

COLLECTOR'S EDITION

CELEBRATIONS

DISCOVERING THE MAGIC OF WALT DISNEY WORLD



Remembering IllumiNations



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CONTENTS

We've Gathered Here Tonight...

6

IllumiNations: Magic in the Sky

30

Reflections of Earth:
The Music of IllumiNations

68

Holidays & IllumiNations

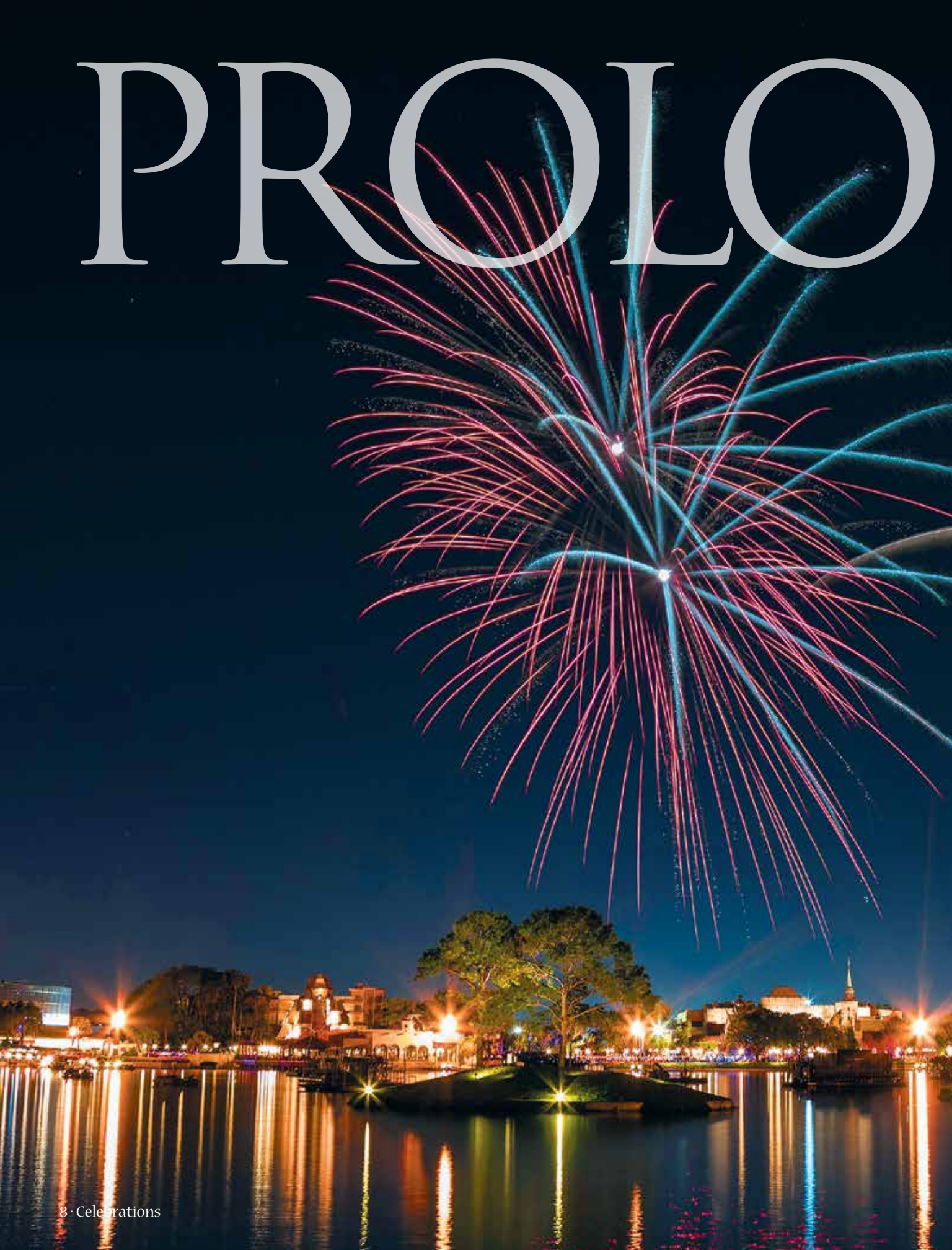
80



"We've gathered here tonight, around the fire, as people of all lands have gathered for thousands and thousands of years before us to share the light, and to share a story."



