

DISNEY THEATRICALS & THE LION KING

Sunrise on the savanna. The shaman baboon Rafiki raises her voice in a glorious chant, calling the animals to Pride Rock. Her words sing out, and the animals come. The elephants, rhinos, zebras, giraffes, wildebeests, cheetahs, and antelope all come to honor the new prince and celebrate the unending Circle of Life. "The Lion King," a brilliant and life-affirming musical, has begun.

When the animated feature film "The Lion King" opened in 1994, it caught the imaginations of children and adults all over the world. The epic adventure of the young lion Simba touched millions with its thrilling story and its powerful vision of family and the connection between all living things.

Now, just as Disney has always given us new ways to look at animated films, Disney Theatricals is dedicated to innovative theater. "The Lion King" uses a breathtaking fusion of puppetry and human performance to re-create the animal characters. Its soaring score is a blend of American popular music and African rhythms. As Michael Eisner, chairman and CEO of The Walt Disney Company, said, "This production ... reaffirms our commitment to legitimate theater, which began with the record-breaking stage production of 'Beauty and the Beast' ... We have assembled a great creative team for 'The Lion King' with backgrounds in theater, opera, puppetry, and dance to bring a bold new dimension to the source material."

For young people, "The Lion King" offers a once-in-a-lifetime event, a wonderful introduction to the excitement of a live performance experience. For educators, the elements of "The Lion King"'s story and its creation can be launching points for vibrant classroom discussions and explorations.

Peter Schneider and Thomas Schumacher, Producers, Disney Theatricals, were not only involved in the development of "The Lion King" as an animated film, but were also charged with the task of adapting "The Lion King" for the stage. They put together a world-class team of theatrical artists to create this new musical. Director Julie Taymor is known for her innovative and powerful staging. The modern choreographer Garth Fagan developed the dances. Noted theatrical and operatic designer Richard Hudson has created the scenic design. The costume design is by Taymor, with puppetry and masks by Taymor and Michael Curry, one of the country's leading puppet experts. Lighting design is by Donald Holder.

Disney's "The Lion King" features the film's now-classic music and lyrics by Elton John and Tim Rice, including "Can You Feel the Love Tonight" and "The Circle of Life." In addition, the stage version features new material written by John and Rice, as well as new songs by African-born singer/arranger and Grammy® Award-winner Lebo M and Mark Mancina that capture the spirit of Africa's Serengeti.

"The Lion King" tells the story of Simba's adventures as he struggles to accept his responsibilities and, most importantly, learn from his mistakes. We experience his journey from a cocky child to a wiser adult. "The Lion King" can be an adventure of learning for both students and educators an unforgettable journey into a new theatrical world.

"The journey of 'The Lion King' has gone further than either of us ever expected: where it will end only time and new audiences will tell."

- Peter Schneider and Thomas Schumacher

HOW TO USE THIS GUIDE

"The Lion King" is an adventure story that explores important themes: responsibility, growing up, the relationships between parents and children, and the connection between all creatures. "The Lion King" is also a celebration of how theater can tell stories, describe ideas, and coax us to react with our emotions. "The Lion King" can be the starting point for discussions, projects, and discoveries in such diverse subjects as English, literature, history, social studies, music, dance, and theater, or an interdisciplinary curriculum that blends them all. Teachers and group leaders are encouraged to select portions of the guide for their specific use.

The Lion King Study Guide is broken into several sections, with explanations of the concepts behind the show's story, its creation, and quotes from the creative team.

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Each of these sections also includes questions and suggested activities designed to give students a better understanding of the ideas and themes in the story and to prepare them for a more knowledgeable viewing of the show. They are also a valuable tool for discussion afterward.

JOURNEYS

In "The Lion King," Simba and Nala set off on journeys from their homeland and learn about themselves and their world. The sections called "Journeys" offer ideas for further exploration, research, and discussion. "The Lion King" offers many new ideas that can serve as foundations for projects and tie-ins with subjects you are already studying.



This symbol marks questions and activities suggested for elementary school students.



Ideas for research, discussion, and exploration suggested for middle school, high school, and college classes are grouped with this symbol.

ACTIVITIES

The Study Guide provides hands-on activities to take your explorations beyond discussions and written assignments. In all activities, students are encouraged to work together. For these projects, and the discussions that might result from them, there are no "wrong" or "right" answers just different ways to solve the problems.

RESOURCES

Texts, recordings, and Web site addresses for further investigation are included in several sections. It is recommended that the original Broadway cast recording of "The Lion King," available on cassette or compact disc, be used in discussing the musical elements of the show. The lyrics and musical arrangements can also help when exploring various aspects of the production.

Visit us online at www.disneyonbroadway.com

ELEMENTS OF THE STORY

PLOT SUMMARY

ACT ONE: THE STORY

PRIDE ROCK Sunrise on the savanna. Rafiki, the wise old baboon, calls the animals to Pride Rock, singing about the Circle of Life ("Circle of Life"). She greets Mufasa, the Lion King, and his queen, Sarabi. Climbing the great rock, Rafiki lifts their newborn son for all to see.

SCAR'S CAVE Mufasa's brother, Scar, laments the unfairness of his life, and is about to attack Mufasa's major domo, the hornbill Zazu, when Mufasa confronts him. Scar resents the new prince and the cub's status as next in line to be king.

RAFIKI'S TREE Meanwhile, in a giant tree, Rafiki calls upon the spirits to conjure the new prince's name: Simba. She draws a picture of young Simba on the tree's trunk.

THE PRIDELANDS Time has passed, and Simba has grown into a cocky young cub. Mufasa leads his son to the summit of Pride Rock. Mufasa and Simba look down on the Pridelands the kingdom that one day, when he is king, Simba will rule. Mufasa tells Simba that everything lives together in a delicate balance called the Circle of Life. He warns Simba never to go beyond the boundaries of the Pridelands.

Zazu arrives to give Mufasa the report on all activities in the Pridelands ("The Morning Report"), but Simba would rather practice his pouncing. Zazu learns that hyenas have crossed the borders of the Pridelands, and Mufasa leaves immediately.

SCAR'S CAVE Playing on Simba's curiosity, Scar tells his nephew that the forbidden land beyond the border of the Pridelands is an Elephant Graveyard.

THE PRIDELANDS After the lionesses of the pride have hunted ("Lioness Hunt"), Simba invites his best friend, Nala, to join him in exploring a mysterious new place. Their mothers give them permission to go, with Zazu as a chaperone.

As Simba joyfully describes how he will someday rule the kingdom ("I Just Can't Wait to Be King"), Simba and Nala are able to slip away from Zazu.

ELEPHANT GRAVEYARD Now alone, Simba and Nala explore the creepy Elephant Graveyard. Zazu catches up and begs them to leave. Too late! Three hyenas surround them: Banzai, Shenzi, and Ed. The hungry hyenas gloat over their prey ("Chow Down"). Suddenly Mufasa appears, beating the hyenas back. The king takes Simba, Nala, and Zazu back to the Pridelands.

UNDER THE STARS Mufasa is very disappointed in Simba; he could have been killed, and he put Nala in danger. Simba tells his father he was only trying to be brave, like Mufasa. Mufasa tells Simba that bravery doesn't mean looking for trouble. When Simba asks his father if they will always be together, Mufasa looks up at the stars in the night sky and tells Simba that the great kings of the past will always be there to guide him ("They Live in You").

ELEPHANT GRAVEYARD Back in the Elephant Graveyard, Shenzi, Banzai, and Ed are licking their wounds. Scar appears and tells them to be prepared for the death of Mufasa and the coming of a new king Scar ("Be Prepared"). Zazu apologizes to Mufasa for Simba's behavior. Mufasa jokes with his aide, but admits he is worried about Simba. Zazu reminds the king of his own headstrong youth.

THE GORGE Scar brings Simba to the Gorge, telling his nephew that Mufasa has a surprise for him. As Scar leaves, he signals the hyenas. They have been instructed by Scar to start a stampede of wildebeests. The wildebeests thunder into the canyon, and Simba runs for his life.

Scar tells Mufasa that Simba is trapped in the Gorge, and the Lion King races to save his son. Mufasa leaps into the Gorge toward Simba, who is hanging on to the branch of a dead tree. Mufasa manages to get Simba to safety, but is pulled back into the mass of wildebeests. Mufasa is wounded, but succeeds in leaping clear, clinging desperately to a cliff by his claws. Scar looks down at his brother, who begs him for help. Scar digs his claws into Mufasa's arms and

whispers, "Long live the king," then throws Mufasa beneath the hooves of the stampeding wildebeests.

When the dust clears, Simba finds Mufasa's lifeless body. Scar appears and makes Simba believe Mufasa's death was his fault. Scar tells Simba to leave the Pridelands and never return. Scar orders Shenzi, Banzai, and Ed to kill Simba, but the lazy hyenas decide to let the cub go and not tell Scar.

PRIDE ROCK Rafiki and the lionesses mourn the loss of their king ("Eulogy"). They also believe that Simba has been killed. Scar climbs to the top of Pride Rock with the hyenas and assumes the throne ("Be Prepared Reprise").

RAFIKI'S TREE Rafiki, Sarabi, and Nala are left alone. As they sing a mourning chant, Rafiki wipes away the drawing of Simba. The young prince, and the hope he stood for, is gone.

THE DESERT/THE JUNGLE Exhausted from running away, Simba collapses on the parched earth under a hot sun. Buzzards swoop down to dine on the cub. Timon, a wisecracking meerkat, and Pumbaa, a big-hearted warthog, charge at the birds, scattering them into the sky. Timon and Pumbaa befriend Simba, sharing their philosophy of life: "Hakuna Matata," which means "no worries" ("Hakuna Matata"). Simba stays with his new friends in the jungle, growing from a cub into a young lion.

