



# HANDOUT 1: DETAILED SYNOPSIS

## Act 1

### Scenes 1 – 1.3

The musical opens with Daniel Hillard recording a pre-show announcement. He goes off script and is sacked by the director. Miranda Hillard tells the couple's therapist that she is tired of his irresponsible behaviour. In the song 'That's Daniel' we learn that she had fun with Daniel at the beginning of the relationship and that they love their three children; Lydia, Christopher and Natalie, but that the relationship between them has broken down. Miranda tries to build her business, making phone calls and setting up fashion shoots, whilst Daniel engages in child-like antics including pillow fights and chases.

Daniel collects the kids early from school and throws a crazy birthday party for Chris, despite Lydia reminding him that Miranda would not approve due to Chris's poor maths grades. This is the final straw for Miranda, who files for divorce.

In court the judge grants sole custody of the children to Miranda, and Daniel is only allowed to have supervised visits once a week. After Daniel expresses his devotion to the children in the Ballad 'I Want to Be There', the judge rules that Daniel has three months to find permanent employment and suitable accommodation to prove fit for joint custody. Wanda Sellner is the humourless court liaison officer assigned to assess Daniel's progress and at her office she interviews Daniel and points him in the direction of affordable housing and an employment agency.





### Scenes 1.4 – 1.6

We move to Daniel's tiny, shabby new apartment. The children have come to visit for dinner, but there is no furniture to sit on and Daniel can't afford to pay for the takeout. When Lydia responds to a text from Miranda, who intends to pick them up a little early, Daniel complains. Miranda arrives with good news, a boost to her business through a new investor, Stuart Dunmire, who will support the launch of her new clothing line through his large chain of fitness clubs. Miranda explains that she wants to hire a Nanny through an agency for some help with the children and housework. After Miranda vetoes Daniel's plea to let him spend more time with the kids, he secretly hacks her email account and alters the contact telephone number she has provided to the agency. He then phones Miranda pretending to be string of undesirable candidates, using his voice acting skills. Finally, he calls her as an elderly, experienced Scottish Nanny

making up the name Mrs. Euphegenia Doubtfire in the spur of the moment. Miranda is impressed and invites him to the house for an interview. Daniel visits his brother Frank and his partner Andre at their studio where they work as make-up artists. We learn that Frank shouts when he tells lies. Daniel begs them to create a suitable disguise for him to look convincing as Mrs. Doubtfire. Despite their misgivings about the deception, they try out several looks on Daniel in the song 'Make Me a Woman' drawing inspiration from a range of influential women from Lady Di to Margaret Thatcher, a former UK Prime minister. They settle on the iconic costume and prosthetic mask that defines the character.

### Scenes 1.7 – 1.9

Daniel arrives at the Hillard home for the interview in disguise as Mrs. Doubtfire and meets the children. Lydia thinks it is unfair Miranda is trying to replace him by appointing a Nanny. She expresses her annoyance at both parent's inability to make family life work in the song 'What the Hell,' Christopher and Natalie wonder if they are to blame. Miranda hires Mrs Doubtfire and delighted, Daniel returns home. On the street outside his apartment still in disguise as Mrs Doubtfire, he bumps into Wanda Sellner, who has come to inspect his flat. Having forgotten about the appointment he makes up a story that Mrs. Doubtfire is Daniel's sister. Inside the apartment there is a farcical scene in which Daniel maintains the façade that both he and Mrs. Doubtfire are in the flat, doing both voices and changing in and out of the costume and mask. This is further complicated when his brother Frank and partner Andre arrive and are drawn into the deception. Frank shouts lies about the family history to cover for Daniel, who accidentally drops the prosthetic mask out of the window and resorts to more and more desperate measures to

keep up the disguise including pushing his face in a banana pie and pretending it is a face pack. Andre tries to distract Wanda by seeking her advice about the couples wish to adopt a baby and gets Wanda's business card. He then saves the day by ringing her up, posing as an FBI agent, to call her away from the apartment. Wanda leaves, but is highly suspicious and leaves with the words 'I'll be back!'. Daniel has told Wanda he has a job but cannot show her the pay stubs from the nannying work for Miranda. Frank tells Daniel about a part time vacancy as a janitor at the TV station.



### Scenes 1.10. - 1.15

Daniel has secured the janitor job, is at the TV studio mopping the floor and stops to watch a recording of an episode of The Mr Jolly Show, an outdated children's TV programme with puppets, Ratty and Mousey. The show which is supposed to help children learn how to tell the time but the only humour in it is Mr Jolly's poor puppetry skills. Daniel puts his foot in it by cracking a joke about which 'genius' is responsible for keeping the show on air to Janet Lundy, Head of Programming, responsible for keeping the show on air.

Back at the Hilliard home as Mrs Doubtfire, Daniel insists on good discipline, insisting the children's homework is completed before they can use their devices, which irks them. In the song 'Easy Peasy' he attempts to learn how to cook from a list of famous chefs in online tutorials, complete with some amusing advert interruptions which culminates in setting fire to his prosthetic

chest! Miranda arrives home when the restaurant delivery has arrived and is pleased by what she sees. She has invited Stuart, the business investor, to the house and introduces him to the children. She confides in Mrs. Doubtfire that she thinks he would like to date her. Outside the Hilliard home, Lydia apologises to for her earlier lack of cooperation and it is clear Mrs. Doubtfire has won both Miranda and the children over.

At the TV studio, Daniel and Janet are on set watching another disastrous Mr Jolly show in which he is confused and unable to get to grips with the use of the loop machine Janet hopes will breathe some life into the show. Janet leads Jolly off set and left alone Daniel begins to play with the loop machine, finding a rhythm and using his beat boxing skills. He improvises with the puppets Mousey and Ratty teaching them about telling time. Lundy returns, catches Daniel mid flow, and immediately recognises his talent and the potential for him to host a children's show that is entertaining and educational. She tells him her office will be in touch to arrange a meeting. Daniel is on top of the world and launches into the song 'I'm Rocking Now' using his mop as guitar and transforming into the Mrs. Doubtfire disguise. He dances with the vacuum

demonstrating his self - improvement in mastering household skills and celebrates the kid's achievements; with Chris doing well in maths and Natalie no longer biting her nails. It is bedtime and the mask is itching, Chris walks into the bathroom and discovers Daniel with the mask half off and calls Lydia. They recognise Mrs. Doubtfire as their dad.





