



Disney

# Aladdin

Disney  
Aladdin

PARENTAL GUIDANCE  
SUGGESTED  
**PG** SOME  
ACTION/PERIL  
Some Material May Not Be Suitable for Children  ®

DISNEY  
presents

Disney  
**Aladdin**

A  
RIDEBACK  
Production

A  
GUY RITCHIE  
Film

Directed by ..... GUY RITCHIE  
Screenplay by ..... JOHN AUGUST  
and GUY RITCHIE  
Produced by ..... DAN LIN, p.g.a.  
JONATHAN EIRICH, p.g.a.  
Executive Producers ..... MARC PLATT  
KEVIN DE LA NOY  
Director of Photography ..... ALAN STEWART  
Production Designer ..... GEMMA JACKSON  
Edited by ..... JAMES HERBERT  
Costume Designer ..... MICHAEL WILKINSON  
Choreographer ..... JAMAL SIMS  
Visual Effects Supervisor ..... CHAS JARRETT  
Visual Effects Producer ..... VICTORIA KEELING  
Score by ..... ALAN MENKEN  
Songs:  
Music by ..... ALAN MENKEN  
Lyrics by ..... HOWARD ASHMAN  
and TIM RICE  
New Lyrics by ..... BENJ PASEK  
and JUSTIN PAUL  
Music Producer ..... MATT SULLIVAN  
Music Conducted by ..... MICHAEL KOSARIN  
Music Arranged by ..... CHRISTOPHER BENSTEAD  
Co-Producers ..... MAX KEENE  
MARK MOSTYN  
Casting by ..... LUCINDA SYSON, CDG, CSA  
Unit Production Managers ..... KEVIN DE LA NOY  
MARK MOSTYN

First Assistant Director ..... MAX KEENE  
Based on Disney's ALADDIN  
Animation Screenplay by ..... RON CLEMENTS  
& JOHN MUSKER  
and TED ELLIOTT  
& TERRY ROSSIO  
ILM VFX Supervisors ..... MIKE MULHOLLAND  
DAVID SEAGER  
ILM Animation Supervisors ..... STEPHEN APLIN  
TIM HARRINGTON  
ILM VFX Producer ..... TRACEY LEADBETTER  
Associate Producers ..... JAMES HERBERT  
KARL MCMILLAN  
IVAN ATKINSON  
Production Sound Mixer ..... SIMON HAYES, AMPS, CAS  
Makeup & Hair Designer ..... CHRISTINE BLUNDELL  
Second Unit Director ..... THOMAS NAPPER  
Post Production Supervisor ..... SIOBHAN BOYES  
Supervising Sound Editor ..... DOMINIC GIBBS  
Re-Recording Mixers ..... MIKE PRESTWOOD SMITH  
MARK TAYLOR

## CAST

Genie/Mariner ..... WILL SMITH  
Aladdin ..... MENA MASSOUD  
Jasmine ..... NAOMI SCOTT  
Jafar ..... MARWAN KENZARI  
Sultan ..... NAVID NEGAHBAN  
Dalia ..... NASIM PEDRAD  
Prince Anders ..... BILLY MAGNUSSEN  
Omar ..... JORDAN NASH  
Lian ..... TALIAH BLAIR  
Omi ..... AUBREY LIN  
Jamal ..... AMIR BOUTROUS  
Hakim ..... NUMAN ACAR  
Guard #1 ..... OMARI BERNARD  
Guard #2 ..... NATHANIEL ELLUL  
Guard #3 ..... SEBASTIEN TORKIA  
Matron ..... BUCKSO DHILLON-WOOLLEY  
School Girls ..... CEARA BATSON  
VINANI MWAZANZALE  
DEMII LEE WALKER  
ELENA ZACHARIA  
NAZERENE WILLIAMS  
BESSY NAIDU  
Busybody Woman ..... MARISHA WALLACE  
Beguiling Woman ..... MAYA SAROYA  
Mounted Palace Guard ..... AMER CHADHA-PATEL  
Imam ..... STEFAN KALIPHA  
Thief ..... FIRAS WALEED AL-TAYBEH  
Zulla ..... NINA WADIA  
Mother ..... ELIF KNIGHT  
Jailer ..... SAIKAT AHAMED  
Prisoner #1 ..... AMED HASHIMI  
Prisoner #2 ..... STEFAN CAPPER  
Handsome Prince ..... JAMAL SIMS  
Voice of Iago ..... ALAN TUDYK  
Cave of Wonders ..... FRANK WELKER  
Stunt Coordinator ..... ADAM KIRLEY

Assistant Stunt Coordinator .....	JASON HUNJAN	ROYSTON GOODEN	OLOMA NWODU
Stunt Department Coordinator.....	SARAH GREENSMITH	DAVID GUERRERO	YASMIN HARRISON
Floor Stunt Supervisor .....	ROY TAYLOR	NICOLE HASTINGS	LANI JAMES-MUFA
HOD Stunt Rigger.....	LOUI HORVATH	BLYTHE JANDOO	LUKE JOHNSON
Stunt Riggers .....	JODY KEYS	NIELS JUSTESEN	KIKZ KATIKA
	GINGER MCCARTHY	LESLIE KUNZ	CHELSEA LABADINI
Stunt Utility.....	RORY MULROE	STEPHANIE LAVINGTON	BELEN LE ROUX
	SHANE ROBERTS	JENNIFER LEUNG	VICKI LEUNG
	JOHN STREET	WADE LEWIN	LISA LI GILBY
Aladdin Stunt Double .....	HASIT SAVANI	STEPHANIE LINDT	MIREIA MAMBO
Jasmine Stunt Doubles.....	CASEY MICHAELS	FIONA MCDONALD	RAMZAN MIAH
	LUCY JAYNE MURRAY	ISABELLA MOOKRAM	DAVINA MOON

Stunt Performers

NATHAN ALDOUS	JOEY ANSAH	REGINA OTIBHOR EIGBE	KELECHI NWANOKWU
ADAM BASIL	THOMAS BILLINGS	NATASHA PATEL	STEVEN PASCUA
BRYN BOND	TOM BONEY	RAFFAELE PENNACCHIO	MICHEL PATRIC SIAN
KATY BULLOCK	ANNABEL CANAVEN	BUSOLA PETERS	RITHIELY PEREIRA
YUSUF CHAUDHRI	JONATHAN COHEN	NEAL PIRON	JAZZ PETERS
ADAM COLLINS	JOEL CONLAN	DEMI ROX MENSAH	LOUIS QUAYE
LIAM COOTE	MATT CROOK	ANKUSH SAIGAL	CARMELLE RUDDER
ANDRIUS DAVIDENAS	SOFIAN FRANCIS	DENZIL SAMPSON	AADIL SALEEN
DAVID GARRICK	LUKE GOMES	ALIYAH SHARNELL WILDER	BRIONY SCARLETT
MARTIN GORDON	NATHAN GRANT	AMANDA SPERANDIO	TANIA SHETTY
DAN GRIFFITHS	PAUL HEASMAN	JEANETTE TAYLOR	MARKO STAMENKOVIC
LUKE IOANNOU	EROL ISMAIL	ALEX THOMAS	MARINA CAPASSO
GARY KANE	LUKE KEARNEY	MARY WEAH	JONNY VIECO
XAVIER LAKE	GUY LIST	BETH WILLETTS	WILL WEST
SARAH LOCHLAN	KAI MARTIN	DEVON YOUNG	AARON WITTER
KIM MCGARRITY	CARLY MICHAELS		
BRIAN NICKELS	JAMES O'DALY	Production Supervisor .....	JO WALLETT
IAN PEAD	TILLY POWELL	Musical Casting by .....	DAVID GRINDROD CDG
FENIX SEARLE	MATT SHERREN		
MENS-SANA TAMKLOE	KAREN TEOH	Supervising Art Director.....	PETER RUSSELL
LUKE TUMBER	ANNABEL WOOD	Senior Art Director .....	ROD MCLEAN
		Art Directors.....	RICHARD SELWAY
			STEVE SUMMERSGILL

Assistant Choreographers .....	NICKY ANDERSEN	Standby Art Director .....	LIZZIE KILHAM
	LEAH HILL	Assistant Art Directors.....	SARAH GINN
Aladdin Dancing Double .....	NICKY ANDERSEN		WILL NEWTON
Genie Dancing Double .....	JAMAL SIMS		LUKE WHITELOCK

Dancers

CEM AHMET	NICOLE ALPHONCE	Senior Draughtsperson.....	SARAH BICKNELL
CELIA ALTURAS	AMAR BAINS	Draughtspersons .....	LAURA BARDEN
CHARLOTTE BARNES	MARTIN BARNES		WILL HOUGHTON-CONNELL
KOKO BASIGARA	OLIVIA BECKFORD		AOIFE WARREN
ANGELINE BELL	JAIH BETOTE	Junior Draughtspersons.....	CRAIG GILROY
ALISHIA BLAKE	NICOLE BONDZIE		OLIVIA WATKINS
LEILA BRADLEY	ARIYA CAPONE	Concept Artists .....	ANDY YOUNG
SOPHIE CARMEN-JONES	NIKKITA CHADHA		DOMINIC LAVERY
ALEX CHAMBERS	ROWAN CHAMBERS		KIM POPE
CASSIE CLARE	NATASHA COTTRIAL		KEITH SEYMOUR
MELISSA CRISPIN FREIRE	KEELEY DANN	Storyboard Artists.....	NORMAN WALSH
SAVANNA DARNELL	AMANDEEP DHAMI		DAVID ALLCOCK
MICHELLE DJOHARI	ANTONIO DONADIO		STEVE FORREST-SMITH
ISRAEL DONOWA	HELENA DOWLING	LA Storyboard Artists .....	ADAM PESCOTT
PAIGE DRURY-LAWRENCE	ERIN DUSEK		MICHAEL FONG
JASMINE ECCLES	FLEUR ESTELLE		YORI MOCHIZUKI
EMMA FARNELL-WATSON	MARISSA FORRESTER		BRIAN PIMENTAL
TOMMY FRANZEN	LAIA GIRALT CORTADA		ERIC RAMSEY
			HEIKO VON DRENGENBERG

Visual Effects Storyboard Artists . . . . .	TONY CHANCE JOHN COLEBOURN YORI MOCHIZUKI	Costume Makers	
3D Concept Modeller . . . . .	TOM WINGROVE	DEAN BRIGHT	GIULIA CHINI
Concept Modeller . . . . .	MICHAEL KELM	SYLVAIN CHAMPEAU	EVE COLLINS
Art Department Coordinator . . . . .	GABI BROWN	GIULIA PECORARI	ALESSIO O'DRISCOLL
Art Department Assistants . . . . .	OWEN ROBERTSON JAN GRONCZEWSKI	MARIA ENDARA	ADE OLUSHONDE
Art Department Runners . . . . .	HANNAH FOULKES ABBI LEVERS	HANNAH SMITH	
Costume Supervisor . . . . .	CLARE SPRAGGE	Crowd Costume Assistants . . . . .	JENNA MCGOWAN GABY RUGET
Assistant Costume Designer . . . . .	JOHN NORSTER	Costume Trainee . . . . .	NICOLE HAYTER
Assistant Costume Supervisor . . . . .	JOE KOWALEWSKI	Hair & Makeup Supervisor . . . . .	LESA WARRENER
Assistant Junior Costume Designer . . . . .	LUPT UTAMA	Crowd Hair & Makeup Supervisor . . . . .	CHARMAINE FULLER
Costume Coordinator . . . . .	MARIA SALCHER	Personal Makeup Artist for Will Smith . . . . .	JUDY MURDOCK
Costume Design Coordinator . . . . .	KELLY JONES	Personal Hair Designer for Will Smith . . . . .	PIERCE AUSTIN
Assistant Costume Coordinator . . . . .	PASCHA HANAWAY	Hair & Makeup Artists . . . . .	CHLOE MEDDINGS SCARLETT MCPHERSON
Principal Costume Coordinator . . . . .	KAREN BEALE	Crowd Hair & Makeup Artists . . . . .	SHARON COLLEY GARY MACHIN MORAG SMITH
Costumer to Will Smith . . . . .	BRUNO DE SANTA	Crowd Junior Hair & Makeup Artist . . . . .	NADINE KEISER
Principal Costumers . . . . .	LUCY DONOWHO DAVID OTZEN	Hair & Makeup Trainee . . . . .	CLEMENTINE OLLERENSHAW
On-Set Supervisor . . . . .	ROB BROWN	Crowd Hair & Makeup Trainee . . . . .	DAISY BRIDGFORD
Crowd Fitter . . . . .	MARGIE FORTUNER DOUGIE HAWKES	A Camera Operator . . . . .	CHRIS PLEVIN
Wardrobe Mistress . . . . .	JESS METCALF	A Camera 1st AC . . . . .	DERMOT HICKEY
Costume Stunt Chief . . . . .	KATIE JONES	A Camera 2nd AC . . . . .	ELLIOT PURVIS
On-Set Trainee . . . . .	STEPHANIE POTTER	B Camera/Steadicam Operator . . . . .	PAUL EDWARDS
Chief Costume Buyer . . . . .	ANABEL TEMPLE	B Camera 1st AC . . . . .	ANDY BANWELL
Costume Buyer . . . . .	RACHELE VERRECCHIA	B Camera 2nd AC . . . . .	DAN WEST
Junior Costume Buyers . . . . .	ALICE HERRING EMILY LANCASTER	Central Loader . . . . .	CENAY SAID
Chief Breakdown Artist . . . . .	JESSICA SCOTT REED	Camera Trainee . . . . .	JESSICA SAUNDERS
Breakdown Artists . . . . .	ALICE FITZGERALD SARAH GODWIN EMA RICHARDS STEPHANIE SZUMLAKOWSKI	DIT . . . . .	FRANCESCO GIARDIELLO
Breakdown Trainee . . . . .	ISABELLA CARRERAS	DIT Assistant . . . . .	LINCOLN BENJAMIN
Costume Concept Artists . . . . .	MAGDA KUSOWSKA ANDREY RYABOVICHEV	Data Wrangler . . . . .	WILL GARDNER
Costume Maker . . . . .	RUTH MONGEY	Script Supervisor . . . . .	LIZ WEST
Costume Embellishers . . . . .	JONATHAN ANDREW BURNISTON MAJA MILISAVLJEVIC	Assistant Script Supervisor . . . . .	PAIGE WOODWARD
Chief Costume Prop Maker . . . . .	LORENZO MANCIANTI	Key 1st Assistant Sound . . . . .	ARTHUR FENN
Costume Prop Makers . . . . .	POONAM SHUKLA VICKY WESTGARTH	Sound Maintenance Engineer . . . . .	ROBIN JOHNSON
Costume Prop Modeller . . . . .	FIONA BARTY	2nd Assistant Sound . . . . .	BEN JEFFES
Chief Leather Maker . . . . .	DAVID ATKINSON	Sound Trainee . . . . .	TOM WILKIN
Leather Making Assistants . . . . .	HENRY CHRISTOPHER SARAH ROSE BEN CREAN	Video Operator . . . . .	TOM ELGAR
Chief Principal Costume Cutters . . . . .	KRISTEN FLETCHER TIM PERKINS	Video Assistant . . . . .	DAVIDE CARTA
Chief Crowd Costume Cutter . . . . .	GEOFF SLACK	Creative Skillset Video Trainees . . . . .	DOMENICO PALOMBA TIMOTHY WARNER
Crowd Costume Alterations . . . . .	ANDREW JOSLIN MANUELA HARDING	Location Manager . . . . .	JACOB MCINTYRE
		Supervising Studio Manager . . . . .	TERRY BLYTHER
		Studio Unit Coordinator . . . . .	ANNEKA HASKINS
		Studio Site Supervisor . . . . .	FRANK HART
		Unit Manager . . . . .	CHARLIE SIMPSON
		Studio HOD Electrician . . . . .	ROB DOWLING
		Trainee Electrician . . . . .	JOSHUA WELLS
		Studio Unit Assistants . . . . .	TOBY BLYTHER JOE EDIS JOE GORDON HENRY ISAKSEN
		Studio Manager – Arborfield Studios . . . . .	ROBBIE TARRANT