PROLO



GUE



CHAO





SPACE



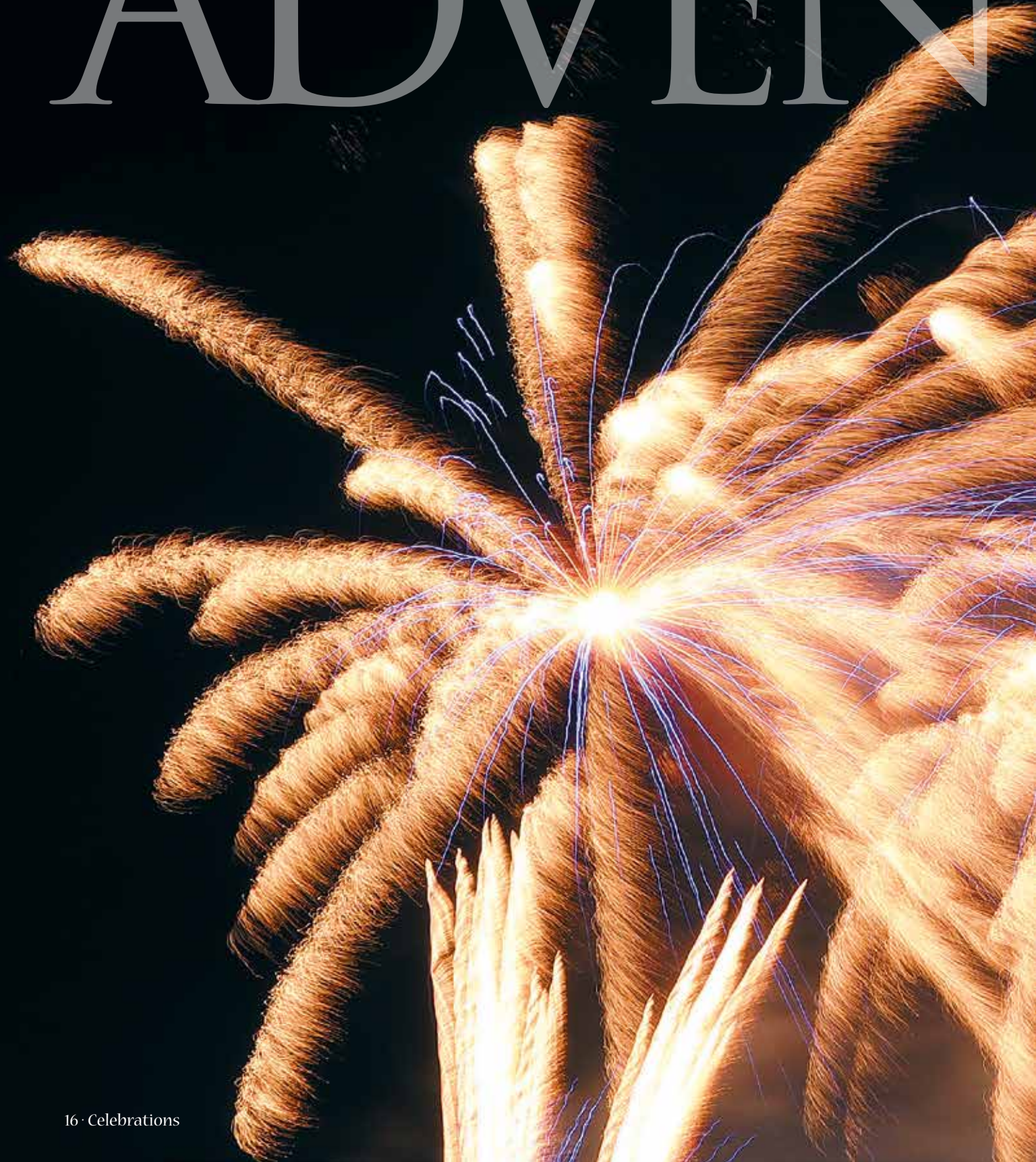




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ILLUMINATIONS: MAGIC IN THE SKY

STORY BY LINDSAY MOTT



It's the end of a long, magical day. You've put your sleek high-tech vehicle through its paces, soared around the world, went on an undersea quest to find Nemo, learned how to live with the land, explored the history of communications, discovered the magic of "letting it go," and even conquered the dark reaches of space. You've sampled delicious cuisine from all around the world, learned a little bit about other countries and their cultures, and even got to know a few friendly Cast Members who hail from the various World Showcase countries. Maybe you've met a princess or two, shopped at MouseGear, and yes, even had a surprising taste of Beverly at Club Cool.