ACT TWO: THE STORY

ENTR ACTE The chorus welcomes the audience back to its seats with a song ("One by One"). The song is full of hope. Beautiful birds fly high above the Pridelands. But as the song ends, the birds are replaced by buzzards and the skeletons of gazelles. Under Scar's rule, the Pridelands have become dry and lifeless. He has ignored the Circle of Life.

SCAR'S CAVE With Zazu his prisoner, Scar complains that being King is not enough he wants to be loved.

Scar is haunted by the memory of Mufasa, and decides to secure his immortality by having children. When Nala enters to protest the pride being forced to over-hunt, Scar notices that she has grown into a beautiful young lioness. When Scar tries to force himself on her, Nala runs away.

THE PRIDELANDS Rather than submit to Scar, Nala leaves home, vowing never to forget her family or her pride ("Shadowlands"). Rafiki blesses Nala before she leaves.

THE JUNGLE Simba leads Timon and Pumbaa through the jungle in search of a place to rest. His friends want to sleep, but Simba feels the need to keep moving. The young lion can't help playfully pouncing on his two friends; he is starting to feel the restlessness of adolescence.

Simba leaps easily over a river, and dares Timon to follow. The meerkat falls into the swiftly moving water, hanging from a branch over a roaring waterfall. Hungry crocodiles wait below.

Simba doesn't react. The sight of his friend in danger sends Simba into a flashback: Mufasa falling to his death. Timon loses his grip and tumbles into the water below. Simba snaps out of his

nightmare and helps Timon to the shore. Simba is stunned and ashamed: Timon nearly died because of the young lion's recklessness.

UNDER THE STARS Timon, Pumbaa, and Simba stare up at the night sky and wonder what the stars are. Simba remembers Mufasa's words: that the great kings of the past look down from the night sky, watching over him. Timon and Pumbaa don't think much of this story.

Alone, Simba looks up at the sky, remembering his father, and Mufasa's promise to always be there for him ("Endless Night").

RAFIKI'S TREE Back on her tree, old Rafiki hears Simba's song on the wind, and realizes "He's alive!" She again conjures Simba's image on the tree trunk, this time with the mane of an adult lion.

THE JUNGLE Pumbaa enters, chased by a lioness. Simba comes between them, and the two lions fight. The lioness flips Simba, which allows him to recognize his old friend Nala. Nala is shocked to find Simba alive she tells Timon and Pumbaa that he is the true king. When Simba and Nala are alone, they start to realize the depth of their feelings for each other ("Can You Feel the Love Tonight?"). Timon and Pumbaa look on unseen, lamenting the loss of their pal to love.

Nala tells Simba of the Pridelands' devastation, that he must return and reclaim the throne. Simba, hiding his guilt over Mufasa's death, refuses and stalks away.

Simba meets Rafiki in the jungle. The old baboon tells Simba his father is still alive ("He Lives in You"). As Simba protests, the stars come together to form the image of Mufasa's face. Mufasa tells Simba to remember who he is, and that he must take his place in the Circle of Life. As Mufasa's image fades, Simba realizes that he must learn from his mistakes and return to the Pridelands.

PRIDE ROCK Simba returns to Pride Rock with Nala, Timon, and Pumbaa. They find the land bare and dry. While Timon and Pumbaa distract the hyenas, Simba looks for Scar.

Scar calls for Sarabi, demanding that she and the lionesses improve their hunting. Sarabi tells him there is no food or water left, and that they must leave Pride Rock. Scar refuses and strikes Sarabi. In a flash of heat lightning, Simba charges towards Scar, who cannot believe his eyes when he sees the young lion alive. When Simba, Nala, and the lionesses confront Scar and the hyenas, Scar forces Simba to say in front of the other lions that he had caused his father's death. Scar backs Simba to the edge of a cliff, and, in a moment of arrogance, whispers the truth: He killed Mufasa. Overcome with rage, Simba leaps up and catches Scar by the throat. He makes Scar tell the other lions the truth. A battle rages, with Nala, Rafiki, Timon, Pumbaa, and the lionesses fighting the hyenas. Finally, Simba confronts Scar on the summit of Pride Rock. Scar begs Simba for his life, blaming the hyenas for everything. Simba tells Scar to run away and never return. In a final moment of treachery, Scar attacks Simba again, but Simba manages to flip his uncle over the side of the cliff. Scar lands at the foot of Pride Rock, surrounded by the hungry hyenas.

As the dawn breaks, Simba's friends come forward, acknowledging him as the new King. He embraces Rafiki, who adorns him with the king's mantle. Simba climbs to the top of Pride Rock and lets loose with a mighty roar. Herds of animals come in answer to his call, rejoicing in his victory ("King of Pride Rock"). Nala joins him. Rafiki holds up their newborn cub for all to see as the animals dance and sing ("The Circle of Life").

THE LESSONS OF THE LION KING

LISTEN When Mufasa tells Simba about the ancestors that watch over them, he urges him to "Mamela," or "listen" in the African language Xhosa. Listening is the first, essential part of learning. It is by listening to his elders and those who have experience that Simba grows up and takes his part in the Circle of Life. Theater is a perfect way for young people to become better listeners.

REMEMBER When Simba sees his father's spirit, Mufasa tells him "Remember." Remember who you are, and where you came from. "The Lion King" can help young people explore their own lives, "remembering" their past and their place in their schools and communities. They can learn the important difference between "remembering" and "memorizing." "The Lion King" can also be a reminder that theater itself is a form of remembering, as stories and myths come to life on stage.

LEARN This is perhaps the most important lesson of "The Lion King": that we can learn from our mistakes. Simba cannot run from his past he has to learn from it; mistakes should be seen as opportunities for discovery and growth.

THE CIRCLE OF LIFE

IT'S THE CIRCLE OF LIFE
AND IT MOVES US ALL
THROUGH DESPAIR AND HOPE
THROUGH FAITH AND LOVE
TILL WE FIND OUR PLACE
ON THE PATH UNWINDING
IN THE CIRCLE
THE CIRCLE OF LIFE

It all starts with a circle. Draw a circle on your blackboard or a piece of paper. What does it mean to you? In "The Lion King," Mufasa tells Simba that all creatures depend on each other we all have a place in a "circle of life."

"As I began to visualize 'The Lion King,' the dominant theme and image to emerge was the circle," says director Julie Taymor. **"In addition to being a tale about a boy's personal growth, 'The Lion King' dramatizes the ritual of birth, death, and rebirth."** As you watch "The Lion King," see how many circles you can find, from the great circle of the sun rising on the savanna to the crownlike mane over King Mufasa's head. Think about how the story of "The Lion King" itself becomes a kind of circle, starting and ending at the same place, with a celebration of the Circle of Life.

How are we part of the Circle of Life? What do we get from the Circle of Life, and what can we give back? We receive food, air, light and life from the earth what can we give back? In "The Lion King," Mufasa describes a delicate balance, a cycle of "birth, death, and rebirth" that helps the animals survive and thrive. When Scar breaks that circle, the Pridelands falls into ruins.

Just as Simba finds his place in the Circle of Life, young people can try to find their places in the "circles" that make up their world.

MUFASA: Everything exists together in a delicate balance. As King, you need to understand that balance, and respect all the creatures—from the crawling ant to the leaping antelope.

SIMBA: But Dad, don't we eat the antelope?

MUFASA: Yes, Simba, but when we die, our bodies become the grass, and the antelope eat the grass. Just as the sun rises from the night, and winter becomes the spring, so life arises from death. Everything is connected in the great circle of life.

Did You Know?

The "sun" in "The Lion King" is constructed of 30 aluminum ribs attached together with silk strips. As the circle is lifted by wires, it gives the impression of the sun coming up over the horizon.

JOURNEYS



¥ Why a circle? Draw a circle, a square, a rectangle, a triangle, and an oval on the blackboard. What words or feelings would you use to describe each of them? What does "Circle of Life" mean to you?

¥ Make your own "Circle of Life" in a paper circle, draw pictures or cut out images to make a collage of the important things and people in your life. How do they relate to each other and to you? What is your place in your circle?

¥ What gifts do we receive from the earth? What gifts can we give back to the earth? How can we strengthen the circle of our environment? In poem, story, picture, or collage form, write a "thank you" letter to the earth for the gifts you have received.



¥ The circle symbol runs through mythology and literature, from King Arthur's Round Table to yin and yang. What does the circle usually symbolize? Why? Create a scrapbook of different circle symbols.

¥ Nala says that Scar is forcing the lionesses to "overhunt." What does she mean? What could be the result of overhunting? How do human beings "overhunt"? Discuss resource depletion and pollution: how do they disrupt the Circle of Life?

¥ In *The Lion King*, Scar affects the environment in a destructive way. Brainstorm ten ways we can affect environment in a beneficial way.

¥ The word "community" comes from the Latin word "communis" meaning "common." What do you have "in common" with those in your "circle"? We've been describing inclusive circles, like the circles of your community or your classroom. But what about exclusive circles—circles that keep others out, i.e., a club that excludes women or minorities. How strong are these circles? Have you ever been excluded from a circle? Can you describe it? How did you deal with it? How can diversity, as well as unity, help to strengthen the Circle of Life?

¥ The Circle of Life symbolizes both the interrelationships between individuals and nature and the connections between individuals and their society. How can you improve your connection to the natural world around you? How can you improve your relationship with your community?

¥ Discuss "The Circle of Life" in *The Lion King* in regard to the motto of the United States, "E pluribus unum" (From many, one). Discuss the importance of

Did You Know?

60 pounds of grass were used for the
Grasslands headdresses in "The Lion
King."