Studio Site Supervisor— Arborfield Studios .....	JACK COWAN-BATES	Motion Control Prep Supervisors .....	ANDREW BULL SIMONE TARTAGLIA RICHARD WIDGERY
Associate Editor .....	PHILIP HEDGECOCK	Motion Control Operators .....	YAN HAMMOND DENNIS HENRY TOMI KEELING NIGEL PERMANE
VFX Editors .....	TINA RICHARDSON SMITH MYLES ROBEY	Stereoscopic Supervisor .....	JARED SANDREW
First Assistant Editors .....	ANGUS MUNRO ALEX FENN	Stereoscopic Producer .....	KELVIN J. PADFIELD
Second Assistant Editor .....	ROBERT JONES	Stereo Coordinator .....	AMY GIBSON
Post Production Coordinator .....	FLORA MILLER	Stereo Editor (UK) .....	STEVEN MATES
Editorial Trainee .....	ZAK CANNAROZZO	Stereo Editor (US) .....	H. R. BARNETT
Editorial Assistant .....	WILBUR CHARLES ROBERTS	Lighting for “Friend Like Me” by .....	JULES FISHER + PEGGY EISENHAUER
Assistant to Mr. Herbert .....	LILLY ALABAMA HERBERT	Gaffer .....	DAVID SINFIELD
Sound Designer .....	LUKE GENTRY	Best Boy Electrical .....	DAVE BRENNAN
Sound FX Editors .....	EILAM HOFFMAN MARK TAYLOR JEREMY PRICE	Floor Best Boy Electrical .....	IAN SINFIELD
Dialogue Editor .....	TIMOTHY SIDDALL	Lighting Technicians	
ADR Editor .....	ADAM HORLEY	CHARLIE BELL	CONOR FINLAY
Foley Editor .....	JEMMA RILEY-TOLCH	HARLON HAVELAND	AARON KEATING
Assistant Sound Editors .....	JAMES TAYLOR-BEESON RACHEL PARK	REECE POWTON	BILLY THORNHILL JR
Sound Apprentice .....	GEORGE LEE	BRADLEY WILSON	
Additional Re-Recording Mixer .....	RICHARD SPOONER	Genny Op/Lighting Technician .....	MARK JOINER
Foley Artists .....	PETE BURGIS ZOE FREED	Desk Op .....	ADAM BAKER
ADR Mixers .....	MARK APPLEBY ANDY WELKER JASON SHARROW	Electrical Rigger .....	JAMIE DOYLE
Foley Mixer .....	GLEN GATHARD	Rigging Gaffer .....	TOM O’SULLIVAN
Assistant Foley Mixer .....	LILLY BLAZEWICZ	Supervising Rigging Electrician .....	FRED BROWN
Sound Post Services		Chargehand Rigging Electricians .....	EFFION HUGHES STEVE POWTON
Provided by .....	GOLDCREST POST PRODUCTION, LONDON	Rigging Electricians	
Studio Manager .....	ROBBIE SCOTT	WESLEY AGIUS	BOBBY BROWN
Mix Technicians .....	CANDELA PALENCIA CONOR KELLY REBECCA PEACE	TOM BULL	GEORGE HOLDSWORTH
Visual Effects Production Managers .....	JOSIE HENWOOD JON BROWN	PAUL HOLLEY	NICKY REID
Visual Effects Data Coordinator .....	ANDY BROWN	JACK ROSIER	
Visual Effects Postvis & Marketing Coordinator ..	LILA SARA TAHRI	HOD Practical Electrician .....	GARY THORNHOLL
Visual Effects Office Coordinator .....	ALICE INGHAM	Chargehand Practical Electrician .....	COLIN TOWNSEND
Visual Effects Coordinator .....	BENJAMIN RIEHL	Practical Electricians .....	RYAN THORNHILL KEN MONGER
Visual Effects Production Assistants .....	ANDREW MCDOWELL ROB BOLDING	HOD Electrical Rigger .....	MICK HEATH
Visual Effects Bidding Producer .....	JACQUIE BARNBROOK	Supervising Electrical Rigger .....	SIMON CULLEN
Visual Effects Storyboard Artist .....	DINO ATHANASSIOU	Chargehand Electrical Riggers .....	SIMON MAHONEY GARY RIDGEWELL PAUL WELLSTEAD
Visual Effects Set Supervisor .....	GILES HARDING	Electrical Riggers	
On-Set Visual Effects Coordinator .....	ALEX BELGEONNE	ASHLEY BAYES	AARON DUNCAN
Lead Data Wrangler .....	ED PRICE	SEAN HARRIS	ANTON OSBORNE
Additional Data Wrangler .....	NADIR BENNACEUR	GLEN PRESCOTT	RYAN PRESCOTT
Witness Camera Operators .....	CHRISTOPHER UPSON ATEM KUOL	STEVE READ	MARK SMITH
On-Set Visual Effects Assistant .....	NICKY PENN	Key Grip .....	GUY BENNETT
Puppeteers .....	MICKEY BRETT JACK PARKER	Best Boy Grip .....	GARY ‘GIZZA’ SMITH
		A Camera Grip .....	MALCOLM MCGILCHRIST
		B Camera Grip .....	ELLIOTT POLLEY
		Crane Grips .....	ADRIAN BARRY SIMON MUIR

Crane/Head Technicians.....	COLIN HAZELL STEVE HIDEG	Senior Prop Modellers.....	KATIE LODGE ALEX RUTHERFORD CLINT WHELAN
Grip Trainees.....	DANIEL BRENNAN JOE THOMSON		
Lead Wire Technician.....	STEVE SANSOM SNR	Prop Modellers	FIONA GOURLAY
Wire Technicians.....	KRYSTOF HANSBURY JAKE RAINSLEY-SANSOM DANNY SANSOM STEVE SANSOM JNR	SIMON FLINTOFT TOM HADDON ANDREW HUGHES LESLIE LOVELACE ELIZABETH PECK BENEDICT ROMAIN MARK YEO	AARON HARVEY SAM JUDD STEVE MASON NATHAN REID LILY THATCHER
Standby Carpenter.....	JOSH JONES	Mid Prop Modeller.....	LORNA MOON
Standby Rigger.....	DAVE GRAY	Junior Prop Modellers.....	JAMES BEDWELL ELEONORE ROLANDEZ MARIA SLATER RACHEL WALLBRIDGE
Standby Stagehands.....	JIM MUIR IAN SMITH	Trainee Props.....	LAURENCE ROMERA
Standby Painter.....	PETER EDGE	Props Drivers.....	CHRIS BALL ANTHONY BEARD ANDREW PAULING KARLOS YORK
Standby Plasterer.....	GARRY DOWNS	Special Effects Supervisor.....	MARK HOLT
Blue/Green Screen Chargehand Rigger ..	CHRISTOPHER HAWKINS	Assistant Special Effects Supervisor.....	MIKE DAWSON
Blue/Green Screen Rigger.....	MARTIN GODDARD	Special Effects Buyer & Coordinator.....	CARMILA GITTENS
Blue/Green Screen Stagehands.....	PATRICK MCGARTY DAN SMITH ALAN TITMUSS	Assistant Special Effects Coordinator.....	LUCY MYERS
Property Master.....	GRAEME PURDY	Special Effects Designer.....	WILL WYATT
Assistant Prop Master.....	NICK MILNER	Special Effects Assistant Designer.....	ANDY ROBERTS
Props Buyers.....	HANNAH WILLS JULIE TIERNEY	Special Effects Workshop Leads.....	PAUL CLARK MARK VANSTONE
Props Petty Cash Buyer.....	NICK GELLER	Special Effects Floor Supervisor.....	DAVID HOLT
Supervising Props Standby.....	WESLEY PEPIATT	Senior Special Effects Technicians	JAMES DAVIS ANDY FRASER PETER KERSEY PAUL MCGUINNESS MIKE TILLEY
Chargehand Standby Propman.....	LUKE TOWNSEND		
Props Standby Junior.....	DRU PURDY		
Prop Storeman.....	DANIEL WINSHIP		
Assistant Prop Storeman.....	ROSS SALSBURY		
Props Chargehands.....	IAN COOPER JACK CAIRNS JOHN HAJDUKIEWICZ		
Supervising Propman.....	ROD FORBES		
	Propmen		
MICHAEL BLAKE	TOBY BROWNE	Special Effects Technicians	STEVEN AMOS
ROBERT CLARK	MATT HILTON		PAUL DANE
MARK JONES	COLIN MCKENZIE		TIMOTHY HAMPTON
NEIL TREPAT			NICK KOOL
Props Coordinator.....	SUZY FINK		SAM PEREZ
Assistant Props Coordinator.....	PAULA GONZALEZ ABAD		BOB SPARKS
Junior Propmen.....	MICK BULLEN AARON HOWELL ADAM ROBINSON	Special Effects Assistant Technicians.....	HANNAH WILSON DENNISON CROOK DEMI DEMETRIOU EMILY FISHER PETER MARTIN
Trainee Propman.....	JOSE DANIEL GONZALEZ ABAD	Special Effects Trainees.....	KIPP FRASER SPENCER REES FITZGERALD ALEXANDER ROBINSON JACK THOMPSON
Supervising Prop Modeller.....	CRAIG NARRAMORE	Special Effects ADR Driver.....	FERNANDO DA SILVA
3D Modeller.....	KATIE HYATT		
Prop Sculptor.....	CODRINA SPATARU		
Senior Prop Maker.....	ROBERT SHERWOOD		
Supervising Prop Painters.....	KEVIN FRASER JASON IVALL		
Prop Painters.....	CLEMENCY BUNN NIALL LOUGHREY TIM WEIR	Production Coordinator.....	VICKY BISHOP
Senior Mouldmaker.....	STEVE HAGON	Key Assistant Production Coordinator.....	LINDY CHAMBERS
		Assistant Production Coordinators.....	MARK BRENNAN SAMUEL HARMAN

Production Secretaries .....	SEJ DAVE SALLY HILL	Armory Coordinator .....	MARK LOBATTO
Production Assistants .....	MITCHELL ARTHUR FREYA EVANS SOPHIE ROBERTS SPARKY TEHNSUKO	Senior Armourer .....	DAVE SILLERY
Key 2nd Assistant Director .....	PAUL BENNETT	Senior Armory Modeller .....	GRAHAM BOWEN
Floor 2nd Assistant Director .....	BARNEY HUGHES	Standby Armourers .....	ALEXANDER FRANCIS ALLISTAR HALLIDAY
Crowd 2nd Assistant Director .....	SARAH SELWAY	Armory Concept Artist .....	CATRIONA MERIDEW
Music & Dance 2nd Assistant Director .....	JO TEW	Armory Modellers .....	KIRBY ALLEN-D'CRUZE ALEX OSTACCHINI
Key 3rd Assistant Director .....	DAN HILLARY	Armory Sculptor .....	PAULA VINE
Base 3rd Assistant Director .....	MICHELA MARINI	Armory Painter .....	KYLI JOHNSON
Crowd 3rd Assistant Director .....	PATRICK WAGGETT	Armory Leather Worker .....	HELEN LAKE
Cast 3rd Assistant Director .....	CHARLIE VAUGHAN	Construction Manager .....	COLIN H. FRASER
3rd Assistant Director .....	FREDDIE HALL	Assistant Construction Manager .....	WAYNE HAMMOND
Key Set PA .....	ILLIAS THOMS	Construction Buyer .....	JULIA NEWELL
Cast PA .....	JACOB WOOD	Construction Coordinator .....	JESSICA DERHAMMER
Set PA .....	CYNTHIA RUIZ	Assistant Construction Coordinator .....	TOM LEWIS
Music & Dance PA .....	JACK MCCABE	Construction Office Assistant .....	JESSICA HALLADEY
Crowd PAs .....	CLARE 'NEMO' COLLINGRIDGE KT ROBERTS	HOD Sculptor .....	EMMA HANSON
Aladdin Stand-In .....	SIMON BHOYRUB	HOD Plasterer .....	DOUG ALLAM
Jasmine Stand-In .....	HARRIET CRAWFORD	HOD Stagehand .....	ALAN SMITH
Cast Trainer .....	JOANNE BATTEN	HOD Rigger .....	MELVYN SAMSON
Trainer to Will Smith .....	AARON FERGUSON	HOD Carpenter .....	DARRYL CARTER
Assistants to Dan Lin .....	MORGAN HOWELL TIFFANY NAKANO	HOD Painter .....	PAUL CURREN
Assistants to Marc Platt .....	JOEY LEVY KATIE MCNICOL	Scenic Artist .....	ROHAN HARRIS
Assistant to Jonathan Eirich .....	NICK REYNOLDS	Carpenters Supervisor .....	ARTHUR HOLLAND
Assistant to Guy Ritchie .....	JACK IVINS	Painters Supervisor .....	IAIN GEDDES
Assistants to Will Smith .....	DANIELLE DEMMERELLA SCOTY SARDINHA KYLE SMITH	Plasterers Supervisor .....	MICHAEL RICCI
Overbrook Production Executive .....	JAMAL WATSON	Riggers Supervisor .....	MARK LOOKER
Set Decorator .....	TINA JONES	Sculptors Supervisor .....	MATT NEAVE
Senior Assistant Set Decorators .....	SOPHIA CHOWDHURY KIMBERLEY FAHEY CLAIRE RICHARDS	Stagehands Supervisor .....	PETER WELLS
Assistant Set Decorator .....	CLARE PORRITT	Asset Coordinator .....	REBECCA GIBSON
Set Decoration Art Director .....	RENATE NICOLAISEN	Clearance Coordinator .....	JO STEDALL
Assistant Set Decoration Art Director .....	DANIEL VINCENT	Environmental Coordinator .....	AASHISH GADHVI
Set Decoration Buyer .....	DOT SULLIVAN	Environmental Assistant .....	ALEC TAYLOR
Sr. Assistant Set Decoration Buyer .....	ALICE PHELPS	Franchise Coordinator .....	YASMEENA DAYA
Set Decoration Petty Cash Buyer .....	HELEN LOGAN	Financial Controller .....	DIARMUID COGLAN
Set Decoration Coordinator .....	SOPHIE WORLEY	Production Accountant .....	KARIN MERCURIO
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Drapesmaster .....	LESLIE GALVIN	Construction Accountant .....	RUBY AVARDS
Drapespersion .....	SAM HEALY	Payroll Accountant .....	AMANDA FERNIE
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Assistant Graphics .....	VICTORIA REYNOLDS	AP Supervisor .....	DEBBIE LEAKEY
Signwriter .....	STEVE HEDINGER	Assistant Accountants .....	ENNIS ALHASHIMI JOVAN AUGUSTIN-ST. VILLE NATHAN FRANCIS KIMBERLEY FRANKLIN SAIRH SHEIKH
Senior Draughtsperson .....	VICTORIA ALLWOOD	Cashier .....	LUCIA BABINSKA
Concept Artists .....	KAMEN ANEV MAX BERMAN	Accounts Assistants .....	RAJNEET JABBAL SUE JENVEY
Set Decoration Assistant .....	HELEN YATES	Accounts Clerks .....	GEORGINA OATES CONNOR TUCK
Set Decoration Runner .....	CASEY IVALL	Post Production Accounting .....	REEL FIGURES LTD.
Armourer .....	TIM WILDGOOSE	Unit Publicist .....	LINDA GAMBLE
		Stills Photographer .....	DANIEL SMITH



