!
theatreeducationuk@disney.co.uk

GLOSSARY

Agrabah: The fictional setting of Aladdin.

Arabic: The official language of many Middle Eastern countries.

Ascension: The act of rising into a role of higher importance.

Bollywood: An Indian film industry.

Busk: To perform in public places, like the street, for tips.

Castaway: A shipwrecked person.

Chambers: Private rooms.

Composer: One of the authors of a musical, the composer writes the music.

Creative Team: The author(s), director, choreographer, music director, and designers for a play or musical.

Diamond in the rough: Someone or something that has unexpected potential for greatness.

Decree: An official order that carries the weight of the law.

Entourage: A group of people who travel with someone of importance.

Genie: A fictional character that appears in many stories who is servant to the person in possession of their lamp. The Genie in Aladdin is able to grant wishes.

Heritage: A person or culture's background. In Aladdin, Jafar questions whether or not Aladdin, disguised as Prince Ali, was born into a royal family.

Hovel: A small and humble shelter.

Islamic: Islam is the Muslim religion founded by the prophet Muhammed. The scripture is the Koran and the religion centres around a belief in Allah.

Islamic Golden Age: A period of time from the 8th century to the 13th century in which the Islamic civilisation experienced intellectual activity and Muslim rulers established one of the largest empires in history.

Lackey: An underling or follower who is treated like a servant.

Lyricist: One of the authors of a musical, the lyricist writes the words, or lyrics, to the songs.

Scat: A style of singing in which the vocalist improvises nonsense syllables in an effort to sound like a musical instrument.

Scheherazade: One Thousand and One Nights, a collection of stories in which Aladdin originated, is framed by the story of Scheherazade, a Persian woman who is facing execution but saves her life by telling the Sultan great stories.

Servitude: Another word for slavery.

Sinbad: Sinbad the Sailor is a fictional and iconic character of Middle Eastern origin.

Source Material: The visual, musical, and literary influences of a piece of art.

Stage Directions: Unspoken words in a script that tell the actors what to do on stage.

Suitor: A man who is trying to gain a woman's hand in marriage.

Sultan: The ruler of a land who has absolute power.

Treatment: A narrative summary of the story or vision for a film.

Trespassing: Entering someone's property without their permission.

Usurp: To illegally take over a position of power.

Vaudeville: A theatrical performance consisting of numerous acts, including song, dance, comedy, magic, and other forms of spectacle.

Vizier: A high-ranking advisor to a ruler.

Western: A film that is set in U.S. West in the late 19th century.



Photography by Helen Maybanks