## DETAILED SYNOPSIS: ACT 2

### Scene 2.1. – 2.5

The curtain opens at the sports gym on the day of the launch for Miranda's new clothing line, 'M'Body.' Lydia and Christopher are keeping Daniel's identity a secret, while Miranda's Plus size model cancels last minute. Stuart asks Mrs Doubtfire to step in and she accepts, becoming the star of the show with a rap in the 'The Shape of Things to Come.' The launch is a resounding success with several shops lining up to take on the line. After the show, Stuart confides in Mrs Doubtfire that he would like a relationship with Miranda and would aim to be everything Daniel was not. Daniel is jealous and tries to sabotage the relationship but in, 'Big Fat No' Stuart resists these attempts, with the support of the male ensemble.

Back at the Hilliard home Miranda tells Mrs. Doubtfire she has learnt from Wanda that there is a woman living in Daniel's apartment and told her Daniel does not have a sister. In the song 'Let Go' she opens up about how difficult she found it to make the decision to get divorced while he listens and acknowledges that she was strong to make the choice. Daniel curses himself for being oblivious to the hurt he caused her.

Back in Daniel's apartment the children visit and are impressed with the cleanliness and furniture, which makes it more comfortable. Lydia tells him she is proud of his efforts. Wanda pays a visit and Frank and Andre also arrive. She has seen the YouTube video of Daniel rapping as Mrs Doubtfire at the launch and demands to know the truth. Daniel tries to dig himself out of the hole with the story that Mrs. Doubtfire is in the country illegally and that he is in love with her, but Wanda is no fool and tells him both he and Mrs Doubtfire need to report to her office at 9am on Monday. Lydia tells him to give up the disguise of Mrs. Doubtfire and says that while he gets to see them, they do not really get to see him as he is in character. When Miranda arrives, Daniel apologises to her for taking the marriage for granted. He asks if she would let him be the one to stay with the kids but Miranda will not hear of losing Mrs. Doubtfire. In the song 'Fire' he



is encircled by thoughts of how he tends to play with fire by acting impulsively, without thinking through and is confronted by his brother, Andre, Wanda, and Lydia who he failed to listen to and is plagued by an ensemble of Mrs. Doubtfire's Irish dancing.

Miranda calls to invite Mrs Doubtfire to her birthday dinner that night at 7 o'clock in La Rosa restaurant. He is going to decline but learning that Stuart is going he promptly agrees to be there. He then receives a call from Janet Lundy rescheduling their meeting to discuss plans for the children's show and agrees to meet her at the same time and place as Miranda's birthday dinner. He asks Frank and Andre to help him change at the restaurant.

### Scene 2.6.

At the fancy Spanish restaurant, Daniel attends both events with Frank and Andre helping him change out of the Mrs. Doubtfire disguise in the bathroom before they get fed up and leave. Getting drunk, Daniel accidentally returns to Janet Lundy in his costume, but quickly claims that Mrs. Doubtfire is his idea for the host of the new children's show. The entertainment at the restaurant is an impassioned flamenco song and dance about the deceptions of a lover, 'He Lied to Me'. Natalie spots him at the wrong table and leads him back to sing Happy Birthday to Miranda. Woozy, Daniel stumbles and is swept into the dance, joining in, as the music and stomping builds and the family, Lundy and other diners look on in amazement. On the final spin, the wig and dress fly off and Daniel is revealed, left standing in the body suit. The realisation of the disguise dawns on Miranda, who runs off, horrified, followed by the children. Janet Lundy finds it hilarious, Daniel is totally deflated, and Frank and Andre tell him they are there for him.



### Scene 2.7 – 2.9 The End

Back in the Courtroom, Daniel points out that he has met the original requirements but the judge cites his deceitful, reckless behaviour and awards Miranda full custody of the kids. He grants Daniel supervised Saturday visits and Daniel is devastated. Outside the courtroom, in the song 'Just Pretend' Daniel reassures Lydia that although the marriage with Miranda is over, his love for his children is different and will never end.

Back at the Hillard home Miranda interviews an unsuitable Nanny replacement, Helga. Miranda

and the kids are missing Mrs. Doubtfire. and acknowledge how much “she” improved their lives. They watch Daniel, as Mrs. Doubtfire, on TV, hosting a new children’s show. Wanda arrives with the paperwork for the supervised visits. Miranda admits that things were better when he was involved with the family and she wants what is best for the kids. She then arranges joint custody, allowing Daniel as himself to take the children after school. She tells Lydia; ‘Hope lies in forgiveness’

At the TV studio Mrs. Doubtfire answers a letter from a girl, Katie, whose parents have separated, saying no matter what arrangements families have, love will prevail. He opens another letter in which Lydia, Chris and Natalie announce that his show is now the number one kid’s show on TV. He whole family arrive on set as a surprise and it is revealed that with help from Wanda, Frank and Andre have successfully adopted a baby girl. They sing ‘as long as there is love,’ Daniel hugs Miranda and shakes Stuart’s hand, and get together for a family picture.





## HANDOUT 2: FAVOURITE MOMENTS



The Mrs. Doubtfire creatives and cast share their favourite moments from the production...

“Make Me a Woman’ from a costume point of view. Visually I think it’s the most impactful moment in the show with a literal parade of different characters and costumes. Up until this moment the production has been all about the family relationships and quite intimate and the song signals the start of the real fun, involves the whole cast and ignites the stage!” - **Costume Supervisor, Sabrina Cuniberto**

“When Mrs. Doubtfire picks up the weight in the gym and falls over. It’s so just funny. It’s a really good example of direction and choreography working together and no matter how many times I watch it, I still laugh out loud!” - **UK Associate Director, Tara Overfield Wilkinson**

“The number ‘Easy Peasy’, we’re characters from a YouTube video and we pop out, we’re all dressed as chef’s we’ve got spoons in your hands, beans in our pockets, there’s chickens flying about and it’s chaos but so much fun, visually it looks amazing so for the audience it’s a great, entertaining number!” - **Ensemble Performer, Kiera Haynes**





“...the moment after you’ve had the whole of ‘Make Me A Woman’ and you’ve seen all these amazing women on stage, and they’ve all been dancing – Eleanor Roosevelt, Margaret Thatcher – and then the stage clears, the house comes forwards, they open the door and she stands in the doorway and says “Euphegenia Doubtfire, dear.” The audience sees Mrs. Doubtfire for the first time and you always get a huge applause, and the excitement that we’re really on our way now – let’s have some fun with this character!”  
- **Co- writer, John O’ Farrell**

“It’s a small moment towards the end. Daniel comes through the door and Miranda says; “Your dad is going to take you” Lydia asks; “What made you change your mind?” Lydia forgives her mum and loses all resentment. It’s everything coming together!” - **The actor playing Lydia, Carla Dixon-Hernandez**