You've had a magical day exploring the wonders of Epcot, and as the day turns into evening, now is the time to put a perfect end on a perfect day. This is it, that grandest finale of all...

And finally, it's time. You're facing the water, a gentle breeze wafting across the rippling waves of World Showcase lagoon. Ethereal music fills the night air,

and your anticipation is building as you await those timeless words, "Good evening...we've gathered here tonight around the fire..." followed by an audible puff as our unseen narrator blows out the 19 torches circling the lagoon, and you know the show is about to begin – IllumiNations: Reflections of Earth.

For many Disney faithful, IllumiNations is the perfect finale for a day in Epcot. The show has entertained millions of Guests for years and years, but like all good things, it will be coming to an end. In September 2018, Disney announced that IllumiNations will be ending its run in late 2019, to be replaced by what promises to be an even more spectacular and spell-binding show. But for those of us who grew up on IllumiNations, the news is bittersweet. While there is a great deal of excitement for the wonders and new magic that awaits us, there will always be a pang of nostalgia for this classic nighttime show.

IllumiNations: Reflections of Earth, created by Show Director Don Dorsey, has dazzled Guests ever



since its debut in October 1999, originally as part of the Walt Disney World Millennium Celebration. As far as nighttime shows go, it has a little bit of everything, going well beyond a traditional fireworks show. Dancing flames, cascading fountains, and eye-popping fireworks are synchronized to a dramatic musical score to light up the skies, decorate World Showcase Lagoon, and best of all, to touch our hearts.

We Hope You Enjoy Our Story Tonight: Reflections of Earth

As the show begins, Guests hear a drumbeat in the distance that grows louder and faster, reaching a feverish pitch before a bright, white fireball arcs over the lagoon. IllumiNations: Reflections of Earth begins with a cosmic event that leads to a ballet of fire and the first act, “Chaos,” (also known as “The Earth is Born”), that symbolizes the origins of our planet.

The orchestral music continues at a feverish pitch while weaving a hypnotic melody that is matched by the white, red, and orange fireworks that crackle through the air, while furious fireballs from the inferno barge burst upward into the sky. Depending on where you’re standing, you may even feel the intense heat from the fire!

The frenzied introduction leads into the soothing second act, “Order,” or “The Triumph of Life,” which offers a calming counterpart to the explosive beginning. The intensity of the first act smoothly transitions into a sea of floating pyrotechnic stars on the World Showcase Lagoon, setting the stage for the appearance of the show’s centerpiece, the larger-than-life Earth Globe.

The giant Globe transforms into a three-story video screen, displaying vivid images on massive screens shaped like the world’s continents that celebrate both human diversity and the unified spirit of humankind.

The stirring score becomes more peaceful as marimbas and pan flutes provide exotic and worldly nuances. During this act, the Earth Globe makes its way to the center of the lagoon and becomes the focus for the rest of the show. The electronic screens on the globe depict primal seas and forests, as well as the development of famous natural and cultural landmarks including the Himalayas, the Sphinx, the statues of Easter Island, and Mount Rushmore. Diverse visages of famous people from around the world, including Martin Luther King Jr., Dr. Jonas Salk, Mother Teresa, Albert Einstein, Muhammad Ali, and the Dalai Lama are shown on the Earth Globe during the presentation. These individuals

were chosen because they celebrate both human diversity and the unified spirit of humankind.

The musical tempo, brimming with optimism, gradually quickens, and the water fountains begin a playful dance, shifting colors throughout their performance. During this act, and throughout IllumiNations, the colorfully lit water fountains are an integral part of the show. During the history of the world segment, where we see the emergence of vegetation, the fountains turn green and slowly grow in height. During the fire sequence, the water becomes a single jet that’s fire orange.