Transport Captain . . . . .	DAVID O'DONOGHUE	Health & Safety Advisors . . . . .	KAMEREN MELFORD
Production Car Driver . . . . .	DAVID GROSE		HENRY FAULKNER
Production Van Driver . . . . .	CALLUM O'DONOGHUE	Production Security Coordinator . . . . .	CRAIG ETHERTON
Logistics Manager for Will Smith . . . . .	MICHAEL "SPARKY" SPARKS	Security to Will Smith . . . . .	ASA SIMS
Unit Drivers			
JAVED ELAHI	JASON HARRIS	Consultant . . . . .	CHRIS MONTAN
PETER MERCER	ERROL REMZI	Additional Music by . . . . .	CHRISTOPHER BENSTEAD
ANDY SOZOS	JAMES VALAYDON	Songs Produced by . . . . .	ALAN MENKEN
ROSS VASCO			MATT SULLIVAN
Facilities HOD . . . . .	RAZVAN ZIMCENCO	Music Supervisor . . . . .	MATT SULLIVAN
Tech HOD . . . . .	RACHEL LYDIATE	Supervising Music Editor . . . . .	CHRISTOPHER BENSTEAD
		Music Editor . . . . .	ROBIN MORRISON
Casting Associate (UK) . . . . .	NATASHA VINCENT	Additional Music Editor . . . . .	FIONA CRUICKSHANK
Casting Assistant (UK) . . . . .	DAVID BUSH	Music Recorded & Mixed by . . . . .	FRANK WOLF
Toronto Casting by . . . . .	STEPHANIE GORIN, CSA	Additional Score Mixer . . . . .	ALAN MEYERSON
Casting Associate (Toronto) . . . . .	JESSE GRIFFITHS	Additional Recording Engineer . . . . .	NICK BAXTER
Casting Assistants (Toronto) . . . . .	BRENDAN WILCOCKS	Score Recordists . . . . .	CHRIS BARRETT
	HOLLY LEMMON		ADAM MILLER
Musical Casting Associates (UK) . . . . .	STEPHEN CROCKETT CDG	Vocal Consultant . . . . .	JAMES TAYLOR
	WILL BURTON CDG	Featured Oud Player . . . . .	TARIK BESHIR
Musical Casting Assistant (UK) . . . . .	ELLA DARBYSHIRE	Song Orchestrations by . . . . .	DOUG BESTERMAN
Acting Coach . . . . .	LEIGH KILTON-SMITH	Lead Score Orchestrator . . . . .	JAMES SHEARMAN
Dialogue Coach . . . . .	BRETT TYNE	Assistant Score Orchestrator . . . . .	TOM KILWORTH
Cast Tutor . . . . .	RONA SIGRIST	Orchestra Leader . . . . .	EVERTON NELSON
Extras Casting by . . . . .	THE CASTING COLLECTIVE LTD.	Orchestra Contractor . . . . .	AMY STEWART FOR ISOBEL GRIFFITHS LTD.
	MAD DOG CASTINGS	Ethnic Strings Leader . . . . .	PREETHA NARAYANAN
	SALLY KING CASTING	Solo Cello . . . . .	CAROLINE DALE
	UNIVERSAL EXTRAS	Solo Trumpet . . . . .	TOM REES-ROBERTS
		Solo Flutes . . . . .	NINA ROBERTSON
Additional Casting Searches			
Abu Dhabi/Dubai/India Casting . . . . .	TESS JOSEPH, CSA	Solo Cor Anglais . . . . .	JANEY MILLER
Abu Dhabi/Dubai/Oman Casting . . . . .	NASHWA AL RUWAINI,	Solo French Horn . . . . .	RICHARD WATKINS
	PYRAMEDIA FZ LLC	Qanun . . . . .	SANAA WABAH
Australia Casting . . . . .	BENJAMIN RUSSELL PARKINSON,	Oud . . . . .	FRANK MOON
	BEN PARKINSON CASTING PTY LTD		ROBIN JEFFREY
Detroit Casting . . . . .	DAYNA POLEHANKI, CSA	Duduk/Ney Flutes . . . . .	DIRK CAMPBELL
Dubai/Lebanon Casting . . . . .	RAMY HAMDAR,	Choirmasters . . . . .	TERRY EDWARDS & BEN PAR
	ALKATRAZ PRODUCTION	Choir . . . . .	LONDON VOICES
Egypt Casting . . . . .	MARWA GABRIEL	Vocal Arrangements by . . . . .	MICHAEL KOSARIN
Additional Egypt Casting . . . . .	AYSHA SELIM, MASREYA MEDIA	Vocal Coaches . . . . .	CLAIRE UNDERWOOD
France Casting . . . . .	JULIETTE MÉNAGER, JOULE STUDIO		TIM CARTER
Israel Casting . . . . .	ESTHER KLING	Vocal Contractors . . . . .	ANNIE SKATES, CAPITAL VOICES
Jordan Casting . . . . .	LARA NASRI ATALLA		T JAE COLE, BEHIND THE FORCE LIMITED
Additional Los Angeles Casting . . . . .	TAMARA-LEE NOTCUTT, CSA	Additional Vocals by . . . . .	WILL COLLYER
Morocco Casting . . . . .	SALAH BENCHEGRA	US Music Preparation . . . . .	BOOKER WHITE,
Northern England Casting . . . . .	MICHELLE SMITH,		WALT DISNEY MUSIC LIBRARY
	MICHELLE SMITH CASTING LTD.	UK Music Preparation . . . . .	JILL STREATER MUSIC LTD.
Turkey Casting . . . . .	HARIKA UYGUR, CSA, HARIKA UYGUR LTD STI	Music Programmers . . . . .	DOUGLAS ROMAYNE
US East Coast Casting . . . . .	CINDY TOLAN		ADAM HOCHSTATTER
US East Coast Casting Associate . . . . .	NICHOLAS PETROVICH	Assistant Recording Engineers . . . . .	ALEX FURGESON
Vancouver Casting . . . . .	CORINNE CLARK, CSA		NATASHA CANTER
	& JENNIFER PAGE, CSA		ANDY COOK
			ROWAN MCINTOSH
Consultants . . . . .	AHMOS HASSAN	Music Recorded &	
	SUE OBEIDI	Mixed at . . . . .	AIR LYNDHURST STUDIOS, LONDON, UK
	BOOMGEN STUDIOS		BRITISH GROVE STUDIOS, LONDON, UK
	SILA CONSULTING – MARYA BANGEE & RHONDA RAGAB		SULLISTEAD STUDIOS, LONDON, UK
Unit Medic . . . . .	SHANNON ELPHICK	Main Titles Designed by . . . . .	MATT CURTIS
HCPC Medic . . . . .	NICHOLAS MARTIN	Main Titles & End Roller Produced by . . . . .	FUGITIVE

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Facilities & Technical Vehicles .....	TRANSLUX	CLAUDIO BASSI	TERENCE BANNON
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		GENE CHEE	NICOLAS CAILLIER
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		JULIEN GOLDSBROUGH	GEOFFROY GIVRY
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Animation Supervisors .....	MATHEW COWIE DAVID CRISPINO ERIC LEONG MATHIEU VIG	VALTER SAGRILLO	JANCE RUBINCHIK
		ZIAD SHUREIH	JEREMY SAWYER
		GANG TRINH	CAMERON SMITHER
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		KEVIN ADAMS	HAYLEY ADAMS
		TANSEER AHMED	PAUL ADAMS
		ALPER AKSIT	BEN AICKIN
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		RAINE ANDERSON	MATT ANDERSON
		ASIER APARICIO	ARILD ANFINNSEN
		ARTIN ARYAEI	DAVID APGAR
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		RANDALL BAHNSEN	NOR AZMAN
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		MATT BEALE	DUGAN BEACH
		JEAN-PAUL BEAULIEU	MARC BEAUJEAU-WEPPENAAR
		KEVIN BELL	MICHAEL BEAULIEU
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TADEUSZ CHMIEL	HYUNJIN CHO	PRAJAKTA KHATAL	CHELSEA KHOO
STEVE CHO	SANDRA CHOCHOLSKA	JUN EUN KIM	MIRANG KIM
HYEMEE CHOI	JUNG YOUIL CHOI	SUNGSOO KIM	SHELAGH KITNEY
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MIGUEL COROMINAS PLA	JOSEPH COURTIS	OSEONG KWON	SANG KYON
ED COY	JAUME CREUS	ALISON LAKE	DILIP LALWANI
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OSCAR DAHLÉN	TOBIAS DANBO	YANN LE CORRE	YOUEN LECLERC
FILIPPO DATTOLA	ADAM DAVIS	JERRY LEE	GUILLAUME LENOEL
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DANIEL GONZALEZ	DANIEL GONZALEZ SOLOZABAL	TIAGO MESQUITA	LUCA MIGNARDI
YOANN GOURAUD	MARKUS GRAF	MICHAEL MILLER	JON MITCHELL
ARTHUR GRAFF	LEE GRAFT	CHAN YUK LEUNG MO	AZHUL MOHAMED
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SEBASTIAN NESS	CARMEN NGAI	CHRIS UNG	NOOR VALIBHOY
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SEBASTIAN SCHUTT	CHARLES SCHWARTZ		LAURA MILLAR
TANNER SCOTT	KRISTIN SEDORE		
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DOMENICK SIMPSON	JIRI SISKA	ERANKA WEERASURIYA	JEEN YEE
BEN SLEDGE	RYAN SLUMAN	DAN CORTEZ	
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JEFF STRUTHERS	JULIEN STUART-SMITH		
SUJIL SUKUMARAN	OLIVER SUMMA		VFX Production Coordinators
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KEN TAN	ROY TAN	LASHAY CARR	DAVID CASEY
DONNA WY TANG	FABRICE TAPARE	NATALIE COOKE	SAMANTHA DARK
RENALD TAURUSDI	AMY TAYLOR	SIAN DAVIES	REBECCA EFROSMAN
KIKI TEO	WILLIAM TEO	JORDAN ELSON	AMANDINE GUTIERREZ



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TIMMY LUNDIN	JOHN PERRIGO
PIETRO PONTI	CHARLIE RAUD
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Additional Visual Effects by  
BASE FX

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ZHANG HUI	KANG JIAN
LI JINGXIN	TAO LELE
ZHAO LIUJIA	XIE MINGHUI
FENG WAN	SHI YANXING
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VFX Producer ..... KAMILA OSTRA  
Production Manager ..... TOMAS VONDRASEK  
Head of 2D Department ..... DMITRY MEDINSKY

2D Department ..... CYRIL KOTECKY  
FILIP LATAL  
JOSEFINA JIRANOVA  
JAN JIRICEK

Data Management ..... VASIL MOLER  
Technology ..... ONDREJ MAYER

VFX by  
TECHNICOLOR PRODUCTION SERVICES LONDON

2D Animators

MICHAEL SCHLINGMANN	ANDREA SIMONTI
ANDREW BROOKS	SLAVEN REESE
ULI MEYER	FREYA HOTSON
CARLOS DE FARIA	TABITHA O'CONNELL
RAUL GARCIA	ALMU REDONDO
BARRY BAKER	SARAH AIRRIESS

2D Assistant Animators

JONATHAN WREN	JESSICA LESLAU
MARGUERITE DUMANS	MICHAEL DOUGLAS
ANGELINE DE SILVA	

Assistant Animator ..... DENISE DEAN

3D Conversion by ..... DNEG

Senior Stereo Supervisor ..... BARRY O'BRIEN  
Stereo Supervisors ..... MARC BRZEZICKI  
JIMMY PHILIP  
Global Head of Production ..... ROHAN DESAI  
Stereo Executive Producer ..... PAUL BECKER  
Stereo Producer ..... CASSIUS VAZ  
Stereo Elements Line Producer ..... RESHMA JHANGIMAL

Stereo Creative Team

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DIXA DESAI	ERIKA PEREZ
FLORIAN DUBOIS	HIMABALAJI PINDI
HIMANSHU AJMERA	KIRAN PARMAR
KULDEEP PARIHAR	MANU JAIN
MATHIEU DUBOIS	MELISANDE VIGEANT
NABEEN JENNA	NILESH BOROLE
NIRAJ KUMAR SINHA	PETER MACHUCA
PRASHANTH KUMAR JAKKULA	RAJEEV SAHU
RAMU BANSAL	SAJAN SHETTY
SANDEEP PATIL	SANKET KULKARNI
SIVARAMAKRISHNA PATI	SRINIVAS ALLA
WILLIAM BRAGINETZ	

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JAMES TAM	ALEXANDER ASTURIAS
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RAVINDER SINGH BISHNOI	SEERAT BAWA
JAYA KRISHNA CHAKALI	MOUNIKA BOYAPATI
RAMA RAO KULKARNI	RAMESH KUMAR KONEY
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Onset Compositor ..... IVAN CIPRIANI  
Editorial Compositor ..... GARRETT HONN

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KONSTANTINOS PANAGIOTOPOULOUS	

Previsualization by ..... PROOF  
Previs Supervisor ..... MATT PERRIN  
Postvis Supervisor ..... MARTIN BELL  
Techvis Supervisor ..... JAMES THOMPSON