ACTIVITY: THE CIRCLE OF LIFE GAME

You'll need a ball of string, pencils, and enough index cards for everyone in your class or group. Sit in a circle. On the index cards, write down the different units in a "circle" you are studying. If you're studying ecosystems, write down the names or pictures of the different animals and plants in the food chain. Don't forget water, air, or the sun—the fuel for the circle. If you're studying man-made systems, write down the names or pictures of the different units in the system—for a town, you would write down the mayor, the police, the firefighters, the citizens, etc. Give each member of your class one card.

Using the string, see how the different parts of the circle connect; each part can connect to more than one other part. When you think you have all the connections, map the connections on paper or on a blackboard. You can then experiment with dropping certain connections—if one part of the circle drops out, what is the effect on the rest of the circle?

RESOURCES

Discuss the symbol of recycling—a circle of continuous arrows.
How can recycling help to strengthen the circle of life?
Check out the Environmental Protection Agency's Recycle City
<http://www.epa.gov/recyclecity>

On the Day You Were Born by Debra Frasier (Harcourt Brace, 1997)
The Giving Tree by Shel Silverstein (Harper Collins, 1986)
The Lorax by Dr. Seuss (Random House, 1971)

I Can Save the Earth: A Kid's Handbook for Rescuing Life on Earth
by Anita Holmes and David Neuhaus (Julian Messner, 1993)
Earthbook for Kids: Activities to Help Heal the Earth
by Linda Schwartz (Learning Works, 1990)



PARENTS AND CHILDREN

THEY LIVE IN YOU
THEY LIVE IN ME
THEY'RE WATCHING OVER
EVERYTHING WE SEE
IN EVERY CREATURE
IN EVERY STAR
IN YOUR OWN REFLECTION
THEY LIVE IN YOU

The relationship between parents and children is very important to the story of "The Lion King." Simba loses his father and spends his early life feeling unworthy to take Mufasa's place. It is only when he faces the memory, or spirit, of his father, that he can grow up and take his place in his family and community. How are we connected to the past? After Mufasa's death, Simba is disconnected from his roots, from who he is. Mufasa's spirit tells him, "You are not what you were meant to be." What does he mean? How does knowing about our past give us roots or a foundation for our lives?

Families can take many forms, but they all offer a connection to the past and a foundation for the future. Simba grows up when he honors the past, learns from his mistakes, and listens to those with more experience. In one way or another, we all experience this story in our lives.

MUFASA: Simba let me tell you something my father told me. Look at the stars. The great kings of the past look down on us from those stars.

SIMBA: Really?

MUFASA: Yes, Simba. So whenever you feel alone, just remember that those kings will always be there to guide you. And so will I.

MUFASA: Simba. You have forgotten me.

SIMBA: No. How could I?

MUFASA: You have forgotten who you are and so you have forgotten me. Look inside yourself, Simba. You are more than what you have become. You must take your place in the circle of life.

SIMBA: How can I go back? I'm not who I used to be.

MUFASA: Remember who you are. You are my son, and the one true king.

JOURNEYS



- Write a scene with your class about a parent scolding a child about going into a dangerous neighborhood, like Simba going into the hyenas' lair. How does the parent tell the child the right thing to do? How does the child react? How can they come together?
- Mufasa says he wants to encourage Simba's curiosity, just as a teacher does. How is a parent like a teacher?
- Write a newspaper account of the Pridelands' Royal Family — perhaps an editorial about Simba's misbehavior (pro — Mufasa should lighten up on Simba. After all, you're only young once! or con — When will the Prince grow up?); or an in-depth account of Mufasa's death (be sure to interview witnesses



and survivors); or a celebratory article when Simba finally becomes King. Make sure to include drawings and sketches — anything to make the events real for your readers.

- We say "The Lion King" is a coming of age story. What does this mean? Why are we attracted to this type of story? What is a rite of passage? What rites of passage are we shown in "The Lion King"?
- What is it like being a parent? Improvise a new scene in "The Lion King" in which Mufasa and Sarabi discuss Simba's future. Remember that Mufasa says he wants to encourage Simba's curiosity.
- Write a diary from Simba's point of view, describing the events and his feelings throughout the story of "The Lion King." Then write from Mufasa's point of view. How are the two diaries different? How are they the same? Think about a specific event in the musical and describe it through the eyes of the different family members — Mufasa, Simba, Sarabi, and Scar.
- Scar and Mufasa are such opposites that it's easy to forget that they are brothers. "The Lion King" tells the story of two brothers who have grown to be enemies, an uncle who tries to kill his nephew, and then creates a tyrannical rule over his remaining family. What happens when the people close to you can't be trusted? When should you set boundaries to protect yourself from someone who has unique access to your life who may hurt you?
- How does the theme of parents and children connect with the circle of life? How do parents and children create a circle within a family? How is that circle broken, and then re-created, in "The Lion King"?

Did You Know?

There are 27 kite birds in "The Lion King."

The tallest animals in "The Lion King" are the 18-foot giraffes in the song "I Just Can't Wait to Be King." The tiniest animal in the show is the trick mouse at the end of Scar's cane: 5 inches.

ACTIVITY: THEY LIVE IN YOU: HONORING THE ANCESTORS

Mufasa tells Simba that "the great kings of the past look down on us... so whenever you feel alone, just remember that those kings will always be there to guide you. And so will I." Many cultures believe that ancestors continue to influence our lives even after death; the good will of the ancestors is vital to the wellbeing of the living. They must be honored—communication between the living and the dead continues. This system of beliefs is known as "ancestor worship" or "ancestor veneration," in which the spirits and memories of our ancestors look out for us, protect us, and guide us.

A West African saying says a man is never really dead until he is forgotten. What does this mean and how does it apply to "The Lion King"? In many cultures around the world, it is common to offer food and gifts for the spirits of the ancestors. How do we honor those who came before us?

CREATING A TREE OF CONNECTIONS

Gather photos of your parents, grandparents, great-grandparents, as far back as you can go. Study their faces—just as Mufasa speaks of the great kings of the past, these people are your ancestors. Find out all you can about them—with the help of your family, make a family tree, including birthdays and dates of death. What historic events do your parents or grandparents remember? How did your parents feel when they first saw you? What was life like for your grandparents? What did they have? What didn't they have? You can audio- or videotape your interviews and create an oral/video history for your class.

What can you tell about people in the past from these photos and images? How were they like you? In poem, story, or skit form, write about people in the past. Look at yourself in the mirror, or better yet, look at your reflection in a lake, river, or a pool of water, as Simba does. How are you like your ancestors? Do they live in you?

Contrast your family tree with those of the other members of your class—lay them out on a bulletin board alongside a timeline of American and world history.

RESOURCES

Study the relationships between parent and children in these works, or apply works you have already used in class. Compare the relationships you find to the relationship between Simba and Mufasa.



Annie and the Old One by Miska Miles (Little Brown & Company, 1985)
In Praise of Our Mothers and Fathers: A Black Family Treasury by Outstanding Authors and Artists, compiled by Wade Hudson and Cheryl Willis Hudson (Just Us Books, 1997)



"The Prodigal Son" in the Bible
Medea by Euripides (Dover Thrift Editions, 1993)
The Oresteia by Aeschylus (Penguin, USA, 1984)
Oedipus Rex by Sophocles (Dover Thrift Editions, 1993)
More Shakespeare: Julius Caesar, The Tempest, King Lear, Romeo and Juliet, All's Well That Ends Well
Death of a Salesman by Arthur Miller (Viking Critical Library, 1996)
Long Day s Journey into Night by Eugene O'Neill (Yale University Press, 1989)
Fences by August Wilson (New American Library, 1995)
The War with Grandpa by Robert Kimmel Smith (Yearling Books, 1984)
Pride and Prejudice by Jane Austen (Mass Market, 1996)
Can You Sue Your Parents for Malpractice? by Paula Danziger (Laurel Leaf, 1980)

ANTHROPO-WHAT? ANIMAL STORIES AND FOLKLORE

"The Lion King" continues a tradition of storytelling that is centuries old: anthropomorphism, or giving animals human speech and feelings. In her book "Animal Land: The Creatures of Children's Fiction" (William Morrow & Company, 1975), Margaret Blount writes, "Talking animals seem to be as old as man; and folklore tales read like Man's remotest dreams." Every culture has its own animal stories. When we tell stories about animals acting like humans, we are better able to see ourselves in the circle of life.

Did You Know?

There are 25 kinds of animals, birds, fish, and insects represented in "The Lion King."

"The Lion King is very much in the great Disney tradition of using allegories with animals for storytelling purposes. In the early days, Walt adapted many of Aesop's fables for animation and used animal characters like Mickey and Donald to tell his stories. Later "Bambi," "Lady and the Tramp," and "One Hundred and One Dalmatians" ... further explored the approach of telling stories about animals in human terms and with strong moral themes."

-Roy E. Disney, Vice Chairman of the Board, The Walt Disney Company

Lion Legends:

Wherever lions live, stories are told about them. "The King of the Beasts" has appeared in many incarnations throughout mythology:

The Nemean Lion: In Greek mythology, the Nemean Lion's skin was invulnerable to all weapons. Heracles slew the lion as one of his 12 labors and wore the skin as armor.

Dedun: An Egyptian god of wealth, sometimes seen as a human, sometimes as a lion.

Singa: A monster of the Indonesian Batak people, Singa appears in the shape of a lion.

Mahes: Worshiped in the area of the Nile Delta, Mahes is the embodiment of the summer heat; seen as a lion or a man with a lion's head.

Menhit: Egyptian goddess of war, this lion-goddess's name means "she who slaughters."

Arensnuphis: A Nubian god, this lion was the companion of Isis.

Real Lions:

The lion (*panthera leo*) is the only "big cat" that lives in systematic social groups, called "prides." Other "big cats," such as leopards or cheetahs, generally move alone. A pride of lions can have as many as 40 cats, mostly females. Females usually take care of the infants, and most males stay outside the pride. A pride usually controls a set territory, depending on the availability of prey. Lions prey on herd animals such as antelope and wildebeest. Females are usually the hunters, although males arrive after the kill and eat first.