“I had a very good friend, him and his partner – they’re a gay couple – they’ve just had a baby through surrogacy and when he came to see the show, the surrogate was expecting and when I saw him after [the show], his eyes were bright red. It was Mrs Doubtfire’s speech at the end about how there’s so many different [types] of families and it doesn’t really matter as long as there’s love and when she said ‘two daddies’ his heart just went ‘boom’. We got so many comments from people relating to that little speech at the end...what a beautiful message to put out at the end of a very fun musical.” - **UK Associate Choreographer, Flamenco Singer and Ensemble Lisa Mathieson**



“When I get to introduce the new baby at the end. It’s just such a lovely moment. I love it and I don’t think the audience see it coming... even though there are hints...” - **The actor playing Andre, Marcus Collins**



## HANDOUT 3: MOMENTS

### Section 1: My favourite moment & why?

<b>Brief Summary of moment</b>	
<b>Acting</b> Which characters / cast were involved? What were they thinking / feeling? Use of: Voice / Movement / Non- verbal communication	
<b>Set</b> What was the location and how did this communicate the 'world of the play'?	
<b>Sound and Music</b> How did this create mood and atmosphere?	
<b>Lighting</b> How did this create mood and atmosphere?	
<b>Costume</b> How did this define the character/s?	

<p style="text-align: center;"><b>Audience Reaction/s</b></p> <p>What was your reaction? Did you notice other audience members reactions such as gasping, laughing, crying?</p>	
<p style="text-align: center;"><b>Why was this moment your favourite?</b></p>	
<p style="text-align: center;"><b>How effectively did this moment communicate the style, Intention/ Big idea/ Theme/s of the production?</b></p>	

## Section 2: My Photographic Moment

<p style="text-align: center;"><b>Brief Summary of moment</b></p>	
<p style="text-align: center;"><b>Acting</b></p> <p>Which characters / cast were involved? What were they thinking / feeling? Use of: Voice / Movement / Non- verbal communication</p>	
<p style="text-align: center;"><b>Set</b></p> <p>What was the location and how did this communicate the 'world of the play'?</p>	
<p style="text-align: center;"><b>Sound and Music</b></p> <p>How did this create mood and atmosphere?</p>	

**Costume:**

How did this define the character/s?

**Audience reaction/s:**

What was your reaction?  
Did you notice other audience members reactions such as gasping, laughing, crying?

**How effectively did this moment communicate the style, Intention/ Big idea/ Theme/s of the production?**





## HANDOUT 4: THE PROCESS OF CREATIVE ADAPTATION

**Mrs. Doubtfire, the Musical, is a creative adaptation, which involves some reinvention of the original film. The writers aimed to make the musical relatable to and representative of, a contemporary audience who may or may not have seen the film, by;**

- 1) Retaining the film's main plot and iconic moments but adding song and dance.
- 2) Moving the setting of the musical from 1993 to the present day, and updating the story, characters, and treatment of themes to reflect this.

**Co - writer, John O'Farrell, explains how himself and Karey Kirkpatrick adapted material from the film into a musical;**

“It's a funny old thing being somebody who writes what we call ‘the book’ of a musical, which is the story and the script as opposed to the songs. My job is almost secondary in that I am enabling the songs to find their moments, and normally [when you write] novels, sketches, and sitcoms, you write all of it. But...what I do with Karey is to write the script right up until the moment when they start to sing, and then hand that over to the songwriters...So, we sat down and [asked ourselves] what are the moments that should be sung?”



## Plot & Character Changes:

**The musical includes forms of modern technology that were not in existence or not widely in use, in 1993. It also accounts for changes in society that have shifted people's attitudes, norms, and values.**

John O'Farrell talks about the changes made to the plot and characters and why they were made;

"...we've modernised it – we've made it so that the gay couple [Frank and Andre] are adopting and that's a new storyline we've put in to make it more relevant to now. [...] we've also made it more diverse – in the original film, the TV boss is an old white man, and the court liaison officer is an old white woman. We've tried to make it more modern and more representative of who would be doing those jobs today."

It could be argued that the film prioritises the male point of view, that of Daniel Hillard. In the musical, she is no longer an Architect but a Fashion Designer, with aspirations to empower women through the creation of her body-positive activewear line, "M Body."

John O'Farrell says;

"In the movie, it's a tough part for Sally Fields – the woman doesn't get to say her point of view. Apart from in an argument at the beginning – she's always a bit cross...We were determined to [give a] better voice to the woman in the story. She gets a whole song ['That's Daniel'] to sing about why the marriage went wrong, how she feels."

The musical also gives voice to the children;

"Also, the kids are in the middle of a divorce, and we want to hear how that is for them – so they get a song ['What the Hell.']"

O'Farrell concludes;

"This beloved story which we're very privileged to have, has the opportunity to go a little bit further, and dig deeper into what some of these people are feeling, and that's a great thing about musicals...Somehow, we are given permission to go a little bit deeper into some of those emotions than I think the movie form would allow."





## HANDOUT 5: EXTRACT FROM SCENE 1.1 #THAT'S DANIEL

### MIRANDA (CONT'D)

HE LIVES IN A FANTASY  
BUT AS FOR ME  
I LIVE WITH PETER PAN

*The chase ends up encircling Miranda as she moves center stage.*

### MIRANDA (CONT'D)

BUT I NEED A HUSBAND WHO  
IS MORE THAN JUST A CHILDISH MAN

*Daniel and the kids run off as an ensemble member enters and puts a phone to Miranda's ear, another gives her a mixing bowl to stir and another gives her a check book to sign.*

### MIRANDA (CONT'D)

SO I GOTTA BE THE ONE  
WHO GETS THINGS DONE I'VE DONE IT WAY TO LONG (AND) IT'S GETTING TO ME  
AND HE CAN'T SEE THERE'S SOMETHING WRONG

*More Ensemble enter (Miranda's employees; holding swatches of fabric, design boards, etc. - all for her clothing line.)*

### ENSEMBLE

WELL, THAT'S DANIEL

### FASHION ASSOCIATE

Miranda, we need you!

*Miranda joins them, going over the designs as the kids re-enter. Daniel enters with kids from the opposite side, holding a football.*

### ENSEMBLE

IF YOU'RE LOOKING FOR FUN THEN LOOK NO MORE

### DANIEL

Go long!

### MIRANDA

HE HAS THREE KIDS I HAVE FOUR

### MIRANDA/ ENSEMBLE

YEAH THAT'S DANIEL

*The kids run o.s.r. Daniel throws the ball o.s. We hear CRASH. Everyone winces. The kids know what's coming. They step back and watch as Miranda approaches. She and Daniel fight (silently). Ensemble moves between them, manipulating them into different "arguing" poses.*

**ENSEMBLE**

AND THEY WILL NEVER MAKE IT THROUGH  
IF HE NEVER GETS A CLUE  
YOU KNOW-OH-OH OH







## HANDOUT 6: WOMEN OF ACCOMPLISHMENT

In 'Make Me a Woman,' Frank and Andre draw inspiration from the wardrobes of a wide range of iconic and accomplished women, in one of the most visually exciting moments in the production. Can you match the image of the woman to the right list of achievements? Simply write the number next to the list of achievements next to the image of the woman you think they match.

