

Fall 2014

## Direction of the Musical: Mulan, Jr

Juleen Murray Shaw  
*Central Washington University*

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Direction of the Play/Musical: Juleen Murray Shaw

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A Project Report

Presented to

The Graduate Faculty

Central Washington University

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In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

Theatre Production

---

by

Juleen Murray Shaw

November 17, 2014

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

We hereby approve the project report of

Juleen Murray Shaw

Candidate for the degree of Master of Arts:

Theatre Production

APPROVED FOR THE GRADUATE FACULTY

100 17 2014

Date of Signature

Professor Brenda Hubbard

Committee Chair

11/17/14

Date of Signature

Professor Michael Smith

11/17/14

Date of Signature

Professor Marc Haniuk

**Please note:**

**The signatures have been redacted due to security reasons.**

ABSTRACT

PROJECT REPORT

Mulan Jr.

VENUE NAME

Tacoma Musical Playhouse

Directed by

Juleen Murray Shaw

August 9, 2014

This project entailed the selection, background research and documentation, musical analysis, casting, direction, vocal coaching, and post-production analysis of Tacoma Musical Playhouse's production of *Mulan Jr.* Documentation includes research and analysis of the play, its music, and an evaluation of the musical as a production vehicle for Tacoma Musical Playhouse.

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

Final Examination of

Juleen Murray Shaw

B.A. Minnesota State University Moorhead, 1979

For the Degree of

Master of Arts

Theatre Production

Committee in Charge

Professor Brenda Hubbard

Professor Michael Smith

Professor Marc Haniuk

McConnell Hall

Room 117

Day of Orals, November 17, 2014

5:00 PM

Juleen Murray Shaw

Courses presented for the Master's degree

<b>Course No.</b>	<b>Course Title</b>	<b>Number of Credits</b>	<b>Instructor</b>	<b>Quarter Completed</b>
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## BIOGRAPHICAL INFORMATION

Juleen Murray Shaw

### Undergraduate Study:

Minnesota State University Moorhead, 1973-1979

### Graduate Study:

Central Washington University, 2010-2014

### Professional Experience:

Professional Actor: 1980 – Current

Graduate Teaching Assistant,

Central Washington University: Spring 2012

## Acknowledgements

Without my mentor and thesis chair Professor Brenda Hubbard's guidance and support over these past four years, this thesis project would not have been possible. Her encouragement and belief in my ability never wavered and I have learned so much from her; academically and professionally. Working with her side by side on the musical *A Year with Frog and Toad* is an experience I will never forget. She has proven to be a tireless artistic warrior and academic role model for every student who is lucky enough to walk into her classroom. I am grateful to her beyond words.

I would also like to thank Professor Scott Robinson for his encouragement and accommodation of my graduate assistantship, Spring Quarter 2012. That was a time of significant growth during my journey at Central Washington University when I explored and pushed my own limits, discovering the depth of how much I value the world of academia and teaching.

Professor Michael Smith has also been a key supporter of mine over the years. He was kind enough to let me assist him in teaching the eager, enthusiastic, and talented CWU BFA students. A heartfelt thanks for that wonderful opportunity.

To all of the incredible teachers in the theatre department at Central Washington University, thank you for sharing your wealth of knowledge, kindness, and humor.

Finally thank you to my family, Mathew Shaw and daughter Sophie Shaw for being so accepting and supportive of my time away to study in order to realize this dream.



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# MASTER'S THESIS PROJECT PLAYSCRIPT APPROVAL FORM

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

**Student Name:** Juleen Murray Shaw **Anticipated Production Dates** 8/9/14

SCRIPT TITLE: **Mulan Jr.**

PLAYWRIGHT(S) [If musical, list lyricist/composer] **Matthew Wilder, David Zippel, Stephen Schwartz, Jeanine Tesori, Alexa Junge**

NUMBER OF ACTS **1** APPROXIMATE TOTAL PLAYING TIME **1** HOURS **5** MIN.

**CAST** (fill in with the appropriate numbers)

MEN \_\_\_\_\_ WOMEN \_\_\_\_\_ CHILDREN 40 OVER 40 \_\_\_\_\_

ROLES REQUIRING PEOPLE OF COLOR Female **Lead/several can be of color**

ROLES COULD DOUBLE 5-15

TOTAL NUMBER OF CAST 40+

OTHER CASTING CONCERNS:

**ARTISTIC STAFF** (check those needed for this play or production idea) double click on grey box; select checked to mark or use a pen

- MUSICAL DIRECTOR   
  DANCE CHOREOGRAPHER   
  FIGHT CHOREOGRAPHER  
 DIALECT COACH   
  SPECIALTY HIRE (specify what kind)  
 ORCHESTRA/BAND (specify what size) 3

Will you be fulfilling any of the above? **The above staff are hired by Tacoma Musical Playhouse** If so, which?

Will a guest artist be fulfilling any of the above? **No** If so, which?

**SCENERY/PROPS** (check those needed for this play or your concept of the play)

UNIT SET?  YES  NO NUMBER OF LOCATIONS **8**

HISTORICAL PERIOD **Some discrepancy, but, for purposes of this project we will place it during the Tang Dynasty 620**  
 GEOGRAPHICAL LOCATION: **Northern Wei Territory, China**

BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:

**There will be a multi-platform set design to service 4 different productions that will take place on the weekend of August 9-10 for the culmination of Tacoma Musical Playhouse Summer Theatre Camp. I have been told I will be able to be in set design meetings and will take advantage of this.**

APPROXIMATE NUMBER OF PROPS **45-65** PERIOD **Tang Dynasty**

DIFFICULT OR UNUSUAL PROPS?  YES  NO

DESCRIBE: **There are several sword/scabbards and shields. I am not sure how many are available in the prop department yet, but, it is extensive, so, if I am short I will give the swords to the older cast members and adjust.**

WEAPONS OR FIREARMS?  
DESCRIBE:

YES       NO

HOW MANY 8-10 (depends on how many are cast as soldiers)

The soldiers will have swords, scabbards, and shields; Mulan has her Father's sword all through the play. There is an extensive prop department at Tacoma Musical Playhouse and we will make whatever is available work.

**COSTUMES** (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER Except for Mulan, everyone has 1 costume. Mulan has 2-3.

HISTORICAL PERIOD Tang Dynasty  
SPECIAL REQUIREMENTS:

SEASON Spring

**JUSTIFICATION FOR CHOICE OF SCRIPT**

HAVE YOU SEEN THIS SCRIPT PRODUCED?  YES       NO

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION:  
NO

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?  
This play was already chosen by Tacoma Musical Playhouse when I was hired to direct.

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?  
There are no drawbacks to doing this production.

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.  
PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: (Printed Name) Juleen Murray Shaw Date Submitted: May 20, 2014

(Signature) \_\_\_\_\_

Thesis Chair Approval: **Brenda Hubbard**

Date Approved: 5/21/2014

Thesis Committee Members Approval: **Michael Smith**

Date Approved: 5/21/2014

**Marc Haniuk**

Graduate Coordinator Approval: **Scott Robinson**

Date Approved: 5/22/14

Please note:

The signatures have been redacted due to security reasons.

Please note: The script on pages 3-98 was removed from this scan due to copyright concerns.

# Disney's MULAN

© Disney

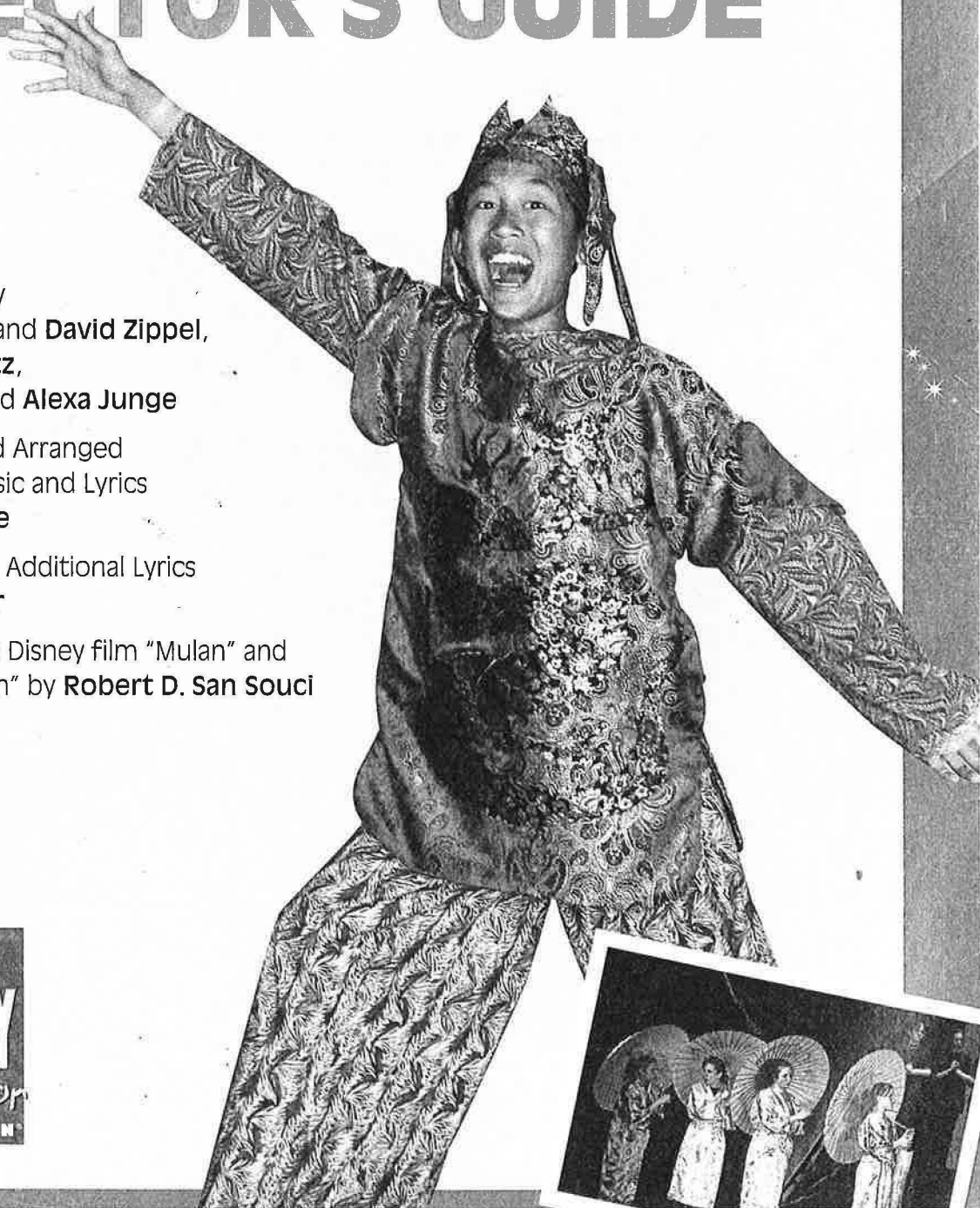
## DIRECTOR'S GUIDE

Music and Lyrics by  
**Matthew Wilder and David Zippel,**  
**Stephen Schwartz,**  
**Jeanine Tesori and Alexa Junge**

Music Adapted and Arranged  
and Additional Music and Lyrics  
by **Bryan Louiselle**

Book Adapted and Additional Lyrics  
by **Patricia Cotter**

Based on the 1998 Disney film "Mulan" and  
the story "Fa Mulan" by **Robert D. San Souci**



**GRADUATE COMMITTEE AND OPTION APPROVAL FORM**  
**CENTRAL WASHINGTON UNIVERSITY**  
 (Submit the original)

Murray Shaw 99

Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. Submit original to the Office of Graduate Studies in Barge 305.

Name: Juleen Murray Shaw Birth Date: \_\_\_\_\_  
 Address: \_\_\_\_\_ Student ID: \_\_\_\_\_  
 \_\_\_\_\_ Email: \_\_\_\_\_

Check option: Indicate credits to be received for the thesis or option:

<input type="checkbox"/> Written Exam*	<u>TH-700</u>	<u>Master's Thesis</u>	<u>6</u>
<input checked="" type="checkbox"/> Project	Course No.	Title	Credits
<input type="checkbox"/> Creative Project	_____	_____	_____
<input type="checkbox"/> Studio Project	Course No.	Title	Credits
<input type="checkbox"/> Portfolio Review	<u>MLA 7th Edition</u>	_____	_____
<input type="checkbox"/> Thesis (standard)	<u>Style Manual for Thesis/Project</u>	_____	_____
<input type="checkbox"/> Thesis (journal-ready)	_____	_____	_____

Provide journal guidelines plus a recent article from that journal in student's field of study.

RECEIVED  
 JUN 12 2014  
 Graduate Studies  
 and Research

\*Students taking written exam option may omit items 1-5 below.

1. Proposed Title (and title of targeted journal if appropriate): Mulan Jr.

2. Purpose of Study: The direction of the musical Mulan Jr. serves as the culminating experience in theatre arts graduate studies.

3. Scope of Study: Documentation based upon the preparation of pre-productio research, post-productio evaluation, the direction of the production (including casting, rehearsal of actors, preparation of the Director's Production Book, and oral examination) shall benefit both the student, cast, and future students.

4. Procedure to be used: Three phases of study shall be included: 1) Preproduction Research and Thesis Documentation in MLA style, 2) Rehearsal and direction of the production, 3) Post-production Evaluation and Documentation.

5. Does the procedure involve collection of data obtained from  
 Human Subjects (including use of surveys)? ..... Yes\*\*  No   
 Use of Animals? ..... Yes\*\*  No

\*\* If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

<u>Brenda Hubbard</u> Committee Chair (typed or printed)	_____ Committee Chair (signature)	<u>6/10/2014</u> Date
<u>Michael Smith</u> Committee Member (typed or printed)	_____ Committee Member (signature)	<u>6/10/2014</u> Date
<u>Michelle Hancock</u> Committee Member (typed or printed)	_____ Committee Member (signature)	<u>6/10/2014</u> Date

Approved by: Signature is illegible. Date 6/10/2014  
 Approved by: Signature is illegible. Date 7.31.14  
 Dept Chair/Designee\* (signature) Date Dean of Graduate Studies Date

Please note:  
 The signatures have been redacted due to security reasons.

\*in the case of interdisciplinary programs, this form should be signed by the relevant Program Director/Co-Director AND relevant Dept chair. In cases where they cannot agree to sign for approval, the approval will be made or denied by the relevant interdisciplinary program advisory committee. GS&R 04/10



*Enriching lives through the art form of musical theater!* Murray Shaw 100

May 23, 2014

To Whom it May Concern:

**Board of Directors**

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Victoria Kristy-Zalewski

Jeanette Miller

Jerry Oetgen

Walt Scamehorn

Marvin Shain

Juleen Murray Shaw has administrative approval to continue with her planned production of Mulan Jr. on August 9th, 2014. I am aware that this production is a part of his Master's Thesis Project for Central Washington University, and she has permission to use the facilities at TMP to complete this endeavor. Furthermore, Mrs. Shaw has permission to include activities for this project in the curriculum of her Summer Camp workshops during TMP's Summer Camp.

Thank you,

Steve Barnett  
Director of Education  
Tacoma Musical Playhouse

**Please note:**

**This signature has been redacted due to security reasons.**

### Production Parameters and Schedules

The performance date for *Mulan Jr.* is August 9<sup>th</sup>, 2014 with two shows scheduled; 11:00 AM and 7:00 PM. This production is part of the very successful and well attended *Camp TMP Summer 2014 Educational Programs*. The month long, full day program offers children aged 7-18 total immersion in acting, music, dance, and rehearsal process that culminates in a fully produced musical theatre show. The day begins at 9:00 AM and ends at 4:00 PM. Rehearsals are in the mornings with the cast moving from music to choreography to scene work and blocking. Workshops take place in the afternoons. This is a mini summer stock experience and there is very strong participation of young thespians. The director is not privy to the budget of the production.

I will be teaching a variety of workshops including Rasaboxes, puppetry, and acting in the afternoon. I have a choreographer, music director, and two assistants that have degrees in theatre from PLU. TMP is a fully loaded 376 seat theatre complete with green rooms, rehearsal spaces, costume and prop shops, large wing spaces, new cyc, new lighting, and an expanded scene shop. This is a dream situation with the only challenge being time on stage for run-throughs. The director intends on having her cast fully prepared for a successful tech experience and run of two performances.





Thu	Jul 24	Block SC. 5 & 6 P. 74-79	9-Noon
Fri	Jul 25	Run PROLOGUE-SC. 6	9-4
Mon	Jul 28	<b>TBA</b>	9-Noon
Tue	Jul 29	<b>TBA</b>	9-Noon
Wed	Jul 30	Block SC. 7	9-Noon
Thu	Jul 31	Block SC. 8	9-Noon
Fri	Aug 1	Clean-up/RUNTHROUGH	9-4
Mon	Aug 4	Block SC. 9 & 10	9-Noon
Tues	Aug 5	Block EPILOGUE/BOWS	9-Noon
Wed	Aug 6	Clean/RUNTHROUGH	9-4 (Film Rehearsal)
Thu	Aug 7	Clean/RUNTHROUGH	9-Noon
		DRESS/TECH	1-4
Fri	Aug 8	Final DRESS/TECH	9-Noon
Sat	Aug 9	PERFORMANCE	11 AM (Film Performance)
Sat	Aug 9	PERFORMANCE	7 PM (Film Performance)
Sun	Aug 10	STRIKE/CLEANUP	

Evaluation of Mulan Jr. as a Production Vehicle

The audience for *Tacoma Musical Playhouse's Summer Camp* performances will consist primarily of friends and family of the anticipated forty cast members of *Mulan Jr.* and of camp participants from the two other shows being mounted the same weekend. *Mulan Jr.* is teeming with themes and gender issues that the audience will find pertinent and intriguing. Emphasis on these themes will make the comedy as well as the touching moments of this story an effective learning tool for the cast and production vehicle for *Tacoma Musical Playhouse* and its audience.

The action of *Mulan* takes place in several locations; mainly in the Fa Family home, the mountains near the Great Wall of China (very close to what we now know as Beijing), and the Imperial Palace.

The main theme of *Mulan Jr.* is “filial piety,” defined by Confucianism as “the important virtue and primary duty of respect, obedience, and care for one's parents and elderly family members.” This idea is central to Chinese culture and home life. When comparing the Chinese cultural norm to the American experience, it appears American children are more demanding, rather than respectful, of their parents. Introducing the term “filial piety” and its depth of meaning to the young cast should prove to be an enlightening element of the rehearsal process.

Another theme *Mulan Jr.* tackles is courage and strength. Ancient China was extremely patriarchal and still is today. Women and girls were and are expected to marry and be of service to the men in the family. China is so patriarchal that, even in the contemporary world, a “One Child Policy” has been enforced since 1979 and, until very recently, most parents desired a male heir above all, so they disposed of their girls in a myriad of ways. (The policy was modified in 2013 with stipulations, but has not been completely abolished.) The fact that, 1500 years ago, *Mulan* had the courage to follow her inner voice, dress as a soldier and run away to serve in a violent war against the Huns for twelve years, without being discovered is almost unbelievable. By exhibiting fearlessness in

the face of imminent danger Mulan stands as a near superhero and female role model for the ages. Mulan serves as a template for girls to see themselves as strong, fearless, and determined.

There are many gender issues that are addressed in *Mulan Jr.* For example cross-dressing, whether female to male or male to female in order to create polar reactions. In ancient China a girl dressing as a boy was punishable by death. Mulan simply doesn't understand what the big deal is. She contends, "Why does it matter if I'm a girl? Isn't what I can do more important than what I look like?" (Wilder 84). We still struggle with this concept today. Girls and women put copious amounts of pressure on themselves to look and behave in a certain way so as to attract the opposite sex. On the other hand, when the men cross-dress, whether in *Mulan Jr.* or in everyday life, the reaction is generally comedic. This dichotomy of gender expression and the reactions they elicit is something that is contemporary and universal. The casting of a show like *Mulan Jr.* certainly allows for inventiveness whether it comes to gender or ethnicity and should also prove to generate fascinating conversation with the cast during the rehearsal process.

Mulan is so revered in China that nearly every city, town, and village claims her for their own heroine. Her strength, humility, courage, filial piety, and loyalty resonates as much today as it did when it was first written by an unknown author in a 6<sup>th</sup> century poem entitled *Ballad of Mulan*. I will have the cast read this original text before their first table read of the script as a way to give historical context to the process.

Even though *Mulan* is a well-known and extremely popular Disney animated film with wonderfully hummable tunes, there are a few challenges when introducing this as a live musical theatre piece. One is taking the time to teach the sounds, colors, symbolism, language, rhythms, movement, and dress of Ancient China which are very different from those in the Western world. I plan on incorporating movement from Chinese Opera and Chinese acrobatics into *Mulan Jr.* to highlight and pay homage to the original birthplace of the story. Another challenge is teaching the

importance of respect of elders, courage, and honor; themes that are not addressed as frequently in the United States as essential cultural touchstones.