Lions feed at night, usually on zebras or antelope; days are spent sleeping and looking for shade. Lionesses nurse their cubs until they are about three months old, when they begin to eat meat. They begin to hunt their own prey when they are about a year old.

African lions are found in eastern and southern Africa, usually protected on reserves, although hunting for lions is still prevalent. A full-grown adult lion can grow to be up to 10 feet long. African lions are considered vulnerable to extinction, whereas Asiatic lions are nearly gone.

JOURNEYS:



¥ Before seeing "The Lion King," take turns acting like different animals: lion, baboon, elephant, giraffe, warthog. How do you think they act? How do you translate this into human characteristics? How are our movements like those of other animals? After seeing "The Lion King," discuss how your movements match the actors.



¥ Read the names of these animals out loud: lion, warthog (pig), hornbill, mandrill baboon, meerkat (mongoose), hyena, mouse, duck, elephant, wolf, lamb, goat, cow, fox, cat, donkey. With each creature, students will give one word that describes the animal. Write all the words on the blackboard. Which characteristics are "real" and which have we learned from stories? After seeing "The Lion King," look at your list of characteristics: did the creators of the musical use some of these characteristics in the characters?

¥ Roy E. Disney calls "The Lion King" an "allegory." What is an allegory? Why are animals so often used in allegories?

¥ The famous Greek storyteller Aesop describes a speaker using animal stories: "Demades, a famous Greek orator, was once addressing an assembly at Athens on a subject of great importance and in vain tried to fix the attention of his hearers. They laughed among themselves, watched the sports of the children, and in twenty other ways showed their want of concern in the subject of the discourse. Demades, after a short pause, spoke as follows: Ceres one day journeyed in the company with a swallow and an eel. At this there was marked attention and every ear strained now to catch the words of the orator."

How does this tale show the power of animal stories? Discuss how the use of allegory and metaphor can draw attention to a story. Write a speech on a topic of current events; use animal allegories to make your point.

¥ Which of the animals in "The Lion King" are carnivores? Which are herbivores? Omnivores? Scavengers? How does this affect the personalities the creators give them?

¥ "The Duck King"? Can you imagine if the main character in "The Lion King" was some other animal? Rewrite the story of "The Lion King" in story or play form, choosing another type of animal as the hero. How would it change the story's atmosphere and environment?

¥ In traditional cultures, animal masks and symbols were often used to grant the wearer the power and characteristics of the animal. How do we use animal symbols in this way? Think about your favorite sports team the Bears? The Bulls? How about your family's car an Impala or a Jaguar? Make a list of animal names you see every day how are they used? What characteristics do they evoke?

¥ African and Jamaican folklore tells of Anansi, the spider. Many legends call Anansi the first tale "spinner," who brought the idea of telling stories to the earth. These stories compare the spider web with a story. How is a web like a story? Think about "The Circle of Life" game if one "strand" of the story is dropped, what happens to the rest of the web?

RESOURCES:

Read these animal stories, or use books you are already reading in class; they all describe animals interacting with each other or with human beings. Compare the use of anthropomorphism in these stories to "The Lion King."



The Grasshopper and the Ant (Houghton Mifflin Co., 1993)

Puss in Boots (Houghton Mifflin Co., 1983)

African-American Folktales for Young Readers: Including Favorite Stories from African and African-American Storytellers

by Richard Alan Young (August House, 1997)

Alphabestiary: Animal Poems from A to Z by Jane Yolen (Boyd Mills, 1995)

Dr. Dolittle by Hugh Lofting (Dover, 1997)

The Velveteen Rabbit by Marjorie Williams (McClanahan Books, 1996)

Favorite Folktales from Around the World by Jane Yolen (Pantheon Books, 1988)

The Complete Fairy Tales of the Brothers Grimm (Bantam, 1992)

Old Possum's Book of Practical Cats by T. S. Eliot (Harcourt Brace, 1982)

Black Beauty by Anna Sewell (Tor Books, 1989)

White Fang (1905) and **The Call of the Wild** (1903) by Jack London

(Published together ---- Bantam Classics, 1991)

Bambi by Felix Salten (Pocket Books, 1988)



The Jungle Book and The Call of the Wild by Rudyard Kipling (Scholastic Paperbacks, 1995)

The Jungle Book by Rudyard Kipling (Scholastic Paperbacks, 1995)

Just So Stories by Rudyard Kipling (Penguin, 1990)

Aesop's Fables (Scholastic Paperbacks, 1990)

Alice in Wonderland by Lewis Carroll (Scholastic Paperbacks, 1988)

The Ugly Duckling by Hans Christian Andersen (McClanahan Books, 1996)

The Complete Tales of Winnie the Pooh by A. A. Milne (Penguin USA, 1996)

The Complete Tales of Peter Rabbit by Beatrice Potter (Courage Books, 1991)
Charlotte's Web by E. B. White (Harper Trophy, 1952)
Why Mosquitoes Buzz in People's Ears by Verna Aardema (Weston Woods, 1985)
The Three Billy Goats Gruff by Paul Galdone (Houghton Mifflin, 1981)
Mrs. Frisby and the Rats of NIMH by Robert C. O'Brian (Aladdin Paperbacks, 1986)
Stuart Little by E. B. White (Harper Collins, 1974)
The Lion, the Witch and the Wardrobe by C. S. Lewis (Harper Trophy, 1995)
The Cricket in Times Square by George Selden (Yearling Books, 1970)
Watership Down by Richard Adams (Avon, 1989)
Animal Farm by George Orwell (New American Library, 1996)
The Wainscott Weasel by Tor Seidler (Michael Di Capua Books, 1993)

MEET THE CHARACTERS:

SIMBA

WHERE HAS THE STARLIGHT GONE?
DARK IS THE DAY
HOW CAN I FIND MY WAY HOME?

Like any child, Simba's view of the world and his role in it is rather simple. To him, growing up to be the Lion King means getting to tell the other animals what to do. Simba's mischievousness is tempered by his adoration of Mufasa. What the little lion cub really wants is to be just like his father. Mufasa's death leaves Simba unsure about who he really is as he grows into adulthood. Then Rafiki shows Simba his reflection in a pool, and the sleek young male begins to understand that his father's courage and wisdom are a part of him too.

"The spirituality and sacredness of the piece is important; this is an epic story. Simba is a damaged being, who actually believes he killed his father. He has to find his place in the world, and learn how to be a leader."
---- Julie Taymor

JOURNEYS:

- ¥ Rafiki draws a picture of Simba at his birth and then later when he grows up. Make a quilt illustrating Simba's life and adventures.
- ¥ Draw pictures of different scenes from "The Lion King" with your class or group and place them together in chronological order on a large bulletin board or cloth.
- ¥ Simba chooses many friends throughout "The Lion King" Nala, Timon, and Pumbaa. Even Scar appears as a friend as the story begins. How do we choose our friends? How do we choose people we trust?
- ¥ Identify and list the turning points in Simba's life. We know from the story what Simba did in each case, but what were his other choices? For example:

When Scar told Simba about the Elephant Graveyard, Simba could have:



RAFIKI

The baboon shaman Rafiki is female in the stage version of "The Lion King," and Rafiki takes on the task of narrator and spirit guide. Rafiki travels her own road, sings her own songs, and knows what she knows. Appearing the first time to anoint newborn Simba, Rafiki wanders on her mystical way. When the time is right, she returns again to guide Simba back to the path he is meant to follow. When Rafiki reminds Simba to honor his father, she stands between the present and the past, Simba's guide from youth to adulthood. Rafiki is a catalyst, prodding Simba, never giving him the answers but allowing him to discover them himself. Sound familiar? In many ways, Rafiki is the teacher in "The Lion King."

THE SANGOMA

Tsiidi Le Loka, the actress who originated the part of Rafiki on Broadway, based her characterization on the Sangoma, the South African herbalist, healer, and truth teller. The Sangoma is almost always a woman, and the traditions have been passed down from mother to daughter for generations. A Sangoma's job is to interpret messages from the spirits, use herbs to heal, and divine the future.

"I'm using what I know from the cultural context of the Sangoma in South Africa and I'm bringing that information, the spirituality, the wisdom to the part." -- Tsiidi Le Loka.

JOURNEYS



¥ Impvise a new scene, long before the story of "The Lion King," describing the first meeting of Mufasa and Rafiki. What adventures might they have had? Write a new scene in which Mufasa tells Rafiki to take care of his son in the event of his death.

¥ Imagine a "missing scene" between Rafiki and Sarabi after Mufasa's death. What would they say to each other? What would they say about Simba's disappearance?

¥ Rafiki continues a tradition of guides, showing a hero the correct or truthful path. Do you have a guide in your life? Compare Rafiki to "guides" throughout literature such as Tiresias in "Oedipus Rex" or, for advanced students, Virgil in Dante's "Divine Comedy."

RESOURCES

The Spirits Speak: One Woman's Mystical Journey in the African Spirit World

by Nicky Arden (Henry Holt & Company, 1996)

A fascinating story for mature high school/college classes, of a white South African woman learning the ways of the Sangoma in front of the backdrop of the 1994 South African elections.

MUFASA AND ZAZU

With a voice as golden as his magnificent mane, Mufasa guides and teaches Simba. As ready to play as to instruct, Mufasa knows when to chide Simba for his mischief and when to chuckle at it. Strong, brave, and wise, Mufasa is a true leader whose courage comes from a great, calm certainty about who he is and how he fits into the circle of life.