### 1) Jackie O (Jacqueline Lee Kennedy Onassis 1929 – 1994)

- First Lady of the United States of America from 1961 to 1963, wife of President John F. Kennedy.
- Socialite, writer, photographer, and book editor; fluent in French, Italian and Spanish.
- Led campaigns to preserve and restore historic American landmarks and architecture.
- Regarded as an international fashion icon.

### 2) Lady Di (The Princess of Wales, born Diana Frances Spencer; 1961 – 1997)

- First wife of King Charles III (then Prince of Wales) and mother of Princes William and Harry.
- Celebrated by the media for her charity work for two campaigns in particular; advocacy for the acceptance of AIDS patients, and the removal of landmines.
- Leader of fashion in the 1980s and 1990s.

### 3) Cher, “Goddess of Pop” (born Cherilyn Sarkisian; May 1946 -)

- American singer, actress and television personality with six-decade-long career from the 1960s to the 2010s.
- One of the world’s most award winning, best-selling female artists in a male-dominated industry.
- Noted for her political views, social media presence, philanthropic endeavours, and social activism, including LGBTQI+ rights and HIV/AIDS prevention campaigns.
- Fashion trendsetter, known for elaborate hair styles and racy outfits.

### 4) Grace Kelly (Grace Patricia Kelly, Princess of Monaco 1929 – 1982)

- American, award-winning actress who starred in several significant films in the early to mid 1950s.
- Became Princess of Monaco by marrying Prince Rainier III in 1956.
- Style icon known for her elegance and timeless glamour.

### **5) Donna Summer, “Queen of Disco” (born LaDonna Adrian Gaines 1948 – 2012)**

- American singer and songwriter in the disco era of the 1970s, her music gained a global following.
- Influenced by 1960’s counter culture she joined the psychedelic rock band Crow and moved to New York City.
- Won five Grammy Awards and sold over 100 million records worldwide, making her one of the best-selling music artists of all time.

### **6) Eleanor Roosevelt (Anna Eleanor Roosevelt 1884 – 1962)**

- American political figure, diplomat, pacifist, and activist.
- Longest-serving first lady of the United States (1933 to 1945), during her husband President Franklin D. Roosevelt’s four terms in office.
- Advocated for expanded roles for women in the workplace, the civil rights of African Americans and Asian Americans, and the rights of World War II refugees.
- Pressed the United States to join and support the United Nations and became its first delegate.
- Served as the first chair of the UN Commission on Human Rights and oversaw the drafting of the Universal Declaration of Human Rights.

### **7) Julia Child (Julia Carolyn Child 1912 – 2004)**

- American cooking teacher, author, and television personality.
- Recognised for bringing French cuisine to the American public with her cookbook, *Mastering the Art of French Cooking*
- Presenter on television cooking programmes which appealed to home cooks.

### **8) Margaret Thatcher, “The Iron Lady” (Margaret Hilda Thatcher, Baroness Thatcher, 1925 – 2013)**

- Served as Prime Minister of the United Kingdom from 1979 to 1990. First female British Prime Minister and longest-serving British prime minister of the 20th century.
- A polarising figure in British politics who implemented economic policies that became known as Thatcherism, which enabled deregulation of the financial sector, the privatisation of state-owned companies, dismantling nationalized industries and social services and weakening the power of trade unions.
- Ally of US Presidents Ronald Reagan and George H. W. Bush.

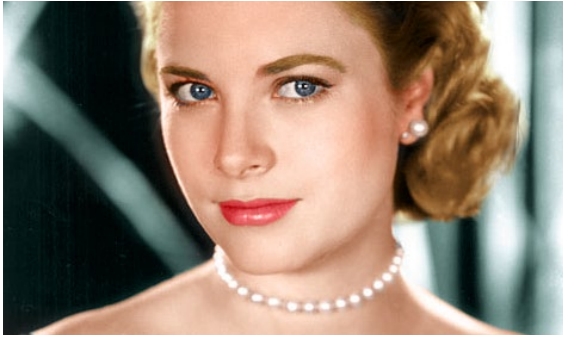
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## HANDOUT 7: MRS DOUBTFIRE'S FINAL SPEECH

Highlight the changes made in Mrs. Doubtfire's final speech.

**From the screenplay**

**[Reading a letter on television]**

**MRS. DOUBTFIRE**

"Dear Mrs Doubtfire, two months ago, my mum and dad decided to separate. Now they live in different houses. My brother Andrew says that we aren't to be a family anymore. Is this true? Did I lose my family? Is there anything I could do to get my parents back together? Sincerely, Katie McCormick." Oh, my dear Katie. You know some parents when they're angry, they get along much better when they don't live together. They don't fight all the time and they can become better people and much better mummies and daddies for you. And sometimes, they get back together. And sometimes, they don't, dear. And if they don't... don't blame yourself. Just because they don't love each other anymore doesn't mean that they don't love you. Now there are all sorts of different families, Katie. Some families have one mummy, some families have one daddy, or two families. Some children live with their uncle or aunt. Some live with their grandparents and some children live with foster parents. Some live in separate homes and neighborhoods, in different areas of the country, and they may not see each other for days, weeks, months, or even years at a time. But if there's love, dear, those are the ties that bind. And you'll have a family in your heart forever. All my love to you, poppet. You're going to be all right. Bye-bye

**From the Musical**

**SCENE 2.10 - TV STUDIO**

**LIGHTS CHANGE as Mrs. Doubtfire slides in on a comfy chair in front of a fireplace.**

**She reads from her iPad.**

**MRS. DOUBTFIRE**

Katie writes, "Dear Mrs. Doubtfire.....two months ago my mum and dad decided to separate. My brother says we aren't a real family anymore. Is this true?" (Lowering the iPad) Oh, my dear Katie. You know, some parents get along much better when they don't live together. They don't fight all the time, and they can become better people and much better mummies and daddies. Just because they don't love each other anymore, doesn't mean that they don't love you. And it doesn't mean you aren't a family. There are all sorts of families, Katie. Some families have one mummy, some have one daddy, or two daddies or two mummies. Some live with their aunt or uncle... or grandparents, even foster parents. None of it matters, dear - as long as there's love, those are the ties that bind, and you'll have a family in your heart, forever. All my love to you poppet, you're going to be all right.



# HANDOUT 8A: THEMES EXPLORATION: DIVORCE/ SEPARATION

The three main themes in *Mrs. Doubtfire*, the Musical are;

- Divorce/ Separation
- Transformation
- Family & Love

All the themes interconnect and reinforce the intentions/ big idea for the production.