The *TMP* theatre camp days are scheduled 9:00 AM – 4:00 PM and broken into rehearsal segments and workshop segments. The director will be rehearsing with her cast in the mornings and teaching in the afternoons. Fridays are full day rehearsals. The final week will be full day rehearsals as needed. I anticipate needing all the full days as I can schedule.

The 376 seat theatre at Tacoma Musical Playhouse has recently undergone a \$1.2 million renovation which will make it a delightful venue in which to work. The main issue will be scheduling the proper amount of time on stage while sharing it with two other productions. The director will only have two half day periods to be in the theatre for technical rehearsals and complete run-throughs. The good news is, since the style of *Mulan Jr.* is based on Chinese Opera, the set design and the use of props will be extremely minimal. We will have a spare multi-leveled platform set which will work beautifully. There is a new cyclorama that will, hopefully, allow for projections of Chinese mountains and other metaphoric images. The set designer has offered to paint removable fronts to the platforms to create unique visual interest if desired. Lighting will be executed by the lighting designer on staff and will also be simple. A live three-four piece orchestra will be located in the stage right wings. Plenty of wing space and a brand new brightly lit cross-over hall backstage make this theatre a very comfortable space for a cast of forty 10-12 year olds. There are well-stocked, extremely organized costume and prop shops that the director has access to pull whatever is needed.

*Tacoma Musical Playhouse* is one of the top ten community theatres in the country and I feel lucky to be working and doing my thesis project here. I am not aware of what the budget is for this production, but, have been told to ask for what is needed. This is a luxury that I welcome, but intend on being extremely frugal without sacrificing production value.

### Concept Statement

*Mulan Jr.* is the story of the bravest girl in Chinese folk lore. In order to save her aging father from going to a violent war with the Huns, she steals his sword and helmet, runs away and fights in his place for twelve years, completely undetected, as a man. She returns to the Imperial City a general and a hero, greatly honoring her father and family. Historically, there is no real evidence that Mulan lived. The original *Poem of Mulan* was written during the Northern Wei Dynasty (386-535) and was translated with slight variations during the Tang Dynasty (618-907). What we do know is that Mulan is revered and cherished. She remains a hero and muse to all girls who know her name.

The last six lines in the original *Poem of Mulan* by an anonymous author are as follows:

“We marched together for these twelve long years

And absolutely had no clue that Mulan was a girl!”

“The male hare wildly kicks its feet;

The female hare has shifty eyes,

But when a pair of hares runs side by side

Who can distinguish whether I in fact am male or female?” (Kwa xiv)

For the *Tacoma Musical Playhouse* Summer Camp production of *Mulan Jr.* one of the metaphors I will incorporate into the set, either in paintings or projections onto the cyc, are two hares running side by side. The hares represent the gender issues in the script and how when humans are dressed exactly the same it is difficult to distinguish sexual identity. When Mulan is

dressed as a male she is able to fulfill her potential in a heavily patriarchal society. The focus becomes what she does, not what she looks like.

*Chinese Cut-Paper Designs*, a book with selections by Theodore Menten and published by Dover Publications gives “*free and without special permission*” access to authentic Chinese paper designs. I am going to use two designs from the book that resemble the character Mulan in various battle poses. These cut-paper designs will flank the images of the two hares on the platform fronts and make for a cohesive visual representation of Mulan’s journey.

Near the end of the play, Shan-Yu, Captain of the Huns, kidnaps and threatens the Emperor to which the Emperor replies, “No matter how the wind howls, a mountain cannot bow to it” (Wilder 95). Mountains symbolize strength of spirit, determination, and overcoming obstacles. Utilizing mountains as a metaphor for Mulan’s strength creates a visual for the personal power she develops and exhibits. We see her strength of spirit grow to the point where she fearlessly shares ingenious ideas with her comrades how to keep the enemy at bay. In the end she doesn’t back down from what seem to be insurmountable odds. She uses her strong mind, strong convictions, and powers of persuasion. She is as strong as the mountain.

Puppetry will be infused into the story telling of *Mulan Jr*. I would like to see the cast members playing the Ancestors employ scarf puppets to underscore the ethereal quality of spirits talking and giving orders “from the other side”. Since I will also be teaching acting workshops in the afternoon, with Puppetry being one of the classes, the cast will be able to build their puppet characters. The character Mushu will also be a puppet. Mushu is a spunky little dragon and the way to make this little guy/girl come alive is to create a puppet with the head being at end of the right hand and the body wrapping around the actor’s back and the tail around the waist. This will allow the actor to make quick, comedic, precise head movements.

The Prologue of *Mulan Jr.* requires five Ancestral banners that symbolize Mulan's character traits of strength, loyalty, filial piety, courage, and love. The symbols for these banners will be created by contemporizing the traditional Chinese characters with fabric collages. I will have the cast co-create these set pieces so they learn a bit about Chinese characters and what goes into designing various elements for production.

Chinese Opera is known for exacting hand gestures, acrobatics, and the discipline of Tai Chi. The choreography for *Mulan Jr.* will introduce these movement concepts in a pared down, easy-to-digest way for this young cast, but will combine them with contemporary movement and dance to give it a fun edge.

Time permitting, the makeup will take its cue from Beijing Opera. For the females, makeup will consist mostly of a very, very pale pink pancake base with red around the eyes, red cheeks, angled black eyebrows, and red lips. The male characters will be similar, but toned down a bit.

Color is a very important element in Chinese Opera storytelling and informs the audience, very specifically, the status of every character. The Chinese color story is very complex and since we will be pulling costumes from an established collection we will stay as true to the meaning of color as possible.

Mulan is a symbol of heroic behavior and will be assigned the color yellow. “. . . for Asians, yellow is a heroic color. The Chinese consider yellow the most beautiful of all colors” (Hullfish). Yellow may also be worn by “Characters with wisdom, who are worthy of respect, who can solve problems cleverly and outwit their adversaries . . .” (Bonds 73). This describes Mulan to a tee. Red is used in several applications; for men of status, for weddings, and for



matchmakers. We will put our matchmaker in red. Mushu the puppet dragon will also be a shade of red. “Red carries the favorable associations of respect, honor, and loyalty connected with essentially good characters” (Bonds 73). Mushu is protective and loyal to Mulan, giving her valuable and crafty advice to keep her safe and true identity undetected. Blue “may be assigned to virtuous characters who are calm and firm” (Bonds 79). Blue will be Mulan’s father’s color. “Green indicates a high-ranking or military function for the wearer . . .” (Bonds 73). All soldiers will be in various shades of green. The Emperor will be in golds and reds. The Emperor’s gold will visually elevate his status from Mulan’s yellow. All of the puppet Ancestors will be in various shades of white since white is used for funeral robes or when a person is in mourning. White will also give an ethereal or ghostly quality. There are several other groups of characters; mothers, daughters, hairdressers, and groomers. These characters will be in “lower colors” of blue, pink, purple, or turquoise. “The lower colors are generally worn in informal scenes . . . lower colors are not primaries, they also have more variation in execution” (Bonds 72). Finally, when Mulan returns home she takes off her battle wear and will put on a dress for the first time in twelve years. This dress will be red because she has brought her family much honor. It is inferred that Shang, when he comes to court Mulan, will be her future husband; red is the color of love and marriage.

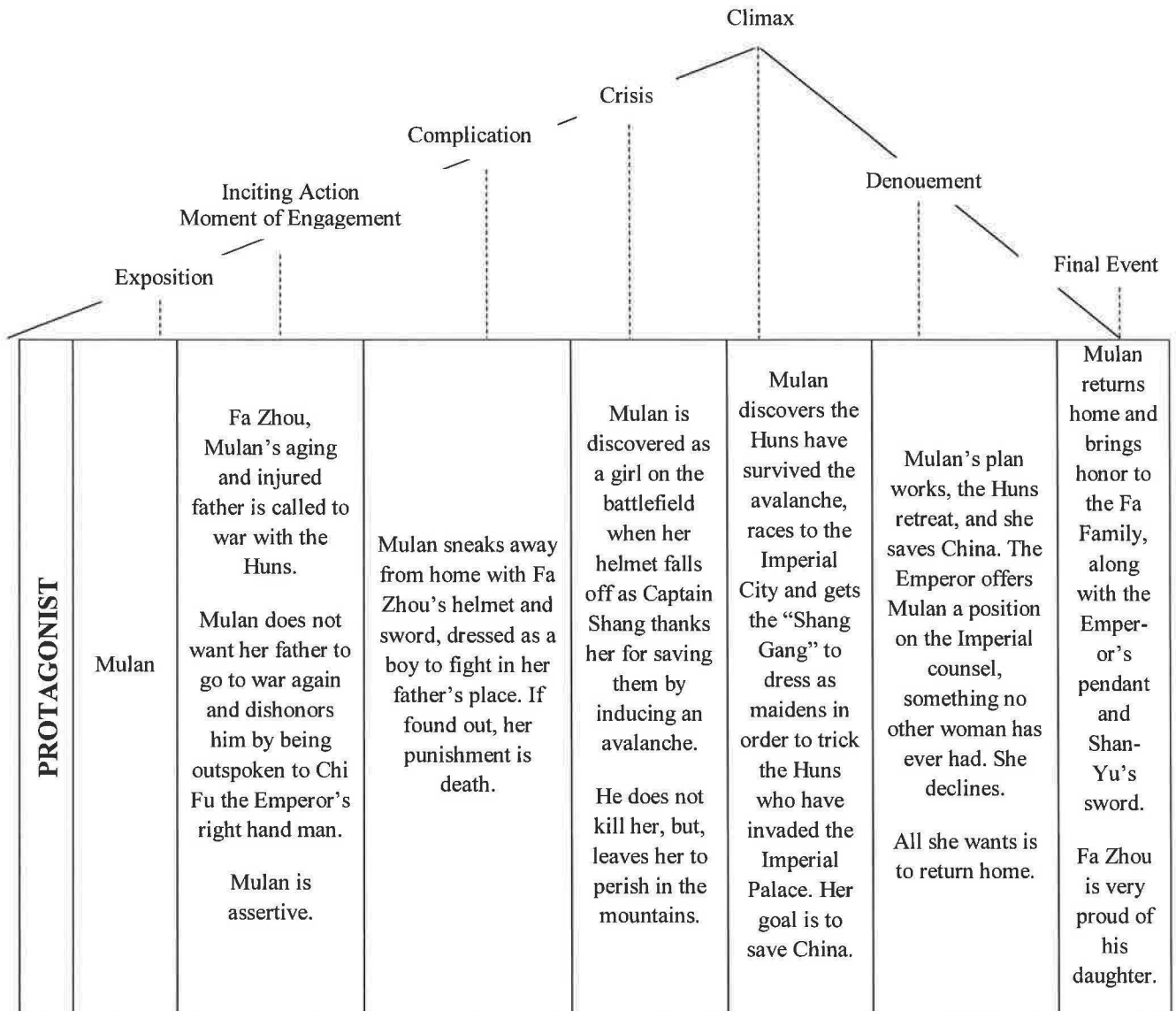
There are special sounds associated with the telling of *Mulan Jr.* especially in the very first few lines of the opening Prologue. The cast will help to create the sounds of wind, an avalanche, and an army. We are lucky to have a live three piece band that will be accompanying the show from the stage right wings. These talented musicians will help create all other needed sounds.

The lighting will be bright throughout the show. The lighting designer will be setting the lights to accompany the other two productions, so there will not be the ability to request anything special. I am going with the assumption that the situation will be “lights up, lights down”. This is fine since there are plenty of other visual and sound elements to keep the story engaging.

With our set being a collection of platforms of varying levels shared by two other productions, I will use them to creatively stage focus, depict status of character, and stage exciting battle scenes. We will also utilize the fronts of the platforms to attach the removable art. In keeping with the aesthetic of Chinese Opera the sparseness of the set will keep the focus on story. The use of props will be minimal using only what is absolutely essential to tell the story.

Event Frame Analysis

Act 1: *Mulan Jr.*



## Initial Action – Conflict Analysis

Our protagonist, Mulan, is having a bad day. She has just returned home from her rather upsetting and disappointing appointment with the village Matchmaker, when Chi Fu, the Emperor's snarky councilman, announces by decree that one man from every family must go to war to save China from the Huns of Mongolia. When Chi Fu hands Mulan's father, Fa Zhou, his orders, Mulan asserts, "No! Father, you can't go!" (Wilder 43). This is a major embarrassment to Fa Zhou and dishonors him in front of the entire neighborhood. Mulan doesn't back down from voicing her opinion and when her Grandmother Fa says, "Mulan, nothing is more important to your father than preserving honor" (44), Mulan retorts, "So he will die for honor? No! No!" (44).

Later that night, at midnight to be exact, Mulan takes her father's sword and helmet, dresses as a soldier and runs away to fight in place of Fa Zhou. She arrives at Wu Zhong Camp where she goes through boot camp along with hundreds of other soldiers. In short order they are sent to fight a battle with the Huns in the Tung-Shao Pass. When they arrive at the designated village they discover it has been completely obliterated. Death is everywhere. Captain Shang's father, the general, has also been killed by the Huns. As they are assessing the situation they see the Huns advancing on them. They hide. The situation is perilous, urgent, and decisions must be made. Now. Mulan incites an avalanche that covers all of the Huns. Mulan is heralded by Shang and the other soldiers and as she bows down to accept Shang's thanks, her helmet falls off revealing her true identity. Shang and the soldiers gasp in shock. Chi Fu insists she be killed for her deception. Shang doesn't kill her, but, leaves her in the Tung-Shao Pass to perish with the Huns.

While Mulan and Mushu are bemoaning what to do, they hear the Huns dig themselves out of the avalanche. This refocuses her and Mushu and they race to the Imperial City to warn Shang and the Emperor of the Huns imminent invasion.

When Mulan warns Shang the Huns are in the city, he shoos her away saying “Mulan, you’re not a soldier. You’re just a girl. . . Ignore her. Come on, men!” (90), to which she replies, “But I have a plan! You said you’d trust Ping! Why is Mulan any different?” (90). He relents, and listens to her plan that they dress up as “maidens” in order to trick the Huns, and then attack. The Shang Gang quickly goes into action implementing Mulan’s plan, surprise attack the Huns, saving the Emperor and China. Mulan is praised by the Emperor, lauded as a heroine, given gifts of the Emperor’s pendant and the evil Shan-Yu’s sword, along with a place of honor on his council. She declines the job offer and returns home honoring the Fa Zhou and the Fa family name.

### Given Circumstances

#### A. Geographical

There is no guess work when it comes to where the story of *Mulan Jr.* takes place. In the opening prologue of *Mulan Jr.* we are greeted cheerily by Mulan’s dead ancestors when they say, “Welcome to ancient China!” (Wilder 15). Not too much later in scene one Chi Fu, the Emperor’s right hand man, declares, “Citizens, I bring a proclamation from the Imperial City! The Huns have invaded China! By order of the Emperor, one man from every family must serve in the Imperial Army” (42). This gives us very specific information as to the exact location of where this story takes place. The Huns are from Mongolia which is just north of China and The Great Wall of China. The Great Wall is approximately one hour north (by car) of what we now know as Beijing, China, or the Imperial City. When the fathers and sons are summoned to go to

war Chi Fu says, “Report tomorrow at dawn to the Wu Zhong Camp!” (43). This is a fictional location created by the authors. All scenes, except scene one and ten take place in or near The Imperial City, the Wu Zhong Camp, or in villages and mountains near The Great Wall. Scenes one and ten take place at the Mulan’s Fa Family home in a village somewhere in the Chinese countryside. Again, in the prologue, two of the ancestors say, “But a journey of a thousand miles. . . Must begin with one single step” (21). This refers not only to the distance of Mulan’s travels during her years at war, but, of the epic nature of her story.

#### B. Date, Year, Season, Time of Day

“The first work, “Poem of Mulan” (“Mulan shi”), is undated and anonymous, and it is followed by an imitation, translated in this volume as “Song of Mulan,” written by the Tang dynasty official Wei Yuanfu (mid-eighth century)” (Kwa xiii).

There is no specific year or date mentioned in the telling of the story *Mulan Jr.* As mentioned above the “Poem of Mulan” is undated, but, was written sometime during the Wei dynasty (386-533 AD). “Song of Mulan” was written during the Tang dynasty (618-907 AD) so that is what time period we will place the story.

In scene one, “(FA ZHOU *enters. He puts his arm around MULAN and hands her a cherry blossom.*) He says, “My, my. What beautiful blossoms we have this year. Oh, look, it seems that this one’s late. But I’ll bet when it blooms, it will be the most beautiful of all” (Wilder 41). Cherry blossoms burst in late March or early April in China; this lets us know the season is spring.

During scene one Mulan is preparing to go meet the Matchmaker in the village square to learn of her future as a bride. She is not looking forward to this rather intimidating appointment and to compound things, she has major time management issues. She panics, “Punctual! Ai-ya, I’m late!” Her father responds, “Mulan, hurry. The Matchmaker does not like to be kept waiting” (28). When Mulan finally arrives at her appointment her mother, Fa Li, says, “Of all the days to be late” (30). It is daytime. The specific time is not mentioned, but, we will place it early afternoon.

### C. Economic Environment

Nothing is mentioned about the Tang dynasty economic environment of China in the *Mulan Jr.* script, but, Mulan’s home life appears to be stable, comfortable, and middle-class. The Fa Family country home is large enough for Mulan to have her own bedroom. Fa Zhou, her father, is a highly respected war veteran. When Mulan decides to go off to war on behalf of her father she has some resources. The original *Poem of Mulan* states:

“The eastern market: there she bought a horse;

The western market: there she bought a saddle.

The southern market: there she bought a bridle;

The northern market: there she bought a whip” (Kwa 1).

Overall the climate of the Tang dynasty is one of cultural advances and economic stability. In many ways it was a time similar to the western world’s Renaissance of the sixteenth century. “. . . the Tang Dynasty, a prosperous age of Chinese poetry and prose, as well as a

period in which literary persons unpacked the moral values within Mulan's story as they developed her character. . . ." (Dong 62).

#### D. Political Environment

In the prologue ancestors Lin and Hong state, "As the emperor is the father of China . . . so the father is the emperor of his family" (Wilder 17). China was, is, and always has been a patriarchal society. During the Tang dynasty China is ruled by an Emperor with the help of a council. China is experiencing a period of calm until Councilman Chi Fu announces the Huns have invaded and every family is required to send one father or son to war. This upheaval is what propels our protagonist Mulan to run away to war in order to save her father's life. While Mulan is at war, there are multiple battles for control between the Chinese soldiers and thousands of Huns. In scene seven of *Mulan Jr.* during one particularly brutal battle, in the fictional Tung-Shao Pass, the Huns destroy an entire village of women and children. This is devastating for the Chinese soldiers, but even more so for Captain Shang as we learn his father, a famous Chinese general, was killed in the battle trying to save the village. It is clear the Huns will stop at nothing to take over the Imperial City and all of China. Because Mulan is skilled at outsmarting the brawn of the Huns, she is able to, with the help of her comrades, save the Imperial City and all of China. The Emperor continues to rule in this patriarchal society and Mulan returns to a life of tradition with her family.

#### E. Social Environment

China's social world is based on tradition. We learn everything we need to about Chinese social mores during the prologue of *Mulan Jr.* when the dead ancestors let us know the importance of all they hold dear.



YUN. Welcome to ancient China!

LIN. Welcome to the story of Mulan!

HONG. It is a story of adventure. . .

ZHANG. And historic battles.

LAOZI. But most importantly, it is a story of Honor. . .

LIN. Of Loyalty. . .

ZHANG. Of Strength. . .

HONG. Of Destiny. . .

YUN. And of LOVE.

HONG. Here in ancient China, we believe that our destinies are written in stone.

LIN. Traditions are handed down.

ZHANG. From dynasty to dynasty. Unchanged.

YUN. We honor the way life has always been for our family. . .

LAOZI. And will continue to be. . .

ANCESTORS. For eternity. (15-16)

There is not only an assumption, but, a duty for the children to follow a predestined path. The daughters will grow up to be subservient wives and the sons will grow up to be brave soldiers at war. There is no room for variations on this theme. The first musical number in *Mulan*

*Jr.* is titled *Written in Stone* and the entire number confirms the strict social environment that exists in China.

WE WAKE UP EACH MORNING TO ANOTHER DAY,  
EACH ONE PLAYING A PART THAT IS HER OWN,  
WITH A FUTURE AS CERTAIN AS THE BUDS OF MAY,  
EV'RY STEP OF THE WAY ALREADY KNOWN:  
WRITTEN IN STONE.

FATHER MUST PROTECT THE FAM'LY,  
DEFEND HIS HOUSE FROM SHAME.

FATHER MUST SECURE HIS HONOR,  
FATHER MUST PRESERVE THE NAME  
WRITTEN IN STONE.

YUN. And the mother, protector of all traditions.

SERVE THE TEA, TEND THE ROSE  
MOTHER, DAUGHTER, SO IT GOES:  
WRITTEN IN STONE.

*(DAUGHTERS and SONS ENTER.)*

HONOR AND OBEY, FOLLOW DUTY'S CALL,  
HONOR AND OBEY, FULFILL BY DESTINY, IT'S ALL!