Mufasa's most trusted advisor, Zazu is a prim and proper hornbill bird with a sense of personal dignity. Although Zazu's feathers can be ruffled, he is dedicated to Mufasa. The honorable hornbill would give his right wing for the Lion King, and stays with the pride through good and bad times.

JOURNEYS



¥ Break your class into two sections. One half will be Mufasa and Sarabi, the other, Pumbaa and Timon. Have one student in the middle as Simba. The teacher will read these words out loud, and each side will tell how they would describe these ideas:

responsibility • family • circle of life • love

With these ideas, create a real debate between the two sides. How do their opinions differ? How are they the same? Can the two sides be reconciled? Which does the best job to convince "Simba"?

leader, Mufasa sees himself in a cycle of time — he honors the past in the form of his ancestors, he respects the present by protecting the circle of life, and he protects the future in the form of his son. Compare Mufasa and Scar's vision of the past, present, and future.

Did You Know?

The longest animal in "The Lion King" is the elephant: 13 feet long, 11 feet 3 inches high, 9 feet wide at the ears. It collapses to 34 inches wide.

NALA

AND WHERE THE JOURNEY MAY LEAD ME
LET YOUR PRAYERS BE MY GUIDE
I CANNOT STAY HERE, MY FAMILY
BUT I'LL REMEMBER MY PRIDE

Every bit as rambunctious as Simba, Nala, a lioness cub, is ready to go wherever he goes and do whatever he does. But time changes all things, and when Nala and Simba meet again, her spunky cuteness has ripened into sleek, tawny beauty, her childlike bravado has become true courage, and their friendship has deepened into love.

"She goes into exile, a departure that evokes great sadness, loneliness, and permanence. Nala's tale is as compelling as Simba's."

-- Julie Taymor

JOURNEYS



- ¥ Why does Nala leave the Pridelands? Imagine you are Nala write a letter to your family, explaining why you have to leave.
- ¥ Discuss how Nala breaks the stereotype of a "princess," becoming a hero on her own.
- ¥ Nala is Simba's best friend, yet she challenges his choices when he won't return to the Pridelands.

SCAR

YES, MY TEETH AND AMBITION ARE BARED -- BE PREPARED!

Lean, sardonic Scar makes up for his lack of physical prowess with devious cunning. Obsessed with the need to possess the throne, Scar is Simba's and Mufasa's implacable enemy, a fact which the great-hearted Mufasa realizes too late. Scar may leave most of the dirty work to his hyena henchmen, but he's capable of great cruelty himself. A selfish, greedy ruler, Scar nearly destroys not only the pride, but the land in which they live.

JOURNEYS



- ¥ There's no doubt that Scar is the "bad guy" of "The Lion King," but can you identify with him? Scar feels that life is unfair, that he is always being passed over for his brother Mufasa. Have you ever felt that way? If so, describe it in story, poem, or picture form.
- ¥ In many ways, Scar never grows up. Mufasa tells Simba, "Oh, there's more to being king than getting your way all the time." What would Scar say to this? Compare Scar's attitude toward leadership with young Simba's in "I Just Can't Wait to Be King."
- ¥ Write new scenes for these moments in Scar's life: How did the feud between Scar and Mufasa begin? How did Scar get his scar?

TIMON & PUMBAA

**IT MEANS NO WORRIES
FOR THE REST OF YOUR DAYS
IT'S OUR PROBLEM-FREE PHILOSOPHY
HAKUNA MATATA!**

Hakuna Matata! What a wonderful phrase! Brenda Chapman, the story head for the movie "The Lion King," first heard the Swahili phrase that means "no worries" when she traveled to Kenya in 1991. This became the motto of "The Lion King"'s two clowns, Timon and Pumbaa.

Sympathetic and warm-hearted, Pumbaa is ready to trust anyone—even a carnivore like Simba. Pumbaa may have more brawn than brains, but his size includes an oversized heart, too. And when Simba confronts his destiny, the loyal warthog is the first to follow.

The self-proclaimed "brains of the outfit," Timon is a hyperactive meerkat with a motor mouth. Whether he's making good-natured jokes at Pumbaa's expense, drooling over a plate of delicious bugs, or pitching his free-wheeling lifestyle to Simba, Timon always has a fast line. But behind the patter is a loyal little guy who'd give his last wisecrack to help a friend.

JOURNEYS



¥ Take a survey of your class or group with this question: do you agree with Timon and Pumbaa's "Hakuna Matata" philosophy? Why or why not? Not sure? Make two lists, the first with all the "GOOD" things about "Hakuna Matata" you can think of, the second with the "BAD" things.

¥ Literature is full of stories of foolish servants counseling confused masters. Compare Pumbaa and Timon to famous clowns such as Shakespeare's Touchstone ("As You Like It"), Feste ("Twelfth Night"), or Falstaff ("Henry IV," "The Merry Wives of Windsor"), or Moliere's Scapin ("Scapin").

¥ Compare the song "Hakuna Matata" with "Circle of Life": how do they explain different philosophies of life?

¥ How do we deal with the fact that, while Timon and Pumbaa are caring and well-intended in their advice to Simba, they still lead him down the wrong path? How do we find the strength to think and act for ourselves? Have you ever gone against the ideas of your friends? How did it make you feel? Write about it in essay, story, scene, or poem form.

Did You Know?

More than 750 pounds of silicone rubber were used to make the masks in "The Lion King." The Timon puppet weighs 15 pounds.

There are 106 ants on the Ant Hill. Lady.

ELEMENTS OF THE PRODUCTION

To many, staging "The Lion King" seemed impossible. The epic conflict between lions worked beautifully in animated film but on stage? But Walt Disney Chairman Michael Eisner and Disney Theatricals Producers Peter Schneider and Thomas Schumacher believed in the power of "The Lion King"'s story. They turned to Julie Taymor, a director and designer well known for mythical staging inspired by international theatrical forms. Taymor was excited by the challenge:

"When I looked at the film ... I said to myself, what is working in this film for me? What's the most daunting challenge? That's what I like to do ---- the sheer fact that it's very hard to do is a great challenge to me."

COSTUMES, MASKS, AND PUPPETS

"The Lion King" is unique in that we see how the magic works on stage. There's no attempt to cover up the wheels and cogs that make it all happen. The human beings that control the puppets and wear the animal masks are fully seen. As an audience member at "The Lion King," you have an important job: With your imagination, you are invited to mix the "animal" with the human into a magical whole. As Julie Taymor says, **"When the human spirit visibly animates an object, we experience a special, almost life-giving connection. We become engaged by both the method of storytelling as well as the story itself."**

"Disney animated characters are so expressive -- they're animals, but they're very human animals. I had to play with keeping some of the "character" of the Disney characters, so that they're recognizable. But then, I was also very inspired by African masks, which are much more abstract, much more stylized, much more essential, less soft and round. Because we're doing three-dimensional theater, I didn't want the faces to look flat, I wanted them to have a kind of depth, like wood has. So I used texture and organic materials, fibers, wood -- things that would make it less cartoonlike." -- Julie Taymor

TAYMOR: "In contrast to the continually changing facial expressions in the animated film, a mask can project a single, fixed attitude. The sculptor has only one opportunity to incorporate the anger, humor, and passion of a character, to tell his or her whole story."

"I thought, what if I create these giant masks that really are clearly Scar and Mufasa, but then the human face is revealed below, so that you're not losing the human facial expression, you're not hiding the actor?"

To create the masks and puppets in "The Lion King," Taymor worked with Michael Curry, one of the country's leading puppet experts. Curry had worked with Taymor on

several of her films and operas. With background in engineering as well as puppetry, he would create the technical design of the characters.

Taymor and Curry's first step in creating the theatrical world of "The Lion King" was to craft the masks for Mufasa and Scar. Could a balance be found between the recognizable characters from the animated film and the human actors?

The lions' costumes also helped to create this duality. While the human qualities of the lions come out in the African-styled beadwork, corsets, armor, and cloth, the costumes use silk cloth to negate the human shape, breaking the shoulder line, enhancing the powerful joints and thighs.

Here are some of the theatrical forms that inspired Julie Taymor and Michael Curry in creating the theatrical world of "The Lion King." By exploring the background of these techniques, "The Lion King" can be made a richer experience for young people. It's important to emphasize that Taymor and Curry studied these forms for years, and used the raw knowledge they had gained to create the new forms of "The Lion King."

AFRICAN MASKS: In Africa, masks are functional works of art. They are meant to be used; they perform a social function. Seen on a wall or on a table, a mask may seem dull and static, but when used in storytelling or a ceremony, it takes on life. As in "The Lion King," many African masks are made to be worn over the head instead of over the face. They serve many ceremonial purposes: initiating a young man into manhood, exorcising evil spirits, capturing the invisible supernatural forces surrounding us. African masks are sometimes referred to as "spirit traps." From a purely theatrical point of view, how does a mask trap a spirit? Discuss this question in regard to Taymor's quote, "a mask can project a single, fixed attitude. The sculptor has only one opportunity to incorporate the anger, humor, and passion of a character, to tell his or her whole story."

BUNRAKU PUPPETRY: Named for its founder, Uemura Bunrakuken, this Japanese theater form started in the 16th century. In Bunraku, master puppeteers, visible to the audience, control large puppet dolls, while a narrator tells the story. The larger puppets, which can be as much as five feet tall, are operated by three-man teams. The most experienced man, the only puppeteer allowed to show his face to the audience, operates the head and right arm. The other two puppeteers are completely covered with black cloth—one operates the puppet's right hand with a rod, the other manipulates the puppet's legs. Through movement and gestures (and, as always, the audience's imaginations), great expressiveness can be achieved. Because the puppeteers are visible, spectators can concentrate on the story, or on the skill of the puppeteers. Hopefully, these two perceptions eventually merge into

a whole appreciation of the theatrical event this is what Taymor means by the "double event."