Toward the end of this act, the stage is broadened to include the pavilions surrounding World Showcase, as each building is illuminated by hundreds of brilliant lights in outline form. (All but two that is, the exceptions being the Morocco Pavilion, which remains dark throughout the show in deference to the buildings’ religious significance, and the Norway pavilion.)

At this point, the fireworks return, this time in a synopated rhythm with the score, along with lasers that trace gleaming paths high above the lagoon. The tempo races forward, harnessing the energy of the pyrotechnics that explode in the air, slowing down briefly only to catch its breath for the awe-inspiring ending.

The final act is “Meaning,” or “Hope for the Future,” which features the hauntingly beautiful song “We Go On.” The Earth Globe is highlighted with video imagery of persons of various cultures and ethnicities, reminding us that we all share this world together—we go on together.

The inspiring performance concludes with the Earth Globe opening up its petals like a lotus flower while continuing to revolve. From its heart emerges a giant fire torch, the Unity Torch, rising 40 feet into the air as a symbol of achievement, success, and pride.

This torch joins the 19 torches surrounding the World Showcase to make 20 – each torch representing one century from the past 2,000 years. The 19 additional torches circling the lagoon create a wall of flames that combine with a confetti of fireworks to create color-rich reflections and resplendent images across the rippling waters.

The massive torch itself initiates the final, brilliant salvo of fireworks, which brings IllumiNations to a thunderous ending. Reflections of Earth concludes by physically displaying a “thousand points of light” in fireworks. After the show’s finale, the center torch remains lit as a reminder to us that our story is never done. We go on.







Creating a Masterpiece

IllumiNations: Reflections of Earth is an exhilarating nighttime spectacular filled with music, flames, fireworks, and fountains taking place on and above World Showcase lagoon. These elements are choreographed to a symphonic score written by British television and Hollywood motion-picture composer Gavin Greenaway. Greenaway created an original symphonic score to accompany the surrounding action – water, flames, and fireworks – and this powerful composition blends the melodies and rhythms of many regional cultures with an uplifting, unifying theme.

In the course of developing the show, Dorsey came up with a broad concept for IllumiNations: tell the story of planet Earth. And he does so, all in around 12 to 14 minutes.

"My goal was to remind people that our home planet is an amazing place," said Dorsey. "This show weaves the story of our planet, using mystical elements that signify unity and peace for all humankind. 'Reflections of Earth,' like Epcot itself, is a celebration of our home planet, our humanity and our potential."

When it came to the video projection, sticking to the overall theme was paramount to the story. "The whole setup for the show is we're sitting around the fire telling stories, passing on traditions and that is what we wanted to show in this video," Dorsey observes. "It's almost a show within a show, symbolic of all the people at Epcot from all these different countries, gathering around the fireworks to share

this moment. I wanted to kind of put that inside the ball."

The Earth Globe is a massive 28 feet in diameter and is covered with 15,600 LED (Light Emitting Diode) clusters, each containing 12 individual LEDs. The Globe also features 258 strobe lights, with 43 on each of its six petals. The Earth Globe is the world's first spherical video display system, and according to the History Channel's show *Modern Marvels*, it's one of the most complicated pieces of show equipment ever created by Disney.

The Globe itself is dark brown in color, which allows it to remain "invisible" during the early portion of the show before it's lit up. Nearly 300 images are shown on the Globe's spherical video screen throughout the show. In 2008, the Globe was refurbished with a new LED video system that improved the clarity of the imagery.

The Inferno Barge used in the early portion of the show weighs an astonishing 75 tons. (That's more than the combined weight of twelve full-grown African elephants...for those of you who are counting.) It's capable of sending 60-foot fireballs soaring into the air through its 37 nozzles.

The Barge originally contained an air-launch fireworks system, though in 2006 the firing location for the shells was moved to the center slip. Late night lingerers in Epcot can sometimes see a spectacular sight. If there is any isopar (the fuel used to create the roaring flames) left in the tanks after the show, it is burned off later that night in a massive fireball.