WRITTEN IN STONE!

AND SO I FOLLOW THE PATH THAT WAS ASSIGNED TO ME,

SO I HONOR THE ONES WHO WENT BEFORE.

OH, ANCESTORS, SAY YOU WON'T BE BLIND TO ME.

I PRAY TO YOU – BE KIND TO ME. . . (18-20)

Finally, near the end of scene one ZHANG states, “There is no higher calling than for a woman to be chosen as a wife” (40). These rules of society are challenged and broken all throughout Mulan’s story. She confronts tradition, defies the rules, dresses like a boy, goes to war, is subordinate to authority, and tests all that society tells her she is supposed to be.

#### F. Religious Environment

There are a couple hints to the religious environment in *Mulan Jr.*, again, with the ancestors during the prologue.

LIN. We respect the forces of the feminine: Yin.

LAOZI. As well as the forces of the masculine: Yang.

YUN. We believe that a blend of these forces is the secret to a beautiful journey. (20-21)

And later in the scene referring to Mushu’s blunder that knocked him off the “Guardian pedestal”:

HONG. A mistake involving Confucius. . . (26)

Scholar, Dr. Jill Carroll, from the Department of Religious Studies at Rice University states,

“The concepts of yin and yang are central to Chinese religion and philosophy as a whole, including both Taoism and Confucianism. . . These two principles represent the primal interplay of opposites in life and in the world - known here as the Tao. They form the dynamism of the Tao, or the way of all things” (Carroll).

The yin and yang of Confucianism in *Mulan Jr.* underscores the opposites that play out in the story. Mulan is a girl, but dresses as a boy. She is supposed to get married, but, instead she goes off to war. She is supposed to be soft-spoken and obey all tradition, but, she speaks her mind to everyone around her. Most of all she is supposed to honor her family by following all of these rules. Instead, she honors them by breaking with all tradition. She is the yang to China's yin.

### Previous Action

We learn much of what we need to know about China in the prologue. The Fa Family Temple houses the ancestors. They are the narrators, commentators, and story guides.

- The Fa Family ancestors; “Many years ago we lived and walked the roads of China, just like our great-great-granddaughter, Mulan” (17). The dead Fa Family ancestors attempt to guide the actions of those in the present, from the confines of the Fa Family Temple. Laozi prays, “We ask that the heavens guide us, just as we guide Mulan on this important day” (26).
- Traditions have dictated Chinese behavior for centuries. This is repeated several times throughout the prologue dialogue and in the musical number *Written in Stone* (15-25).

- Mushu is on “probation” for “one tiny mistake” (25-26) he committed in the past that keeps him from being a fully-fledged guardian on a pedestal.
- The ancestors are not trusting of Mushu to protect Mulan because of his mistake. “You know some Ancestors might just forgive and forget, but not you people. You stay all high and mighty up in your fancy Temple, while I’m stuck down here on earth doing your dirty work. . .” (26).
- Mulan’s parents have arranged a meeting with the village Matchmaker to decide her future. Fa Zhou pleads, “Mulan, hurry. The Matchmaker does not like to be kept waiting. You might not want to anger the one who is deciding your future” (28).
- No Fa family member has ever experienced a girl as dishonorable as Mulan. Zhang says, “For a young woman not to marry . . . that humiliation has never struck the Fa Family before” (40).
- Fa Zhou has bad health and a leg injury from fighting in a previous war. Mulan begs Chi Fu, “Please sir, my father has already fought bravely. He still suffers from a battle injury. His leg. . .” (43).
- Chi Fu says, “Fa Zhou was one of the greatest warriors in all of China” (62).
- The Emperor and people of China built the Great Wall to keep the Huns from Mongolia out of the country (52).
- Captain Shang’s father is a general in China’s army (72-75).

#### Polar Attitudes

Ancestors:

- Beginning: “Tradition is much like a mountainside. Move one rock and you might create an avalanche” (25).
- Ending: “Tradition hasn’t been thrown away – she simply honors it in her own way. Mulan shall have our blessing. Good luck! Bring honor to us” (95).

During the Prologue all five Ancestors are firm and vocal in their opinions of important Chinese values and traditions. Honor, loyalty, strength, destiny, and love reign supreme. How one achieves these attributes is *written in stone*. The ancestors are able to be flexible and open while watching Mulan grow in confidence and exhibit courage in the face of great danger. In the Epilogue they are impressed not only with Mulan and her considerable achievements that honor the Fa family in unique ways, but they are also moved with what Mushu has accomplished by protecting and joining Mulan in her successful battle to save China from certain destruction. They welcome Mushu back into the guardian business with open arms gifting him with a meaningful, new banner:

LAOZI. We have chosen the symbol of the Dao, the Pathway.

YUN. The symbol for Change.

ZHANG. For you have taught us the wisdom of transformation. (103)

Mushu:

- Beginning: “Someday I’ll be back up on my pedestal. Someday, somebody is gonna need Mushu for something more important. (*beat*) Someday” (26).
- Ending: “Wait, really? You guys are going to let me back into the Temple, after all I did? . . . Guess who’s back in the Guardian business? Call out for egg rolls! There’s going to be a party!” (103-104).

Mushu's journey is a sweet, comedic ride. He wants nothing more than to be an equal guardian with the rest of the ancestors. The ancestors desperately need someone to protect Mulan while she is on her cross-dressing escapade at war. Mushu begs the ancestors to be the chosen protector. They ignore him until they can't ignore him anymore. He is their only chance. Mushu's efforts to save Mulan are creative and valiant. He teaches her how to sound and act like a man in the entertaining musical number *Keep 'Em Guessin'* (54-55). He helps her keep her head when she exhibits a slight crush on Captain Shang, and he eventually is her personal assistant in the final battle to save the Imperial City from the Huns by blowing an enormous flame that stops Shan-Yu from escaping. Mushu proves once and for all he is worthy of being "back in the Guardian business".

Mulan:

- Beginning: "Look at me: I will never pass for a perfect bride, or a perfect daughter. . . When will my reflection show who I am inside?" (Wilder 40-42, *Reflection*)
- Ending: "Father, I have brought you the sword of Shan-Yu and the crest of the Emperor. They are gifts to honor the Fa family" (101).

In the beginning Mulan is a typical tomboy. She is completely uninterested in marriage and is late for her appointment with the Matchmaker. At her meeting she makes fun of the entire process. She dishonors her father in front of Chi Fu and the entire neighborhood when she insists he doesn't go back to war. When she runs away from home dressed as a boy in order to fight in the war she quickly grows up and is forced to use her brain and quickness to impress Captain Shang and the other soldiers. She works relentlessly to help save China. In the end she is the main reason China is successful against the Huns and returns home as a heroine bringing much honor to her father and the entire Fa family.

Fa Zhou:

- Beginning: “Mulan, you dishonor me” (43).
- Ending: “The greatest gift and honor is having you for a daughter” (102).

Mulan’s father, Fa Zhou, has enormous pride. In scene one, even though he is too old and in a great deal of pain from his war injury, he insists on returning to war to represent the Fa family. When Mulan makes a fuss with Chi Fu, this embarrasses her father a great deal. Later that night he discovers Mulan has run away to save him from his duty and he is worried sick. At the top of scene ten Mulan brings Fa Zhou Shan-Yu’s sword and the Emperor’s crest as proof of her journey and at that moment his pride shifts from himself to his remarkable daughter.

Fa Li:

- Beginning: “Mothers and daughters usually speak the same language. Fathers and daughters often need an interpreter” (44).
- Ending: “It seems a father and his daughter have finally learned to speak the same language. We must thank the Ancestors for Mulan’s safe return” (102).

Mulan’s mother, Fa Li, is a traditional Chinese woman who doesn’t change very much from the top of the show to the end. She is mostly concerned with making sure Mulan follows in her traditional footsteps as a compliant and humble wife. She is grateful to see her husband and daughter lovingly see eye to eye and that Mulan has returned safely home to start a family.

Grandmother Fa:

- Beginning: “Wait! Here is an apple for serenity. A pendant for balance. . .  
BEADS OF JADE FOR BEAUTY.  
YOU MUST PROUDLY SHOW IT.



NOW ADD A CRICKET JUST FOR LUCK,

AND EVEN YOU CAN'T BLOW IT! (Wilder *Honor to Us All*, 35).

- Ending: "Great. She brought home a sword. If you ask me, she should have brought home a man" (102).

Grandmother Fa is clearly a comedic character who represents the most traditional values and superstitions in China. In scene one she is doubtful Mulan is able to impress the Matchmaker and says, "Ladies! Stall seven! Emergency makeover!" (30). By scene ten her sentiments aren't much different. She sees Mulan as rather inept at catching a man. That is, until she sees Captain Shang. This is a very famous dialogue exchange when Mulan says to Shang, "Would you like to stay for dinner?" and Grandmother Fa tops her with "Would you like to stay forever?" (102). Her traditional views haven't changed one iota, but, she is certainly excited that Mulan is close to landing the guy of Grandma's dream.

Captain Shang:

- Beginning: Singing, "You're a spineless, pale, pathetic lot and you haven't got a clue. Somehow I'll make a man out you" (65).
- Ending: "She's a hero" (98).

Captain Shang is large and in charge. He is the son of a famous general and aspires to follow in his father's footsteps. He puts his rather useless, bungling, uncoordinated batch of soldier wannabes through a tough boot camp until they are able to bond and work like a team against the Huns. This motley crew eventually works together with Shang's leadership. When Shang discovers Mulan/Ping has been posing as a guy he feels betrayed and leaves her in the mountains to die. Mulan gathers her courage, racing back to the Imperial City to warn Shang of the Huns advancing. He ignores her, but, she doesn't back down. He finally relents, listening to

her plan to outsmart the Huns. When they succeed, he shows his respect to her as a soldier and a woman. He is also smitten with her and follows her to her family home.

Yao, Qian-Po, Ling:

- Beginning:
  - YAO. Private Yao, reporting for duty, sir. You might just wanna make me a general right now. ‘Cuz, I am loaded with potential. And if any of youse disagree . . . then maybe you’d like to meet a couple of friends of mine. . . Mr. Po. . . *(holds up one fist)* . . . and Mr. Tential! *(Yao holds up his other fist)* (62)
  - LING. Ling reporting for duty, too. I mean also. I mean, ditto. I’ve got plenty of that potential stuff, too. I am stinkin’ with potential, crawling with potential. And boy, I’m here to tell ya, does it itch! (62)
  - QIAN-PO. Qian-Po reporting for duty. Thank you for the honor of serving. Speaking of serving, I noticed that the rice was just the tiniest bit dry this morning. Is there anything we could do about that? (63)
- Ending:
  - LING. The Huns are retreating. (97)
  - YAO. They’re leaving the Imperial City! (97)
  - QIAN-PO. China is safe!”(97)

These clumsy soldiers that Shang trains become his greatest assets. They are afraid they won’t be able to survive boot camp and by the end they are fearless in their efforts to assist Mulan and Shang defeat the Huns. The help save China.

Shan-Yu:

- Beginning: “Congratulations. You Chinese scouts have found the Hun army – and have the great misfortune of colliding with me, Shan-Yu, Leader of the Huns! I will destroy you and anyone who gets in the way of my defeat of China!” (52).
- Ending: “Shan-Yu, defeated by a . . . a . . . a” (97).

Shan-Yu and his bullies are blustery and basically evil throughout. He is fierce and all brawn, no brains. In the end he is defeated by “a . . . Girl!” (97). This is a major blow to his Hun-y Bun ego.

### Analysis of Dialogue

#### A. Choice of Words

The dialogue in *Mulan Jr.* is peppered with Chinese words within very Americanized rhythms. The dialogue is so Americanized that at times it feels like a sitcom script. The opening prologue establishes the five Ancestors’ speech as the most formal; no contractions. The prologue dialogue is also split up between characters in the style of Reader’s Theatre to reinforce a feeling of tradition. The five voices speak as one unified voice communicating one idea.

YUN. Welcome to ancient China!

LIN. Welcome to the story of Mulan!

HONG. It is a story of adventure. . .

ZHANG. And historic battles.

LAOZI. But most importantly, it is a story of Honor. . .

LIN. Of Loyalty. . .

ZHANG. Of Strength. . .

HONG. Of Destiny. . .

YUN. And of Love. . .

ZHANG. We are the Fa family Ancestors. . . We belong not to the present but to the past.

(17)

The older characters; Fa Zhou, Fa Li, Grandmother Fa, Chi Fu, and the Ancestors all have more formal use of words. All younger characters speak similar to what we might hear at any middle or high school. An example of this casualness is when Mulan is meeting with the Matchmaker. She says, “Ahhh . . . hi! Just wanted to get a little up close and personal with the Matchmaker. (*studies the Matchmaker’s face*) Wow. Even your mole has a mole!” (38). The Matchmaker replies, “Lack of respect. Strike two. Now recite the final admonition” (38). We can hear the laid-back sound of Mulan in contrast to the Matchmaker’s clipped, precise, no-nonsense energy through the choice of words. The formal vs. the casual word choices also emphasizes the differences between the generations; tradition vs. change.

There is also a great deal of repetition of words in the script. For example word “honor” is used fifty-four times, the word “destiny”, fifteen times, and “duty” ten times. The repetition of these words strengthens and emphasizes the importance of these human virtues in China.

#### B. Choice of Phrases and Sentence Structure

The phraseology and sentence structure in *Mulan Jr.* is clipped, precise, and to the point. There isn’t an ounce of fat on it. We learn in very brief sentences everything we need to know for the moment at hand. This economy of writing and communication works really well for the younger thespian. They don’t need to memorize copious amounts of dialogue and yet they experience the full benefit of feeling part of very rich and entertaining, epic, storytelling. In the

following excerpt, within twelve lines, we learn the evil Shan-Yu is seen by the Chinese soldiers and needs to be caught, that Shang and his soldiers are preparing to die in this fight, an avalanche is created to bury the Huns, Mulan/Ping saves Captain Shang, the avalanche is successful, and Mulan/Ping saves the day!

SHANG. I see Shan-Yu. Seize him!

MULAN. We need an avalanche!

SHANG. Prepare to fight. If we die, we die with honor.

MULAN. But Captain, don't you see? We might not have too. . .

SHANG. What's that noise?

MUSHU. Hmm. Let's think. Distant rumbling. Wall of snow moving down the mountain.

Perhaps it's an avalanche!

MULAN. Captain Shang!

SHANG. I must stop Shan-Yu!

MULAN. Quick, take cover behind that rock!

CHI FU. Could it be? The Huns are gone?

YAO. You did it, Ping!

LING. You defeated the Huns! (82)

This is very good, compact writing; it reminds one of the beloved MGM *The Wizard of Oz* when Dorothy says of Glinda the Good Witch as she flies away in her pink bubble "My! People come and go so quickly here!"

### C. Choice of Images

The images of *Mulan Jr.* are big; big story, big ideas, big challenges. The bigness is announced right at the top of the show with Ancestor Laozi praying, “I ask the heavens to bring forth . . . wind . . . An army . . . An avalanche!” (15). The Ancestors continue to paint this big story when they proclaim, “It is a story of adventure. . . And historic battles . . . We exist in a world of grand armies . . . And uncontrollable forces of nature. . . We respect the forces of the feminine: Yin. As well as the forces of the masculine: Yang” (15-21). These images of the heavens, wind, armies, avalanches, adventure, battles, and forces of nature establishes the grandeur of the story of Mulan. These images are repeated throughout. Finally, in scene ten the Emperor puts the final button on this epic picture when he broadcasts “Citizens of China! Heaven smiles down upon the Middle Kingdom!” (89).

### D. Choice of Peculiar Characteristics

One of the most peculiar characteristic in *Mulan Jr.* is in the finesse of mixing all of the Chinese tradition and formality of the Ancestors and older characters with the crazy personality quirks of Mushu the Dragon. Mushu’s verbal expression is on the opposite end of the cultured and traditional Chinese spectrum. Eddy Murphy played Mushu in the famed Disney full length animated feature *Mulan*. The *Mulan Jr.* script maintains all of the cadences and comedic qualities Murphy brought to the film. Mushu is prone to hyperbole, talks to himself, and comments loudly when things are at the peak of stressfulness, all of which makes for delicious comic relief. An example of Mushu’s peculiar and particular speech patterns are in the number *Keep ‘Em Guessin’*:

NOW I’M NOT PRONE TO BRAGGIN’

BUT I’M YOUR ONE BEST CHANCE.

YOU NEED THIS LITTLE DRAGON  
TO SHOW YOU HOW TO SHOW WHO WEARS THE PANTS  
A LITTLE "MISS" DIRECTION  
CAN TAKE YOU REALLY FAR!  
AND UNDER MY PROTECTION,  
I'LL MAKE YOU A STAR.  
DON'T BE MESSIN' WITH THE LESSON  
'CAUSE THIS LESSON IS A BLESSIN'  
AND THE LESSON THAT I'M STRESSIN'  
IS TO ALWAYS KEEP 'EM GUESSIN'? (57-59)

This verbal contraction hash, a gift from composer and lyricist Stephen Schwartz, is in direct contrast with the perfectly perfect diction of the Ancestors. Mushu also lives in the land of contemporary language humor, puns, and sarcasm. At the end of scene seven he yells, "Let's go kick some Hunny-buns! Eeeeeee-haha!" (88). This is such a fun, ticklish moment since we are all used to hearing the phrase "honey bun" used in an affectionate way and here it is used in direct juxtaposition to what our ears are used to. Later after Mulan is lauded as a hero by the Emperor, he says, "Our little baby is all grown up and saving China. (*sniffles*) I think I'm going to need a tissue" (98). Even though we know Mushu is really proud of Mulan, he couches this emotional moment in humor.

E. Sound of the Dialogue

The dialogue is contemporary, crisp, and moves very fast. There are many exclamation points which is a cue to the director and actor that this dialogue means business! There are very few quiet moments in this story which is appropriate, since war is not a quiet event. There is wind, armies, avalanches, and a “call to action” by nearly everyone; the Ancestors, Chi Fu, the Matchmaker, Mulan, Mushu, Shang, Shan-Yu, and the Soldiers. This is a fast-paced, raucous story. Even though this is epic storytelling, the contemporary way it is written and delivered makes it relatable and current. Even though this was written in the mid-nineties it sounds like it was written today.

#### F. Structure of Lines and Speeches

The structure of the lines in *Mulan Jr.* is extremely brief and there are very few speeches. The most officious and verbose characters are Chi Fu and Shan-Yu. They tend to huff and puff for a few lines at a time. Mulan has a couple of very important pensive moments where we get to see her frustration and vulnerability. For example after Shang has discovered her ruse and left her for dead in the mountains she reflects, “Maybe I didn’t go just for my father. Maybe what I really wanted to prove I could do something right. To know that I could be more than just someone’s daughter or someone’s wife. So when I looked in the mirror. . .” (84). Mulan’s sentiments in this speech could be heard coming from any young woman’s heart and is one of the longest speeches in the play. This economic structure is deliberate in order to make it accessible for the younger thespian to digest and a young audience to enjoy.



## Titles of the Units and Summary of the Action

### *Mulan Jr.*

- Unit 1: (*Prologue*) I See Dead People

The great-great-ancestors of the Fa family introduce us to China, their traditions, and the story of Mulan

- Unit 2: Puff! The Magic Dragon?

We meet Mushu the Dragon who wants nothing more than to be reinstated as a Guardian.

- Unit 3: I've Dreamt of My Wedding Day My Whole Life – NOT!

Mulan is reluctantly preparing to meet with the village Matchmaker and learn of her future.

- Unit 4: What Not to Wear

Fa Li and Grandmother Fa, along with the village mothers and daughters perform a major makeover on Mulan in order to present her as a proper future bride to the Matchmaker.

- Unit 5: Wicked Witch of the East

The Matchmaker disapproves of every quality of Mulan.

- Unit 6: Late Bloomer

Mulan feels she has disappointed everyone, including Dad and wonders if she will ever be the person she truly wants to be.

- Unit 7: Dun-Dun-Dun: Call to Honor!

Chi Fu, the Emperor's right hand man, proclaims one man from each family must go to war. This upsets Mulan and she "dishonors" her father in public.

- Unit 8: Cigars All Around – It's a Boy!

Mulan, steals her father's helmet and sword, dresses as a boy and runs off to war in dad's place.

- Unit 9: The Bickersons

The Ancestors can't decide who to send to protect Mulan from her cross-dressing plan.

To Mushu or not to Mushu?

- Unit 10: Dumb, Dumber, Dumbest

We meet Leader of the Huns, Shan-Yu and his thugs.

- Unit 11: I Love Being a ~~Girl~~ Boy!

Mulan arrives at Wu Zhong Camp with other soldiers and learns how to "be a man" from Mushu.

- Unit 12: Prove it!

Mulan and the other soldiers are put through a grueling boot camp led by Captain Shang.

They go from wimp to wow! Sort of.

- Unit 13: One of the Guys

Mulan is hanging with the guys and making the Ancestors very nervous. Their faith in Mushu is wearing thin.

- Unit 14: Hannibal Lecter

Serial killer, Shan-Yu destroys an entire village killing helpless women and children along with Shang's father, the general.