SHADOW PUPPETRY: We have always been fascinated by shadows. Shadows thrown by a campfire can appear to be monsters; fingers twisted in a specific way in front of a light beam can create intricate animal shapes. In shadow puppetry, the audience only sees the shadows of the puppets, thrown onto a screen by a light or a fire. Shadow puppetry seems to be thousands of years old; many think it originated in Greece, although Chinese records show forms of shadow puppetry being performed 2000 years ago. In Indonesian shadow puppetry, called the wayang kulit, intricate flat puppets made of wood and animal hide are shown before a muslin screen, usually telling stories from Hindu mythology. In Java, audience members sit on both sides of the screen either to watch the shadows, or to see the puppets and the manipulating puppeteers.

Did You Know?

It took 37,000 hours to build the puppets and masks for "The Lion King."

JOURNEYS



¥ Design your own masks on paper. Give each mask an emotion: happy, sad, angry, excited, etc. Remember, your mask has to reveal its emotion to an audience right away, without words. What features can you give your mask to better convey its emotion? Show your masks to different people. Do they understand the emotion the mask is supposed to show?

¥ Make a list of the masks you see every day. What are they used for?

¥ Why do people wear masks? Investigate what a mask can tell us about the people who use it. What can a mask teach us about the myths, stories, and history of a culture? How can a mask express a culture's spiritual feelings and ideas?



¥ When Mufasa speaks with Simba about their ancestors, he takes off his mask with a ritual seriousness. Why do you think he does this? Defend your answer with facts you have learned about masks.

¥ Study the different theatrical techniques that inspired Julie Taymor in "The Lion King." Now study the cultures that spawned them. Discuss the cultural forces that shape artistic communication, and conversely, how art shapes the culture. Investigate this give-and-take in relation to the "Circle of Life."

¥ How are different textures and patterns used to convey character and story in "The Lion King"?

¥ Discuss theater as a collaborative art form. Discuss how theater encompasses all the arts—a collaboration between the arts as well as between artists. How are these arts blended into the whole of "The Lion King": sculpture, dance, music, literature, painting, architecture?

Did You Know?

The masks in "The Lion King" are made from carbon graphite — a tough, lightweight material. First, the face of the mask is created by spraying silicone onto a mold made from paper or clay. When enough layers of silicon build up, a rubbery shell is left in this shell, then removed from the mold to become the imprint for the mask. The mask is completed with the carbon graphite. Although they may look very heavy, Mufasa's mask only weighs 11 ounces, and Scar's mask weighs 9.5 ounces.

ACTIVITY: MAKE YOUR OWN SHADOW PUPPETS

YOU WILL NEED:

- ¥ Sheets of hard cardboard
- ¥ Scissors
- ¥ Glue
- ¥ Black paint/Ink
- ¥ Flashlight
- ¥ Flat sticks tongue depressors or paint stirrers
- ¥ Large sheet of white, light stock paper

¥ First, decide on a story: either a re-creation of a scene from "The Lion King" or a myth or story you are currently reading.

¥ Draw the shapes of your characters on the cardboard. Remember, your audience will only be seeing the outline of the character's shape. Will your audience be able to tell everything about the character from his or her shape?

¥ Cut out the shapes of your characters and glue each to its own stick. Paint the puppets black. To perform your show, turn off the lights and aim your flashlight at the large sheet of white, light stock paper (the white paper can be attached to a doorway, or held by two assistants). Grip your

puppets by the sticks, and hold them between the paper and the light source. Notice that the closer you hold the puppet to the paper, the darker it appears on the other side.

¥ Have your audience members decide if they want to watch the show from the other side of the white sheet, or behind the sheet to see you manipulate the puppets. How is the experience of watching the show different from either side of the sheet?

RESOURCES

ON AFRICAN ART AND MASKS:

African Art by Frank Willett (Thames & Hudson, 1993)

NOTE: For more intricate puppets, you can add arms and legs attached to the body by brass paper fasteners. Each arm and leg is then attached to a thin stick. Work as a team one person can control the body while another person manipulates the limbs.

Did You Know?

There are more than 232 puppets in the show, including rod puppets, shadow puppets, and full-sized puppets.

SETS AND LIGHTING

Working with Julie Taymor, set designer Richard Hudson used the essential concepts of "The Lion King"'s story to create the scenic design for the show.

Pride Rock and the Elephant Graveyard seem to be exact opposites, one full of life, the other radiating death and danger. But they are connected through their design. Just as Pride Rock is a stylized circular staircase that twists out of the stage as the show opens, the Elephant Graveyard is a twisting series of steps made of bones. We see Mufasa in his place of dignity on Pride Rock as the show opens; it's a shock to see Scar in the same position, but with very different feelings, straddling the bones in the Elephant Graveyard.

Perhaps the most dramatic scene in "The Lion King" is the wildebeest stampede in which Mufasa is killed. The effect in the theater is electric, as thousands of wildebeests seem to be rushing straight at Simba and at the audience. The illusion of thousands of racing animals is achieved with a canvas scroll and a series of large rollers. Wildebeests are painted on the scroll, and each roller is equipped with sculptures of the animals. On each successive roller, the wildebeest sculptures are slightly larger, until, closest to the audience, dancers rhythmically move huge wildebeest masks. This design creates a false perspective of great distance. When the scroll and rollers are moving, the audience seems to see waves of wildebeests driving forward.

Richard Hudson's model for the Elephant Graveyard gives the staircases a skeletal look.

I really can't begin the process of designing the show -- actually making a light plot -- until the sets have been designed, because a number of technical choices depend on the scenery. I need to know where there will be room to hang lights, what color the scenery is going to be. But in the meantime, I do consult on the ground plan. I try to protect 'real estate' to make sure that, once the set is designed and built, there is space for the lighting instruments." -- Donald Holder, Lighting Designer

RESOURCES

The Oxford Illustrated History of Theatre edited by John Russell Brown (Oxford University Press, 1997)

Julie Taymor: Playing with Fire by Eileen Blumenthal and Julie Taymor (Harry N. Abrams, Inc., 1995)

Pride Rock on Broadway by Julie Taymor (Hyperion, 1998)

ON ASIAN THEATRE FORMS:

The Cambridge Guide to Asian Theatre by James R. Brandon (Cambridge University Press, 1997)

Did You Know?

Lighting Designer Donald Holder used nearly 700 lighting instruments to create the lighting plot for "The Lion King."

THE MUSIC

CAN YOU FEEL THE LOVE TONIGHT?

THE PEACE THE EVENING BRINGS?

THE WORLD, FOR ONCE,

IN PERFECT HARMONY

WITH ALL ITS LIVING THINGS

How does music help tell a story? In musical theater, the music must do many things: move and entertain us, but also help us understand the characters and move the story forward.

"The Lion King" animated film incorporated five songs by composer Elton John and lyricist Tim Rice: hits like "The Circle of Life," "Can You Feel the Love Tonight," and "Hakuna Matata." For the stage version, more songs were needed to explore Simba's growth and Nala's courage. The creative team turned to "The Rhythm of the Pride Lands," a recording inspired by the film, featuring songs

by South African songwriter Lebo M, Mark Mancina, Jay Rifkin, and Hans Zimmer. The lyrics of these soulful and evocative melodies were rewritten for the stage version, but their South African sound and mood became the foundation for a unique combination. Along with its daring design and direction, the score for "The Lion King" musical blends American popular music with African rhythms into a seamless and completely new whole.

POPULAR SONG AND THE MUSICAL THEATER

How are the songs in musical theater different from the popular music you hear every day? A song you hear on a recording, on the radio, or at a concert may create a character or tell a story, but its primary purpose is to express a mood or an atmosphere, and to create a memorable tune. In a musical, a song must help in the storytelling. A song in a musical should act as a kind of shorthand, moving the story forward, telling you something about the character's inner life or changing the character in ways that the spoken word cannot.

At the turn of the century, the beginning of musical theater in America, theater music was popular music. Songwriters like Irving Berlin and George M. Cohan brought a vibrant, fast-talking, American quality to songwriting, throwing off the long-accepted models of the European opera and operetta. But for these early pioneers of the musical, the theater, along with vaudeville, burlesque, and later recording, radio, and the movies, was just another forum for songs. There was no attempt to blend the songs into the story.

The musical changed forever in 1927 with "Show Boat," based on Edna Ferber's 1926 novel about life in America after the Civil War. Composer Jerome Kern and lyricist Oscar Hammerstein II were determined to create an organic work of art from the musical, in which the songs, music, and text all combined to tell the story. As Denny Flinn Martin writes in "Musical! A Grand Tour," "Critics described Kern as having left musical comedy behind for something they described as opera or light opera composing. In fact, it was pure musical theatre."

This balance between popular music and the musical theater is mirrored in the careers of "The Lion King"'s original composer and lyricist. Tim Rice had written the lyrics for such classic musicals as "Jesus Christ Superstar" and "Evita" both of which were best-selling recordings. Rice seemed the perfect choice to write the lyrics for "The Lion King," but who would compose the music? Elton John, who has written some of the best and most endearing popular music in the last half of the twentieth century, said,

"I actually jumped at the chance because I knew that Disney was a class act and I liked the story line and the people immediately. The Disney films last forever and children watch them and adults watch them and get just as much fun out of them ..."

As Rice and John began to work together, they knew that their main purpose was to tell the story.

"Up until now," said Rice, "about 95% of the lyrics I've written have been done to a tune. Elton is one of those rare examples of a composer who actually likes to get the words first. In the case of ... 'The Lion King' that proved to be quite useful because the key thing ... is to get the story line dead right. Everything flows from the story."