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DONNY MAHMOOD ..... JOANNA MIGODZINSKA  
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GURPREET SINGH KANDHOLA ..... DANIEL DEEGAN  
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Producer ..... JASON MORROW  
Senior Picture Operator ..... DEXTER KONG  
Conform Operator ..... MAIKEL POPIC

Digital Intermediate by ..... TECHNICOLOR  
Supervising Digital Colorist ..... MICHAEL HATZER  
Senior Digital Colorist ..... BRETT TRIDER  
Additional Colorists ..... CHRIS JENSEN  
PAUL MCGHEE

Assistant Colorists ..... JASON MYERS  
VAL EISLEBEN

Roto Artists ..... JUAN ALVAREZ  
DAVID FRANKS

Digital Intermediate Editors ..... MARK SAHAGUN  
CARRIE OLIVER  
JENNY-JAYNE WEBB

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BOB PEISHEL

Associate DI Producers ..... ELIJAH EASTLUND  
TRAVIS AVITABILE

Digital Workflow Supervisor ..... GRACE LAN

Account Executives ..... MORNINGSTAR SCHOTT  
MATT ADAMS

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2nd Assistant Director ..... TOM BROWNE  
3rd Assistant Director ..... LUKE KIMBLE  
Set PA ..... CONOR FALTHAM  
Standby Art Director ..... SARAH GINN  
Costume Supervisor ..... REBECCA CUNNINGHAM  
Costume Standby ..... NAT VAN HALLE  
Hair & Makeup Artists ..... CHRISTINA ANDREW  
CLAIRE MATTHEWS

Splinter Unit Director of  
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1st Assistant Camera ..... RENE ADEFARASIN  
2nd Assistant Cameras ..... ADRIAN STEPHENS  
JONATHAN WRIGHT  
Camera Trainee ..... BEN GADSDEN  
Creative Skillset Camera Trainee ..... MAHALIA JOHN  
DIT ..... GASTONE FERRANTE  
DIT Manager ..... ANDREA MICHELON  
DIT Assistants ..... JOSSELIN CORNILLON  
OLIVER SMITH

Script Supervisor ..... AISLING HUGHES  
Sound Mixer ..... TOM BARROW  
1st Assistant Sound ..... JAMES GIBB  
2nd Assistant Sound ..... DUNCAN CRAIG  
Video Operator ..... CHRIS CAVANAGH  
Video Assistant ..... ALEX BRADFORD  
Gaffer ..... TOBY TYLER  
Best Boy Electrical ..... TONY GOULDING  
Lighting Technicians ..... JACK FARROW  
JOE HISSEY  
JAMIE HUNT  
MICHAEL WOLLNER

Desk Op ..... RICH ALLEN  
Electrical Rigger ..... JOHN HANKS  
Key Grip ..... RUSSELL DIAMOND  
Best Boy Grips ..... JACK GLASCODINE  
ANDY LEVETT

Standby Stagehand ..... ALAN LILLIE

Grips

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JIM BOORER ..... MATTHEW CLYNE  
ALEXANDER COVERLEY ..... GLEN DUNNING  
MARTIN ELVIN

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Lead Sr. Special Effects Technician ..... PETER KERSEY  
Sr. Special Effects Technicians ..... PAUL MCGUINNESS  
LEE HALES

Junior Special Effects Technician ..... DENNISON CROOK  
Standby Painter ..... JESSE HAMMOND  
Standby Carpenter ..... ROBERT MAY





## SONGS

“Arabian Nights (2019)”

Written by Alan Menken, Howard Ashman  
Additional Lyrics by Benj Pasek, Justin Paul  
Performed by Will Smith

“One Jump Ahead”

Written by Alan Menken, Tim Rice  
Performed by Mena Massoud

“One Jump Ahead (Reprise 1)”

Written by Alan Menken, Tim Rice  
Performed by Mena Massoud

“Speechless (Part 1)”

Music by Alan Menken  
Lyrics by Benj Pasek and Justin Paul  
Performed by Naomi Scott

“Friend Like Me”

Written by Alan Menken, Howard Ashman  
Performed by Will Smith

“Prince Ali”

Written by Alan Menken, Howard Ashman  
Performed by Will Smith

“A Whole New World”

Written by Alan Menken, Tim Rice  
Performed by Mena Massoud, Naomi Scott

“One Jump Ahead (Reprise 2)”

Written by Alan Menken, Tim Rice  
Performed by Mena Massoud

“Speechless (Part 2)”

Music by Alan Menken  
Lyrics by Benj Pasek and Justin Paul  
Performed by Naomi Scott

“Friend Like Me (End Title)”

Written by Alan Menken, Howard Ashman  
New Lyrics Inspired by Howard Ashman  
Produced by DJ Khaled  
Will Smith vocal production by Youngfyre  
Performed by Will Smith featuring DJ Khaled  
DJ Khaled appears courtesy of Epic Records

“A Whole New World (End Title)”

Written by Alan Menken, Tim Rice  
Produced by Saltwives  
Mixed by Phil Tan  
Performed by ZAYN and Zhavia Ward  
ZAYN appears courtesy of RCA Records  
Zhavia Ward appears courtesy of Columbia Records

Soundtrack Available on

**WALT DISNEY  
RECORDS**

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with the support of The Royal Film Commission - Jordan



With the participation of the Province of British Columbia  
Production Services Tax Credit



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American Humane monitored the animal action.  
No animals were harmed®. (AHD 08434)



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# Disney Aladdin

Disney's "Aladdin" is a thrilling and vibrant live-action adaptation of the studio's animated classic, which is the exciting tale of charming street rat Aladdin, the courageous and self-determined Princess Jasmine and the Genie who may be the key to their future. Starring Will Smith, Mena Massoud, Naomi Scott, Marwan Kenzari, Navid Negahban, Nasim Pedrad, Billy Magnussen and Numan Acar, "Aladdin" is directed by Guy Ritchie from a screenplay by John August and Ritchie based on Disney's ALADDIN animation screenplay by Ron Clements & John Musker and Ted Elliott & Terry Rossio.

The film is produced by Dan Lin, p.g.a., and Jonathan Eirich, p.g.a., with Marc Platt and Kevin De La Noy serving as executive producers. Alan Menken provides the score, which includes new recordings of the original songs written by Menken and lyricists Howard Ashman and Tim Rice and new music written by Menken and songwriters Benj Pasek and Justin Paul.



## The Magical Story

The streets of Agrabah are home to Aladdin (Mena Massoud), a lovable street rat who is eager to leave his life of petty thievery behind, believing he is destined for greater things. Across town, the Sultan's daughter, Princess Jasmine (Naomi Scott), harbors dreams of her own. She longs to experience life beyond the palace walls and use her title to better serve the people of Agrabah, but her father is overprotective and her handmaiden, Dalia (Nasim Pedrad), keeps close tabs on her. The Sultan (Navid Negahban) is preoccupied with finding a suitable husband for his daughter, while Jafar (Marwan Kenzari), his loyal and trusted advisor and a powerful sorcerer, is frustrated with the Sultan's passive stance on Agrabah's future and is devising a plan to assume the throne himself.

Aladdin comes to Jasmine’s rescue when she visits the marketplace disguised as a commoner and is immediately struck by her beauty and fiery spirit, having no idea as to her true identity. Following her back to the palace, he gets caught up in Jafar’s evil scheme and comes into possession of a magic oil lamp intended for Jafar and accidentally conjures up the Genie (Will Smith) inside. A colorful and larger-than-life presence, the Genie grants Aladdin’s wish to become someone worthy of Jasmine’s love and the Sultan’s respect: Prince Ali. As Aladdin and the Genie become friends, Jasmine too, succumbs to his charms, and together they embark on a dangerous and exciting adventure that will test their faith in themselves and their love for one another.

## A Whole New World

Producer Jonathan Eirich has loved Disney’s animated classic “Aladdin” since he was a child, and over the years has entertained the idea of bringing it to life as a live-action movie on the big screen. Eirich shared the idea with Dan Lin, the founder and CEO of Rideback, the production company where Eirich serves as president, who agreed there was a unique opportunity to update the original 1992 film.

“It’s a great love story, but it’s also a great friendship movie and a great buddy movie,” says Lin. “So on one hand you have a classic romance between Aladdin and Jasmine, and then you have this growing friendship between Genie and Aladdin.”

Loosely based on a Middle Eastern folktale from “One Thousand and One Arabian Nights,” “Aladdin” is a timeless story, and, as luck would have it, was one Disney was looking to revive as well. The year was 2015, and, while there was obviously much to discuss in terms of how to reinvent the Oscar®-winning box-office hit, the question they kept coming back to was, why? “It is so beautifully structured and the music is so incredible that we realized there isn’t anything we would ever want to fundamentally change here,” says Eirich. “The challenge then became, how do we make it as fresh as possible to ensure we are still giving audiences something new, while delivering on what they love?”



“Aladdin” is an everyman’s story with a classic narrative and universal themes that appeal to multiple age groups and demographics, and as producers they were sensitive to keeping one foot in the past, in the familiar, and the other foot in the future and the unfamiliar.

Lin and Eirich envisioned the film as a big event film but also knew that it needed to have positive portrayals of Middle Eastern culture grounded in an authentic Arab context. “We had this amazing blueprint in the 1992 film that we already knew worked,” says Lin, whose credits as a producer include “The Lego Movie” and “Sherlock Holmes.” “We just needed to find ways to further enhance and contemporize it.”

The next several months were spent refining the narrative and determining what it was about this particular story that would bring audiences back into theaters, and John August (“Dark Shadows,” “Big Fish”) soon delivered a screenplay that was a more modern retelling of the story. When Guy Ritchie added his signature touch to the script and signed on to direct, things began to fall into place.

The director behind such films as “Sherlock Holmes” and “Lock, Stock and Two Smoking Barrels” has a singular

filmmaking style and a flair for fast-paced, gritty, visceral action, which was just what the film needed. He knew instinctively how to bring the character of Aladdin to life. Many of his films feature various incarnations of street culture and street hustlers, and the character of Aladdin is, at his essence, a thief struggling to survive.

“I saw this as a sort of clash between two worlds. It’s a story about a street kid dealing with his insecurities in a Disney environment. The Disney environment gave me a new space in which to discover and experience a world familiar to me that I already feel confident in,” says Ritchie. “I like embarking on new, creative challenges, and this certainly was one.”

While “Aladdin” is one of the definitive tales about a hustler who ultimately makes good, it is also a full-fledged musical, something Ritchie found appealing. “I was interested in doing a musical,” he says. “I’ve got five kids, so that does influence the decisions that you make, and my house was all about Disney at the time.”

## Assembling the Cast

One of the biggest challenges for the studio and the film—but a huge opportunity as well—was the casting process. They wanted to see fresh faces in the roles of Aladdin and Jasmine, faces that represent the diversity of the Middle East and the greater region, and launched a massive casting search in 2016 to find them. Over the next 12 months they saw 2,000 actors from London to Egypt to Abu Dhabi to India. (The film turned out to be the most diversely cast Disney film in history.) “We really wanted to find people who were culturally true to the part, either someone of Arab descent or from the Middle East and the surrounding region,” explains producer Jonathan Eirich.



For Aladdin, they were looking for someone charming and self-deprecating who audiences could root for and who could sing and dance and execute the substantial amount of stunt work the role required. Mena Massoud was cast in the title role and received the call informing him of the good news on the set of “Tom Clancy’s Jack Ryan,” just three weeks before principal photography was scheduled to begin.

The Egyptian-born actor raised in Toronto was drawn to the role for a number of reasons. “Guy wanted to shoot the film in a very real, gritty, fantastical kind of way while still focusing on the friendships and growth of the main characters,” says Massoud. “Guy has a very specific vision in his head of what he wants to do and how he wants to get to it, but he lets the actors play with it as well. I really appreciated the fact that he trusted us to bring his vision to life, which is such an amazing responsibility to be given.”

Aladdin’s journey of self-discovery is the backbone of the story. As someone who lost his parents at an early age and has been on his own for most of his life, Aladdin wants to find his place in the world. “He has big aspirations,” says Massoud. “He sees a future for himself that’s greater than what’s been set out for him at the present moment. He doesn’t know exactly what it is or how he’s going to get there, but he knows it is out there.”

“The thing that’s so universal and endearing about Aladdin is that he’s a good-hearted person who can’t help but look to others for validation. He chooses to become a prince but still feels that he will never be good enough,” says Eirich. “Even though he has this amazing connection with Jasmine early on just by being himself, and even

though we see him as funny and charming and capable of anything, what's so relatable is that he just doesn't realize it yet."

Massoud participated in physical training, vocal lessons, juggling lessons, dance training and dive training while the film was shooting, but the filmmakers were careful to not make Aladdin appear too slick or polished. "If every jump he makes is perfect, you stop liking the guy because all of a sudden he's a little too perfect for who we think a street rat should be," says Ritchie. "You need a few stumbles to make the audience feel like, 'Okay, this guy is one of us.'"

"Aladdin is a good soul," adds Massoud. "He's very selfless and usually does things for other people, but as he falls in love he loses himself a little bit and starts to become someone that he's not. But he's a good person with good intentions and has good people surrounding him who lead him back to where he's supposed to be."

With Jasmine, the Sultan's beautiful and headstrong daughter, the filmmakers were hoping to create a more contemporary interpretation of who a modern princess could be and give her layers to help better establish who she is and what she wants from life...and there was a multitude of talented actresses eager to be considered for the role.

According to Guy Ritchie, "All the girls we saw had magnificent voices, they all looked spectacular, they had tremendous charisma and they were all wonderful actresses...all the prerequisites an audience and a director could desire. But there was something about Naomi Scott and her enthusiasm and her boundless generosity of spirit."



Naomi Scott ("Power Rangers"), a singer/actress of South Asian descent who grew up in London, has always related to Jasmine and was thrilled to have the chance to bring the princess to life on screen. Many different cultures saw themselves represented in the animated film, which is something the studio wanted to embrace. It was common for arranged marriages to take place between countries as a way of forming alliances, and in the film, Jasmine's deceased mother comes from the South Asian kingdom of Shehrabad so Jasmine is half South Asian and half Arab (and her mother's influence is visible in her clothing, which is inspired by South Asian design).

Scott saw the princess as someone who yearns to lead the people of Agrabah and has an opinion and a perspective on how that should be done. "I see Jasmine as resilient and independent. She's a leader who wants to feel connected to the people of her kingdom and do right by them," says Scott. "She's not just fighting for her own choices, she's fighting for the choices of others and she's fighting to make other peoples' lives better. She's more ambitious and is looking out for the kingdom as a whole and for everyone's well-being."

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"Naomi is perfect as a more contemporary princess," says producer Dan Lin. "She's a very modern thinker who has strong opinions about some things but manages to balance that with a natural, warm demeanor and great sense of humor."