- Unit 15: It's Go Time!

The Shang Gang is off to battle. They need motivation and decide to fight for the girl of their dreams.

- Unit 16: The Huns Stun

Shang, Mulan, and the soldiers discover an entire village in ruins and Shang's father killed.

- Unit 17: Hide 'N Seek

Shang and gang hear the Huns returning and hide. Mulan initiates an avalanche that buries the Huns.

- Unit 18: Bad Hair Day

When Shang thanks Mulan for saving them by creating the avalanche, she bows and her helmet falls off, revealing her long girly hair. Uh-oh. The penalty is death.

- Unit 19: We May Have to Call the "Waaaaa-Ambulance"!

Shang doesn't kill Mulan for her deception, but, leaves her in the mountains to die.

Mulan and Mushu have a pity party bemoaning their failures.

- Unit 20: On Second Thought

Mulan rethinks, in a second, her state of affairs and decides to "honor" herself and stay on the path of saving China from the Huns. Her outward appearance does not matter. It's her journey, her way.

- Unit 21: Uno

Mulan warns Shang that Shan-Yu and the Huns are in the Imperial City.

- Unit 22: Dos

Mulan lays out her plan; brains over brawn. They dress like girls to trick the Huns.

- Unit 23: Tres!

Mulan, Shang, and the guys are united in their plan. All systems go to save the Emperor.

- Unit 24: A Little Tranny Action Never Hurt Anyone. Oh Wait, Yeah, It Did!

Mulan's "Role Reversal" plan saves the Emperor. Mushu's fire breathing talent finally works, and Shan-Yu is defeated, by the girls!

- Unit 25: So There!

Chi Fu tries to rain on Mulan's parade by attempting to blame her for the Huns invasion.

The Emperor has none of it and rewards Mulan with a job offer, Shan-Yu's sword and his pendant. She declines the job, but accepts the parting gifts and decides to return home.

- Unit 26: The Flower Blooms

The Emperor opens Shang's eyes by telling him "You don't meet a girl like that every dynasty" (100). Shang is hoping Mulan likes him . . . you know, in that way.

- Unit 27: I'm Not in Kansas Anymore

Mulan returns home a hero, gives her father the Emperor's pendant and Shan-Yu's sword.

- Unit 28: Come A 'Calling

Shang shows up unannounced. Mulan asks him to stay for dinner. Grandmother Fa asks him to stay forever.

- Unit 29: (*Epilogue*) Really? Truly? You're Not Just Pulling My Dragon Tail?

Mushu's triumphant work with Mulan is rewarded by the Ancestors with total reinstatement to full Fa family Guardianship.

- Unit 30: All's Well That Honors Well

Mulan is celebrated as a heroine and the most honorable person in all the land.

### Character Analysis

#### Ancestors

##### A. Desires

The Fa family Ancestors desire a couple of fundamental things. First and foremost they want Mulan to follow Chinese tradition by getting married. Once she bucks the system by running away to war, their second desire is for her to remain safe in her “journey of a thousand miles”.

#### B. Will

The Ancestors have a strong will, but they are not inflexible. As Mulan’s story develops they ease up on their *Written in Stone* traditions a bit and condone her doing things her way. As Yun says, “But perhaps our Mulan can achieve what no other woman before her has done? Honor her family, by bending tradition?” (73). Hong quickly follows up with, “Mulan’s destiny is her own to fulfill. Remember, the future is a job for the living” (74).

#### C. Moral Stance

As most souls in the spirit world tend to be, the Ancestors stand on high moral ground. They believe in honor, destiny, strength of character, wisdom, and most of all they believe in the power of love. They are the guiding anchors of our story.

#### D. Decorum

The Ancestors do not sport “holier than thou” attitudes. They have tiny spats, they urge our heroine and Mushu to do the right thing, and they have a parental type of sense of humor. Having said that, they live in the past and the world of tradition which contributes to their wisdom-y behavior.

#### E. Summary Adjectives

The Ancestors are ethereal, parental, kind, supportive, and occasionally annoying.  
Mushu

#### A. Desires

Mushu has one goal in life; to get back in the good graces of the Ancestors as an official Guardian of the Fa family. He/She is relentless in his pursuit of this. Once Mulan is found out by Shang he feels like a failure and has a moment of clarity saying, “The truth is, we’re both frauds. Your Ancestors only sent me because they had no other choice. They don’t even like me. I don’t deserve a place between Love and Honor. I deserve a place between Liar and Loser” (86). At this moment Mushu shifts his desire from helping himself to truly helping Mulan. Once they join forces they are unstoppable.

#### B. Will

Mushu embodies stubborn determination. He has a steely will that is much bigger than his tiny, puffed up, dragon stature. He has a moment of weak, insecure, will when stranded in the mountains with Mulan, but, instantly gets back up on his focused, determined, horse when a new goal has been put in front of him.

#### C. Moral Stance

Mushu is one of the good dragons. He believes in good over evil. He will do whatever he needs to do to impress the Ancestors, and he fights valiantly to get Mulan to believe in herself. He is a little self-centered, but, that makes for a very humane dragon.

#### D. Decorum

Mushu has two volumes; loud and louder. Subtlety is not his forte. But, since no one can hear him except Mulan, it’s all good. Mushu says it like it is. He doesn’t mince words and the story of *Mulan Jr.* is better for it. Mushu also has frustrations that he airs without an edit button. He’s like the teacup poodle who thinks it’s a Great Dane.

#### E. Summary Adjectives

Mushu is hilarious, splashy, loud, colorful, and persistent

## Mulan

### A. Desires

Mulan really doesn't want to get married just to fulfill traditional expectations, but, more than anything she desires to save her father's life by preventing him from going back to war. The drive to save her father is so strong that it gives her the strength to do something no girl or woman has ever dared in China; pose as a man and fight with the big boys. Even her knowledge that this act is punishable by death doesn't stop her. What is even more remarkable is that she succeeds. Historically speaking, she succeeds for twelve years! This "Joan of Arc" courage is what has made her a legend for all time.

### B. Will

If there was a picture in the dictionary of a person that embodies fierce will, Mulan's would be it. She literally stops at nothing to save her father. There are not enough superlatives for this girl's strength of spirit. She has a problem and she solves it with her own inventiveness. She runs away, joins the army, fights with the guys, initiates an avalanche, outsmarts the Huns, and returns a heroine.

### C. Moral Stance

Mulan has a code of ethics which includes saving a family member, saving her comrades, and saving her country. She puts everyone before herself, is brave, and humble. She asks her Ancestors to protect her and does what is best for all concerned. At least that's what she believes.

### D. Decorum

Tomboy is the word that comes to mind to describe Mulan's level of dignity as our story begins. She doesn't care about girly things at all; hair, makeup, genteel behavior, it's all too much bother. Once she takes charge of her journey we see her go from awkward tomboy, to

confident soldier, to heroine, to refined lady all in the course of an hour. And as her confidence grows, her stance becomes surer, more steady, without losing her humility.

E. Summary Adjectives

Mulan is selfless, intrepid, humble, agile, tenacious, clever, and loving.

Fa Zhou

A. Desires

Fa Zhou wants his daughter to live a life of honor as he has. He wants her to, perhaps, not be so outspoken and brash. He has been lauded as a fierce war hero and desires to fight again for the country he loves. He loves his daughter and wants her to marry and be happy.

B. Will

Fa Zhou is a very strong man, resolute in the name of honor and tradition. He has lived the typical life of a man in China; the man goes to war, the woman stays home. This man is tough and of few words, but he is very loving. Mulan is Daddy's girl and we can feel Fa Zhou soften around her when she feels she has let everyone down at the Matchmaker's appointment. His words of wisdom in scene one, "My, my. What beautiful blossoms we have this year. Oh, look, it seems that this one's late. But I'll be when it blooms, it will be the most beautiful of all" (41) are the words of a father who's strength melts when his daughter is in turmoil.

C. Moral Stance

Fa Zhou stands on firm moral ground. He has done what he feels is right by putting his country first, fighting for his country to the best of his ability and, as Chi Fu says in scene four, "Fa Zhou was one of the greatest warriors in all of China" (62). In many ways his little apple, Mulan, has not fallen far from the tree. Fa Zhou is not a large role in this story, but, we feel his quiet countenance throughout.



#### D. Decorum

Standing strong like a tree trunk, with a very straight spine, Fa Zhou, is tall, elegant, and sophisticated. One can imagine him as the perfect warrior in his uniform, standing proud, and perfectly put together. He may appear hard on the outside, but, he is soft on the inside. He is firm with his daughter when she talks back to Chi Fu in public, but, extremely supportive of her when she needs him most. He is the soft shoulder she leans on and we can see why she wants to protect him from going back to war.

#### E. Summary Adjectives

Fa Zhou is impressive, wise, ethical, traditional, and loving.

Chi Fu

#### A. Desires

Watchdog, Chi Fu, wants to be on the top of the social heap. He enjoys his position as the Emperor's right hand man and takes every opportunity to let people know it's his way or the highway. Rules are rules to Chi Fu. He wants to see Mulan suffer the consequences of her deception when found out in the mountains. He is quick to proclaim, "High treason! Ultimate dishonor. . . Captain, we all know that the penalty for a woman who behaves like a man is death" (83). We get the feeling Chi Fu would also take great pleasure in seeing Mulan suffer in death.

#### B. Will

Chi Fu is uptight and righteous in his will. He is China's version of Eddie Haskell from the *Leave it To Beaver* TV series of the '60's. He sucks up to his superior, in this case the Emperor, and anyone beneath him is tortured by his fussy nature.

#### C. Moral Stance

Chi Fu sees himself as the most moral person in China, handing out orders and making sure all I's are dotted and T's crossed. His "better than you" behavior tells us he would do anything to advance his own interests while not caring a whit who he would have to step over to get there.

#### D. Decorum

Chi Fu's stance is "nose in the air", looking down at those around him. He is finicky in body language and vocal qualities. He relishes announcing that ". . . one man from every family must serve in the Imperial Army" (42). But, we get the feeling if it were him who had to go fight in a vicious war, he would be the first to cry like a baby.

#### E. Summary Adjectives

Chi Fu is officious, persnickety, smarmy, exacting, and annoying.

### Shang

#### A. Desires

Shang's father is a great general in the Chinese Army. Shang's greatest desire is to be exactly like his father and he works very hard to achieve this. He has been given the sorriest, most uncoordinated, bunch of so called soldiers and is determined to turn them into a great platoon of fighters.

#### B. Will

Shang has a will of someone who is a tenacious fitness trainer; he has worked hard for his hard body and he will make his soldiers do the same, no matter what. This is illustrated in the musical number *I'll Make a Man Out of You*. The opening lyrics let us know he means what he says and he does what he means.

LET'S GET DOWN TO BUSINESS TO DEFEAT THE HUNS

DID THEY SEND ME DAUGHTERS WHEN I ASKED FOR SONS?  
YOU'RE THE SADDEST BUNCH I'VE EVER MET  
BUT YOU CAN BET BEFORE WE'RE THROUGH,  
MISTER, I'LL MAKE A MAN OUT OF YOU. (64)

C. Moral Stance

Shang is one of the good guys. His dad is a good guy and he is following in those footsteps. He wants his troops to be good guys and fight the good fight. When they are in the mountains surrounded by thousands of Huns he announces, "Prepare to fight. If we die, we die with honor" (82).

D. Decorum

Shang's posture is that of a Captain; straight, strong, hunky. He is a classic leading man type. Even when we see him casually turn toward someone, he flexes. This isn't self-conscious, but, just who he is. He holds up his guard until the very end when we see him melt for Mulan. But, even then, the Emperor has to encourage him to pursue her when he says, "You don't meet a girl like that every dynasty" (100). The Emperor then sings, "Do I have to spell it out for you and push you through the door? Don't miss your chance; A girl worth fighting for!" (101). Shang replies "Do you think she likes me?" (101). Once he decides to pursue Mulan we know something special is in their future.

E. Summary Adjectives

Shang is handsome, strong, determined, principled, and vulnerable.

Shan-Yu

A. Desires

Shan-Yu, bad guy extraordinaire, wants to rule the world, but, he will settle for China and scoffs at anyone who challenges his power. His desire is to be the biggest, meanest, bully on the block . . . or the mountain . . . or on the planet. His mantra is, "I will destroy you and anyone who gets in the way of my defeat of China!" (52).

B. Will

Obstinate best describes Shan-Yu's will. He uses intimidation to get his way and is one hundred percent unapologetic about it.

C. Moral Stance

Shan-Yu equals zero conscience. He doesn't know the meaning of the word "moral". His stance is aggression.

D. Decorum

Shan-Yu leans in to people. He threatens people physically. He is a bully and uses bully tactics; fear, shame, torture, mocking, and contempt.

E. Summary Adjectives

Shan-Yu is menacing, terroristic, oppressive, physically massive, and territorial.

Fa Li

A. Desires

Fa Li, Mulan's mother wants Mulan to get be a girly girl and get married, stat. She is concerned with upholding the traditions of her family and of China.

B. Will

Fa Li has been conditioned as a subservient wife, but she is firm with her daughter, Mulan. She is concerned with appearances and is determined to makeover Mulan into the perfect bride-to-be for the Matchmaker.

C. Moral Stance

Fa Li is a good, patient, and kind mother. She prays to the Fa family Ancestors in gratitude for sending her daughter home safely after fighting in the war.

D. Decorum

Fa Li is dignified just like her husband Fa Zhou. She fusses over Mulan and is subservient to her husband. She is soft-spoken, unlike her mother and her daughter.

E. Summary Adjectives

Fa Li is submissive, devoted, maternal, tireless, and appreciative.

Grandmother Fa

A. Desires

Grandmother Fa pulls out all the stops when she meets Mulan at the Matchmaker. Her greatest desire is to get this tomboy married ASAP! She brings, “. . . an apple for serenity. A pendant for balance” (35) and continues singing:

BEADS OF JADE FOR BEAUTY.  
YOU MUST PROUDLY SHOW IT.  
NOW ADD A CRICKET JUST FOR LUCK,  
AND EVEN YOU CAN'T BLOW-IT! (35)

Grandmother Fa just isn't sure Mulan has what it takes to be an acceptable bride.

B. Will

Grandmother Fa is a very strong Chinese woman. She is superstitious and highly traditional. She has major doubts about Mulan and expresses them freely and loudly.

C. Moral Stance

Grandmother Fa has lived by Chinese tradition and superstitions and she doesn't believe in change. But, if change happens she will go along with the flow. She is too old to fight the current.

D. Decorum

Grandmother Fa has lived a long, long, long time. She seems to know a lot, but, like older people, she is a bit curmudgeonly. She is vociferous in her opinions and offers comic relief in unexpected ways.

E. Summary Adjectives

Grandmother Fa is cantankerous, pessimistic, plucky, amusing, and diminutive.

Matchmaker

A. Desires

The Matchmaker has a powerful position in the village and likes it that way. She tries to make the girls feel they are beholden to her. She likes to put people in their place with insults and threats and demands respect.

B. Will

Not too many people in the village are willing to mess with the Matchmaker. The Wicked Witch of the West has nothing on this girl. She is tough and mouthy.

C. Moral Stance

There isn't anything stated about the Matchmaker's moral stance, but, one can deduce that she follows the same traditions that the older Chinese generation does.

D. Decorum

The Matchmaker is not physically intimidating, but she is a name caller. And she is loud. And she is mean. Perhaps she is bitter? Maybe she was never married, but, has this job when she

is constantly trying to find someone else the perfect mate? Like Mushu says, “What does that old Matchmaker know anyway? I didn’t see a ring on her finger” (39).

E. Summary Adjectives

The Matchmaker is snarky, wretched, demanding, irascible, and rude.

Ling, Qian-Po, and Yao

A. Desires

These three soldiers are Shang’s sweet, yet inept, soldier wannabes. Their desires are that of the average man: home, hearth, and a great meal. Fighting isn’t their thing. They want to play mahjong in their tents. When forced to go into battle they have to distract themselves with a song entitled *A Girl Worth Fighting For*, because the mere reason to fight to beat the Huns is just too scary.

B. Will

Our Shang gang is pretty weak willed until they are empowered by Mulan. They have no muscles, no drive, and no confidence. When Mulan challenges herself in boot camp, they follow her lead to the best of their abilities. They are softies. But, because they are basically super nice guys they will do whatever Captain Shang asks of them. And in the end, they will do whatever Mulan asks of them, including dress up like girls to trick the Huns.

C. Moral Stance

Ling, Qian-Po, and Yao own moral pendulums that swing in the “good guy” direction. They do what is right and want to succeed, but, they need major direction. They are followers, not leaders. They are not idea men. However, they are fiercely protective of Mulan. When Chi Fu wants to put Mulan to death for deceiving everyone and breaking the law they collectively yell, “No! Wait! Stop!” (83). She has saved them and they want to save her. They love her.

D. Decorum

These guys are a motley bunch. If they were in today's world we would call them "couch potatoes". They are not sophisticated, but, they are well-meaning. They are low class and don't aspire to be anything other than what and who they are. Actually, this boot camp, war thing, is probably the best time in their life. They get to fight the Huns and help Mulan save China. In the end they are heroes too.

E. Summary Adjectives

Ling, Qian-Po, and Yao are goodhearted, funny, common, loyal, and brave.

Emperor

A. Desires

The Emperor wants to keep China safe from the Huns. He wants his country to maintain its position of power in the East.

B. Will

The Emperor is resolute and confident in his position. He does not back down from the threat of Shan-Yu one iota. When Shan-Yu says, "Your walls and armies have fallen, and now it's your turn. Bow to me" (95) the Emperor calmly replies, "No matter how the wind howls, a mountain cannot bow to it" (95).

C. Moral Stance

The Emperor knows his moral position of sending one man per family to fight the Huns is the right one. He is purposeful in his actions and these actions are not self-serving. They are for the greater good of China. He operates from a position of civil service.

D. Decorum



The Emperor is an experienced ruler and guides his people with strong convictions. He is very much like the father one would always like to have. He gives advice and his feathers don't get ruffled, even in the direst of situations.

#### E. Summary Adjectives

The Emperor is steadfast, poised, articulate, grand, encouraging, and inspiring.

#### Ideas of the Play/Identification of the Main Ideas

##### Idea

#### 1. Meaning of the Title

The title *Mulan Jr.* tells the reader that this play is about a very important person. This is not a simple bio story, but, rather, a compelling tale about how one girl chose to be true to herself, step out on a very scary limb, and risk everything, while staying true to the principles her country and her family holds dear.

#### 2. Philosophical Statements and Themes

*Mulan Jr.* is a great life lesson. One of the most consistent, and perhaps overstated themes in this story is honor; honor of one's family, ancestors, and country. Just to give an idea how important this theme is, there is a number entitled *Written in Stone* with the following lyrics:

HONOR AND OBEY, FOLLOW DUTY'S CALL

HONOR AND OBEY, FOLLOW DUTY'S CALL

FULFILL MY DESTINY, IT'S ALL!

WRITTEN IN STONE (Wilder 19).

The composer and lyricist have emphasized the importance of honor in China by repeating this throughout the play. This isn't just one musical number: there is *Written in Stone, Pt. 1, Pt. 2, Pt. 3* and three reprises. To make sure the idea of honor isn't lost on anyone there is also the more humorous, yet telling, musical number *Honor to Us All, Pt. 1, 2* (along with two reprises, and the finale). The lyrics in this number highlight the patriarchal and gender bias in ancient China in addition to the repetition of the theme of honor.

WAIT AND SEE; WHEN WE'RE THROUGH

BOYS WILL GLADLY GO TO WAR FOR YOU.

WITH GOOD FORTUNE AND A GREAT HAIRDO,

YOU'LL BRING HONOR TO US ALL.

YES! A GIRL CAN BRING HER FAMILY GREAT HONOR IN ONE WAY:

BY STRIKING A GOOD MATCH, AND THIS COULD BE THE DAY.

MEN WANT GIRLS WITH GOOD TASTE,

CALM, OBEDIENT WHO WORK FAST-PACED.

WITH GOOD BREEDING AND A TINY WAIST,

YOU'LL BRING HONOR TO US ALL.

WE ALL MUST SERVE OUR EMPEROR

WHO GUARDS US FROM THE HUNS;

A MAN BY BEARING ARMS,

A GIRL BY BEARING SONS. . .

YOU'LL BRING HONOR TO US ALL. (32-34)

All in all, there are eleven sections of these musical numbers that restate the theme of honor.

Another theme that flows throughout *Mulan Jr.* is being true to oneself. Mulan is constantly questioning her integrity. When she sings:

WHO IS THAT GIRL I SEE

STARING STRAIGHT BACK AT ME?

WHEN WILL MY REFLECTION SHOW WHO I AM INSIDE?

WHEN WILL MY REFLECTION SHOW WHO I AM. . . . (85)

We see a girl struggling to do the right thing, challenge who she is, challenge all of the traditions she has grown up with, and strive to do her best to save her father and her country.