"I think one of the most interesting things about our approach to this musical is that none of the composers are Broadway theater people, and so we are drawing upon our varied past experiences. We draw on all sorts of different areas -- film scoring, pop tunes, South African choir work. The music for 'The Lion King' is diverse." -- Mark Mancina

AFRICAN MUSIC

Although the continent of Africa is home to many different cultures, most have this in common: music is an integral part of everyday life. In Africa, lives are permeated with music. Music has a function in society beyond simple entertainment -- songs are written to entertain, but also to teach, encourage, mourn, heal. Music serves a social function, helping to strengthen the circle of society, it **"deepens the connection between people who have come together for reasons casual or profound"** (from "Where Is the Way: Song and Struggle in South Africa" by Helen Q. Kivnick).

Although Africa south of the Sahara desert contains a variety of nations and cultures, African music has some common traits. Try to hear how these characteristics are used in "The Lion King":

- Repetition:** Repeated pattern of sound and rhythm.
- Improvisation:** Because music is an integral part of African life, it is often spontaneous, made up on the spot. Improvisation, spontaneous creation of music and words, is considered a highly regarded skill.
- Polyphony:** Two or more melody lines played simultaneously, working together into a greater whole.
- Polyrhythms:** Two or more rhythm patterns playing at the same time.
- Cross-rhythm:** The accents of a song coming just after the accents of an accompanying rhythmic instrument or other rhythmic device, such as hand-clapping or foot-stamping. Also called syncopation, in a simplified form.
- Call and Response:** A choral form in which a leader sings, or speaks, a line, which is echoed, and perhaps expanded upon, by the larger group. Call and response can also work between two groups.

SOUTH AFRICAN MUSIC

By incorporating the work of musician Lebo M, the score to "The Lion King" musical tapped into the complex and beautiful rhythms of South African music. For "The Lion King" musical, Lebo M has cowritten additional music and lyrics in addition to the original songs by Elton John and Tim Rice. As the choral director, he introduced the American cast members to a different style of singing: **"I taught them the historical meanings of the lyrics and the practical and spiritual meanings of the songs. The singers must understand the pain or joy the feeling**

behind the song. The most difficult part is the interpretation, the African way of singing ... there's a rawness that is totally unique; it comes from the heart."

"World Music: The Rough Guide" states, **"South Africa is distinguished by the most complex musical history, the greatest profusion of styles, and the most intensely developed recording industry anywhere in Africa."** South Africa's musical history, especially in the last century, is linked to its national history and the racist system of apartheid, by which black South Africans were confined to small areas, their movements and rights tightly controlled by the white minority. Because the growth of its music was so closely tied to the country's history, a study of South African music is a perfect foundation for further exploration into South African history.

Here are some South African musical styles. Can you hear how these styles may have inspired the music in "The Lion King"?

Mbube: South African style of a capella music (a capella means voices alone without instruments) incorporating one or two high-pitched lead vocals and a heavy bass four-part harmony. In 1939, a South African singer named Solomon Linda and his group the Original Evening Birds recorded a song called Mbube, meaning "Lion." We know this song today as the classic "The Lion Sleeps Tonight." The term Mbube has come to encompass this style of a capella singing.

Iscathamiya: Meaning to "step softly" or "tiptoe." Tiptoe harmony is a four-part call-and-response male choral musical style, associated with Zulu migrant workers. The chorus traditionally stands in a line, tiptoeing in place, sometimes stamping all in unison. Because of the system of apartheid that kept black South Africans in tightly controlled areas, migrant workers made up the country's workforce; black workers had to migrate from their homes to where the work was. Contracts kept young men away from their families for as long as a year. They were forced to live in single-sex guarded compounds or hostels created to isolate them from the white urban population; conditions in the hostels were usually dirty and ramshackle. Men forced to live together in these compounds created a style of choral singing in which men had to sing the higher parts usually reserved for women, and because they did not want to be discovered when practicing, the heavy stamping of traditional dances was replaced by light, tiptoe dances. You can hear, and see, iscathamiya-style singing in "The Lion King," especially in the song "One by One."

Lebo M sees his life mirrored in the story of "The Lion King": "'The Lion King' is an African story that happens to parallel my own life. Young Simba's loving education from his father, his rebellion, and his eventual struggle to regain a foothold in his native land were very familiar to me."

He calls his work on "The Lion King," "a tribute to the new South Africa ... like Simba, I too lost family and close friends during my time away, but returned home victorious to the open arms of my newly freed countrymen and family."

INSTRUMENT GLOSSARY

Here are some African instruments used in "The Lion King":

- Bongos:** Cuban name for a pair of small, single-headed hand drums. The two drums are joined together, and usually held between the knees when played in a sitting position.
- Brekete:** West African drum with two snared heads, played with sticks.
- Casaba:** A hand-held instrument made from a gourd. Beads are strung over the body of the gourd so that a rattling sound is produced when it is shaken or rubbed.
- Caxixi:** A small wooden grass shaker.
- Claves:** Two cylindrical pieces of hardwood. One is rested across the front of a half-closed fist and struck with the other, producing a sharp tick or clack. Origin: Latin.
- Congas:** A tall narrow single-headed drum played with the hands. Originally from Cuba, it is usually played in sets of two or three of different sizes. Common sizes are the tumba (largest), the conga (medium), and the quinta (smallest).
- Cowbell:** A long, square bell that is struck with a mallet.
- Djembe Drum:** A large goblet-shaped African drum from the Ivory Coast, traditionally carved out of one log. It yields a resonant bass tone when struck in the middle, and a high ringing tone when struck on the rim.
- Djun Djun Drum:** A large two-headed drum made of wood or possibly oilcans. Often used with the djembe drum, playing the role of the bass drum. The drum is probably the most widely used African instrument.
- Gankogui:** Iron hand bell, consisting of two bells vibrating together on the same handle, one low pitched, the other higher pitched. The gankogui is held in one hand and struck with a stick.
- Guiro:** A gourd that has been carved so that it is ribbed along most of its length. It is played by rubbing a stick across the ribbing, producing a "zipping" sound.
- Gyil:** A 17-key xylophone, five feet long.
- Kpanlogo:** A well-known African peg drum, it is similar in shape and sound to the conga drum. Antelope skin is stretched over the head, producing a tender and resounding sound.
- Log Drum:** The modern equivalent of the ancient hollow tree trunk.

Mbira:	An instrument of Zimbabwe, the mbira consists of 20 to 24 flattened metal prongs that are fastened to a wooden box-shaped resonator body. The mbira then sits in a gourd, called a calabash, which acts as a resonator. The ends of the prongs are plucked.
Marimba:	An African keyboard percussion instrument consisting of tuned wooden bars with a resonator below each bar. The notes usually span several octaves.
Rain Stick:	A long hollow tube made of wood and filled with small beads. There is a comblike structure inside of the tube and, when the stick is turned end-on-end, the beads course along this structure making a pitter-patter sound that sounds like rain. The structure is often a sequence of thin rods, each inserted across a diameter of the stick. Educators rain sticks can be made simply in class by carefully hammering nails through postal tubes. Experiment with different small objects to see how each sounds falling through the tube. When you find the "right" sound for your class, seal up the ends of the tube with packing tape and cover the tube with a decorative design.
Shekere:	A gourd covered with a woven, beaded webbing that is used as a shaker.
Taiko Bass Drum:	A large drum from Japan made by stretching skin over a large barrel.
Talking Drum:	A drum used originally for communication between villages. Usually an hourglass shaped two-headed drum where the heads are laced together with thongs of gut or leather. The drum is typically held between the arm and body so that varying pressure can be applied to the thongs that alters the drum's pitch, thus allowing it to "talk." Just as in some African languages, a change in pitch can alter the meaning of the "words."
Tambourine:	A wooden circle equipped with tiny cymbals, covered with hide.
Timbale:	This drum is of Latin origin, and is now made of a steel shell.
Triangle:	A metal triangle hit with a mallet that produces a metallic bell sound.
Udu:	A clay pot drum based on those created by the Ibo and Hausa tribes in Nigeria. This drum came about when some ancient village potters struck a second opening a hole in the side in a clay water vessel and discovered the beautiful sound it produced. The deep haunting tones it produced were thought to be the "voices of the ancestors."
Nutshell shaker:	Shaker made of nutshells.
Zulu Cocoon Rattle:	Dance rattle of the Zulu peoples of South Africa. Three rows of cocoons sewn onto calfskin bands.
Zambia rattle:	Rattle made from seed pods.

- Jungle rattle:** Rattle from Kenya. A metal body with natural skinheads and lacing and a wooden handle.
- Gourd rattle:** This African rattle made from a gourd with a natural wooden handle is a great percussion instrument for many purposes.
- Gankoqui Double Bells:** These double bells are hand forged by the best Ewe blacksmiths and are used for all of their traditional music. The gankoqui is created from iron that is heated to blistering temperature, hammered and shaped to the proper size, and set back in the fire for tempering.
- Washboard:** A washboard that is struck and rubbed with a mallet.

JOURNE'



¥ Can you tell a story with an instrument? Use a simple drum, or read the instructions in "The Lion King" Instrument Glossary and make your own rain stick. Can you tell Simba's story with a rain stick? Have one member of the class or group "tell" Simba's story with an instrument—can the other members of the class hear the different scenes in the story? How does the musician convey emotions or actions through music? Lebo M said: "The roots [of "The Lion King"] are very much a unique marriage of African choral styles of singing with African percussion and Eurocentric orchestration. Africa has various cultures and regions where various styles of music and instruments come from, and in our case, voices are our instruments."

¥ We think of music as an aural art form, that is, it can only be enjoyed by our hearing sense. Can it touch our other senses? Listen to songs from "The Rhythm of the Pride Lands" or the cast album of "The Lion King." Describe, in written form (essay, poem, letter) or in visual form (drawing, painting, collage sculpture), the music from "The Lion King" as colors, smells, or textures.