## FACTS/ INFORMATION

Nearly two thirds of people today do not think there is a stigma attached to ending a marriage as attitudes towards divorce have become more relaxed. – YouGov Poll

From 2012, over four out of ten marriages in England and Wales ended in divorce - Office for National Statistics

“There is no such thing as a painless divorce; we are just getting better adjusted to it as a part of modern Britain.” - Relationship expert and Relate counsellor, Christine Northam

## CREATIVES/ CAST QUOTES

“I would say the issues of divorce and family division have not gone away...I think some subjects never go out of fashion - family tension, divorce, love, the worry that children have about their parents fighting is an eternal subject...I think this is a story that will work in 10- or 20-years’ time and will be reassuring kids and helping them through difficult family times for a long time to come.” - Co - writer **John O’ Farrell**

“For children to understand that being apart and separated can be for the best is an extremely healing and important message. A lot of children take the responsibility for their parent’s breakup, and the show does a good job of saying it’s [not the child’s fault].”

- The actor playing **Daniel Hillard, Gabriel Vick**





# HANDOUT 8A: THEMES EXPLORATION: DIVORCE/ SEPARATION

## EXTRACT FROM THE LYRICS

### Act 1 Scene 1.7 - Hillard Home # WHAT THE HELL (p.39)

#### CHRISTOPHER

MAYBE IT'S ME, MAYBE I'M TO BLAME IF I HADN'T HAD A PARTY IF MY GRADES WEREN'T LAME IF IT WEREN'T FOR ME WOULD THEY STILL BE TOGETHER?

#### NATALIE

WHAT IF IT'S ME WHO MADE THIS MESS, I SHOULD'VE SMILED A LOT MORE AND CRIED A LITTLE LESS AM I THE REASON WHY THEY SPLIT FOREVER?

#### LYDIA

NO! IT'S ALL THEM, THEY'RE THE ISSUE HER AND HIM, AND DON'T IT PISS YOU OFF I THINK THAT WE SHOULD ALL REBEL IF THIS IS OUR LIFE DOESN'T IT MAKE YOU WANNA SCREAM AND YELL WHAT THE HELL?!

#### CHRISTOPHER/NATALIE

THIS WHOLE THING SUCKS MORE THAN A LITTLE

## EXTRACT FROM THE SCRIPT

### Act 1 Scene 1.4 - Daniel's Apartment (p.16)

*Lydia pays the Delivery Guy who exits as Daniel takes the bag to the table where Chris and Natalie remove containers...*

#### CHRISTOPHER

Fried chicken! Awesome.

#### DANIEL

And... Daniel removes a whole pie from the bag.

#### NATALIE

Banana Cream Pie??

Mom, never lets us have this!

#### LYDIA

She doesn't let you have sweet stuff because you had two cavities and you don't floss.

**DANIEL**

Well, I can show you how to floss.

*Daniel does the floss dance. Natalie and Christopher laugh. Lydia tries not to, but Daniel's flossing gets more emphatic and she cracks up.*

**LYDIA** *(laughing)*

Stop! Act your age already.

**DANIEL**

Never! So, what do you guys wanna do tonight? We could watch something, or Daniel notices Lydia is texting.

**DANIEL**

(CONT'D) Hey, do you have to text right now?...

*Daniel notices Lydia is texting*

**LYDIA**

Sorry, Mom had a question.

**DANIEL**

Mom? I get you one night a week and you spend it texting her? You wanna send her a message, tell her you're my goddamn kids too!

**LYDIA**

WHY ARE YOU YELLING AT ME?? I DIDN'T ASK FOR A DIVORCE!

**DANIEL**

WHAT?! YOU THINK I WANTED TO RIP THIS FAMILY APART??

**NATALIE**

Stop!

*Natalie retreats into herself, starts chewing her nails.*

**DANIEL**

Hey, hey, I'm sorry, sweetie. No no, don't chew your nails. It's gonna be okay.

**NATALIE**

I don't like this.

**DANIEL**

I know.

**CHRISTOPHER**

This is all my fault.

**DANIEL**

Hey. No, don't go there. It's not you.

**NATALIE**

Who's fault is it then?

**DANIEL** *(with much effort)*

It's... nobody's fault, okay. It's just - it's complicated grown up stuff. Now, c'mon, eat up. It's fine...eat up *He kisses her forehead as she and Christopher and Lydia eat in silence. Daniel takes the pie to the kitchen, puts it in the fridge.*





# HANDOUT 8B: THEMES EXPLORATION: TRANSFORMATION

**The three main themes in *Mrs. Doubtfire, the Musical* are;**

- Divorce/ Separation
- Transformation
- Family & Love

**All the themes interconnect and reinforce the intentions/ big idea for the production.**

## **FACTS/ INFORMATION**

Definition of transformation: A marked change in form, nature, or appearance.

**‘We delight in the beauty of the butterfly but rarely admit the changes it has gone through to achieve that beauty.’ - Maya Angelou**

## **CREATIVES/ CAST QUOTES**

‘What drives the whole show [is the question of] how far a father would go to be with his children. Yes, he will wear tights to be near them and I think as much as it’s funny to see him in such a removed disguise from what his actual identity is, there’s something very touching about it. [Daniel’s love for his children] is the beating heart of the show. It’s not the most thought-out plan, and we know it’s doomed, but that’s what I want to communicate. Also, there’s growth in there – the Daniel we begin with in the show is very different to the Daniel at the end. He learns to become a much better parent, and that’s the progression for me. - Gabriel Vick, actor playing Daniel Hillard



## EXTRACT FROM THE LYRICS

### Extract from SCENE 2.4 - DANIEL'S APARTMENT #19 CLEAN APARTMENT pg. 100

Daniel removes the wig and mask...

HOW COULD YOU BE SO BLIND?

WHAT IS YOUR DEAL?

ARE YOU INSANE?

YOU WERE MARRIED 16 YEARS AND NEVER SAW HOW MUCH YOU HURT YOUR WIFE?

THIS IS YOUR LIFE! AND IT'S A MESS, A MESS YOU MADE WELL YOU NEED TO CLEAN IT UP!

COME ON DANIEL TRY A LITTLE HARDER FIX THIS MESS CLEAN IT UP, CLEAN IT UP

## EXTRACT FROM THE SCRIPT

### Act 1 Scene 1.11 p. 57 -58

#### MRS. DOUBTFIRE

Och no dears, no no no, we don't want young minds wasting away on the Facebook and the video games and what not... no, get those schoolbooks out and your homework done.

#### LYDIA

Dad used to let us have some time to chill after school.