Other themes that are touched upon are perseverance and courage. Mushu, the little dragon, is certainly the character that encourages Mulan to keep going despite all odds. He is her personal mascot. When she is feeling defeated after being left in the mountains by Shang and her comrades, Mushu picks up her helmet and says, “. . . this needs a little spit, that’s all. Let me shine this up for you. (*Mushu spits on the helmet, polishes it, and then holds it up to MULAN.*) I can see you. Look at you, you look so pretty” (86). One brief page later, after the Huns have dug themselves out of the avalanche, Mushu to go in the opposite direction saying, “Uh, home is that way” (87) and Mulan responds, “Not for me!” (87). Mushu tops her by responding, “Well, I guess we are in this together. All right. Let’s go kick some Hunny-Buns! Eeeee-haha!” (88). Mulan and Mushu prove they have gumption and courage to spare.

A theme that is not mentioned specifically in the script, but is alluded to and popped up researching the original story of Mulan is “filial piety”. This term is not one that is very recognized at this time in history, but should be. It is a Confucian thought meaning respect and care for one’s parents. Mulan definitely respects and cares for her parents and is the motivating factor that sends her on her remarkable journey.

The last, but probably the most important theme and reason for Mulan’s popularity in today’s climate is gender prejudice. She has to cross-dress in order to be heard. She has to cross-dress in order to go to war and be seen as a person with something more going on than a “great hair-do and tiny waist”. Today, women, young and old, are inspired by Mulan’s story of bucking the system and going to war for the love family and country.

These days we see extraordinary women fight in wars, fight for their place in the boardroom, fight for the rights of their children, fight for a place on a bus, fight to be heard, and fight to be president. Mulan is a wonderful mythic character. Her story contributes to the many reasons girls today dare to be brave, dare to speak up, and dare to be true to themselves. Disney birthed the least princess-y heroine in their animated history when they created *Mulan*.

Best of all, the themes tackled in *Mulan Jr.* make for unique and diverse teaching moments in the rehearsal process for both genders.

### Mood Adjectives and Metaphors

Adjectives are listed in the following order: touch, taste, smell, hear, and sight.

Act I: *Mulan Jr.*

- Unit 1: I See Dead People

Airy, Frothy, Incense, Echo, Hazy

Like having a séance.

- Unit 2: Puff! The Magic Dragon?  
Bumpy, Sour, Smokey, Dissonance, Red  
Like a barbecued quora fruit.
- Unit 3: I've Dreamt of My Wedding My Whole Life – NOT!  
Tangled, Vinegary, Foul, Alarms, Blurred  
Like being trapped in a maize.
- Unit 4: What Not to Wear  
Scratchy, Tart, Acrid, Clash, Gray  
Like being massively underdressed for the Red Carpet.
- Unit 5: Wicked Witch of the East  
Gnarled, Peppery, Rancid, Snarl, Wrinkly  
Like the bark of a dead tree.
- Unit 6: Late Bloomer  
Cottony, Sweet, Perfumed, Chime, Rosey  
Like waiting for the rosebud to pop.
- Unit 7: Dun-Dun-Dun: Call to Honor!  
Cold, Bitter, Camphoric, Bang, Blood  
Like fearing the worst.
- Unit 8: Cigars All Around: It's a Boy!  
Damp, Sharp, Piney, Blare, Dark  
Like getting lost in the forest with no way out.
- Unit 9: The Bickerson's

Sticky, Salty, Musky, Gong, Quick Sand

Like trying to find a clear answer in pea soup.

- Unit 10: Dumb, Dumber, Dumbest

Hairy, Gross, Nasty, Roar, Camouflage

Like a scary monster under the bed.

- Unit 11: I Love Being a ~~Girl~~ Boy!

Sweaty, Gamy, Stinky, Hoot, Skin

Like a locker room full of guys after a football game.

- Unit 12: Prove It!

Rough, Tough, Heady, Gurgle, Covered

Like a stone worn by the raging river.

- Unit 13: One of the Guys

Leathery, Tangy, Funky, Chortle, Dim

Like a poker game.

- Unit 14: Hannibal Lecter

Matted, Biting, Noxious, Bray, Furry

Like meeting Sasquatch in person.

- Unit 15: It's Go Time!

Biting, Frosty, Sharp, Pounding, Jagged

Like the heart beating fast in the freezing cold.

- Unit 16: The Huns Stun

Burning, Dry, Rotting, Silence, Ashes

Like the saddest funeral ever.

- Unit 17: Hide 'N Seek  
Cold, Icy, Crisp, Boom, White  
Like being covered by a winter wonderland of fear.
- Unit 18: Bad Hair Day  
Soft, Briny, Lead, Clunk, Pretty  
Like a beautifully iced cookie tasting like a fish.
- Unit 19: We May Have to Call the Waaaaa-Ambulance!  
Numb, Brackish, Neutral, Hushed, Glacial  
Like the calm before the storm.
- Unit 20: On Second Thought  
Verve, Savory, Fresh, Bells, Light bulb  
Like renewed get-up-and-go.
- Unit 21: Uno  
Uneven, Crunchy, Fetid, Clanging, Metallic  
Like a serrated knife cutting into putrid meat.
- Unit 22: Dos  
Satiny, Smooth, Perfumed, Waltz, Florals  
Like the scent of a summer night's dance.
- Unit 23: Tres  
Embossed, Full-bodied, Fragrant, Angels, Rainbows  
Like everything coming together for the greater good.
- Unit 24: A Little Tranny Action Never Hurt Anyone. Oh wait. . . Yeah, It Did!  
Hot, Sweet 'n Sour, Spicy, Cha-Cha, Fire

Like being in complete sync with life.

- Unit 25: So There!

Velvety, Flavorful, Rosy, Choirs, Brocades

Like being at a magical celebration of self-realization.

- Unit 26: The Flower Has Bloomed

Satin, Sugary, Aromatic, Love Song, Hearts

Like seeing and feeling love at first sight.

- Unit 27: I'm Not in Kansas Anymore

Glossy, Rich, Pure, Melodic, Childhood Images

Like looking at a photo album of black and white treasured pictures.

- Unit 28: Come A' Calling

Tickling, Melting, Vanilla, Violins, Cherubic

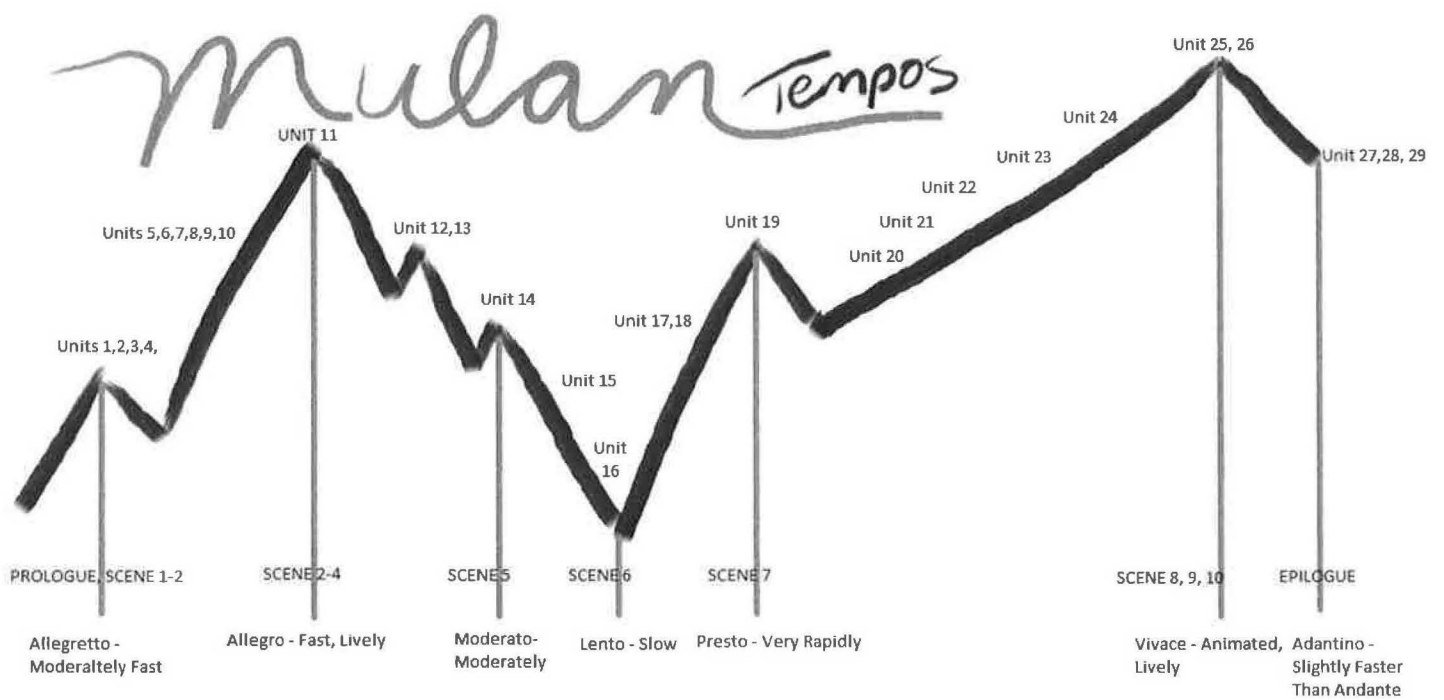
Like love knocking at your door.

- Unit 29: Really? Truly? You're Not Just Pulling My Dragon Tail?

Sparkly, Honeyed, Piquant, Ding-Dong, Fireworks

Like a Chinese New Year's celebration.





### Tone

The Tone of *Mulan Jr.* is respectful, yet challenging of tradition.

### Mood

The Mood of *Mulan Jr.* is ancient, grand, and epic with playful undertones.

### Reviews of Past Productions

*Mulan Jr.* was adapted from the Disney animated film specifically for middle school performers. It runs at or slightly over sixty minutes which makes it the perfect length one act for young performers and young audiences. It is also often produced by community theatre education departments. These productions are rarely, if ever, reviewed, so there is very little

available to dig up as far as reviews go. Other than the review below, I found a Variety review for the popular Disney animated film.

Four years ago, The Children's Theatre Company of Minneapolis mounted a production directed by David Mann. The following review was a complete pan by rather cranky reviewer.

Dominic Papatola writes:

"Since it just opened last weekend, we cannot know if the Children's Theatre Company's staging of "Disney's Mulan Jr." will sell out at the box office. What we know already is that, with this production, another kind of sell-out has occurred.

Maybe you were willing to squint through the theater's initial flirtation with the Disney machine in 2005, when CTC produced an amiable, over-the-top version of "Aladdin." And in 2007, when the company staged Disney's "High School Musical," you could at least argue that they were surfing along with the popular zeitgeist.

But the third time is something quite a bit less than a charm: This second-rate production of what is (at best) the fourth-best Disney animated movie musical of the 1990s is a breach of the theater's trust with its audiences that demands to be called out.

Director David Mann's lowest-common-denominator staging is filled with expedient decision-making and consistently traverses the road more traveled. The recent dust-up about not using a sufficient number of Asian actors aside, the CTC cast never gets beyond the two-dimensional depth and emotional veracity of the animated product from which this stage play is derived.

Back in 2006, the theater embraced a bold three-word mission: "Educate. Challenge. Inspire." But with this production — coupled with a recently announced season that

includes the populist warhorse "Annie" and such ripped-from-the-screen derivations as "Babe" and "A Christmas Story," it seems clear that the sour economy — and perhaps a sense of institutional panic — have morphed that mantra to something more along the lines of: "Pander. Placate. Play Safe." (Papatola)

When *Mulan* was released in 1998 the reviews were generally positive. Todd McCarthy of *Variety* pens:

“Quite likely the first animated cross-dressing action musical, “Mulan” plays out as a rich dramatic tapestry lightly stained by some strained comedy, rigorous political correctness and perhaps more adherence to Disney formula than should have been the case in one of the studio’s most adventurous and serious animated features. About a tradition-bucking young woman in ancient China who disguises herself as a man to serve in the army, this is a female empowerment story par excellence, as well as a G-rated picture that may have strong appeal for many adults” (McCarthy).

This in depth review goes on to talk about the Disney machine and its strengths and weaknesses, and McCarthy makes very valid points that translate to the *Mulan Jr.* adaptation. One of his points is the use of Mushu the dragon feeling superfluous and the Ancestor ghosts awkward:

“ . . . Mulan that night dresses herself as a man and prepares to head for camp. At this, the family ancestors are awakened, since they will need to protect the youngster through her trials, and the film’s tone abruptly shifts from intense drama to broad showbiz comedy. Suddenly, pic is overrun by bickering ghosts spitting out one-liners and creatures such as a

cricket and, most important, a small dragon named Mushu who has a lot to prove to himself and to the world.

In an obvious attempt to approximate the comic impact Robin Williams made in “Aladdin,” Mushu is voiced by Eddie Murphy. But while individual lines might prove amusing, the overall effect of Mushu’s aggressively jivey commentary is jarring and, frankly, off-putting in this serious context; Mushu and Murphy really belong in a different movie” (McCarthy).

Even though he was writing about the animated film, McCarthy’s opinion is certainly speaks to the flaws in the *Mulan Jr.* script as well. During the first read-through of this script, the immediate concern was what to do with the Ancestors and Mushu so they add to the story, don’t distract, and don’t feel completely bizarre. Even though there are problems with some of the characters, children love the story and they adore Mushu.

#### Research on Composers and Lyricists

Like the endless cast of characters in a Disney animated film, such is the list of composers and lyricist on the jacket of the *Mulan Jr.* script. The first name that jumps out is that of prolific genius Stephen Schwartz. Of course one assumes that if his name is on the list, he is the main composer/lyricist, but that is not so with this musical. He had written a couple of numbers for *Mulan*, but they hadn’t gotten far enough along when he was approached by DreamWorks to compose the score for *Prince of Egypt*. Disney wanted Schwartz to be exclusive to them. He wanted his independence, so they parted ways. The number *Written in Stone* is credited to Schwartz.

The principal composer for *Mulan* is Matthew Wilder, with lyricist David Zippel. There is not much written on either of these two talented guys. Matthew Wilder boasts a long career as a songwriter and producer for many famed recording artists such as Miley Cyrus, Selena Gomez, and many others. The following is from his website [www.matthewwildermusic.com](http://www.matthewwildermusic.com):

“As the composer, producer, singer and instrumentalist for Disney's 36th animated feature *Mulan*, Matthew Wilder won the Annie Award for Best Music in an Animated Feature and a Golden Globe Award nomination for Best Song and Best Score. Wilder also received an Academy Award nomination for Best Score in a Comedy or Musical and another Academy Award nomination for Best Original Song”.

Lyricist David Zippel graduated from Harvard with a degree in law and has never had to use it. He is a Broadway vet with credits such as *A . . . My Name is Alice*, *City of Angels*, and *The Goodbye Girl*. He is in the roster at [MasterWorksBroadway.com](http://MasterWorksBroadway.com):

“American lyricist David Zippel (b. Easton, PA, May 17, 1954) has, among his many awards and honors, a Tony<sup>®</sup> (for *City of Angels* 1989), a Drama Desk Award (*City of Angels*), two ASCAP Film & Television Awards (the film version of *City of Angels* 1998 and the animated Disney *Hercules* 1997), an Annie (in 1998 for Disney's *Mulan*), and several nominations (Academy Awards<sup>®</sup> for *Hercules* and *Mulan*, Golden Globes<sup>®</sup> for the same and *The Swan Princess* 1995). He has worked with a variety of composers, among them Cy Coleman, Marvin Hamlisch, Phil Collins, Alan Menken, and Andrew Lloyd Webber. He has also written a number of free-standing songs for the pop market (“There's No One like You”).”

### List of Student Learning Goals

**Self-Discipline/Work Ethic** – Students will arrive on time and ready to work. Cast members will also be given specific scenes with deadlines to memorize dialogue. There are only 20 days of rehearsal and we/they will have to stick to a very detailed rehearsal schedule.

**Teamwork/Ensemble Building** – Students will work on being verbally supportive and inclusive of other cast members in order to create a beautiful and heartfelt production.

**Listening Skills** – Students will work on being able to control their need to chat with each other while the director, choreographer, and/or music director is speaking.

**Expanding Physical Expression and Coordination** – Cast members will be encouraged to develop character that is fully expressive using their full range of motion.

**Commitment to the Process and Story** – Cast members will be introduced to cultural mannerisms and ideas that may be unfamiliar. We will commit to learning and telling this story with respect and imagination.

**Basic – Intermediate Performance Skills/Stage Directions** – Cast members will understand all areas of the stage as well as the grace of taking direction, notes, and understanding how to execute vocal and physical shifts.

**Developing Character** – Cast members will understand how to bring a character to life physically, vocally, through choreography, makeup, costume, and props. Students will be able to identify three words which summarize their character, be able to physically and vocally embody those words.

**Learning and Executing Basic Puppetry** – All cast members will be taught the basics of using and creating character through scarf marionettes.

**Confidence** – Cast members will stretch the boundaries of what they thought was possible and feel proud of their work.

**Fun, Fulfillment, and Friendship** – Cast members will bond through hard work, commitment, and the joy of supporting each other in telling a wonderful story.

Assessment of Creative Project  
Juleen Murray Shaw, Director and Master's Candidate  
Aug. 9, 2014  
Camp TMP  
Tacoma Musical Playhouse

On Saturday I attended the matinee production of *Mulan Jr* directed by master's candidate Juleen Murray Shaw for her thesis creative project, in partial completion for the degree, Master's in Theatre Production. The following narrative will convey my impressions of the theatrical event and Juleen's work as director.

### **General**

When I drove up to the Tacoma Musical Playhouse, I immediately notice that it is located on a busy four lane street that houses many businesses, churches and a school. From the exterior one might easily mistake the facility for a bowling alley or similar kind of business. However, upon closer inspection I noticed that the outside walls had wood cuts outs representing community people, watching a show, a big sign with the name of the company and that there were many posters and photos of productions that had been staged there. A large parking lot in the back provided ample access for the community.

While I arrived early, there were already many family's excitedly unloading grandparents into wheel chairs or getting younger brothers and sisters ready to see the show. The crowd had a level of excitement and energy surprising for an early in the day, weekend event. It was also pleasant to see several CWU students or alumni working at the theatre either taking tickets or designing lights.

The interior of the facility is quite impressive, with a very polished and professional theatre lobby and theatre performance space. It appeared to seat approximately 150 people and by curtain time there were very few empty seats. The old style proscenium of the stage presented a very traditional staging approach which is commonly employed in musical theatre staging. After I found my seat I observed parents preparing to take pictures, garnering treats for children and excitedly awaiting the start of the production. As I read the program and spoke with parents I became aware that 39 children from grades 4 through 6 would be featured on stage. As a professional director I am familiar with the challenges of directing large



casts of adults and the idea of trying to control and guide such a large group of young people seemed daunting to me. I grew increasingly curious to see how it might be handled. In other productions I have seen with large groups of young children, production values like sets, lights and costumes are usually poor and the greatest emphasis is often on simply getting the kids to all get on and off the stage without falling or otherwise hurting themselves. This production far exceeded such minimal expectations.

### **Setting**

Upon initial inspection of the set I was pleased to see a very coordinated pallet of whites, greys, reds in a polished and interesting theatrical arrangement. There were a series of platforms stage left and stage right that provided a variety of levels and also interesting places for children to hide or pop out from. Banners that hung behind the set and in front of the cyc also conveyed Chinese characters and a dragon, a dagger. These images, chosen and created by the children, would serve to remind the audience of several key elements of the story. There was also a big prop sword leaning against a stairway stage right and a large hanging circular shape, stage left that suggested a moon or a sun. The upper platform housed a place for a group of children to operate marionettes. The use of these puppets was an excellent choice in terms of tying in the puppet Moo Shu with the rest of the production. Their use also established a stylistic convention that aided the storyteller approach to the production.

### **Costumes**

The children wore a neutral black costume of leggings or slacks and a T-shirt or tank top. Over the basic costume they wore sashes, hats or kimonos which helped the audience to identify to which groups their characters belonged. The girls all had their hair appropriately tied back which was nice and gave the group a very polished appearance. Many of them looked like young ballet dancers. There was a unity in the visual approach also exemplified in the makeup choice. All of the children wore a kind of stylized white face, loosely connected with Beijing Opera look. This look also incorporated black eye and brow lines and red eye shadow. This was clearly something that the children loved, and was one more element that unified the look of the production and added visual detail. I will say that the white face read very differently on the lighter skinned children than it did on those with darker complexions which might have

been aided by a thicker application on the light skinned actors. However, the idea of making up 39 wiggling children for a show was likely a daunting enough project that enhancing specific looks was probably not really an option. But for future consideration I would urge Juleen to consider this idea. White face on African American children might inadvertently say something unintentional to an audience.