Lin continues, "Jasmine wants to be her own person and she wants to be independent, and we all loved the idea

of a strong, female character who knows what she wants, but at the same time is completely selfless because she is there to look out for the people of Agrabah.”

Jasmine and Aladdin come from two different worlds. She spends all her time in a magnificent palace and Aladdin gets a chance to show her a world she’s never seen before. And like Aladdin, Jasmine can’t escape the life she was born into, and both are stuck in situations where they cannot be themselves. “The Sultan is over-protective and wants to keep her in the palace and separated from everyone,” Scott explains. “Jasmine wants to know what goes on in her kingdom and reconcile the distance that has been created, and Aladdin gives her the courage to do just that.”



Finding the right actor to play the Genie, the shape-shifting blue entity confined to an oil lamp, was crucial, and the bar had been set high with Robin Williams. The first real celebrity performance of an animated character, and possibly one of the best ever, Williams’ work was universally acclaimed, but the filmmakers were not looking to recreate his iconic performance. It was the energy of the performance that needed to be different, but who could bring an energy that would feel akin to the spirit of the original yet be distinctly his own?

They needed an actor with tremendous range... someone who could play funny and dramatic, who could be emotional, who could sing and entertain...someone like Will Smith, who it turns out was interested. The actor, producer, comedian and rapper with credits that include “Ali,” “Men in Black” and “Independence Day” – and who has been nominated for five Golden Globe® Awards and two Oscars®, along with winning four GRAMMY® Awards – liked the idea of reinventing the character and making it his own. But it wasn’t until he met with Guy Ritchie that the prospect became real.

“Once we sat down and he explained that he wanted to make the story more authentic and put it in more of a realistic space and bring in occasional pop culture references, I was in,” says Smith. “Guy’s style is somewhere between action and music, and he wanted to concentrate on aspects of the characters that were different from what you would expect in a Disney film and were unique, clever and fun.”

“Will is a tremendously generous artist in every sense,” says Ritchie. “A lot of my job was encouraging Will to just be Will, but he was also very open to new ideas. We would riff on different ideas and found a rhythm between us where it quickly became apparent which ideas were going to float and which ones would sink.”

They both shared the same vision for the Genie character. “The Genie is both a trickster and a mentor, and he is trying to guide Aladdin to the truth of the greatness that’s already within him,” says Smith, “and I love that idea...to be yourself. For me at this point in my life, I love playing a character that is trying to help a young boy become a man.”

Smith continues, “Robin Williams did an absolutely brilliant job on the film, and it’s such a memorable performance, and for me, when I’m looking at a role—especially one that has nostalgic value to it—I ask myself, ‘Is there any meat left on the bone? What is it that I could add to the role?’ One of the major aspects was going from animation to live action and the idea of being able to pay homage to the original character and to honor

Robin, while at the same time giving a new voice to modernize the Genie...there was the potential to create something that did both of those things.”

“This was the first project since ‘The Fresh Prince of Bel-Air’ that has used so many of the things that I like to do,” says Smith. “In this film I get to sing and dance and rap and perform and do comedy and drama, so it was a great opportunity to use myself fully as an artist.”

While working for Aladdin, the Genie begins to care for him. Serving as his conscience more or less, he encourages Aladdin to be himself and convinces him that wealth and a title are not necessary in love.

“The repartee between the Genie and Aladdin showcases Smith at his finest, moving at the same velocity and equally as entertaining,” says Eirich.

To help give the newly emboldened Jasmine more dimension, the screenwriters created a new character, Dalia. A second female lead with her own story arc and personality, Dalia is the princess’s handmaiden, who has a strong and supportive relationship with Jasmine and is the girlfriend she confides in. Through their conversations, the audience is given an insight into what the princess is really thinking.



Funny, sassy and carefree by nature, Dalia is played by Iranian American actress Nasim Pedrad, best known for her five-season run on “Saturday Night Live.” Pedrad was a big fan of the animated film growing up, and says, “There weren’t many portrayals of Middle Eastern culture in Hollywood at the time, so to see that as an Iranian American girl and identify with it was hugely impactful.”

“Jasmine is strong, and in the face of tradition can be a bit of a rebel, so Dalia is always trying to keep her out of trouble,” says Pedrad. “She’s been by Jasmine’s side for years and really looks out for her. I have a younger sister who I’m very close with, and it reminded me a lot of that dynamic.”

In addition to giving the princess more depth, the character of Dalia also enhances the Genie’s character. Smith explains, “This was a nice, delicate addition to the story that more humanized the Genie, and there’s a beautiful comedic naiveté in Nasim’s performance...it will be fun to see how audiences react to it.”

Dutch Tunisian actor Marwan Kenzari (“Murder on the Orient Express”) is Jafar, the Sultan’s loyal and trusted advisor and a cunning and powerful sorcerer who wields a snake-head scepter with mysterious powers. “We created a back story for Jafar to give the audience a glimpse of the person he was before he came to the palace,” says Eirich, “and it turns out he is, like Aladdin, an orphan, who rose up off the streets and worked his way up to become second in command to the Sultan.”

As a result, Jafar is now a villain the audience can better identify with. “Marwan really grounded the character,” says Lin. “Now you understand why he’s so bad, and I think that’s what makes him such a good villain. He’s been the Sultan’s Number Two for a long time, and it’s really wearing thin on him. And Jafar just wants the power... and he’s not patient.”



Navid Negahban (“Legion”) is the Sultan, the ruler of the kingdom of Agrabah in search of a husband for his daughter. A wise and respected leader, he is also a loving and devoted father, but the two roles are often in conflict with one another. Billy Magnussen (“Maniac”) is Prince Anders, the handsome and arrogant but bumbling and dim-witted suitor from Skånland who hopes to wed the princess. Turkish-German actor Numan Acar (“Homeland”) plays Hakim, Jafar’s right-hand man, who oversees the palace guards.

Ritchie’s humor and easygoing attitude made for a fun and productive atmosphere when filming. “Guy leads a relaxed set and lets everyone have creative input; in fact, he encourages it,” says Eirich. “He listens to the actors to get their take on the character’s point of view, and as a result everyone has a sense of joy in what they do, which comes across on screen.”

“Guy brings a tremendous kinetic energy to everything” adds Lin. “He has a twinkle in his eye and a little bit of mischief about him. He’s not afraid to be bold and to try new ways of doing things.”

The cast and crew were equally effusive in their praise for the director. “As actors, we felt really supported, and with the confidence of everyone involved with the project we felt comfortable to take chances and experiment,” says Smith. “So it was a spectacular experience.”

## Agrabah: A City of Beauty and Enchantment

Principal photography on “Aladdin” took place August 2017 through January 2018 on practical stages at Longcross Studios and Arborfield Studios in the U.K. and on location in Jordan. The talented creative team supporting director Guy Ritchie was comprised of: director of photography Alan Stewart, production designer Gemma Jackson, editor James Herbert, costume designer Michael Wilkinson, choreographer Jamal Sims and visual effects supervisor Chas Jarrett.

“Aladdin” is set in Arabia and the fictitious port city of Agrabah, a trading city on the Silk Road, which is the trade crossroads between the East and the West. The responsibility of bringing Agrabah to life lay in the hands of production designer Gemma Jackson (“Finding Neverland”), whose Emmy® Award winning work on “Game of Thrones” is visually similar to what the filmmakers wanted for the bustling city.



They envisioned Agrabah as a multicultural gateway to the Eastern world that is international in its feel and scope, and heavily influenced by Arabia and Arab culture. “We made a decision early on to root this world in some expression of Middle Eastern culture that, simultaneously, had elements of a contemporary multi-cultural universe,” says Ritchie. “The challenge was getting the balance right so it felt authentic.”

Jackson has always been fascinated by the Middle East and Persia and set out to infuse Agrabah with a vibrant array of colors, cultures and sounds. Drawing inspiration from Moroccan,

Persian and Turkish architecture, her designs incorporated elements of Arab culture and the general region in a beautiful and exciting way.

The massive Agrabah set was built at Longcross Studios on a tarmac the size of two football fields in just 15

weeks. Everything about the layout – from the Marrakesh pink walls, the courtyard and market stalls to the narrow alleys and cluttered rooftops – was designed to accommodate filming of the musical numbers “One Jump Ahead” and “Prince Ali.” Says Lin, “There was a logic behind every single building placement, the direction each street turned and the way each house was oriented because of the intricately designed musical numbers and action scenes.”

Eirich agrees, and adds, “When you walked around that set you could bask in the textures and the colors and experience all the different types of people and languages and animals...it was just a magical world.”

Set decoration for Agrabah included a multitude of fabrics, textiles, colorful woods, metals, fruits, vegetables and a 1,000-year-old olive tree. “There was an entire marketplace, a bazaar, someone making Turkish Delights, someone selling lamps and someone making scarves...it was insane,” says Mena Massoud.

The Agrabah set was also used as the main parade ground in front of the gates to the Sultan’s palace, where the musical number “Prince Ali” is set. The sequence is a lavish, carnival-infused, circus-like parade for Prince Ali when he arrives at the palace. He makes his entrance on a 30-foot high camel made of 37,000 flower heads, which took 15 model makers three weeks to build.



The biggest production number in the film, featuring 250 dancers and 200 extras, “Prince Ali” was shot over five days, with director of photography Alan Stewart (“Sherlock Holmes”) and team using seven cameras to capture all the action.

For the “One Jump Ahead” sequence, which also takes place on the streets of Agrabah, Stewart attached a GoPro camera to Mena Massoud’s waist to capture footage from Aladdin’s POV as he runs and jumps through the narrow alleys and rooftops.

The sequence was shot in both slow and fast motion to make the action feel new and fresh. “There is no real time within it,” Ritchie explains. “We shot some of it at 36 frames [slow motion] and some at 18 frames [fast motion], then Mena had to sing in sync with the playback, which made it look like it’s in slow motion and vice versa.” A film is normally shot at 24 frames.

The Sultan’s colossal palace is located on the outskirts of town and it was important to Jackson that there be a stark contrast between it and Agrabah. To help illuminate the two different worlds, she created a color

and texture palette for each setting. “I didn’t want to get stuck with some statutory castle,” Jackson says, “and because I was given the opportunity to reinvent this world as it were, it is extremely opulent and represents the wonders of the East.”

The palace interiors, including the massive Great Hall and the sumptuous throne room, feature magnificent marble floors, beautiful archways, ornate wooden carvings and massive tapestries. Actual fabrics, doors and tiles accumulated from Jackson’s scouting are visible throughout the palace as set decoration.

Jasmine’s feminine yet scholarly enclave and bedroom were designed to exemplify the intelligence and strength of her character and were dressed with books, maps, lavish tapestries and pieces of art. The bed was doubled in size, as it needed to accommodate both the princess and her tiger, Rajah. The bedspread was hand-embroidered in Pakistan to honor Jasmine’s late mother’s kingdom of Shehrabad, which is based in South Asia.

## The Costumes: A Stunning Array of Fabrics, Textures and Colors

Oscar®-nominated costume designer Michael Wilkinson (“American Hustle”) sat down with the filmmakers and studio early on in pre-production to review the wardrobe themes for each of the principal characters. It was important to everyone involved behind the scenes that the clothing be authentic to the characters’ ethnicity and the geographical area they come from. To colorfully saturate the world they were creating on screen, Wilkinson scouted locations in Africa, the Middle East, Turkey and Pakistan in search of beautifully colored and richly woven fabrics and textiles.

While the majority of women in Agrabah dress in traditional Arab fashion (big, bold prints and Arabesque floral motifs), Jasmine’s wardrobe was South Asian inspired (silks, paisley prints, beads and embroidery) to honor her late mother, who came from the neighboring kingdom of Shehrabad. Naomi Scott is South Asian herself, and the connection between the character and her own cultural heritage is something Scott feels very strongly about.

Wilkinson designed nine outfits for the princess, all of which incorporate fantastically strong colors to signify her strong personality and passion for life. “She has as many beautiful outfits as she needs, but all she really wants to do is go out and see the people,” explains Naomi Scott. “It’s a great juxtaposition having her restricted in these very opulent gowns, because that’s not really what she wants and that’s not really who she is. She has her duties and things she must do because she’s a princess, but when she’s out in the market or with Aladdin she prefers wearing trousers or harem pants.”



Some of her most eye-catching ensembles include a formal orange dress with an embroidered veil and sheer sleeves, which she wears to greet Prince Ali at the palace. “It is more South Asian in style, but you can see influences of Arabic culture like the high-waistcoat bodice and the jewelry,” says Wilkinson.

When introduced to Prince Anders in the palace, Jasmine wears a sleeveless magenta gown with turquoise accents and a 10-foot train, which suggests the formality of the environment. Highly decorative with lavish coin trimming and beautiful jewels that sparkle, the skirt, which is split in the front, is worn over turquoise silk trousers to give it a slightly modern feel.

The turquoise two-piece outfit Jasmine wears when she dances with Aladdin as Prince Ali at the Harvest Festival is hand-embroidered and embellished with crystals, gold trim and colored stones. “It has wonderfully, huge, flowing turquoise harem trousers with a peacock feather and refers directly to her costume from the animated film,” says Wilkinson.

Designing looks for the Genie character was a different kind of creative challenge for Wilkinson. He is a CG-rendered being for part of the film, so while he wanted to honor Will Smith by creating a wardrobe akin to his personality, it also needed to be somewhat recognizable to audiences. “Will was so fun to work with; he’s so bold and can pull off anything,” says Wilkinson. “We decided his character would be quite mercurial, so every time you see him he is making tweaks and adjustments to his outfit.”

Wilkinson played around with a number of different styles before deciding to create his own, which he crafted by layering hundreds of meters of beautiful, strong, blue fabrics. His hats become the character’s signature look, and blue his signature color.

“Prince Ali” was an enormous undertaking for Wilkinson and his department, due to the sheer size and scope of the staging and the number of actors and extras involved. More than 200 costumes were created from scratch specifically for these scenes, and each individual had their own unique look that encompassed wardrobe, hair and make-up.



Like the film’s production design, there is a marked contrast between the two very different worlds: the clothing worn by the people of Agrabah and the world of the royal family and its luxurious life in the palace, something the costume designer had fun playing with.

The transformation Aladdin undergoes was equally fun to create. “We get to see his amazing transformation from a lowly, street kid to a majestic prince,” says Wilkinson. “We played around with different silhouettes and decided that his costumes as Prince Ali should slightly overwhelm him.”

## The Breathtaking Landscape of Jordan

The production moved to the Hashemite Kingdom of Jordan in late November, filming on the stunning desert vistas of Wadi Rum and Wadi Disi. “It’s always great to film on location because it really puts you in that space and provides another layer of authenticity to the performances,” says Will Smith. “And I think the contrast of the raw land and the visual effects will be really special.”