#### MRS. DOUBTFIRE

Well, I'm not your father, dear. So it's no screens till after homework, that's the rule.

#### LYDIA

Well, that's not my rule.

#### MRS. DOUBTFIRE

Ah. I see.

*Lydia smiles smugly - until Mrs. Doubtfire produces an iPad of her own. They all watch as she types. What's she doing? Then - DING! They all look to their screens.*

**CHRISTOPHER** (reading) "Enter wifi password?"

#### LYDIA

I got the same message.

**NATALIE** Me, too.

#### CHRISTOPHER

You changed the password? Mrs. Doubtfire shrugs.

#### LYDIA

Doesn't matter. We can just use our phones.

#### MRS. DOUBTFIRE

Or can you? *Mrs. Doubtfire taps a few more buttons on the iPad. DING! An alert sounds.*

#### LYDIA

"Phone locked?" You can lock out a phone?

#### CHRISTOPHER

Man she's like Darth Vader scary!

### **MRS. DOUBTFIRE**

Let's get one thing straight. From 3-7 every weekday, I'm in charge. And when I'm in charge, we follow a schedule which does not include surfing the world-wide-net-web. No, we do our homework, we clean our rooms and - once your free time has been earned - the interweb will be restored.

### **LYDIA**

You can't make us do anything; you know.

### **MRS. DOUBTFIRE**

No, I can't. But I can encourage you to make smart choices - or face the consequences. So a word of warning, dears. Don't fuss with me.

### **LYDIA**

Whatever. Homework sounds better than hanging out with her. Come on, guys... *They all head for the stairs.*





## HANDOUT 8C: THEMES EXPLORATION: FAMILY AND LOVE

The three main themes in *Mrs. Doubtfire, the Musical* are;

- Divorce/ Separation
- Transformation
- Family & Love

All the themes interconnect and reinforce the intentions/ big idea for the production.

### FACTS/ INFORMATION



The traditional family unit was defined as a mother and father in a first-time marriage and their biological children living together under one roof. This form of family life was idealised by society and the media, which suggested it was superior to all others. Edmund Leach (1967) called it 'the cereal packet image of the family' because it was used to market household products such as cereal.

Family diversity, refers to all the variations of different families and family life that exist. Examples of family forms are single-parent families, stepfamilies, foster families or same-sex families.

The Adoption and Children Act 2002 allowed gay and lesbian single people, as well as same-sex couples, to adopt a child in the UK. Before this, neither same-sex couples nor unmarried heterosexual couples could adopt or foster children.

Since 2005, same-sex partners could enter a civil partnership in the UK. Since 2014, same-sex partners can legally marry each other, which has caused a rise in the visibility and acceptance of same-sex families. 1 in 6 adoptions in England in 2020 were too same-sex couples.

## CREATIVES/ CAST QUOTES

“Think about the children at the end, respect the idea that the only happy family doesn’t have to be mum, dad and the kids – you might be two dads, two mums, living with foster parents or living with an auntie/grandmother. That’s okay: as long as there’s love dear, you’ll have a family in your heart forever. I think that’s a political, moral message.” – **Co-writer, John O’Farrell**

“I live with just my mum and although that might not be considered the ‘norm,’ I’ve had an amazing upbringing. I can really relate to that fact that it doesn’t matter who brings you up as long as they love and care for you, that’s the main thing. I think there is an important story for young people to hear.” – **Ensemble Performer, Kiera Haynes**

“The cherry on the cake for me is being able to portray an openly gay person of colour on stage who is in a same sex marriage that then moves forward to adopt. To be able to be at the forefront of how the [movement and drive for] equality is changing society and how we [the *Mrs. Doubtfire* team] are managing to play a part in that. Since the 1980’s and long before that gay people had stigma attached to them [...] around being unreliable or even ‘predators.’ There was a lot of negativities written about it through the press, it was everywhere. It’s something that I think hasn’t been shed to this day and there is still stigma and homophobia. And that’s challenging. So, to be able to do this role, where I’m at the forefront showcasing that there’s so much to be enjoyed about love and that it doesn’t matter who you love, your integrity is everything. That means everything to me.” – **The actor playing Andre Mayem, Marcus Collins**



## EXTRACT FROM THE LYRICS

### ACT 2, SCENE 2.8 – OUTSIDE #24 JUST PRETEND

#### DANIEL

(speaking) I don't play the part of your father; I am your father. Always. It's the one wonderful thing I have in my life.

#### LYDIA

I JUST DON'T KNOW ANYMORE WHAT IS REAL OR WHAT IS TRUE BUT IF YOUR LOVE FOR MOM HAS ENDED THEN COULDN'T YOUR LOVE FOR ME END TOO?

#### DANIEL

What? No... THAT COULD NEVER END

#### LYDIA

Why not?

#### DANIEL

MY LOVE FOR YOU COULD NEVER END LYDIA...  
(speaking) It's different with your kids.

#### LYDIA

How?

**DANIEL** It just is. Please tell me you know that.  
*Lydia pauses... then nods.*



## EXTRACT FROM THE SCRIPT

### Act 2 Scene 2.9 Hillard Home

*Natalie, Chris and Lydia laugh. THE DOORBELL RINGS. Miranda checks her watch.*

#### MIRANDA

That'll be Mrs. Sellner. Can you finish watching that upstairs?

#### LYDIA

Okay. C'mon, guys.

*They head upstairs as Miranda opens the door revealing Wanda.*

**MIRANDA**

Hi. Come in, come in... *She holds the door open.*

*Wanda enters.*

*Miranda closes the door behind her, escorts her to the sofa, then grabs the remote to turn the TV off.*

**WANDA** (*pointing to TV*)

Pretty amazing - he got his own show. And my son loves it.

**MIRANDA**

I guess we got to see the dress rehearsal.

**WANDA** (*Wanda nods, then hands her documents*)

So you'll need to sign these documents here and here. You're just approving the schedule for supervised visitation.

**MIRANDA**

Right. That...

*She hands Miranda a pen. Miranda is about to sign, but hesitates.*

**WANDA**

Is something wrong?

**MIRANDA**

You know, I've always said, I just want what's best for the kids. But if I'm being completely honest, the kids were happier when Mrs. Doubtfire was in their lives. She brought out the best in them. She brought out the best in me. And I want that back. Does that sound crazy?

**WANDA**

I deal with a lot of deadbeat dads in this job. Abuse, neglect, complete disinterest. You name it, I've seen it. But this? - this wasn't that. No - this dad went to all that trouble because that's how much he loves his kids.

**MIRANDA**

I know. So why don't I know what to do?

*MUSIC STARTS (underscoring)*

**WANDA**

It's a big decision. Take all the time you need.