The girl who played Moo Shu the dragon, wore the puppet around her upper body and did an excellent job of remembering to use the puppet to “speak” the lines. She fussed with the puppets placement on her shoulders a good deal which made me wonder if it might have been secured a bit differently, but this is a minor criticism. I was pleased to see that girls played male characters and that Mulan’s father was played very simply and effectively by a young girl who used a staff to convey the age of the father. These sorts of simple choices were very well done and the production never got bogged down by trying to do too much with costumes, sets, props or lights. As is typical in the junior series of plays often based on movies or larger Broadway productions, the idea is to create a short, easy to accomplish rendering of a musical that has had broad appeal. From the theatre’s point of view, the main goal is to give a large number of children a theatrical experience while attending camp. Therefore, one’s criticisms of the production must keep these goals in mind as these objectives were met with grace and accomplishment. While one might quibble about some of the execution, it was clear to me that the children were invested, proud, and excited while the parents felt that their kids really “got their money’s worth” so to speak.

Several costume elements really stood out beautifully and were just the right touches. Mulan’s red dress at the end, the kimonos worn to disguise the military troupe, the emperor’s imperial black gown and gold headdress were all real standouts. It was wise to limit the color pallet because when color was used it was highly effective.

### **Lighting**

The lighting overall was good. Mostly light, bright and full stage lighting occurred. There appeared to be a lot of pink gels and the lighting helped to maintain the energy and flow of the show. I did not like the

way the lights snapped on and off at the beginnings of the acts. But overall the illumination was appropriate.

### **Sound and Voice**

This musical was performed with pre-recorded music which was nicely done and it was amazing how well the children did with staying on top of the rhythms. They came in on time to almost all of their cues to sing and stayed in sync and pitch with the recorded music throughout. This is no small feat. They also sang with confidence. Several of children had loud, clear belts and their voices were very effective. I was very distressed to hear several of the children misuse their voices with a loud gruff “character” voice. I was concerned that they might permanently damage their voices by doing this. I also felt that some of the children were being asked to sing at a much lower pitch than they were capable of which also could damage their voices. I believe that protecting their voices is far more important than creating a character voice that might permanently damage their vocal folds and would urge Juleen to consider this in future work with young actors.

My overall criticism of the production was that I was unable to hear more than half of the dialogue and lyrics. I understand that the theatre is reluctant to use body mics on the children but I would encourage the management to reconsider. Had I been able to hear the show I would have better understood the story, enjoyed the individual performances and it would have moved from a slightly above average production in overall quality to an excellent production. This was really the only element that held the show back from what was overall a highly accomplished and well produced event.

### **Choreography**

The choreography for the show was nicely done, well-coordinated and unified its approach. The moves were accessible to the variety of abilities present. Most of the children, most of the time were in sync with each other, the beat and the recorded music. Again, this is no small feat. To get 39 children on and off stage quickly, have them coordinated and unified in their approach and also to tell the story and convey character is not something I would ever try to attempt. It takes a special kind of person to do such work. It

is clear in the reactions of the family's to the "Miss Juleen" and in the hearty round of applause she received in pre-show announcements that she was loved and respected by the children and their parents.

**Direction**

Juleen did an excellent job with staging the large group of children in interesting ways. She used levels, and found a variety of different ways to use the stage. Her greatest skill in this production was in unifying all the different elements and creating a package that was well paced, lively, showcased certain kids who had skill, included all the children and directed a show that looked polished and professional. I know from conversations with her that they had a very limited time to rehearse the play. In addition, it appears that escorting the children from a rehearsal venue across the street (the four lanes of traffic and no cross walk) to rehearse in the theatre was a major challenge. There were many moments I really enjoyed and thought displayed the skill of the director. Examples include:

- The choice of material for this group was excellent.
- The highlighting of all the kids in different ways so that the use of "stars" was limited.
- The overall unity and confidence of the children, they clearly felt empowered.
- The first reveal of the younger emperor in the opening number was lovely staging
- The great vocal articulation in the group numbers
- The dragons' energy, confidence and relationship with the audience
- The touching mirror number in "Who am I Inside?" which was very well acted and sung.
- The use of the puppets.
- The highlighting of the gymnastic skills of some of the performers
- The color coordination of the groups
- The use of color and the overall color pallet.

I believe that this production clearly demonstrates Juleen's level of accomplishment and mastery of the skills needed to in order to award her a Masters in Theatre Production. Well done, Juleen!

## Self Evaluation

On a scale of 1-10, I would give myself a 9.0 directing *Mulan Jr.* at Tacoma Musical Playhouse. That is a very high score, but, considering the size of this young cast and the ambitious goals and vision, this production made me quite giddy at times. I literally was able to manifest nearly everything in my concept statement; from casting, to the successful use and execution of puppetry, to the use of metaphor, to the important cultural color representations in the minimalist costumes, the use of the Beijing Opera makeup, the feeling of the choreography, and the commitment of the cast to this epic story. All in all, I am proud of this achievement in direction.

The “Student Learning Goals” were also quite ambitious for a cast that is age 8-11. I have learned over the last ten years to try not to judge what children are capable of because they will always surprise me.

The first goal for the cast was to commit to a very specific deadline for memorization. I told them that the first scene, which is the first quarter of the show, would have to be off book by the end of the first week. This tracked perfectly as we had four weeks of rehearsal. Since we were with these kids from 9:00 AM to 4:00 PM every day there would be time to work dialogue in between blocking, choreography, and singing. By the end of the first week almost everyone was off book. *Observation:* it is nearly always the kids with the most dialogue who are off book first and the ones with one or two lines who struggle. As week three came along the end of the show was the most challenging to get off book. I was grateful for two very good interns who would run lines with certain groups. As much as I would say, “Run your lines at home every night! Have your parents cue you!” it would rarely happen. Much of this issue has to do with the

fact that parents simply don't know how to run lines efficiently and properly and they don't really understand the incredible amount of work that goes into producing high quality theatre. I have to say, again, this cast was incredible for their age and they memorized their dialogue absolutely precisely.

*Teamwork and Ensemble Building* was not difficult. I started right off the bat giving groups very fun names for them to connect with. We had the "Shang Gang", the "Hunny Buns", "The Glamorizers", "The Ancestors", "The Fa's", the "Soldiers", and "The Prinny's". I didn't want anyone to feel like one person was more important than the others so I didn't use the word Principal. This worked like gangbusters and the entire cast was able to build ensembles within the greater ensemble. Not even the girl cast as Mulan felt any more important than the rest of the cast. I stressed over and over that our goal was to tell this incredible story as honestly as possible and do it as a united and supportive ensemble. It was also critical that I give each child in the cast a special moment for them to shine.

There were definitely a few cast members who were "know-it-alls". These cast members keep everyone on their toes, so, the occasional power struggle is the price one pays. One cast member in particular tended to be difficult if we didn't listen and do everything her way, but, the struggle was mostly between her and me. She saw herself as someone who knew more than me and if we reminded her that I was the director, she would separate herself from everyone and pout for two hours. She also caused a great deal of hurtfulness in the Ancestor's group. It was a no win situation, so, after an entire day of trying to micromanage it, I decided to just let it go and let the group work things out. This worked for the most part, but, this situation was challenging right up to the final performance.

Another idea that helped to build teamwork was casting an additional Mulan as her “Reflection” or her “higher self” as I called it. This spread the performing wealth and allowed me to create a unique concept of our Mulan; one who is struggling, but listens to herself and acts on her inspirations. It made for a few very powerful moments.

Without a doubt the most difficult goal with this age group was “*Listening Skills*”. There was relentless chatter every minute of every day for four weeks. If I began talking about what the schedule for the day was going to be or was giving notes, 20 hands would go up in the air and chit chat would begin. If I was talking there would be 3 groups talking and completely ignoring us. We (2 interns, choreographer, music director, and I) tried everything! We tried taking time away from them. We tried bribing them. We tried rewarding them. This was a matter of 40 children in spaces that were too small and not enough adults to manage them. We usually had 3, but, many times it was just me with one intern which meant we were simply out numbered. We made every effort *not* to raise our voices, but, sometimes we just had to. This went on non-stop for 7 hours every day. By Fridays we all felt we needed medication. I chalk this up to where these kids are developmentally. They are children. Very young children. That’s all.

*Expanding Physical Expression and Coordination* is an area that we really pushed the limits on with *Mulan Jr.* The goal was to have the cast tackle several different kinds of movement. We had moments of complete stillness; which is nearly impossible with this age. The opening number was one that stretched their ability to work seamlessly together as one unit. Then there was the exuberant “*Keep ‘Em Guess’in*” which was quite successful in raising the roof of the house with the fun choreography. And then there was the longest production number, “*I’ll Make a Man Out of You*” that took the cast from inept and uncoordinated soldiers to soldiers who master Martial Arts with bamboo sticks. Every cast member was involved in several of

these numbers and worked tirelessly to reach their potential. I was very proud of what they achieved.

*Commitment to Process and Story* was something we insisted upon right out of the gate on day one. I immediately went through the concept of the show. I really didn't want to regurgitate the Disney animated film and there were several elements that differentiated this production from the popular movie. One; we used puppetry. Two; the makeup was inspired by Beijing Opera makeup. Three; Mushu was a wraparound puppet instead of a child dressed up like a stuffed animal (which would have been unsophisticated and unacceptable to me). Four; the costumes were uber paired down with the entire cast dressed in blacks accented with sashes in very specific colors depending on social class and meaning. I walked them through all of the color inspiration and Asian movement. We immersed ourselves in everything Chinese. The cast was absolutely excited and committed on many levels. The great thing about this age is that they are not jaded or bored by anything. They welcomed repetition and they loved getting notes. We made "note giving" an event that was fun and I always gave a positive note along with a note on something they could improve.

Regarding *Basic – Intermediate Performance Skills/Stage Directions*; many of these kids had done several shows before. I had less than 8 kids who had never been on stage before and many who had done up to eight shows, so, this made blocking much easier. We spent a brief period of time reviewing the stage areas and on day 3 we began blocking (the first two days were dedicated to auditions and casting). I would put a rough shape on a scene, then refine and run it at least five times to "lock and load" it into their brains. Repetition is our best friend and we adopted the phrase, "Yay! We get to do it again!" as our cheer to running, and running, and running a scene. The most difficult element in the area of "performance skills" is vocal



projection and articulation. Most of this is due to the fact that their vocal chords are not fully developed. Some of the problem is that the theatre is too big for some of them to fill vocally. I have to say, they did amazing considering these restrictions. There was discussion about using mics, but, that was quickly dismissed due to cost. It is discouraging to work so hard and have the audience struggle to hear everything.

*Developing Character* is one of the most fun things to work with a cast. We really worked at having each cast member make strong character choices. Even though the story of *Mulan Jr.* is Chinese to the core, this version is an Americanized version and is filled with American humor, especially with regard to Mushu our resident comedic commentator. They had all participated in several acting workshops during the entire rehearsal period and understood “the moment before” and “given circumstances” and could explain, in detail, all of these concepts.

*Learning and Executing Basic Puppetry* was the wild card issue in this production. I was prepared to scrap this entire idea based on whether or not the five girls cast as the Ancestors would embrace the concept or fight it tooth and nail. Luckily, when I brought in the puppets they were ecstatic. They each bonded with their puppets and begged to work with them. I showed them a few basic moves and then they simply took over the process with wonderful ideas and pretty much mastered these very simple scarf marionettes. I blocked all of the Ancestor’s scenes in two days which was a feat since they are on stage for two thirds of the show. The puppetry gave the production an ethereal quality that was quite beautiful. The girls begged me to be able to take their puppets home after the show and in the end I decided to let them keep them.

The wrap around puppet for the little girl playing Mushu was fantastic, but, it was a bit cumbersome for her to operate. Not because it was difficult, but, because she was so small and young. She is eight years old and quite brilliant, but, would often times forget to operate her puppet, so it would appear to go “dead”. It was a constant battle to keep her on track. By the final performance she was fantastic.

*Confidence-* I strive to be an encouraging and inclusive director and urge cast members to bring ideas to rehearsals. When possible, I try to infuse unique talents that the kids have into production numbers, whether it is gymnastics, martial arts, specific dance genres, playing musical instruments, anything. This modus operandi gets cast members to further invest in the rehearsal process and builds confidence. There are several instances during this rehearsal process where a child’s “special” talent was showcased. The girl playing the Emperor was also a gymnast so we were able to utilize her in “I’ll Make a Man Out of You” in order to highlight the climax and energy of the piece. There were also several children who were very proficient in the Martial Arts and since *Mulan* is Chinese we happily included these gifts into a couple of numbers. This cast felt honored and supported and confident in the execution of this show.

*Fun, Fulfillment, and Friendship.* This was a major goal that Tacoma Musical Playhouse has as one of its goals for the summer “theatre camp”. I will say that seeing the parents every day at drop off and pick up was a good barometer of these three goals. I consistently heard from parents that their child was “having so much fun” and “this is so good for her/him” and other positive comments. These comments were magnified by the final performance and it appeared as though the kids and the parents were thrilled with the outcome.

When my thesis chair, Brenda Hubbard, came to see the show I was a little nervous, but confident in the work I had done. The performance she attended was the first of two at 11:00 AM on a Saturday morning. The cast had had only three hours on stage before their first show and I thought of this performance as their final dress tech. I knew there would be weird things that would happen, but, even I was surprised. One of the Ancestors puppet strings broke during Scene One (I immediately went backstage to repair it). One of the principal characters shoe went flying off during a major number (his mom forgot to tell me he has dexterity issues and can't tie his shoes! That would have been good information to have) and there were Chinese soldier helmet issues.

Brenda brought up several things that I really appreciate. The main thing, and one that I had truly considered, was the different effect of the white base for the Beijing Opera makeup on the darker skinned children vs. how it appeared on the lighter skinned children. When I came up with the idea to do this stylized makeup I knew from my research that the color used in China is a pale pink. The education director was buying tons of white for the *Cats* cast and didn't want to buy the pale pink for my cast. I agreed to use the white. When I met our cast and saw there were five African American girls it occurred to me the use of this makeup could be construed as being insensitive, but, I also didn't want to create an issue where there wasn't one since Beijing Opera makeup includes very exaggerated eyebrows, eye shadow and lips. I also wanted to see how it would be executed by others helping to apply the makeup. When we got to our *only* tech the day before performances, the pancake the ED had purchased was like tar and took 2 hours to apply. It was a big mess. I had some Ben Nye white in my own makeup case and started using it. It went on like silk. I decided to use that for performance. The morning of the first show I did notice that when I applied it to a couple of my African American cast members it appeared almost purple,

but, we didn't have the time or the materials to make a change. I sincerely hoped that when the family members of these girls saw the show in context they would understand. As it turned out they were happy with the show and I didn't get any comments about this issue. In the future I would definitely insist on a makeup trial/tutorial to make sure this kind of last minute snag would be avoided. Normally there is a week of tech, but, in this situation there were four shows, one stage, and only a half day total to get into makeup and costumes and do one entire run the show without stopping. And there was an audience invited to our tech rehearsal; that was a big surprise for me. It was a very stressful day or two.

The difficulty hearing dialogue was another major note and one we battled on a daily basis. As mentioned above, we asked for body mics and were turned down, so, I believe, for this age range that would have been the only solution in this space for this age.

I am very proud of my time at Central Washington University and the fact that, at this age, I will have a MA in Theatre Production. It has been quite the learning experience and I think I have grown as an artist and a director in ways that will continue to be revealed in the future. When I look at the production stills from Mulan Jr. I am very touched and can see things I learned from every single one of my professors; on the stage and in the faces of the children in this cast. What a journey!

Works Cited

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# Summer 2014 Education Registration Form

## STUDENT INFORMATION

Student Name \_\_\_\_\_

Student E-mail \_\_\_\_\_

Student age: \_\_\_\_\_ DOB: \_\_\_\_\_ Grade '13-'14 School Year: \_\_\_\_\_ Student Gender:  Male  Female

Student's School \_\_\_\_\_

T-Shirt Size:  Child \_\_\_\_\_  Adult \_\_\_\_\_

S M L XL

S M L XL XXL

## PARENT/GUARDIAN INFORMATION

Parent/Guardian Name \_\_\_\_\_

Parent/Guardian E-mail \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Phone # (Home) \_\_\_\_\_

Phone # (Work) \_\_\_\_\_


Please contact me about Volunteering!

Phone # (Cell) \_\_\_\_\_

How did you hear about TMP's Educational Programs? \_\_\_\_\_


 **1st—3rd Grade Session #1**  
 July 14—25, Mon-Fri 9am-4pm  
**Performance:**  
 July 25, 2014 at 5:30pm


**Tuition for 1st-3rd grade:**  
 \$240 for one session (\$265 after 6/16)  
 \$475 for both sessions (\$500 after 6/16)  
*Sibling Discount & Limited Financial Assistance Available*

 **1st—3rd Grade Session #2**  
 Jul. 28—Aug. 8, Mon-Fri 9am-4pm  
**Performance:**  
 August 8, 2014 at 5:30pm

**Tuition for 1st-3rd grade:**  
 \$240 for one session (\$265 after 6/16)  
 \$475 for both sessions (\$500 after 6/16)  
*Sibling Discount & Limited Financial Assistance Available*

**After School Academy**


 **CINDERELLA**  
 Open to Grades 1-8  
**Rehearsals:**  
 May 12—June 6  
 Mon., Wed., Fri. from 4:30—6:30  
**Performance**  
 June 7th, 10:00am  
**Tuition:**  
 \$175  
*Limited Financial Assistance Available*

 **MULAN**  
**4th—6th Grade**

July 14—August 8, 2014  
 Mon.—Fri. 9am-4pm  
**Performances:**  
 August 9, 11:00am  
 August 9, 7:00pm  
**Tuition:**  
 \$475 before 6/16  
 \$500 after 6/16  
 \$400 additional siblings  
*Limited Financial Assistance Available!*

 **Seussical**  
**7th—9th Grade**

July 14—August 8, 2014  
 Mon.—Fri. 9am-4pm  
**Performances:**  
 August 8, 8:00pm  
 August 9, 2:00pm  
**Tuition:**  
 \$475 before 6/16  
 \$500 after 6/16  
 \$400 additional siblings  
*Limited Financial Assistance Available!*


 **CATS**  
**10th—12th Grade**

July 14—August 8, 2014  
 Mon.—Fri. 9am-4pm  
**Performances:**  
 August 10, 2:00pm  
 August 10, 6:00pm  
**Tuition:**  
 \$475 before 6/16  
 \$500 after 6/16  
 \$400 additional siblings  
*Limited Financial Assistance Available!*

**Intensive Dance Class for teenagers!**

**Tuition:**  
**Only \$150!**

**Open to students ages 13-18!**



This class meets June 24 through July 10, Tuesdays, Wednesdays, and Thursdays from 1:30—3pm totaling in 9 classes!

**SUBTOTAL:** \_\_\_\_\_

Tax Deductible Donation: \_\_\_\_\_

**TOTAL DUE:** \_\_\_\_\_

**Total Enclosed:** \_\_\_\_\_

### Payment Options:

Check #: \_\_\_\_\_ Sale #: \_\_\_\_\_

Credit Card (Visa, Mastercard, AMEX)

Card #: \_\_\_\_\_

Exp Date: \_\_\_\_\_ 3-digit Security Code: \_\_\_\_\_

Signature: \_\_\_\_\_

or fax to: (253) 564-7863 Attn: Steve Barnett

**Registration Policies:** Registrations are processed in the order received. Registrations are accepted until the class/camp is full or the first day of class/camp, whichever is first. Return checks are subject to a return check fee. Deposit of \$75.00 per class/session is due at enrollment. Final balance of tuition is due on the first day of class/camp. Family deposit discount available.

**Class Information:** After your registration is processed, you will receive a confirmation via postal mail or email including additional forms to complete.

**Cancellation Policy:** 7 days written notice is required to withdraw from class/camp, for a full refund minus non-refundable deposit. 24-hours before camp begins no refund will be given. We reserve the right to cancel a class/camp if enrollment is insufficient. If this occurs, full tuition will be refunded. Photos taken during camp become the sole property of Tacoma Musical Playhouse and may be used for future publicity. Tacoma Musical Playhouse is not responsible for any lost, damaged, or stolen personal belongings. All dates, times and programming subject to change.

**Financial Assistance/Scholarships:** A limited number of scholarships are available for families who would not otherwise be able to participate. A completed application is required and is available by calling or emailing Steve Barnett at 253-565-6867, or steve@tmp.org

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# CAMP TMP

TACOMA MUSICAL PLAYHOUSE



By typing in [www.facebook.com/CampTMP](http://www.facebook.com/CampTMP)

## SUMMER 2014 EDUCATIONAL PROGRAMS

### 1st—3rd Grade



**Session #1**  
July 14—25

**Performance:**  
July 25, 5:30pm

Welcome to Agrabah, City of Enchantment, where we're about to begin the fantastic tale of the street rat who became a prince! All of your favorite characters from the hit Disney film - Aladdin, Jasmine, Iago, Jafar, the Genie, and more - are here in Disney's **ALADDIN KIDS**, a musical adventure filled with magic, mayhem, and flying carpet rides.

**Tuition for 1st-3rd grade:**

\$240 for one session (\$265 after 6/16)  
\$475 for both sessions (\$500 after 6/16)

*Sibling Discount & Limited Financial Assistance Available*



**Session #2**  
7/28—8/8

**Performance:**  
August 8, 5:30pm

The jungle is jumpin' with jazz in Disney's **THE JUNGLE BOOK KIDS**. Specially adapted from the classic film, this musical includes all your favorite Disney tunes, like "The Bare Necessities," and "I Wan'na Be Like You."