“I was born in Cairo, and I’ve been back there a few times to see the desert and the pyramids,” says Mena Massoud, “and there’s something really incredible about going back to a place you feel rooted in.”

The Royal Film Commission of Jordan provided invaluable support during filming, including comprehensive production services, assistance in facilitating logistics with local authorities, securing film permits and the hiring of 150 locals to supplement the existing U.K. crew.

“Jordan did not only provide the amazing landscape needed for such a beautiful story, but also all the support needed to make it a success,” says Princess Rym al-Ali, managing director by interim of the Royal Film Commission – Jordan. “The Royal Film Commission is committed to helping good stories materialize on screen. And this goes

beyond offering production services. Local professional crew are available. We care about training as well as building an audience appreciative of quality movies.”

Dan Lin, Jonathan Eirich, Guy Ritchie and executive producer Kevin De La Noy looked at a number of different countries in the Middle East and North Africa before deciding on Jordan. It was the region’s aesthetic beauty and the benefits afforded the production through the Royal Film Commission that had the biggest influence on their decision. “Jordan was just beautiful, and we had a spectacular welcome from the Royal Family,” says Smith. “So many wonderful and historical things happened in those deserts...you could just feel them in the textures of the light and the rocks.”

“You feel a sense of the epic, and I think the word epic is more applicable to film language than any other language,” says Ritchie, “and if anywhere is epic, it’s got to be there. The cornerstone of epics is ‘Lawrence of Arabia,’ and we tread in those footsteps.”

## The Treasured Music

While director Guy Ritchie had never helmed a musical prior to “Aladdin,” his films are heavily influenced by music. “This is a musical in its purest traditional form,” he says, “and I liked the challenge. I didn’t try to be too ambitious or try to reinvent the wheel in terms of a musical, but I did want it to feel like it was fresh enough while still keeping the original tone of the first film.”

The score and songs by eight-time Academy Award® winning composer Alan Menken and Oscar®-winning lyricists Howard Ashman and Tim Rice from the 1992 film are perfect as is, but Ritchie wanted to make them feel more contemporary, both lyrically and musically...an idea that Menken embraced wholeheartedly. The songs in the



animated film were embedded in the music of the Arab world with flourishes of jazz here and there. Menken’s new arrangements incorporate pop elements and showcase the musical talents of Will Smith.

The lyrics for “Prince Ali,” the film’s biggest song-and-dance production number, were tailored to better fit the actor’s persona. Says Smith, “‘Aladdin’ is a rare combination of cinematic tools. Very few films have singing, dancing, drama, comedy, action and special effects...all those elements in a single movie, and we have it in a single scene.”

“Guy really wanted to take chances with the music but at the same time he was deeply respectful of the original songs,” continues Smith. “He knew how he wanted it to sound and how he wanted it to feel but gave me the freedom to use my hip-hop background and bring a fresh vibe to it.”

The live-action score is very symphonic and resonant of old Hollywood in many aspects. “Most of the time Guy likes things to be very spare, but there are times when the score just explodes,” says Menken. “It is obviously pulled from the themes of the songs, almost exclusively, but it is much more live action in its textures and its tone.”

“Arabian Nights” is now a complete musical number that serves as an introduction to the story and its enchanted

setting. Menken worked with Oscar®-and Tony Award®-winning songwriters Benj Pasek and Justin Paul (“La La Land,” “Dear Evan Hansen,” “The Greatest Showman”) to create new lyrics. “The job really was to be following along with the camera as it soars through Agrabah, setting up this world for the audience,” says Menken. “We rewrote some of the lyrics to go with the visuals that Guy had in mind, introducing Jafar and basically setting the stage for the rest of the film. It’s a much bigger, much more ambitious number than it was originally.”

For Pasek and Paul, working with the legendary composer was the opportunity of a lifetime. “Alan and Howard were our childhood heroes...they wrote the songs that made us want to be songwriters,” says Pasek. “We think the reason our generation is so in love with musical theatre and the reason this resurgence is happening right now is because of Howard and Alan. We grew up loving musicals and musical theatre storytelling and that’s because of what these guys wrote.”

“When we were first starting out and someone would ask us what we wanted to do or who we wanted to be, it was always, ‘We want to be Alan Menken, Howard Ashman. We want to write for Disney, like for a Disney animated musical...that’s our dream,’” says Paul.

And the admiration is mutual. “Benj and Justin are like my progeny, so to speak; they are wonderful,” says Menken. “I’m tough on writers, but these guys are really, really good. I wanted this to be a real collaboration between Justin and Benj and me, not just, ‘Oh, Alan Menken and the next collaborators or whatever,’ that wasn’t the point. The song is a collaboration of our styles, as it should be.”



“Speechless” is an original new song written by Menken and Pasek and Paul, performed by Jasmine, who is ready to find her voice. “It starts with a solo piano, very intimate, and really gets into the soul of Jasmine,” explains Menken. “And then as it builds, it builds in the arrangement and the intensity and then at the end comes back full circle to that intimate piano with her voice reaching out over it. It has a beautiful arc to it, but the sound is orchestral and pianistic.”

“This is Jasmine’s big breakout song where she decides she is going to stand up for what she believes in,” says executive producer Marc Platt (“Mary Poppins Returns”), who worked with Pasek and Paul on “La La Land.” “The song parallels her arc in the story, sung timidly by Jasmine early on and then as a big empowering moment later in the film. Jafar has seized power as her father stands by helpless, and she finally has the strength to tell him what she envisions for her future.”

“As the script was developing, it became clear that this Jasmine was going to be more powerful and outspoken than ever and that it was time for her to have a big number,” says Paul. “Her character was emerging as someone who would have this moment to really stand up and say, ‘I do have a voice, and I will not remain speechless.’”

“This is a woman who is being told who she has to be and how she has to live in the world, and then she doesn’t have a voice,” adds Pasek. “So it made a lot of sense for this really strong woman that so many girls have grown up loving to talk about reclaiming her own power.”

The choreography designed by Jamal Sims (“Hairspray,” “Step Up”) was somewhat contemporized as well. Both “Prince Ali” and “Friend Like Me” feature break-dancing moves, giving them a modern feel and sense of authenticity, too. “These are both big performance pieces,” says producer Dan Lin. “It was both the Genie’s time to shine and the perfect opportunity for Will to show how multitalented he is—he has to act, sing and dance in the iconic set piece.”



For “One Jump Ahead” performed by Aladdin as he and Jasmine are being chased through the streets of Agrabah, the choreographed moves were fast-paced, athletic and more appropriate for a Guy Ritchie film. “We never intended for Aladdin to dance in that song,” Sims says. “It is more of a stylized action sequence. There is a lot of movement, but the moves belong more in the stunt category.”

## The Visual Effects

Bringing this story to life on screen required the latest in state-of-the-art technology. The filmmakers enlisted the support of visual effects powerhouse Industrial Light & Magic under the guidance of visual effects supervisor Chas Jarrett (“Poseidon,” “Troy”). While it was exciting for the filmmakers to create a fully immersive, cinematic experience from a world that previously existed only in animated form, it was a laborious undertaking.

Many types of VFX work are utilized in the film, including character animation, performance capture, set extensions, digital environments and FX simulations. The one directive from Guy Ritchie was that everything look as real as possible. “Guy was clear from that outset that the film had to take place in a viably real world that felt tangible and authentic,” says Jarrett. “For us this meant that while there’s a strong fantasy element to the story, the world needed to feel grounded with environments and characters that were plausible, so our environments were inspired by real locations and the characters leaned towards naturalism, rather than caricature.”

Ritchie has always been open to trying new technical methodologies in his films, and Jarrett’s team certainly pushed those boundaries with “Aladdin,” but working on practical sets and on location is the director’s preference. For the times when digital sets and extensions were necessary, Jarrett’s team used scans and plates of locations in Morocco and Jordan to make sure they stayed grounded in reality.

Jarrett is a fan of filming on location, as it offers real sun and daylight, and the production was fortunate to have production designer Gemma Jackson’s Agrabah streets on the backlot at Longcross on which to film. Unfortunately, the weather in London is somewhat erratic, even in summer, and the production was constantly at its mercy.

As a result, some sets were built on interior stages to give the production more reliable weather cover. “In these cases we created digital extensions and skies to offer the shots more depth,” explains Jarrett. “As with all the VFX on ‘Aladdin,’ we were very careful to use textures and color palettes which supported the set and stayed true to Gemma’s designs.”

The scenes taking place in the Cave of Wonders were created via a combination of practical sets and VFX work. The vast interiors were built on soundstages at Longcross Studios and included an enormous lion’s head at the

cave's entrance and artificial rock formations covered with miscellaneous treasures. Set decorator Tina Jones sourced jewels from across the region as they are quite colorful, sparkling and bright. Some were recast in rubber and placed on the floor of the cave so the cast and crew could walk comfortably.

When Aladdin takes Jasmine on a magic carpet ride in the "A Whole New World" musical number, it is a crucial moment in the story. Aladdin is offering Jasmine an escape and a chance to feel free for the first time in a long time, and the filmmakers wanted to make it as easy as possible for the actors to feel comfortable and to capture that in their performances.

The magic carpet Jarrett and his team created was built on top of a six-axis hydraulic platform controlled by a hand-operated input device that moved hundreds of metallic pins up and down and from side to side. The rig was placed in front of pre-filmed backgrounds on blue screen with the camera filming from a Technocrane.



"Funnily enough, it was pretty uncomfortable," says Naomi Scott. "We were kneeling on this foam mat which had lots of prods in it, and we were surrounded by a blue screen and were basically tied in. There was supposed to be this sense of a gentle, smooth ride, but really it wasn't. The magic comes with the music when you're singing it and feeling it...that's when it all came together."

Several on-screen characters were realized completely with VFX, most significantly the blue Genie. The visual effects team worked closely with costume designer Michael Wilkinson, as elements of the Genie's costume created for Will Smith had to also be created within the digital world for the CG version of the character.

Others, like Abu the monkey (who was based on a capuchin monkey), Carpet, Iago the parrot and Rajah the tiger, were also entirely digital, and during principal photography, puppeteers stood in as proxies to give the actors something to interact with and to react to. "I had to basically create Abu from my imagination," explains Mena Massoud. "I worked with the puppeteers for weeks, just seeing what the weight would be like on my shoulders, how I would put him down, how I would pick him up, how he would interact with me...just his physical nature. But then when we were shooting I had to take all that information I had gathered and just imagine Abu was there."

## Flying into Theaters

Director Guy Ritchie's visual panache and contemporary sensibility are perfectly suited to "Aladdin." With a live-action format he was able to bring a stylized look and feel to the breathtaking and visually-stunning world on screen while adding more depth to the story and characters.

"Aladdin' is a visual spectacle of people, places and events that audiences don't see in everyday life," says producer Dan Lin. "You see this amazing palace, the huge Cave of Wonders with stunning jewels and gems, a Genie who shape-shifts at the snap of his fingers, and Aladdin and Jasmine flying on a magic carpet. These are things you want to see cinematically on the big screen."

Will Smith was honored to be a part of "Aladdin," saying, "The images that we portrayed in this movie are going



to affect an entire generation of children, and for me, that's part of what I love about the ideas of 'Aladdin'; it's about helping to grant wishes, it's about friendship, it's about being yourself."

## About the Cast



As an actor, producer and musician, two-time Academy Award® nominee and GRAMMY Award® winner **WILL SMITH (Genie)** has enjoyed a diverse career encompassing films, television and multiplatinum records.

Smith's vast filmography includes transformative portrayals of true-life icons in "Ali," "The Pursuit of Happyness" and "Concussion." He has headlined an extraordinary list of films, including "Hitch," "I am Legend," "I, Robot," "Independence Day," "Men in Black I, II, and III" and "Suicide Squad." He was most recently seen in Netflix's fantasy cop drama "Bright," which streamed to a staggering 11 million viewers in its first three days on the platform. The movie has since been tapped for a sequel.

This year, Smith will star in three films starting with Disney's live-action "Aladdin" in the iconic role of the Genie, directed by Guy Ritchie and in theatres May 24, 2019. In the fall, he will lend his voice to 20th Century FOX Animation's "Spies in Disguise," alongside Tom Holland and will star in Ang Lee's "Gemini Man." Smith can be seen in his Facebook Watch's "Will Smith's Bucket List," where he completes a different item from his bucket list each week, including performing standup comedy with Dave Chappelle, skydiving in Dubai, swimming with sharks and racing a Formula 1 car in Abu Dhabi.

Smith is currently in production on Sony's "Bad Boys for Life," in which he will once again reprise his role as Mike Lowrey opposite Martin Lawrence as Marcus Burnett. The movie is set for an early 2020 release. He will next go into production on "King Richard," where Smith will play the titular role of Richard Williams, the father of tennis stars Venus and Serena Williams. He began his career as a musician selling millions of records worldwide before crossing over into television with the beloved "Fresh Prince of Bel Air." In 1998, he and partner James Lassiter founded production and management company Overbrook Entertainment, which has produced numerous top film and television projects.

In addition to his artistic achievements, he founded the Will & Jada Smith Family Foundation with his wife, Jada. WJSFF is a nonprofit, philanthropic organization committed to improving lives and investing in organizations and initiatives that empower traditionally overlooked communities.

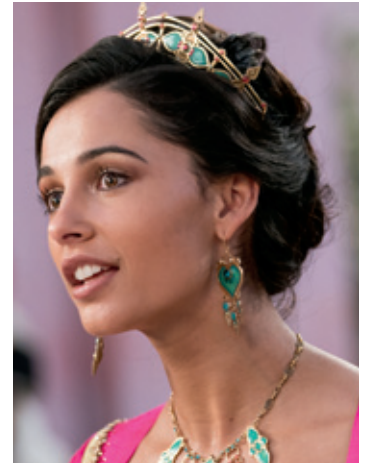


**MENA MASSOUD (Aladdin)** stars in the title role of Aladdin in the high-profile Disney feature, "Aladdin," a live-action retelling of the 1992 classic directed by Guy Ritchie. Massoud stars opposite Will Smith, Naomi Scott and Marwan Kenzari. He landed the role amidst a well-documented worldwide search in which over 2,000 actors, from London to Egypt to Abu Dhabi to India, auditioned for the role. "Aladdin" hits theatres May 24, 2019.

Massoud will next be seen in "Run This Town," starring Ben Platt, Nina Dobrev and Damian Lewis. Other credits include Amazon and "Tom Clancy's Jack Ryan," opposite John Krasinski and Abbie Cornish. "Jack Ryan" comes from Carlton Cuse and Graham Roland, Platinum Dunes, Skydance Media and Paramount TV. He starred in Rowan Athale's "Strange But True," opposite Nick Robinson, Margaret

Qualley and Amy Ryan, and recently wrapped production on a pilot for Hulu's "Reprisal," which Warren Littlefield is producing with A+E Studios.