*Lights dim Miranda sits with her own thoughts. She closes her eyes, trying to reach some sort of resolution.*

**MIRANDA**

BRIDGES ARE BUILT TO BE CROSSED HOPE LIES IN FORGIVENESS TIME CAN HEAL, ALL IS NOT LOST AS LONG AS THERE IS LOVE



## HANDOUT 9A: EXTRACT 1

### Extract 1: SCENE 1.1 #That's Daniel (pgs. 6-7)

#### MIRANDA

Do not walk away, Daniel. The school called. There's a problem.

#### DANIEL

What? What is it?

#### MIRANDA

Natalie is chewing her fingernails until they bleed, Chris is failing math, and Lydia quit the dance team.

#### DANIEL

Why? She loves dance.

#### MIRANDA

They're anxious and they're begging for boundaries. Now, I know it's Chris's birthday but we cannot throw him a big party.

#### DANIEL

Oh, come on!

#### MIRANDA

There have to be consequences! We can do something small, just the family, but not one of your big Daniel Hillard productions.

#### DANIEL

Okay, nothing big. I'll cancel the petting zoo.  
*She reacts. As he's exiting.*

#### DANIEL

Kidding!  
*He exits o.s.l leaving Miranda to rub her brow while the ensemble surrounds her.*





## HANDOUT 9B: EXTRACT 1

### Extract 2: SCENE 2.9 - HILLARD HOME (pgs.130-131)

The DOORBELL RINGS. Lights back to full as Miranda puts the clipboard down, goes to answer the door.

#### MIRANDA

(CONT'D) Kids! Get in here!

*The kids come downstairs wearing different tops than before.*

#### MIRANDA

(CONT'D) It's the new nanny. (*see's their looks of disappointment*) You're gonna like this one, I promise.

#### NATALIE

As much as we liked Mrs. Doubtfire?



**MIRANDA**

Maybe more. Come on...

*She lines them up, then opens the door. Daniel is standing there.*

*The kids freeze, they turn to Miranda.*

**LYDIA**

What's going on?

**MIRANDA**

Your dad's gonna take you for a few hours every day after school.

**LYDIA**

I don't understand. What about the courts?

**MIRANDA** I took care of it. No more court liaisons, no more supervised visits...

**NATALIE** (to Daniel) Just us? Daniel steps in.

**DANIEL** Just us. *Natalie jumps into his arms. Daniel hugs her tight. Lydia and Chris join, hugging their dad.*

**DANIEL** (CONT'D) Hey, let's go get some ice cream *He takes them by the hand, leads them to the door.*

**DANIEL** (CONT'D) Dinner first.

*Lydia stops and turns back*

**LYDIA**

Mom? What made you change your mind?



## HANDOUT 10A: PLAYING DANIEL, AN INTERVIEW WITH GABRIEL VICK



Gabriel trained at the Royal Academy of Music.

**Theatre credits include:** *Can I Help You?* (Omnibus Theatre); *Little Miss Sunshine* (UK Tour); *Manhattan Parisienne* (The Other Palace); *Promises, Promises* (Southwark Playhouse); *Sunny Afternoon* (Harold Pinter Theatre); *Flowers of The Forest* (Jermyn Street Theatre); *Once* (Phoenix Theatre); *Chariots of Fire* (Gielgud Theatre); *The Tempest* (Theatre Royal, Bath); *Hamlet - The Musical* (Royal & Derngate Theatre, Northampton); *Double Falsehood* (Union Theatre); *Murder in the Cathedral* (Christchurch Cathedral/ Oxford Playhouse); *The Great British Country Fete* (The Bush Theatre); *La Cage Aux Folles* (Playhouse Theatre); *A Little Night Music*

(The Menier Chocolate Factory/ Garrick Theatre); *Dickens Unplugged* (Edinburgh Festival/ Comedy Theatre); *Cabaret* (Lyric Theatre); *Original London cast of Avenue Q* (Noel Coward Theatre); and *Scrooge* (London Palladium).

**TV and film credits include:** *Christmas on Mistletoe Farm* (Netflix); *Raging Grace* (Last Conker); *Nativity Rocks* (Entertainment One); *The Invisible Woman* (Lionsgate); *Les Miserables* (Working Title); *White Van Man* (ITV); *Hold Out* (Short Film); *Eliminate: Archie Cookson* (Agent Pictures); *Eastenders* (BBC); *MI High* (Kudos) and *My Family* (BBC).

### On preparing for the role...

...it starts with the audition really because [...] you get a certain amount of material and you can prepare that. So, you've got a building block for the show and the characters because what's on the page is the most important thing. You can read as many books as you like about the character. It's what we're giving in those 90-110 minutes that's really important, and you get a snippet of that in auditions so you get ahead – they've chosen that material to give the audition panel the best idea of what you would be like playing that role."

When I got the material [for the audition], I knew there were some improvising bits and I knew there were certain voices they wanted... for the impressions. I knew that was a strength of mine, and I thought "well I'll go to town on that!" I literally set the microphone running on my digital

audio workstation [or you could just press record on your voice memos app]. I did all the impressions that I liked [that I feel I'm good at] and listened back to them, chose the best ones and worked on ones that I thought could get better, then worked that into a routine. That became what you see in the show – at the beginning I did Billy Connolly. Billy Connolly wasn't written in the script, so that's one of [my impressions] [...] It was great to just play, and that's what the character is all about. It was putting that playfulness and enjoyment into what was actually written down in the script, so when I came to the script [my approach was to] take that same energy and put it into what's there.



I would film myself a lot – even before the auditions when I had the material. I think it's invaluable because you can imagine what you're putting out there as much as you like, but when you video it and watch back, you can refine [your performance] [...] That's really helpful for comedy because you need to know how you get the laugh, and why you get the laugh. I would watch it back, show it to friends and get feedback. That was all part of the process. When I got the role, I continued to explore and find voices that I liked, and they crept in [to the show]. I had to strengthen my calves for wearing heels – so you know you're going to be doing something your body isn't used to. I'm not used to wearing heels! I didn't want to put any strain on my knees [as I'm getting older]. I wanted to make sure that my body was in peak fitness – I started learning how to do the worm on YouTube! I've learned the cello on YouTube, [how to breakdance] ... There are so many resources – the internet is just amazing!

### **On taking on the iconic role...**

As a fan [of Robin Williams and Mrs Doubtfire], [...] I know what I would want to see, I know the voice I want to hear, and I know the moments in the show that I would want to see as an audience member. I start in a 'Robin Williams place' with Mrs Doubtfire when we first see her, and it's very like the movie when she meets the children. The script stays fairly reverent to that. Once we have that, the audience then lets me take it to what I do with it, rather than what Robin Williams did with it. He's an absolute genius, and we're standing on the shoulder of a great giant there. I'm so grateful we could bring that character back, and people want her back! It's everything you would want from the movie and what Robin Williams made, and then more with the dancing and singing. [There are things we explore in the songs] which we didn't see in the movie. We never saw inside Daniel's head much.