The fireworks themselves are launched via a pneumatic launch system, rather than the traditional black powder used in typical fireworks shows. Not only does the compressed air system minimize smoke, it also allows the fireworks to be precisely timed with the music and for the height of the shells' explosion to be controlled. 750 individual launch tubes are used throughout the show, spread out in 34 locations around the lagoon. The show incorporates approximately 2,800 shells throughout the performance – more than twice the number used in previous Disney firework productions. During the special extended Holiday version of the show, two additional barges are brought in, adding 455 additional fireworks and 818 more visual effects. Stunning indeed!

When designing the water fountains, Dorsey had his team create four new colors to be used in IllumiNations: lavender, mint green, pumpkin orange, and lagoon blue. A ring of eight programmable moving searchlights called Syncrolites are used for the lighting effects, each equipped with dousers to control brightness and color. Each Syncrolite was capable of producing 14 colors, including the four original ones created by Dorsey's team. The system was upgraded in 2011, and while the new lights were more environmentally-friendly, they unfortunately couldn't accurately replicate those four original colors. Instead, the new system simulates those colors through a combination of orange, green, magenta, and yellow.

The water fountains themselves are brought to life through the use of four fountain barges, each of which contains 40 water nozzles that altogether pump out approxi-

mately 4,000 gallons of water per minute.

And when it comes to the finale and a "thousand point of lights," show creators really mean 1,000 lights. According to Dorsey, "A thousand is important, so we counted the number of balls in each firework. I also wanted to light up the audience so that you could actually see all the people, which is why that's an all-white moment. Now you suddenly become aware, you can see everything, it's almost like daylight."

The distinctive voice of the show's narrator is none other than Jim Cummings, who also provided the voices of Winnie the Pooh, Tigger, and even the Big Bad Wolf. Following the narration, the grandfatherly voice blows out all the torches around the lagoon. Surprisingly, this iconic moment wasn't in the original script; Dorsey came up with the idea during the actual recording session.

We Go On

IllumiNations: Reflections of Earth is currently planned to run until the end of Summer 2019, when it will be replaced as part of other changes coming to Epcot during its multi-year transformation in which Guests can expect new, exciting experiences that stay true to the original vision of the park.

But even though IllumiNations is leaving Epcot, we can all take the message of IllumiNations: Reflections of Earth with us into the future: We go on moving forward, now as one. To discover new frontiers. To the joy and through the tears. With a spirit born to run. Ever on, with each rising sun, to a new day, we go on.

We go on.







