### 7th—9th Grade

**Tuition:**

\$475 before 6/16  
\$500 after 6/16  
\$400 each additional sibling  
*Sibling Discount & Limited Financial Assistance Available*

**Performances:**

August 8, 8:00pm  
August 9, 2:00pm

Now one of the most performed shows in America, is a fantastical, magical, musical extravaganza! All of our favorite Dr. Seuss characters are here, including Horton the Elephant, Gertrude McFuzz, lazy Mayzie and a little boy with a big imagination—Jojo. The story centers around Horton the Elephant, who finds himself faced with a double challenge—not only must he protect his tiny friend Jojo (and all the Invisible Whos) from a world of naysayers and dangers, but he must guard an abandoned egg, left to his care by the irresponsible Mayzie La Bird. The intrepid Gertrude McFuzz never loses faith in him, the only one who recognizes "his kind and his powerful heart." Ultimately, the powers of friendship, loyalty, family and community are challenged and emerge triumphant, in a story that makes you laugh and cry.



### 4th—6th Grade



**Tuition:**

\$475 before 6/16  
\$500 after 6/16  
\$400 each additional sibling  
*Sibling Discount & Limited Financial Assistance Available*

**Performances:**

August 9, 11:00am  
August 9, 7:00pm

Travel back to the legendary, storytelling days of ancient China with Disney's **MULAN JR.**, the action-packed stage adaptation of Disney's film. Defying the village matchmaker, Mulan takes up arms and disguises as a boy in order to spare her father from having to serve in the army. The Huns have invaded, and it is up to the misfit Mulan and her mischievous sidekick Mushu to save the Emperor! Disney's **MULAN JR.** is a heartwarming celebration of culture, honor, and the fighting spirit. The show allows for a large ensemble of actors playing soldiers, family members, and brides-to-be. The score includes favorites like "Reflection," "Honor to Us All" and "I'll Make a Man Out of You".

## SUMMER CAMP

2014

JULY 14—AUGUST 8

### 10th—12th Grade



**Tuition:**

\$475 before 6/16  
\$500 after 6/16  
\$400 each additional sibling  
*Sibling Discount & Limited Financial Assistance Available*

**Performances:**

August 10, 2:00pm  
August 10, 6:00pm

A TMP Mainstage favorite! This production will have all of the original costumes and makeup of our own production four summers ago! Based on the universally popular poetry of T.S. Eliot, **CATS** tells the story, in song and dance, of the annual gathering of Jellicle cats at which time one special cat is selected to ascend to the Heaviside layer. A true musical theatre phenomenon, **CATS** opened at London's New London Theatre on May 11, 1981 and ran for a record-setting 21 years. **CATS**'s London success was nearly matched on Broadway where it ran at the Wintergarden Theatre for just over 18 years.

## After School Academy

Open to Grades 1-8

**Rehearsals:**

May 12—June 6

Mon., Wed., Fri. from 4:30—6:30

**Performance**

June 7th, 10:00am

**Tuition:**

**\$175 for everyone!**  
*Limited Financial Available*

This bright version of the classic children's fairy tale has all the charm of the original story and all of the familiar characters: Cinderella and her stepsisters, the mean stepmother, the Fairy Godmother and, of course, the handsome prince. But Porter and Perry have added extra charm to their version. Simple, spy musical numbers add sparkle... and Cinderella has acquired a faithful dog, Rover, who is given the power of speech by the Fairy Godmother.



## Intensive Dance Class for teenagers!

Open to students ages 13-18!

Taught by Lexi Scamehorn, Director of this Summer Camp's production of *Cats*!

**Tuition:**  
Only \$150!

This class meets June 24 through July 10, Tuesdays, Wednesdays, and Thursdays from 1:30—3:00pm totaling in 9 classes!

Come get in shape this summer with TMP and learn to craft your dance skills just in time for this Summer's fantastic, dance-filled Summer Camp!






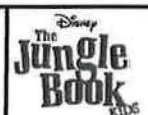


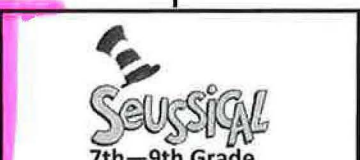


# Summer 2014 Education Registration Form

## STUDENT INFORMATION

Student Name \_\_\_\_\_ Student E-mail \_\_\_\_\_  
 Student age: \_\_\_\_\_ DOB: \_\_\_\_\_ Grade '13-'14 School Year: \_\_\_\_\_ Student Gender:  Male  Female  
 T-Shirt Size:  Child \_\_\_\_\_  Adult \_\_\_\_\_  
 S M L XL S M L XL XXL

## PARENT/GUARDIAN INFORMATION

Parent/Guardian Name \_\_\_\_\_ Parent/Guardian E-mail \_\_\_\_\_  
 Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phone # (Home) \_\_\_\_\_ Phone # (Work) \_\_\_\_\_  
 Phone # (Cell) \_\_\_\_\_ How did you hear about TMP's Educational Programs? \_\_\_\_\_  
 Please contact me about Volunteering!

 <p><b>1st—3rd Grade Session #1</b>                  July 14—25, Mon-Fri 9am-4pm  <b>Performance:</b>                  July 25, 2014 at 5:30pm</p> <p><input type="checkbox"/> <b>Tuition for 1st-3rd grade:</b>                  \$240 for one session (\$265 after 6/16)                  \$475 for both sessions (\$500 after 6/16)                  Sibling Discount &amp; Limited Financial Assistance Available</p>	 <p><b>1st—3rd Grade Session #2</b>                  Jul. 28—Aug. 8, Mon-Fri 9am-4pm  <b>Performance:</b>                  August 8, 2014 at 5:30pm</p> <p><input type="checkbox"/> <b>Tuition for 1st-3rd grade:</b>                  \$240 for one session (\$265 after 6/16)                  \$475 for both sessions (\$500 after 6/16)                  Sibling Discount &amp; Limited Financial Assistance Available</p>	<p><b>After School Academy</b></p>  <p>Open to Grades 1-8  <b>Rehearsals:</b>                  May 12—June 6                  Mon., Wed., Fri. from 4:30—6:30  <b>Performance</b>                  June 7th, 10:00am  <b>Tuition:</b>                  \$175                  Limited Financial Assistance Available</p>	
 <p><b>4th—6th Grade</b></p> <p><input type="checkbox"/></p> <p>July 14—August 8, 2014                  Mon.—Fri. 9am-4pm  <b>Performances:</b>                  August 9, 11:00am                  August 9, 7:00pm  <b>Tuition:</b>                  \$475 before 6/16                  \$500 after 6/16                  \$400 additional siblings                  Limited Financial Assistance Available!</p>	 <p><b>7th—9th Grade</b></p> <p><input type="checkbox"/></p> <p>July 14—August 8, 2014                  Mon.—Fri. 9am-4pm  <b>Performances:</b>                  August 8, 8:00pm                  August 9, 2:00pm  <b>Tuition:</b>                  \$475 before 6/16                  \$500 after 6/16                  \$400 additional siblings                  Limited Financial Assistance Available!</p>	 <p><b>10th—12th Grade</b></p> <p><input type="checkbox"/></p> <p>July 14—August 8, 2014                  Mon.—Fri. 9am-4pm  <b>Performances:</b>                  August 10, 2:00pm                  August 10, 6:00pm  <b>Tuition:</b>                  \$475 before 6/16                  \$500 after 6/16                  \$400 additional siblings                  Limited Financial Assistance Available!</p>	<p><b>Intensive Dance Class for teenagers!</b></p> <p><input type="checkbox"/></p> <div style="border: 1px solid black; padding: 5px; display: inline-block;"> <b>Tuition:</b>                  Only \$150!             </div> <p><b>Open to students ages 13-18!</b></p> <p>This class meets June 24 through July 10, Tuesdays, Wednesdays, and Thursdays from 1:30—3pm totaling in 9 classes!</p> 

**SUBTOTAL:** \_\_\_\_\_

Tax Deductible Donation: \_\_\_\_\_

**TOTAL DUE:** \_\_\_\_\_

Total Enclosed: \_\_\_\_\_

### Payment Options:

Check #: \_\_\_\_\_ Sale #: \_\_\_\_\_

Credit Card (Visa, Mastercard, AMEX)

Card #: \_\_\_\_\_

Exp Date: \_\_\_\_\_ 3-digit Security Code: \_\_\_\_\_

Signature: \_\_\_\_\_

or fax to: (253) 564-7863 Attn: Steve Barnett

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# Costume Color Palette

## *Mulan*



## *Fa Zhou, Mulan's Father*



# *The Ancestors*

**VANILLA BEAN**  
**EB25-3**

7002-6

7002-17

**HONEYSUCKLE BLOOM**  
**EB13-4**

7002-17  
Abalone Pink

# Mushu

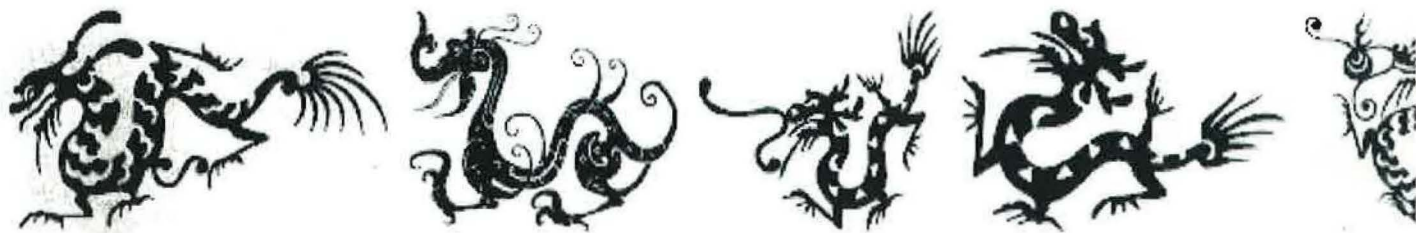
PN3060

PN2070

PANT  
UNIV

PANTONE  
UNIVERSE

Zinnia  
14-1159



# Chinese Soldiers & Huns

*Captain Shang, Yao, Quian-Po, Ling, Shan-Yu,  
Magyar, Subar-Tu*



# The Village Matchmaker





Please note: Content on this page was redacted due to copyright concerns.





Mother's, Daughters,  
Dressmakers, Hairdressers



# The Emperor

Red Gumball B33-6

PN2050

**PANTONE**  
UNIVERSAL

Lucky Penny B22-6

EE2094 Gold Leaf

EE2034 Lustrous Amber

EE2038 Aged Brass

64B-1



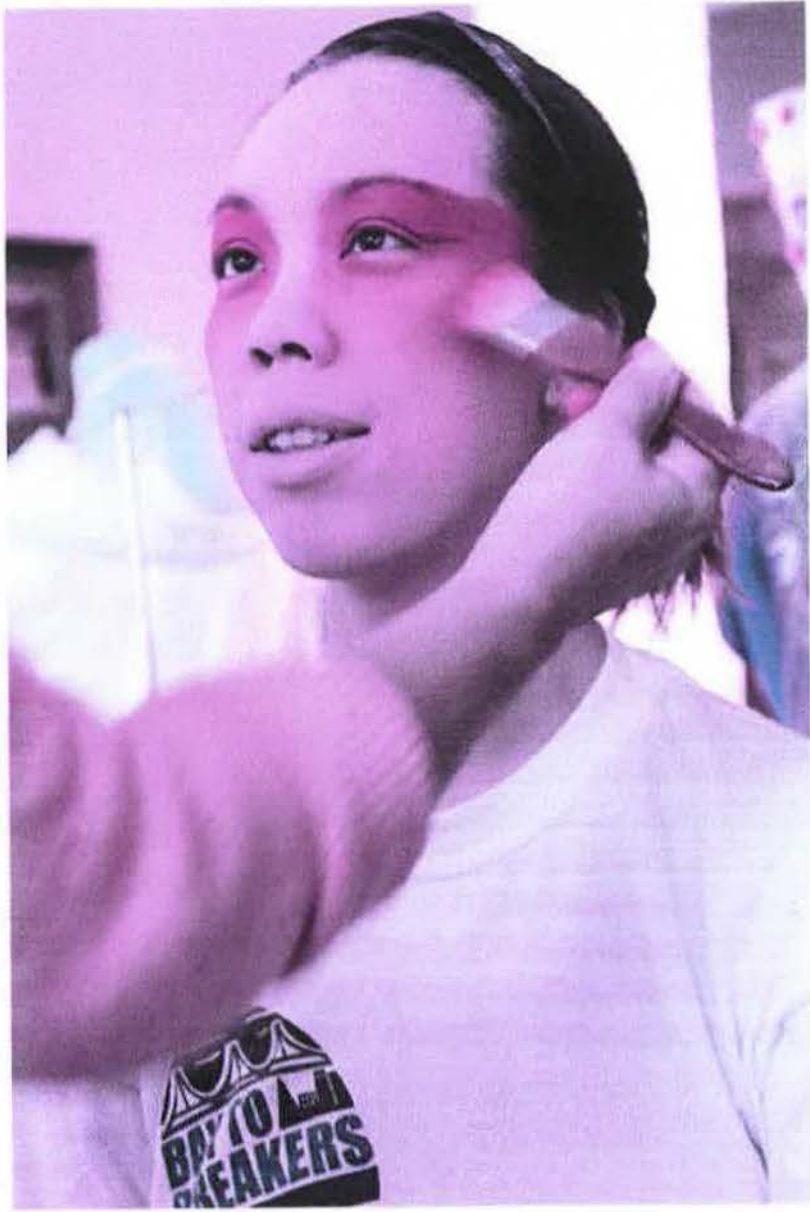
*Beijing Opera  
Makeup  
Inspiration*

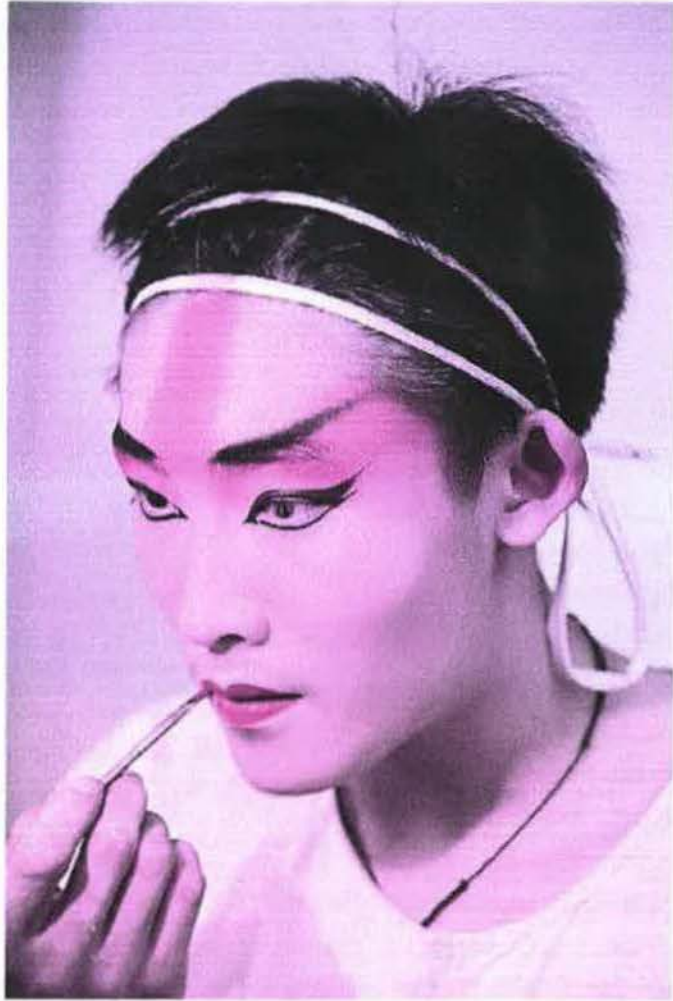
*for*

*Mulan Jr.*

Please note: Content on this page was redacted due to copyright concerns.