**NAOMI SCOTT (Jasmine)** is a multi-talented actor, singer and songwriter. She can currently be seen starring as Jasmine in Disney's live-action "Aladdin," alongside Will Smith, directed by Guy Ritchie. Scott recently wrapped production on "Charlie's Angels," which Elizabeth Banks is helming for Sony—she won the highly coveted leading role of Elena opposite Kristen Stewart. Sony is set to release the film in November 2019.



In 2017, Scott was seen in Lionsgate's "Power Rangers," directed by Dean Israelite, which tells the story of a group of teenagers who transform into a uniformed team of superheroes ready to protect the world from evil. She plays Kimberly, aka the Pink Ranger, a girl unconventionally cool in a way all the popular girls wish they were.

Scott was previously seen in "The 33," directed by Patricia Riggen. Starring Juliette Binoche, Gabriel Byrne and Antonio Banderas, the film is based on the 2010 rescue of 33 Chilean miners after being trapped for 69 days in a gold and copper mine. She plays Escarlette, the daughter of Banderas' character, who is the leader of the miners.

Additional credits include a series-regular role in Steven Spielberg's television series "Terra Nova," for DreamWorks and Fox, a lead role in the hit Disney Channel movie "Lemonade Mouth" and a lead role in Lee Toland Krieger's short film "Modern/Love," produced by Roman Coppola.

Scott currently resides in London.



**MARWAN KENZARI (Jafar)** is an award-winning Dutch actor. He received critical acclaim for his powerful and brooding performance in the Dutch crime drama "Wolf," in which he plays a recently paroled Moroccan immigrant struggling to toe the line between promising boxer and rising criminal enforcer. His performance won him the Golden Calf for best actor at the Netherlands Film Festival in 2013. The International Film Festival Berlin selected Kenzari as a Shooting Star 2014, while Variety introduced him as international talent to watch in February 2014. In December 2016, The Hollywood Reporter acknowledged him as one of 15 international breakout talents of 2016.

In 2009, he graduated from the prestigious Theatre Academy Maastricht, one of the finest drama academies in Europe. Soon after he joined the Amsterdam Theatre Group to work with internationally acclaimed director Ivo van Hove ("A View from the Bridge," "Lazarus"). Kenzari was seen on stage in plays such as "Angels in America," "Opening Night," "Roman Tragedies" and "The Russians," which he performed not only in The Netherlands but also in New York, Moscow, Vienna and London.

He made his screen debut in 2009, in "Maite Was Here" by European Film Award winning director Boudewijn Koole. In the same year, he starred in "The Last Days of Emma Blank," by auteur-director Alex van Warmerdam, whose film "Borgman" screened in competition at the Cannes Film Festival 2013.

A year later, Kenzari landed a role in "Loft," which was awarded the best Dutch crime drama of the last decade in 2013, and received the Crimezone Award of Honor. In the same year, first-time director Jim Taihuttu and Kenzari joined forces for "Rabat." The film marks the start of a long-time collaboration between Jim and Kenzari, which continued with "Wolf" in 2013 and a third feature film currently in development.

He made his international debut in "Collide" (2016), with Anthony Hopkins, Nicholas Hoult, Felicity Jones and

Ben Kingsley, followed by a turn in “Ben-Hur” (2016) by director Timur Bekmambetov. He stars opposite Noomi Rapace and Glenn Close in “What Happened to Monday” (2017), and can be seen with Christian Bale and Oscar Isaac in Terry George’s “The Promise” (2016), which premiered in Toronto 2016. Prior to that, he wrapped “The Mummy” (2017), opposite Tom Cruise and Russell Crowe, and “Murder on the Orient Express” (2017), opposite Johnny Depp and Michelle Pfeiffer.

In 2019, Kenzari plays the lead role of Egyptian spy Ashraf Marwan in the Netflix film “The Angel.” In addition, he plays the iconic role of Jafar in Guy Ritchie’s live-action Disney feature “Aladdin,” and stars opposite Carice van Houten in the Dutch film “Instinct,” directed by Halina Reijn, both set to release in 2019.



**BILLY MAGNUSSEN (Prince Anders)** was recently seen in Cary Fukunaga’s limited Netflix series “Maniac,” opposite Emma Stone and Jonah Hill, and Dan Gilroy’s Netflix feature “Velvet Buzzsaw,” opposite Jake Gyllenhaal and Rene Russo. This spring, he shot David Chase’s “Sopranos” prequel, “The Many Saints of Newark,” opposite Jon Bernthal, Vera Farmiga and Corey Stoll for director Alan Taylor, and Barry Levinson’s feature “Harry Haft,” opposite Ben Foster.

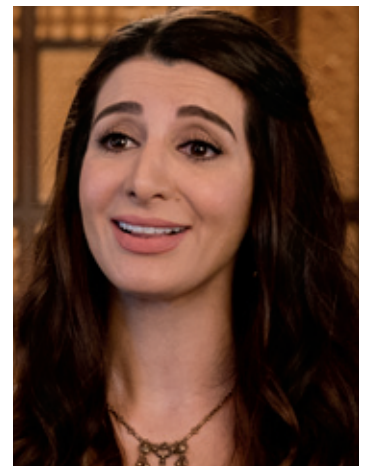
Magnussen also appeared in Season 4 of Netflix’s acclaimed series “Black Mirror: USS Callister,” and Warner Bros./New Line’s “Game Night,” opposite Jason Bateman and Rachel McAdams. Previous credits include Matt Spicer’s “Ingrid Goes West,” which made its premiere at the Sundance Film Festival, FX’s “The People vs. O.J. Simpson: American Crime Story,” HBO’s “Boardwalk Empire,” Rob Marshall’s “Into the Woods,” Adam McKay’s “The Big Short,” Steven Spielberg’s “Bridge of Spies” and Ike Barinholtz’s “The Oath.”

He starred alongside David Hyde Pierce and Sigourney Weaver in Christopher Durang’s “Vanya and Sonia and Masha and Spike,” which was nominated for six Tony Awards® in 2013. Magnussen was nominated for a Tony Award for best featured actor in a play for his role as Spike.

Known for her five-year stint on “Saturday Night Live,” **NASIM PEDRAD (Dalia)** has quickly become one of Hollywood’s most sought-after comedic actors.

Pedrad joined the cast of “SNL” in the 2009 season and played some of the most iconic characters during her time on the show. From Kim Kardashian to Arianna Huffington and Aziz Ansari, to name a few, Pedrad showed her range as a comedic actor and won over audiences around the world.

She recently filmed the Netflix romantic comedy “Desperados,” alongside Jason Mitchell and Anna Camp. Pedrad also wrote the comedy “Chad,” which is currently in production at TBS. In addition to creating and writing the show, she will executive produce and serve as co-showrunner, all while starring as the title character, Chad, a 14-year-old Persian boy surviving high school, trying to fit in and struggling with his cultural identity.



Additional television credits include the Fox hit series, “New Girl,” “Scream Queens” and “Brooklyn Nine-Nine,” TBS’s “People of Earth” and HBO’s critically acclaimed comedy series “Curb Your Enthusiasm.”

Prior to the start of her on-screen career, she attended the UCLA School of Theater, Film and Television and was a performer at the Sunday Company at The Groundlings in Los Angeles. Pedrad currently resides in Los Angeles.



**NUMAN ACAR (Hakim)** is a Turkish/German actor. He came into acting as a second career after first working as an engineer. He recently appeared in the Golden Globe® winning movie “In the Fade” opposite Diane Kruger. He will next be seen in “Spider-Man: Far From Home” as Dimitri.

After making a name for himself in Germany, he was introduced to American audiences on Showtime’s Emmy®-and Golden Globe®-winning series “Homeland” in Season 4, as Haissam Haqqani, a role he will play again in the new season. Other credits include Fox’s “Prison Break,” the film “12 Strong,” directed by Nicolai Fusig, “The Promise,” directed by Terry George, “Ali and Nino” for director Asif Kapadia and “Tom Clancy’s Jack Ryan,” opposite John Krasinski.

Acar speaks several languages: his native tongues Turkish and German, as well as English, some Spanish and some Arabic. He has trained in martial arts including mixed martial arts, capoeira and parkour. He currently resides in Berlin.

## About the Filmmakers

**GUY RITCHIE (Director/Co-Screenwriter)** is an award-winning writer and director whose signature work encompasses a variety of mediums, including feature films, short films, music videos and commercials. His most recent directorial effort, “Bush,” starring Matthew McConaughey, Hugh Grant and Colin Farrell, is scheduled for theatrical release in 2020.

Ritchie got his start in the entertainment industry working as a runner on commercials but quickly worked his way up to director before breaking into film in 1995 with a short film he wrote and directed, “The Hard Case.” He made his feature film directorial debut with the critically-acclaimed crime/comedy caper “Lock, Stock and Two Smoking Barrels,” starring Jason Flemyng, Dexter Fletcher and Jason Statham, which won the audience award at the BAFTAs in 1999.

“Snatch,” a darkly humorous look at London gangsters which he wrote and directed and which starred Benicio Del Toro, Brad Pitt and Jason Statham, followed in 2000. In 2005 he wrote and directed the black comedy “Revolver,” starring Jason Statham and Ray Liotta, and in 2008, the crime thriller “RocknRolla,” starring Gerard Butler and Thandie Newton, which he wrote, produced and directed.

Ritchie helmed the global box-office hit “Sherlock Holmes” in 2009 with Robert Downey, Jr. and Jude Law, as well as its sequel, “Sherlock Holmes: A Game of Shadows” in 2011. 2015 saw the release of a film he wrote, produced and directed, the big-screen adaptation of the TV series “The Man from U.N.C.L.E.,” which starred Henry Cavill and Armie Hammer, and in 2017 he wrote, produced and directed “King Arthur: Legend of the Sword” starring Charlie Hunnam and Eric Bana.

Ritchie has also directed a number of commercials for brands including Nike, Heineken and Beats. Ritchie currently resides in London.

**JOHN AUGUST’S (Co-Screenwriter)** screenwriting credits include “Go,” “Frankenweenie,” “Corpse Bride,” “Charlie and the Chocolate Factory” and both “Charlie’s Angels” movies. He received a 2004 BAFTA nomination for his screenplay for “Big Fish” and wrote the book for the Broadway musical version. He received a 2006 GRAMMY® nomination for his lyrics to “Wonka’s Welcome Song.”

His middle-grade novel series, “Arlo Finch,” is currently published in 13 languages, with the third book in the

trilogy, “The Kingdom of Shadows,” due out in February 2020.

He co-hosts the weekly “Scriptnotes” podcast with Craig Mazin and runs the company that makes the popular screenwriting apps Highland 2 and Weekend Read. He is a member of the Academy of Motion Picture Arts & Sciences and serves on the board of directors of the WGA West.

**DAN LIN (Producer)** is the CEO of Rideback, the film and television company known for producing tent-pole live-action and animated content for global audiences. Rideback, which has a first-look feature film deal at Warner Bros., is housed inside Rideback Ranch, an innovative creative campus formed by Lin in L.A.’s historic Filipinotown, which is also home to industry-leading companies Warner Animation Group, Phil Lord & Chris Miller’s Lord Miller, David Ayer’s Cedar Park Entertainment, animation studio Animal Logic and Margot Robbie’s LuckyChap Entertainment.

Since his company’s formation in 2008, Lin has produced films that have grossed over \$3 billion in worldwide box office. He most recently produced “The LEGO Movie 2: The Second Part.” He is currently in post-production on New Line’s “It: Chapter Two” and Netflix’s “The Pope.” He is also an executive producer of Fox’s television series “Lethal Weapon,” based on the film franchise.

Prior to forming Lin Pictures, Lin served as senior vice president of production for Warner Bros. Pictures. During his eight-year tenure at the studio, from 1999 to 2007, he oversaw the development and production of such films as Martin Scorsese’s Academy Award®-winning drama “The Departed.”

Lin serves on the board of directors for several nonprofit organizations, including the Evolve Entertainment Fund, the Good Shepherd Center for Homeless Women and Children, and the I Dream of Fish Foundation.

**JONATHAN EIRICH (Producer)** is the president of film for Rideback, a Los Angeles-based film and television production company with a first-look deal at Warner Bros. Studios. In his time at the company, he has overseen production for films including Disney’s new live-action musical film of “Aladdin,” directed by Guy Ritchie, Netflix’s “Death Note,” directed by Adam Wingard, as well as “The Pope,” directed by Academy-Award®-nominated Fernando Meirelles.

Before joining the Rideback team in 2015, he spent nine years as a development and production executive at DreamWorks Studios in live action, most recently as a senior vice-president where he oversaw the Steven Spielberg-directed and Academy Award®-nominated “Bridge of Spies.” Some of his previous films at the studio include “Need for Speed,” “Transformers 2,” “I Am Number Four” and the 2011 Academy Award-nominated “The Help.”

Prior to becoming a senior executive at the studio, Eirich worked as the creative assistant to chairman Stacey Snider, joining her during her transition from Universal Studios to DreamWorks in 2006, after spending a year as an assistant at Creative Artists Agency. His first jobs in the industry included an internship at Gold Circle Films during the production of “My Big Fat Greek Wedding,” and a production assistant job on the initial episodes of the hit TV show “Queer Eye for the Straight Guy.” He attended Harvard University, where he majored in history and literature and graduated magna cum laude in 2003.

**MARC PLATT (Executive Producer)** stands among the few producers who have successfully bridged the worlds of film, theatre and television. His projects have garnered a combined 35 Oscar® nominations, 36 Tony Award® nominations, 28 Golden Globe® nominations and 43 Emmy® nominations and have grossed over \$5 billion worldwide.

Platt's most recent film, Disney's "Mary Poppins Returns," starring Emily Blunt, Lin-Manuel Miranda and Meryl Streep with Colin Firth, Dick Van Dyke and Angela Lansbury, directed by Rob Marshall, earned four Academy Award® nominations and has grossed almost \$350 million worldwide. Platt also produced "La La Land," starring Ryan Gosling and Emma Stone, directed by Damien Chazelle, which broke the all-time record for Golden Globe® Awards, winning seven, including best motion picture, musical or comedy, and tied the record with "Titanic" and "All About Eve" for the most Oscar® nominations in history with 14, winning six. The movie grossed \$443 million worldwide.

His other films include the critically acclaimed "Bridge of Spies," directed by Steven Spielberg, starring Tom Hanks, which received six Oscar® nominations including best picture; "The Girl on the Train," based on the best-selling novel, starring Emily Blunt; the international hit "Into the Woods," starring Meryl Streep and Johnny Depp, directed by Rob Marshall; "Drive," starring Ryan Gosling, which was awarded the best director prize at the 2011 Cannes International Film Festival; the critics' favorite, "Rachel Getting Married," helmed by Jonathan Demme and starring Anne Hathaway; the 2008 summer hit "Wanted," starring Angelina Jolie, James McAvoy and Morgan Freeman; "Scott Pilgrim vs. The World," directed by Edgar Wright; and the smash hit and cultural phenomenon "Legally Blonde" and its sequel, starring Reese Witherspoon.