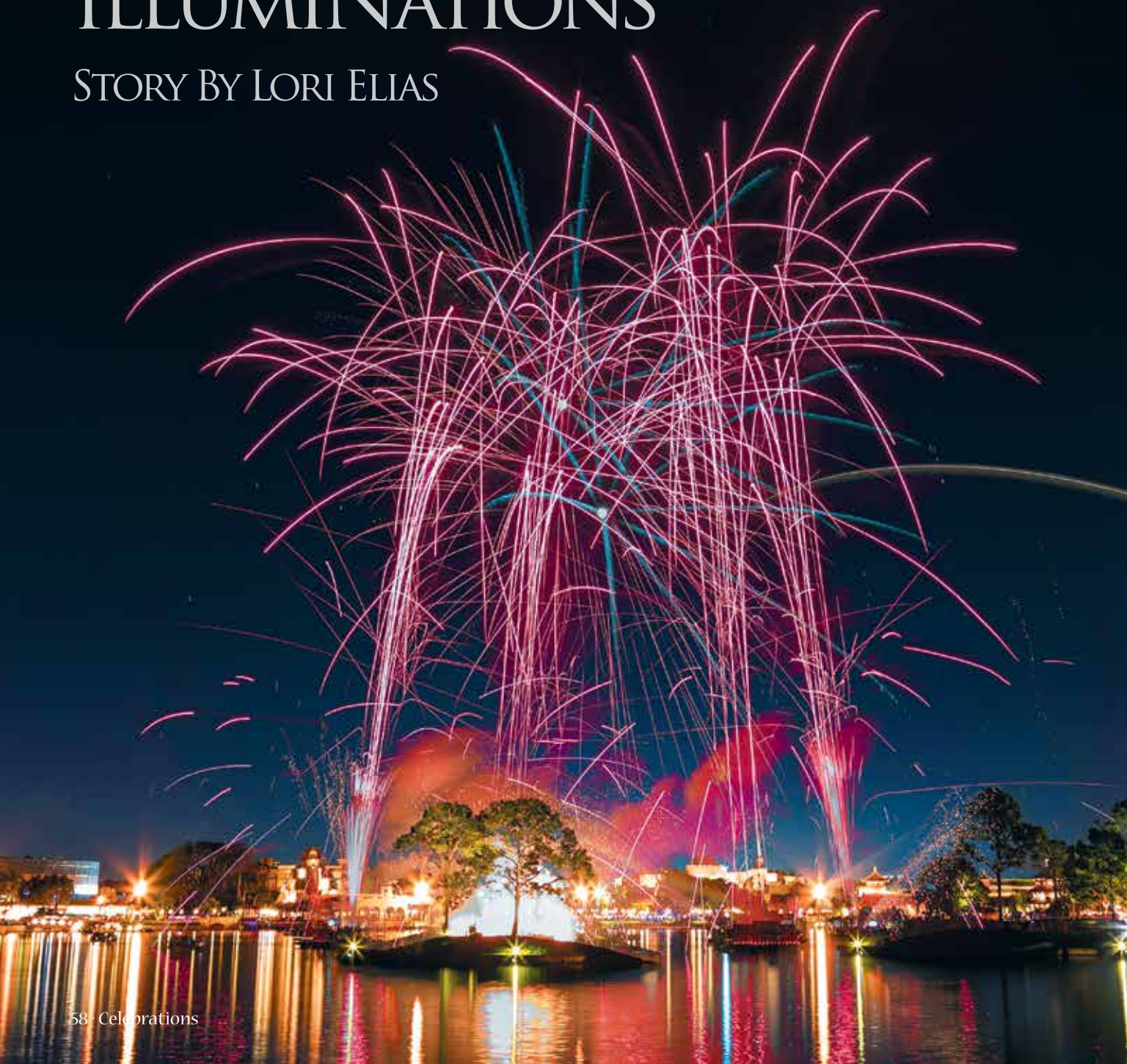






REFLECTIONS OF EARTH: THE MUSIC OF ILLUMINATIONS

STORY BY LORI ELIAS



Nobody can argue that one of the most crucial elements of a successful film is a musical soundtrack that enhances the impact of what is seen on the screen, and ergo felt by the audience. It is almost impossible to imagine the Millennium Falcon hurtling through outer space without mentally hearing the soaring score by John Williams, wading in the ocean without humming Williams's ominous two-note motif he penned for *Jaws*, thinking of Kevin Costner's Ray Kinsella asking Dwier Brown, "Hey...Dad? You wanna have a catch?" minus James Horner's swelling strings, or recalling the scene of the mighty Magnificent Seven racing across the prairies of the Old West without Elmer Bernstein's driving ostinato.

The same can – and should – be said for *Reflections of Earth*, the beloved score for *IllumiNations*, composed by Emmy Award-winner Gavin Greenaway. An acclaimed film conductor with soundtrack credits including *Gladiator*, *Shrek*, *United 93*, *The Dark Knight*, and a slew of Marvel movies under his belt, Greenaway was very early into his career when faced with this unique and challenging opportunity. In a 2016 interview with *Celebrations*, Greenaway explained how he came attached to the project. "I was living in Los Angeles at the beginning of 1999 and working out of a studio complex run by Hans Zimmer, one of the most famous film composers in the world," he said. (Zimmer's name should be well-known to Disney film fans for his work in *The Lion King* and *Pirates of the Caribbean*; his other film credits include *Rain Man*, *Twister*, *Thelma & Louise*, *A League of Their Own*, *Gladiator*, *Son of God* and *Hidden Figures*.)

"I had written music for commercials and TV shows before going to L.A., and had worked on a couple of movies behind the scenes, including *Face/Off* and *The Peacemaker*," Greenaway said. "But I was looking for something a bit less restrictive in terms of compositional form that film music entails. The problem I had with writing film music was that the structure is dictated completely by the timings of the visuals. Hans called me and said he had a commission he thought I'd enjoy, and it turned out to be just the sort of challenge I was looking for. Although he had originally been asked to compose for the project, he was too busy with other commitments and so he put my name forward. With his guarantee that I'd deliver the goods, Disney proceeded to employ me."