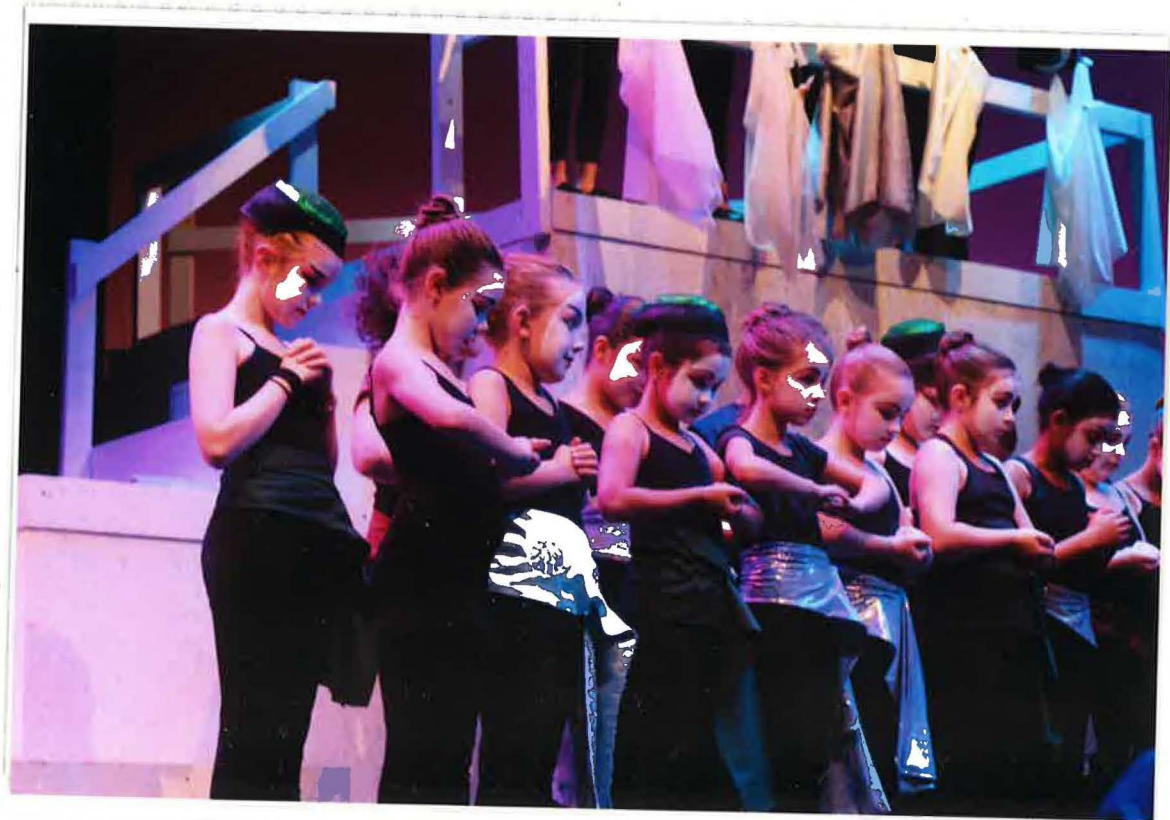




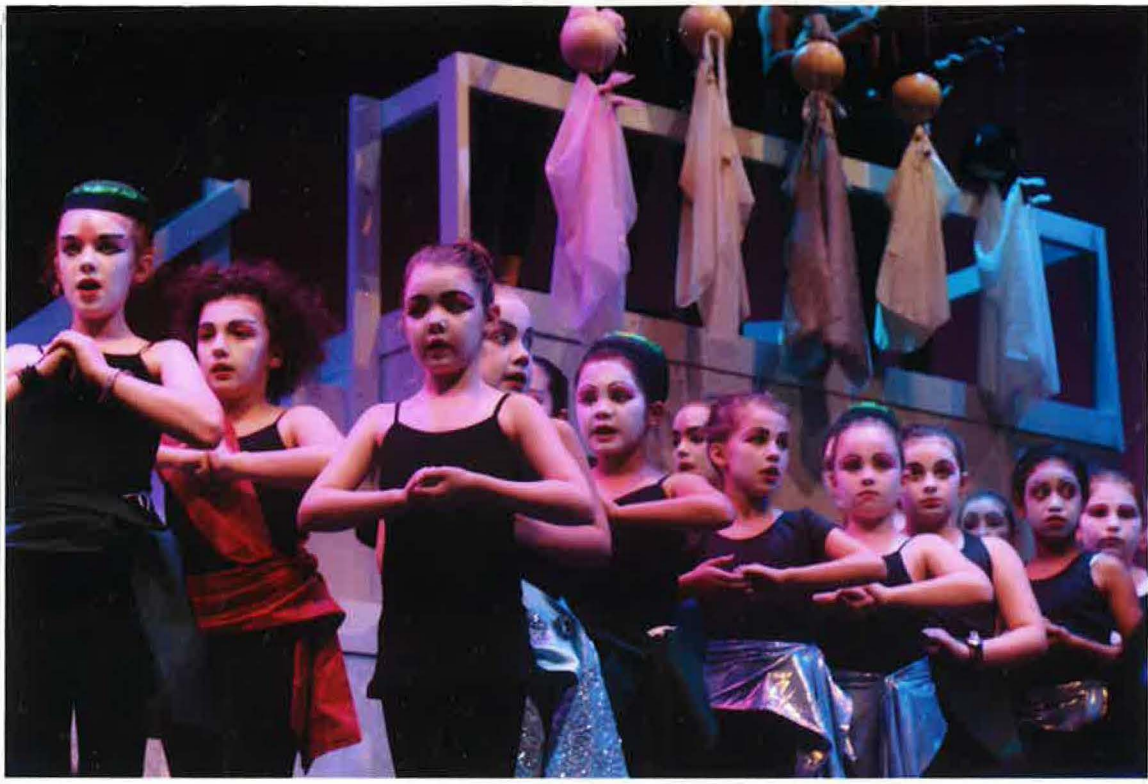






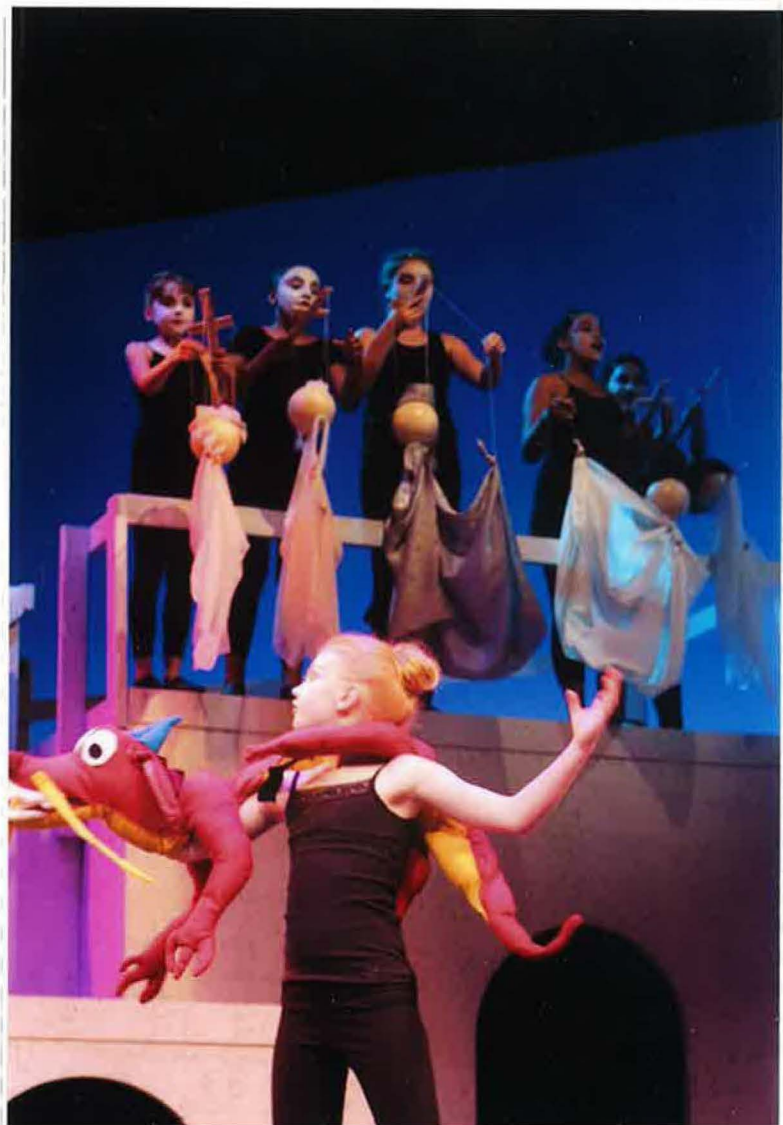
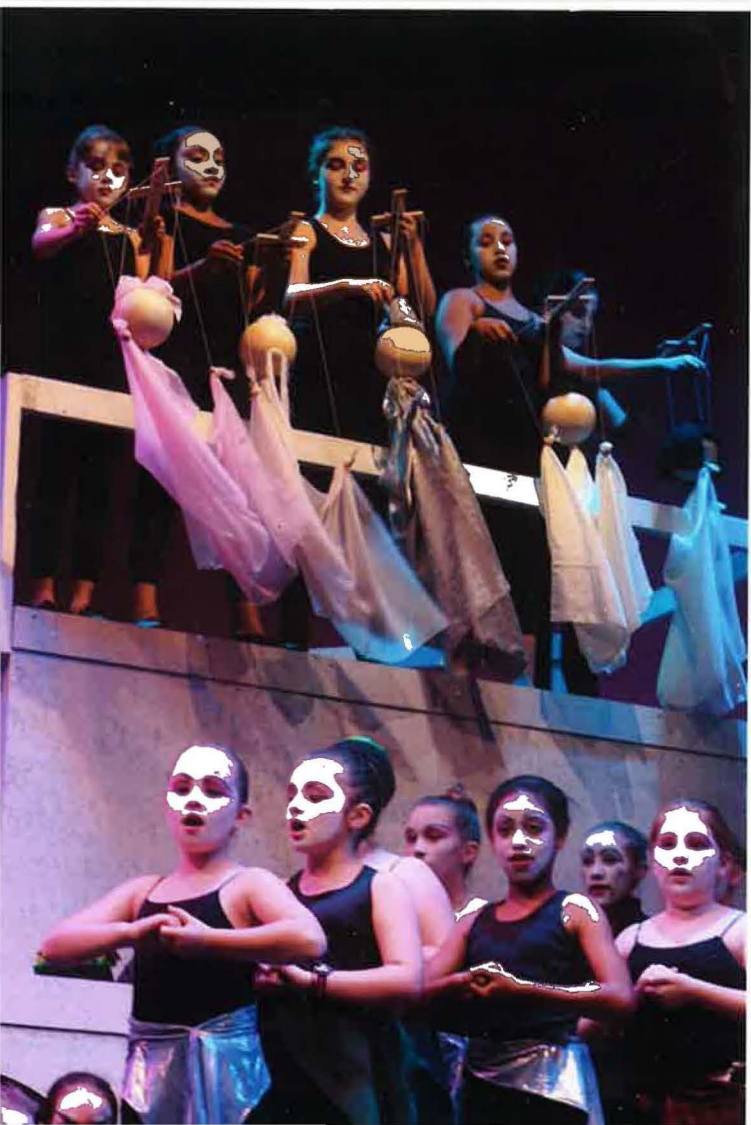


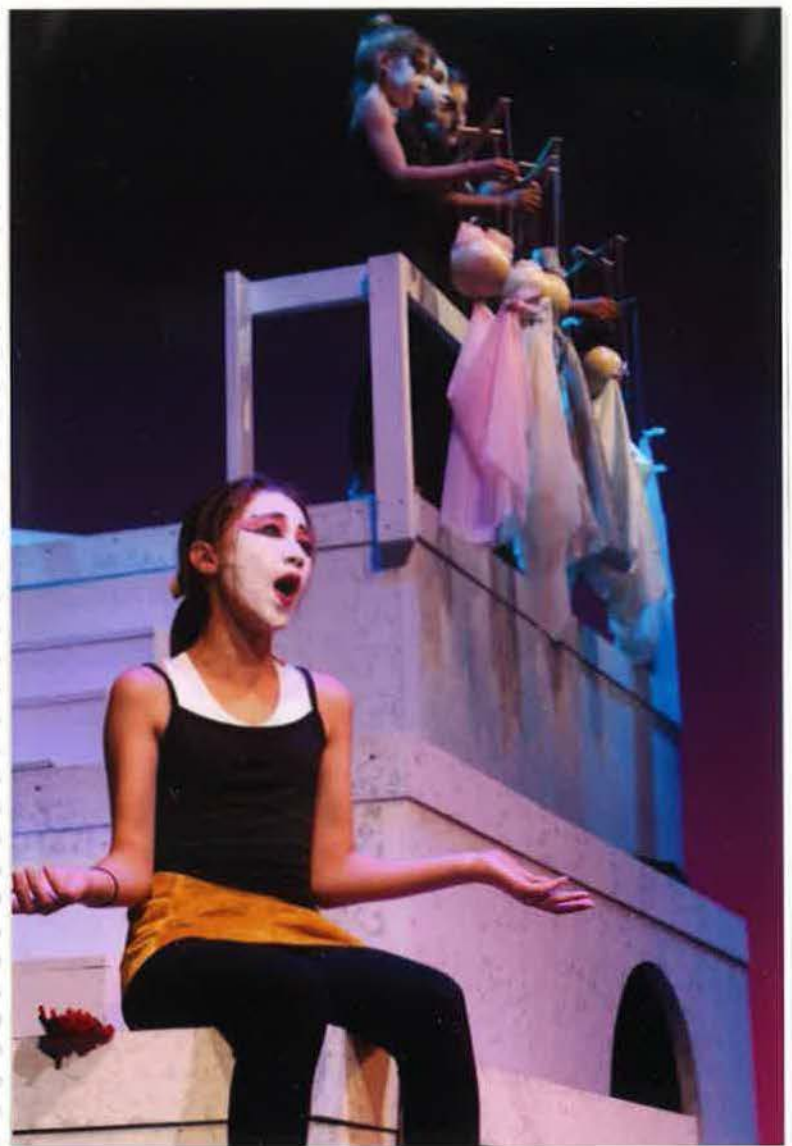






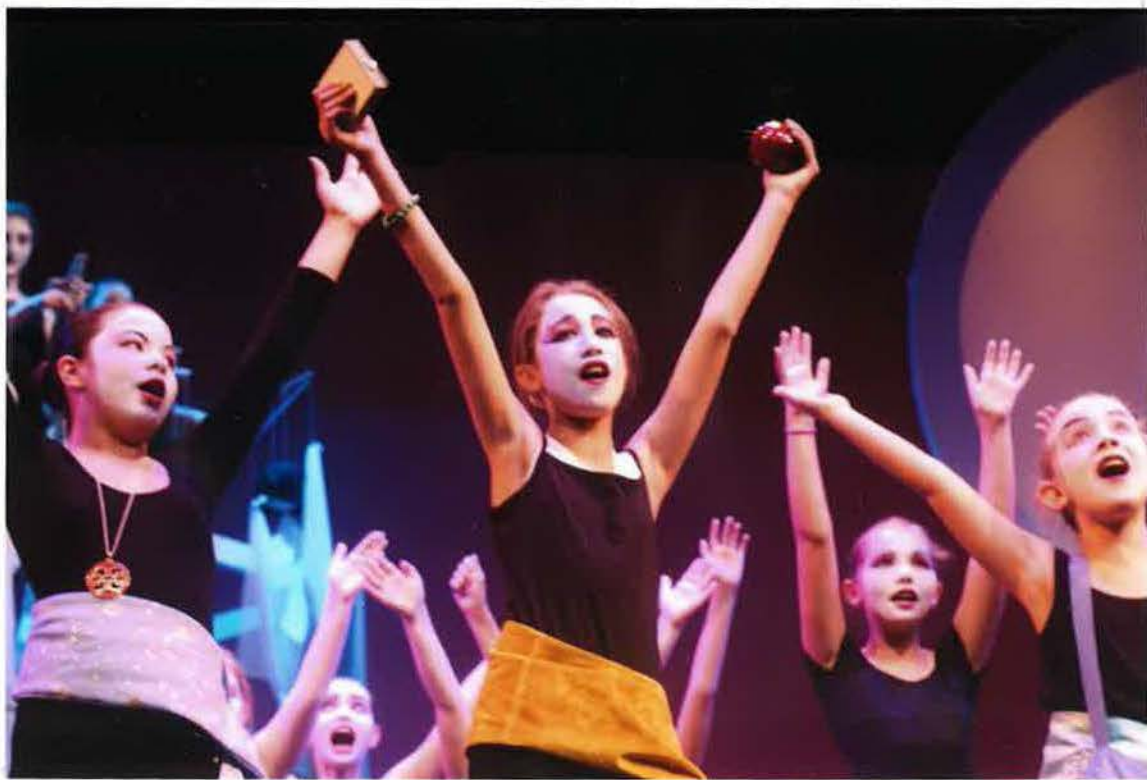


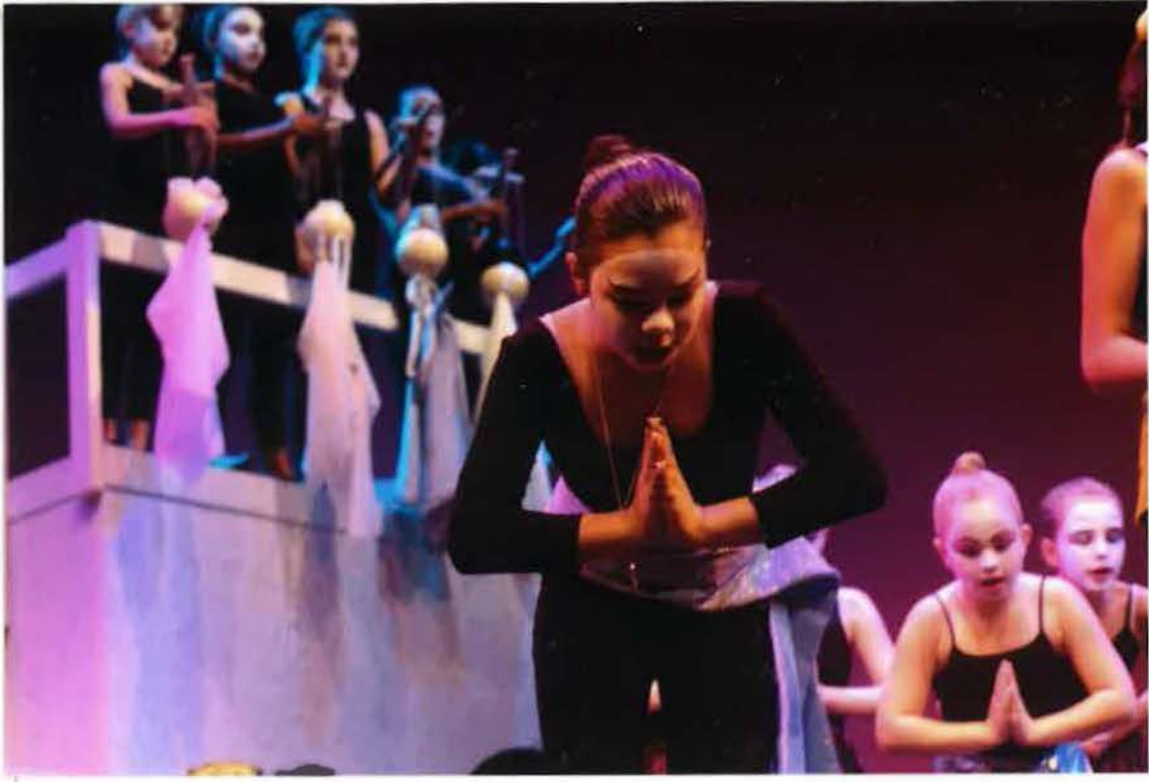








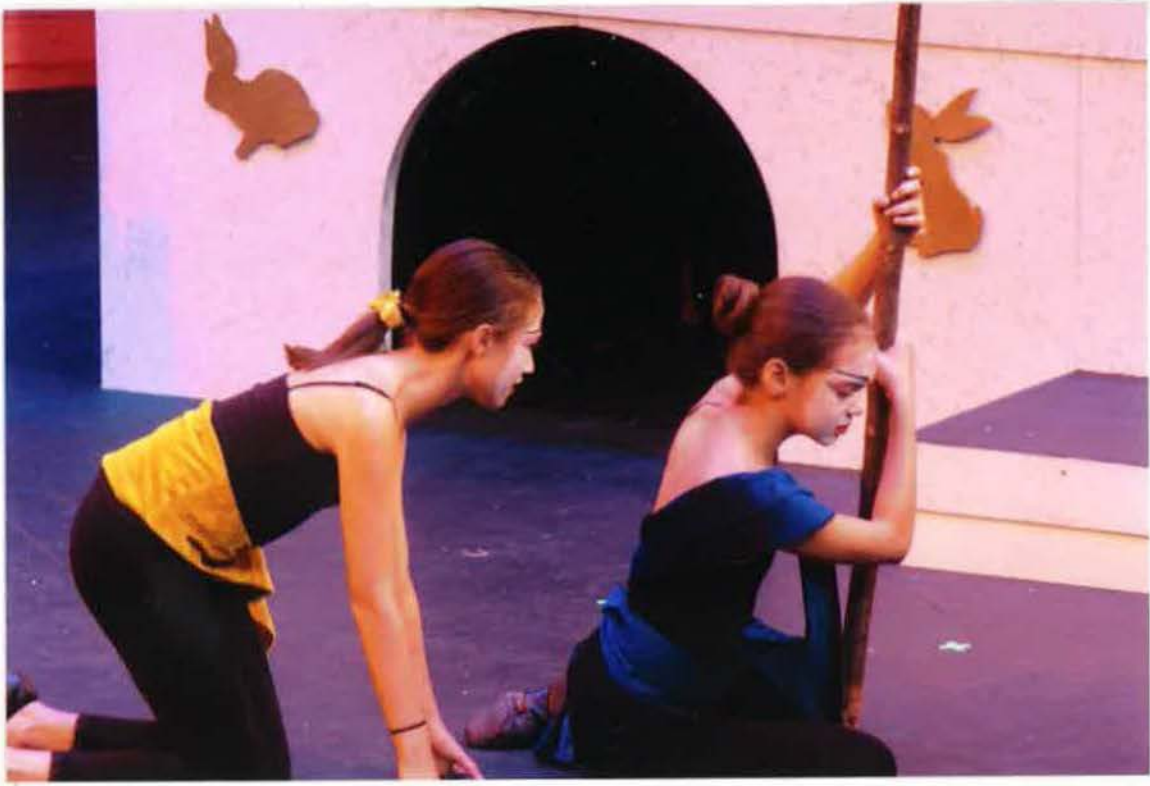


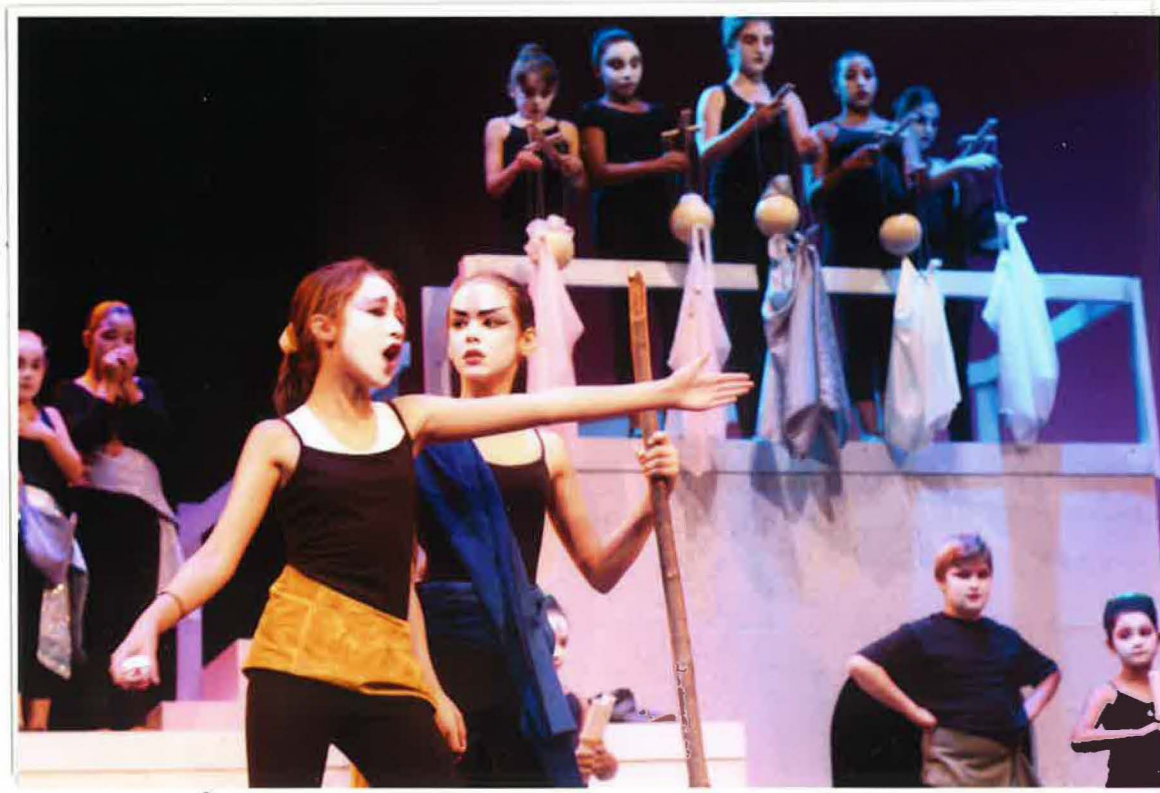














Two dancers in black leotards and yellow sashes standing on stage with hands clasped.



Two dancers in black leotards and yellow sashes sitting on stage, back-to-back.