In theatre, Platt is the producer of Broadway's blockbuster "Wicked," which The New York Times called "the defining musical of the decade." Currently in its sixteenth year on Broadway, the show has three companies now playing—Broadway, London and a North American tour—and has grossed over \$4.6 billion worldwide. His most recent Broadway musical is the critically acclaimed "The Band's Visit," starring Tony Shalhoub which earned 11 Tony Award® nominations and won 10, including best musical, best original score, best book of a musical and best performance in the leading actor and actress categories. Platt also produced "War Paint," starring Patti LuPone and Christine Ebersole. The show received four Tony Award nominations, including nominations for both women for actress in a Leading role in a musical. His other Broadway productions include "Indecent"; "Oh, Hello," starring Nick Kroll and John Mulaney; and "If/Then," starring Idina Menzel. In addition, he produced the Broadway debut of "Three Days of Rain," starring Julia Roberts, Paul Rudd and Bradley Cooper; Matthew Bourne's ballet "Edward Scissorhands," for which he won his second Drama Desk Award; and the revival of "Pal Joey," starring Stockard Channing.

In TV, Platt executive produced 2018's acclaimed "Jesus Christ Superstar Live in Concert," (NBC) starring John Legend, Sara Bareilles, Brandon Victor Dixon and Alice Cooper, which earned 13 Emmy® Award nominations and five Emmy Awards including Outstanding Variety Special (Live). He also executive produced the hit "Grease Live!" (FOX) which earned 10 Emmy Award nominations and five Emmy Awards, including outstanding special class program. In addition, he won the Golden Globe® Award for best miniseries for "Empire Falls," (HBO) starring Paul Newman, Joanne Woodward, Ed Harris, Helen Hunt and Philip Seymour Hoffman. His other TV productions include "Rent" (Fox); "A Christmas Story Live," (Fox); "Once Upon a Mattress," starring Carol Burnett and Tracey Ullman (ABC); the Emmy Award- winning miniseries "The Path to 9/11" (ABC); and the MTV hit series "Taking the Stage."

Prior to establishing his production company, he served as president of production for three movie studios (Orion, TriStar and Universal), where he oversaw box-office and critical successes including "Philadelphia," "Rudy," "As Good As It Gets," "Sleepless in Seattle," "Jerry Maguire" and "The Silence of the Lambs." Platt is a member of the Academy of Motion Picture Arts and Sciences, the Academy of Television Arts & Sciences, and The Broadway League.

**KEVIN DE LA NOY (Executive Producer)** has spent over 25 years on the road taking feature films to foreign, exotic and inaccessible locations. He most recently served as an executive producer on “Now You See Me 2,” a sequel to the hit heist thriller directed by Jon M. Chu, which starred Jesse Eisenberg, Mark Ruffalo, Morgan Freeman, Michael Caine, Woody Harrelson and Daniel Radcliffe. Other executive producer credits include Christopher Nolan’s global blockbusters, “The Dark Knight Rises” and “The Dark Knight,” as well as “Clash of the Titans” and “Wrath of the Titans.”

De la Noy executive produced “Blood Diamond,” starring Leonardo DiCaprio, Jennifer Connelly and Djimon Hounsou for director Edward Zwick, having previously collaborated with Zwick as the unit production manager on “The Last Samurai.” He co-produced Michael Mann’s biographical crime drama “Public Enemies,” which starred Johnny Depp as legendary outlaw John Dillinger, as well as Richard Donner’s sci-fi thriller “Timeline,” and was an associate producer on Steven Spielberg’s award-winning World War II drama “Saving Private Ryan.”

Additional credits include: unit production manager on such hits as “Ali,” “Titanic,” “Braveheart,” “Mission: Impossible” and “Mission: Impossible II”; production supervisor on “The Power of One”; and location manager on “The Ghost and the Darkness,” “Black Beauty,” “The Secret Garden” and “1492: Conquest of Paradise.” De la Noy has also served as assistant director on a number of features.

**ALAN MENKEN’s (Composer)** music, songs and scores have become an integral part of the fabric of our lives since his first works were produced nearly 40 years ago. His stage musicals include “God Bless You,” “Mr. Rosewater,” “Atina: Evil Queen of the Galaxy,” “Real Life Funnies,” “Little Shop of Horrors,” “Kicks,” “The Dream on Royal Street,” “Beauty and the Beast,” “A Christmas Carol,” “Weird Romance,” “King David,” “The Little Mermaid,” “Sister Act,” “Leap of Faith,” “Newsies,” “Aladdin,” “The Hunchback of Notre Dame,” “The Apprenticeship of Duddy Kravitz” and “A Bronx Tale.”

Song and score credits for film musicals include “The Little Mermaid,” “Beauty and the Beast” (animated), “Newsies,” “Aladdin,” “Pocahontas,” “The Hunchback of Notre Dame,” “Hercules,” “The Shaggy Dog,” “Home on the Range,” “Enchanted,” “Tangled,” “Mirror Mirror” and “Beauty and the Beast” (live action), along with the live-action “Aladdin.” Individual songs for film include “Rocky V”; “The Measure of a Man”; “Home Alone 2: Lost in New York”; “My Christmas Tree”; “Life With Mikey”; “Cold Enough to Snow”; “Noel”; “Winter Light”; and “Captain America: The First Avenger.”

Television credits include writing songs for “Sesame Street,” the ABC miniseries “Lincoln,” a musical episode of “The Neighbors,” the ABC series “Galavant” and the Disney Channel’s “Tangled: The Series.”

His chart-topping songs have included “Beauty and the Beast,” “A Whole New World,” “Colors of the Wind” and “Go the Distance.” Winner of the 2012 Tony® and Drama Desk awards for his score for “Newsies,” he has won more Academy Awards® than any other living individual, including eight Oscars® with four for best score and four for best song; 11 GRAMMY® Awards (including song of the year for “A Whole New World”); seven Golden Globes®; London’s Evening Standard Award; the Olivier Award; the Outer Critics Circle Award and the Drama Desk Award.

Other notable achievements include induction as a member (2008) in the Songwriter’s Hall of Fame followed by receiving the lifetime achievement acknowledgement of the Johnny Mercer Award (2017); Billboard’s number one single (“A Whole New World”) and number one album (“Pocahontas”). In 2001 he received the distinction of being named a Disney Legend. He was awarded two doctorates in fine arts from New York University and the North Carolina School of the Arts. In 2010 he received a star on the Hollywood Walk of Fame. Recent live concert appearances include Hollywood Bowl, Segerstrom Center, Royal Albert Hall, Budokan, Osaka-jo Hall and

Maihama Amphitheater. Upcoming Tuacahn, Chicago Auditorium.

Oscar®, GRAMMY®, Tony® and Golden Globe® award-winning songwriters **BENJ PASEK & JUSTIN PAUL (Co-Lyricists)** are best known for their work on “Dear Evan Hansen,” “La La Land” and “The Greatest Showman.” Their accompanying albums for each project have appeared in the top 10 of the Billboard 200, the latter of which is certified platinum in over a dozen countries, including triple platinum in the U.S., Australia and Indonesia, quadruple platinum in Singapore, five times platinum in Korea, six times platinum in the UK and seven times platinum in Ireland.

Other credits: Broadway “A Christmas Story, the Musical”; Off-Broadway/regional “Dogfight,” “James and the Giant Peach,” “Edges”; film “Trolls”; television “Smash,” “The Flash” and “A Christmas Story Live!”

Upcoming projects include the live-action movie musicals “Aladdin” and “Snow White” at Disney and an original animated musical at Blue Sky Studios.

**ALAN STEWART (Director of Photography)** is a BAFTA-nominated director of photography with a career spanning 30 years as both main and second unit on features, television and commercials, who has worked with some of the most exciting directors in the industry.

Stewart’s second unit credits include: Rob Marshall’s “Mary Poppins Returns” and “Into the Woods,” Steven Spielberg’s “Band of Brothers” and “Ready Player One,” Joe Wright’s “Pan” and “Anna Karenina” and “Spectre” for Sam Mendes.

“Aladdin” is one of five films on which he has collaborated with director Guy Ritchie, having previously worked on “Sherlock Holmes,” “Sherlock Holmes: A Game of Shadows,” “King Arthur: Legend of the Sword” and the upcoming “Bush,” starring Matthew McConaughey, Hugh Grant and Colin Farrell, marking his second feature as main unit DOP with the director.

“Aladdin” is one of three films on which **GEMMA JACKSON (Production Designer)** has collaborated with director Guy Ritchie, having previously worked on “King Arthur: Legend of the Sword” starring Charlie Hunnam. She recently finished filming “Bush” with Matthew McConaughey and Colin Farrell.

Jackson’s film career has earned Academy®, BAFTA and Art Directors Guild Award nominations, specifically for her work on Marc Forster’s “Finding Neverland,” starring Johnny Depp, and in 2008 she picked up an Australian Film Award for Best Production Design for Gillian Armstrong’s “Death Defying Acts.”

Her television credits include the multi-award-winning HBO series “Games of Thrones.” Jackson was production designer for Seasons 1, 2 and 3. For her work on Season 2 she won an Emmy® Award for outstanding art direction as well as an Art Directors Guild Award. Her designs for Season 3 garnered her another ADG Award and an Emmy nomination. She also worked on the critically acclaimed “John Adams,” again receiving Emmy and ADG awards, and later designed Sky’s visually stunning series “Fortitude,” for which she picked up a BAFTA Craft nomination.

Among Jackson’s other design credits are Richard Eyre’s “Iris” and “The Other Man,” Sharon Maguire’s “Bridget Jones’s Diary” and Beeban Kidron’s second installment, “Bridget Jones: The Edge of Reason,” David Mamet’s “The Winslow Boy,” “State and Maine” and “Spartan,” and Peter Hewitt’s “The Borrowers.”

In January 2017, Jackson was recognized for her contribution to production design and received a British Film Designers Guild Lifetime Achievement Award.



**JAMES HERBERT (Editor)** has worked with director Guy Ritchie on a variety of projects, including “Aladdin,” “King Arthur: Legend of the Sword,” the global blockbusters “Sherlock Holmes” and “Sherlock Holmes: A Game of Shadows” and “The Man from U.N.C.L.E.” Their previous collaborations include the features “RocknRolla” and “Revolver,” the documentary “The Ego Has Landed” and the ABC television pilot “Suspects.”

Herbert also cut “Edge of Tomorrow” for director Doug Liman, starring Tom Cruise. His additional film credits include “Gangster Squad” as well as the independent features “The Sweeney,” for director Nick Love, “Echelon Conspiracy,” “Lesbian Vampire Killers,” the remake of the 1974 cult classic horror film “It’s Alive,” the thriller “Devil’s Harvest,” and Paul Verhoeven’s internationally acclaimed WWII drama “Black Book.”

**MICHAEL WILKINSON (Costume Designer)** is a costume designer based in London. He has a degree in design from the National Institute of the Dramatic Arts in his hometown, Sydney, Australia. He is a member of the Academy of Motion Picture Arts and Sciences (AMPAS), the British Academy of Film and Television Arts (BAFTA) and the Costume Designers Guild.

Wilkinson has an Oscar® nomination, a BAFTA nomination, two Saturn Award nominations and five CDG Award nominations. He has won a Saturn Award, and was awarded costume designer of the year by the Hollywood Film Festival in 2013. Variety magazine recently included Wilkinson in its “Below the Line Impact” list of filmmakers who have significant impact in their field of expertise.

Wilkinson’s costume designs includes collaborations with directors David O Russell (“American Hustle,” “Joy”), Zack Snyder (“Justice League,” “Batman vs. Superman,” “300,” “Watchmen,” “Man of Steel”), Darren Aronofsky (“Noah”), Joseph Kosinski (“Tron: Legacy”), Alejandro Iñárritu (“Babel”), Alfonso Gomez-Rejon (“The Current War”), Michael Mann (“Luck”) and Guy Ritchie (“Bush”).

**JAMAL SIMS (Choreographer)** is one of today’s most sought-after choreographer/directors in the industry. He co-choreographed and starred in Disney’s “Descendants 3,” releasing this summer, and directed his first award-winning dance documentary, “When the Beat Drops,” currently on the Logo Network. His other projects include “Girls Trip,” the fifth installment of the “Step Up” series, the acclaimed Microsoft Surface/Surface Pro tablet commercial and the viral “Safety Video” hit for Virgin America.

Sims worked with Neil Patrick Harris as the supervising choreographer for “RENT” at the Hollywood Bowl. His other choreography credits include: “Footloose”; Cirque du Soleil’s “Michael Jackson: The Immortal World Tour”; “Dancing with the Stars”; the Emmy®-nominated 82nd Academy Awards® (produced by “Step Up” feature film franchise producer Adam Shankman); “Miley Cyrus Wonder World Tour” (which he also directed); “Step Up”; “Step Up 2: The Streets”; “Step Up 3D”; “Step Up Revolution”; “So You Think You Can Dance”; “Big Mommas: Like Father, Like Son” (Martin Lawrence); “Hairspray” (John Travolta); “Hannah Montana: The Movie” (Miley Cyrus); “17 Again” (Zac Efron); “Soul Men” (Bernie Mac, Samuel L. Jackson); “Beauty Shop”; “Vanilla Sky” and “Garfield.”

Sims is known for his creativity in numerous commercials for companies such as Target and Volkswagen, as well as music videos and stage shows for Jennifer Lopez, Madonna, Miley Cyrus, Usher, P. Diddy, Spice Girls, OutKast and Gloria Estefan. He is truly setting the industry standard in choreography.

**CHAS JARRETT (Visual Effects Supervisor)** is an Oscar®- and BAFTA-nominated and VES-winning visual effects supervisor. He began his career as a lighting cameraman and Steadicam operator shooting music promos, sports and documentaries. This experience in live-action production has brought a thorough understanding of traditional lighting and camera techniques to his work in visual effects.

In 1998, he joined the Moving Picture Company (MPC) and worked on a wide variety of film and television projects as an animator and lighting technical director. He soon established himself as a project supervisor on commercials, broadcast projects and then feature films. His credits include: sequence supervisor for “The World Is Not Enough,” CG supervisor for “Harry Potter” and VFX supervisor for a number of high-profile features, including “Troy,” “Charlie and the Chocolate Factory” (for which he received a BAFTA nomination) and “Poseidon” (for which he received an Oscar® nomination).

In 2005, Jarrett joined MPC’s board of directors. After being twice loaned-out to supervise for director Tim Burton—first on a music video for The Killers (for which he received a VES nomination) and then as the production VFX supervisor for the film adaptation of “Sweeney Todd: The Demon Barber of Fleet Street” for DreamWorks/Warner Bros.—Jarrett left MPC in 2007 to work as an independent visual effects supervisor.

He is currently based in London.

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