The show and music were originally intended to be part of the yearlong Millennium Celebration, but Greenaway had the forethought to realize that what he wrote could

potentially be heard for years to come. Music has become increasingly dependent on electronically-produced sounds throughout the past few decades, but Greenaway relied on what was tried and true: the traditional orchestra. "I made a conscious effort to keep the orchestration as organic as possible – mostly symphony orchestra and avoiding overtly synthesized sounds (which often date very quickly)," he said. "There are some pop elements – bass guitar, guitar, drums – but they are not the main elements." (Little did he know at the time that the show would go on to last for twenty years! Just as he predicted, sounds that might have been "trendy" in 2000 would certainly hedge toward the "tired" in 2019.)

Though performed as a single piece without breaks, *Reflections of Earth* is divided into seven distinct sections: Prologue – Acceleration, Chaos, Space, Life, Adventure, Home, and Celebration, each segueing smoothly into the next.

The "Prologue" welcomes Guests to the show with the "Acceleration" of a series of drum pulses. A single shooting star sails across the sky, followed by "Chaos," where bursts of fireworks are punctuated by the orchestra's staccato chords (also known as "hits" in the music world). As the melodic strains intensify, so do the pyrotechnics, as both crescendo to a resounding burst of sound, color, and light.

As "Space" begins and then moves on into "Life," fireworks give way to subtler lasers, and the iconic glowing globe literally takes center stage. The music becomes quiet and ethereal, with a legato melody in the strings and woodwinds. An international presence is achieved through the marimba (similar to a xylophone, with origins in west Africa and Latin America) playing a pentatonic line (in layman's terms, using notes that are equivalent to the black keys on a piano; the pentatonic scale can often be heard utilized in the music of east Asia), reminding listeners that Epcot is truly a World Showcase, evoking the sounds of cultures across the world.

With the transition into "Adventure," the music accelerates into a lilting dance as the lagoon's fountains come to life. Images from around the world flash across the globe, and most of the pavilions of World Showcase are outlined with lights. As in the beginning of the show, firework blasts are synchronized to orchestra hits. The music slows down for the majestic "Home," an instrumental treatment of "We Go On," the contemplative song that is heard after the conclusion of the show. As the soaring brass and strings fill the air, the sky erupts in a rainbow of colors. Just as it seems as though the piece is winding down to a dramatic conclusion, the orchestra rebounds for one last jubilant "Celebration."













As Greenaway mused, "I think one of the reasons for *Reflections*' popularity is that the structure is very rewarding – it really takes you on a journey and flows smoothly from each section to the next."

If it seems as though the music tells a story, that was exactly the plan from the beginning. "The first thing was a meeting with the show's director and writer, Don Dorsey, at his home in Anaheim," Greenaway shared. "Don had mapped out the overall structure (but not exact timings) and supplied me with a storyboard of the whole show. Although it was complete in its arc, Don didn't tell me how each part should sound, just the feeling that it should evoke and a rough length. The storyboards showed whether there were fireworks, and what sort of effects they produced, and the sort of images which would be on the video globe, along with the story."

Greenaway was not naïve to the prestige of this job, and how far-reaching his music would be – after all, millions of people from virtually every corner of the globe would be hearing his work! "I went back home and immediately started to think about the show. I was a little daunted, I have to say. I decided the best thing to do was to work by myself for as long as possible before presenting any ideas." He worked

quite steadily, completing about half of the piece within six weeks, and as in virtually any creative achievement, it wasn't simply a matter of putting pen to paper and having it all turn out perfectly. There was plenty of tweaking, editing, and reworking. "After receiving the initial demos, Don gave me a lot of feedback and helped to refine the ideas. A couple of my first ideas didn't survive, but almost all of them did. Some of the tunes mutated somewhat as we worked on the piece – I remember at one point realizing that one particular section had the correct orchestration but the wrong tune. Once we replaced that tune with one from earlier in the piece, everything fell into place. The tune I threw out was surplus to requirements and was in fact muddying the overall structure. It was great to have a long time to play with the music – it allowed us to really refine the way it all fits together."

"At one point I had to cut out a few seconds as one section had turned out a bit over length," Greenaway added. "At the point of the cut, the incoming piece was now in the wrong key. Rather than change all the music after that point, I was able to write a clever transition key change which both saved me a lot of work and actually made the music more exciting. Often the problems you encounter when con-

structing a large-scale piece, and the way you solve them, make for a more interesting result.”