¥ Try singing call and response with a well-known song like "Row, Row, Row Your Boat." Create your own polyrhythms—improvise a rhythmic pattern and overlay another pattern alongside it. Demonstrate call and response with rhythm: have a leader create a rhythm and the rest of the group will follow and respond.



¥ How is music a part of your life? What is the music of your culture? What factors made your sound the way it is? How does our culture affect the way we use and listen to music? How can you understand another culture through its music?

¥ How can rhythm tell a story? Using the story summary at the beginning of this guide, or your memory of "The Lion King," tell the story of several events in Simba's life while beating a rhythm on a drum or clapping. Then tell another story without words, using only the beats of the drum. How do the tempo, volume, and expression of the rhythm help to convey emotion, mood, and ideas?

¥ The composer of "The Lion King," Elton John, has written some of the classic rock and pop songs of the last half of the 20th century. Play some Elton John songs—how do they convey stories or moods? How about some of the musicians you listen to? Do their songs tell stories or just create atmospheres? With your class or group, pick 10 of your favorite songs. Try stringing them together to tell a story. Using what you've learned, discuss the difference between popular songs and musical theater songs.

¥ Define these terms: pitch, rhythm, tempo, dynamics, harmony, dissonance, timbre, volume. How are they used in "The Lion King" to tell a story? Create mood? Describe a character? Are there musical motifs that run through "The Lion King"? Identify them and the characters or story lines they represent.

¥ Take a well-known song, like "Kookaburra," and sing it in the mbube style: designate a lead voice, a second lead voice, then the majority of voices as the bass.

RESOURCES

TEXTS:



MUSICAL THEATER:

Musical: The American Musical Theater by Richard Kislak (Doubleday, 1997)

The Musical: A Concise History by Kurt Ganzl (Northeastern University Press, 1997)

American Musical Comedy: From Adonis to Dreamgirls by Gerald Bordman (Oxford University Press, 1982)

Musical! A Grand Tour by Denny Martin Flinn (Schirmer Books, 1997)

ON AFRICAN MUSIC:

African Stars by Veit Erlmann (University of Chicago Press, 1991)

World Music: The Rough Guide edited by Simon Broughton, Mark Ellingham, David Muddyman, and Richard Trillo (The Rough Guides, 1994)

African Music: A People's Art by Francis Bebey (Laurence Hill & Company, 1975)

RECORDINGS:

Let Their Voices Be Heard, produced by Helen Q. Kivnick and Gary Gardner. Rounder Records 5024.

Mbube! Zulu Men's Singing Competition, produced by Helen Q. Kivnick and Gary Gardner. Rounder Records 5023.

Shaka Zulu, Ladysmith Black Mambazo. Warner Brothers, 9 25582-1, 1987.

The Indestructible Beat of Soweto. Shanachie Records 43033. (This is the defining album of South African mbqanga music or township jive.)

Sarafina! Shanachie Records 43052 (The original South African recording of the musical by Mbongeni Ngema and Hugh Masekela. The success of this show helped to bring the sounds of South African choral music to a wider international audience. Lebo M worked on the American tour of "Sarafina!")

Township Jazz 'N' Jive Music Club 50041 (A wonderful history of the South African jazz that flourished in the '40s and '50s, this album features the original recording of "Mbube" by Solomon Linda's Original Evening Birds that became "The Lion Sleeps Tonight.")

THE PRODUCTION TEAM

When we sit in the audience at a musical, we see the actors on stage. But where do the costumes they wear come from? What about the words they say, or the songs they sing? Who designed and built the settings they act in? A musical as large as "The Lion King" brings together literally dozens of creative people, who work together as a team to bring the show to life.

PRODUCER The producer gathers the resources needed to put on the production, engaging the creative staff and raising the necessary funds for the production's budget. Dealing with both the creative and the business ends of the production, the producer creates a nurturing environment in which artists can thrive.

DIRECTOR The director uses the elements of the production to bring the written words of the script or score to life on stage. The director usually sets the tone and the "look" of a production, and sets the blocking, or the actor's movements.

COMPOSER The composer writes the music of the songs in a musical, and the music throughout the show. He or she is responsible for the "sound" of the show.

LYRICIST A lyricist writes the words, or the lyrics, for the songs in a musical. A lyricist must work very closely with the composer to make sure the words work well with the music.

BOOK WRITER A musical's "book" is the "play" of the musical -- that is, the spoken words between the songs. A book writer must work together with the composer and lyricist to effectively blend the spoken word with the song.

CHOREOGRAPHER Dance seems to naturally go with song, and a musical will often incorporate dance into its action. A choreographer designs a dance, first in his or her head or on paper, then with the dancers on the stage. The choreographer must work with the director to make sure the dance movements complement the blocking.

SCENIC OR SET DESIGNER The scenic designer creates the environment of the production, conveying the style, mood, period, and place of the show. A scenic designer also designs or selects the production's props and furniture.

LIGHTING DESIGNER Using hundreds of spotlights and lighting instruments, the lighting designer creates the lighting "plot": the color, intensity, and focus of the lighting in each scene. Since the 1970s, most professional productions have used computerized lighting boards, which can store thousands of cues and change lighting in a fraction of a second.

COSTUME DESIGNER A costume designer researches and designs what the performers will wear and look like in the production. As well as having an extensive knowledge of clothing of all cultures and time periods, a costume designer must know how a costume will hinder or help an actor's movements.

MASK & PUPPET DESIGNER In a production like "The Lion King," which uses so many masks and puppets, these designers must work closely with the others on the creative team so that the masks and puppets work efficiently with the rest of the production. A designer of masks or puppets should have training in engineering as well as cultural and artistic knowledge.

STAGE MANAGER The stage manager is the communication link between all departments, from preproduction meetings and rehearsals, to the final coordination of all departments in performance, to the calling of cues and the directing of backstage traffic.

On a musical like "The Lion King," all members of the creative team have their own group of associates to help bring their visions to life. It's important to emphasize again that these artists work together as a team. Would any of these jobs appeal to you in the future? Why or why not? And don't forget about one of the most important "jobs" in the theater—the audience. What can an audience member do to help the performance run smoothly and well?

ACTIVITY

COMPLETE THE CIRCLE

— BRINGING IT ALL TOGETHER

This series of activities will allow young people to use what they have learned from "The Lion King" by:

- ✎ Researching and finding animal stories from different cultures around the world.
- ✎ Creating an atlas of stories.
- ✎ Discussing the various cultures that have created their stories.
- ✎ Collaboratively adapting their stories into short play form.
- ✎ Collaboratively creating their scenes with theatrical techniques inspired by "The Lion King."
- ✎ Presenting a multi-cultural, multi-animal festival of short plays.

YOU WILL NEED:

- ✎ Scissors
- ✎ Glue
- ✎ Markers, paint, colored pencils
- ✎ Clothing, uniforms borrowed from home
- ✎ Construction paper, cloth, magazine clippings, yarn, rope, stones, artificial fur
- ✎ Different hats to represent characters

1. FIND YOUR STORY

Every culture in the world has its own animal stories. Some describe animals and humans living together, speaking the same language. Others, like "The Lion King," present an animal society living apart from humanity, with its own rules, laws, and traditions. Find an animal story that you like. Use the library or the Internet to find animal stories, but don't forget about another great resource yourselves. What animal stories do you know? How about your parents, grandparents, or older members of your community? Do they have animal stories that they grew up with? Ask them to share these stories with you. If your story is from a book, make a copy of the text. If it's a story you know, or have been told, write it out.

2. STORY ATLAS

What country does your story come from? Identify the country on the map of the world. For now, put the name of your story on the country of its origin. Discuss the culture of the country of your story's origin.

3. BRING THE STORY TO THE STAGE

Now adapt your story for the stage, using the materials you have collected for costumes and sets. Don't forget that, like all theater events, your play will be a collaborative effort. Work together.



The logo features the word "Disney" in its signature script font above the word "PRESENTS" in a smaller, all-caps sans-serif font. Below that, the title "THE LION KING" is written in a large, bold, black, serif font. The letters "L", "I", and "O" in "LION" are significantly larger than the other letters, and the "I" and "O" are connected. The entire title is underlined with a simple horizontal line.

Music & Lyrics by
ELTON JOHN & TIM RICE

Additional Music & Lyrics by
LEBO M, MARK MANCINA, JAY RIFKIN, JULIE TAYMOR, HANS ZIMMER

Book by
ROGER ALLERS & IRENE MECCHI

Adapted from the screenplay by
IRENE MECCHI & JONATHAN ROBERTS & LINDA WOOLVERTON

Scenic Design	Costume Design	Lighting Design	Mask & Puppet Design
RICHARD HUDSON	JULIE TAYMOR	DONALD HOLDER	JULIE TAYMOR & MICHAEL CURRY

Sound Design	Hair & Makeup Design	Casting
TONY MEOLA	MICHAEL WARD	JAY BINDER

Technical Director	Production Stage Manager	Production Supervisor	Press Representative
DAVID BENKEN	SHERRY COHEN	JEFF LEE	BONEAU/BRYAN- BROWN

Music Supervisor/Director	Orchestrators	Music Coordinator
JOSEPH CHURCH	ROBERT ELHAI	MICHAEL KELLER
	DAVID METZGER	
	BRUCE FOWLER	

Additional Vocal Score,

Music Produced for the
Stage & Additional Score by
MARK MANCINA

Associate Music Producer
ROBERT ELHAI

Vocal Arrangements &
Choral Director
LEBO M

Choreography by
GARTH FAGAN

Directed by
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Music Credits

p.6 "Circle of Life," p.22 "Be Prepared," p.23 "Hakuna Matata," p.35 "Can You Feel the Love Tonight" Music by Elton John, Lyrics by Tim Rice. '1994 Wonderland Music Company, Inc. All rights reserved. Reprinted by permission.

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