Greenaway was also quick to commend Dorsey, who along with writing and directing the show, also contributed the lyrics for “We Go On.” “In terms of working method, just having one other person to deal with was perfect. One of the problems with movies can be that there are a lot of people, besides the director, with thoughts on how the score should sound. Sometimes they cancel each other out and the music suffers because of it.” Clearly, the music was rewarded for Greenaway and Dorsey’s collaboration, as the recording has been a popular acquisition for lovers of Disney music, and the “Life,” “Adventure,” and “Celebration” sections have been arranged into a medley for marching band by acclaimed composer Jay Bocook, with percussion adapted by Will Rapp.

The success of *Reflections of Earth* also bolstered Greenaway’s career as a composer. Canadian composer Dave Pierce was taken with the music, and kept it in mind when he named Greenaway as music director for the 2010 Olympic Games in Vancouver. He commissioned Greenaway to compose two pieces for the Opening Ceremonies, *Peaks of Endeavour* and *The Olympic Flame* for the lighting of the Olympic cauldron. He also composed music for the Diamond Jubilee of Queen Elizabeth II in 2012. Back on the Disney front, Greenaway composed the soundtrack for Tokyo DisneySea’s show *BraviSEAmo*, which ran from 2004 until 2010.

When the final fireworks fade in 2019, so will the last lingering notes of Gavin Greenaway’s magnificent music. Fortunately, unlike the beautiful colors that will dissolve into memory, recordings and performances will keep the sounds of “*Reflections of Earth*” echoing for years to come. 🍌





























Holidays are always a wonderful time at Walt Disney World, and IllumiNations has offered enhanced versions of the show to celebrate these special occasions. For the Fourth of July, the show has featured patriotic enhancements added to the end of the show, including a rendition of the song "Yankee Doodle Dandy" and an expanded fireworks performance emanating from the American Adventure Pavilion. The Earth Globe returns, showcasing images of American independence while a lively flute solo is performed. Additional fireworks are performed over World Showcase Lagoon, putting the finishing touches on America's Independence Day.

Guests who visit Epcot for New Year's Eve are given two opportunities to enjoy IllumiNations, the first shortly after sunset, and the second just before midnight. The latter version ends within minutes of the New Year, and it offers its own unique countdown. Reflecting the rolling nature of time zones and the order in which nations celebrate the New Year, Epcot first recognizes China and Japan, then the European nations, Morocco, and finally the North American countries. As each nation is spotlighted, fireworks are launched from its respective pavilion. The traditional "Auld Lang Syne" is performed as Guests ring in the New Year. Another fireworks spectacular is performed to complete the night.

However, Christmas is when IllumiNations really pulls out all the stops. The holiday version of IllumiNations offers a moving performance of "Let There Be Peace on

Earth" after the stirring "We Go On" finale. The goodwill message "Peace on Earth, Goodwill to Men" is then spoken in the different languages of the World Showcase pavilions, with each nation's pavilion lighting up in turn. Finally, the iconic voice of Walter Cronkite echoed over the lagoon with the true message of the season:

"During this glorious time of year, there is one message that rings out around the world in every language. Peace on earth, goodwill to men is a wish to hold in our hearts throughout each passing year. A gift of immeasurable value. A treasure being handed down with care, from generation to generation. And so our holiday wish is that everyone, everywhere share in the spirit of the season. Peace on earth, goodwill to men."

In 2014, Walter Cronkite's narration was replaced by a new version read by Mary Thompson Hunt, who's voice has been heard all over Walt Disney World in the past. In fact, it was she who voiced the original pre-show announcements for Reflections of Earth.

At the completion of this goodwill message, an extended fireworks finale fills the sky, so much so that just when you think they couldn't possibly set off any more fireworks, beautiful blossoms of red and green burst far overhead in a dizzying celebration of the holiday season.

The holidays are a joyous time of year, and for most people, there's no better way to celebrate them than with one of the most spectacular nighttime shows ever to grace the night skies of Walt Disney World, IllumiNations.

HOLIDAYS & ILLUMINATIONS

STORY BY JAMIE HECKER