## On the function of the role and character intentions...

What drives the whole show [is the question of] how far a father would go to be with his children. Yes, he will wear tights to be near them and I think as much as it's funny to see him in such a removed disguise from what his actual identity is, there's something very touching about it. [Daniel's love for his children] is the beating heart of the show. It's not the most thought-out plan, and we know it's doomed, but that's what I want to communicate. Also, there's growth in there – the Daniel we begin with in the show is very different to the Daniel at the end. He learns to become a much better parent, and that's the progression for me.

[I don't think Daniel and Mrs Doubtfire's intentions are different]. Mrs Doubtfire is an idea in [Daniel's] head – what his ideal nanny would be. Although [Mrs Doubtfire] has her own life – even as the actor, she can say things I wouldn't.

The five adjectives I would attribute to Daniel are: impulsive, fun, loving, silly and improviser. If you looked at those five qualities, you wouldn't think 'great dad' – you would just think 'fun dad'. For Mrs Doubtfire: wholesome, educated, responsible, thoughtful, humorous. Those are five lovely qualities. In the end, Daniel takes on at least three of those qualities – he becomes more responsible, more thoughtful, and wholesome – he kind of merges with her. That character teaches him how to be a better parent. Going through the motions and understanding what it takes to be responsible, what it is to draw boundaries with your children [...]



## On relationships with other characters...

He does all the fun, she [Miranda] does all the parenting, and that's not really fair. It's not always equal in parenting but you have to be sensitive to that and work together, but that dynamic stops working [for Daniel and Miranda]. We hear why [Miranda left Daniel] in the show – she was becoming someone she hated. Then we realise that she's not the baddie, she's an antagonist of sorts but there's good intentions. She wants to be the mother she wants to be and he's not letting her do that, so he's very responsible for the breakup. He comes to realise that in the show – at first he really does believe that it's all her fault!

## On portraying the two roles physically and vocally...

Sometimes he needs to physically represent Mrs Doubtfire and sometimes it's just vocal...Mrs. Doubtfire carries herself physically differently, but the first thing we hear is the voice. [To get that contrast right, I worked with Jerry (the director) to help me pitch where that voice was. It

can sink and get low, but then you're quite near Daniel. [But a higher pitch would be closer to a sweet old lady,] so the first thing is exaggerating [that contrast]. You're arching your back, you're older, I'm picturing her about 65. I want her small. But I'm engaging my knees a lot, so it takes a lot of weight to my legs and knees. With Daniel, I can be defeated – the shoulders are a little turned in – but throughout the show he grows physically more. His shoulders become further back.

When I have to pretend to be both of them, I can't physically do that. When I go out and have a conversation with myself, [I create more of a contrast between Daniel and Mrs Doubtfire by pitching Daniel's voice slightly lower than I normally would, and pitching Mrs Doubtfire's voice higher]. The voices do most of the work – I don't need to physically change how I'm holding myself [to create that contrast between the two].





## HANDOUT 10B: PLAYING MIRANDA, AN INTERVIEW WITH LAURA TEBBUTT



**Laura trained at The University of Leeds and The Royal Academy of Music, where she was made an associate in 2018.**

**Theatre credits include:** *School of Rock* (The Gillian Lynne); *Fiddler on the Roof* (Chichester Festival Theatre); *Into the Woods* (Menier Chocolate Factory); *Love Me Tender* (UK Tour), *A Little Night Music* (Palace Theatre); *Forbidden Broadway* (Vaudeville Theatre); *Kiss Me Kate* (Royal Albert Hall); *The World Goes Round* (Belfast Lyric); *The Wizard of Oz* (The London Palladium) and *Les Miserables* (International Tour).

**Her concert work includes:** *A Musical Celebration of Andrew Lloyd Webber, Tim Rice and Friends*;

*Magic at The Musicals*; *Game of Thrones: Live*; *007 in Concert*; *Proms in the Park*; *Roy Orbison: In Dreams*; *Les Miserables in Concert*; *Classic FM's Christmas Spectacular*; *Michael Ball: Heroes and Ray Cooper and Elton John* at The Royal Albert Hall.

**Television credits include:** The National Lottery's Big Night of Musicals; *Midsomer Murders*; *Children in Need*; *Britain's Got Talent*; *Lemon La Vida Loca*; *The Royal Variety Performance*; *The Classical Brit Awards*; *Les Miserables 25th Anniversary: In Concert* and the T-Mobile 'Welcome Home' Campaign.

**Radio includes:** BBC Radio 2's *Classic Rock Anthems*; *Friday Night is Music Night* and BBC Radio 2's Comic Relief 'Danceathon'. Recording credits include: *Cinderella*, *The Wizard of Oz* (Andrew Lloyd Webber Cast Albums), *Cinderella* (Sony Pictures), *Mamma Mia- Here We Go Again* (Universal), *Mary Poppins Returns*, *Into the Woods*, *Alice Through the Looking Glass* (All Walt Disney Pictures), *Guardians of the Galaxy* (Marvel), *Mission Impossible: Fallout* (Paramount) as well featuring on albums by Il Divo, Bring Me The Horizon and Eric Clapton.

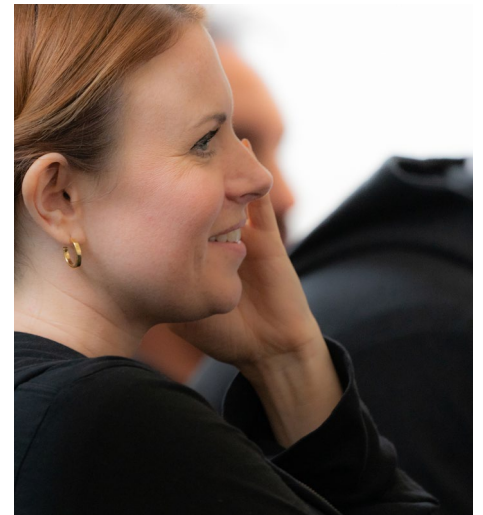
### On preparing for the role of Miranda...

I try to find as much of me as I can in the role, or things that link me to the character or story. Finding similarities between yourself and the character really helps you put yourself in their shoes. Miranda is a mother of three, going through a divorce, I'm not a mother, or going

through a divorce but I do have a mother who went through a divorce and I was able to find a way into the role through that...to make a connection.”

### On portraying the role...

With Miranda it is tricky. Miranda is essentially the ‘baddie’ (she laughs), the antagonist. Approaching a role, you need to locate what your character needs to do, their function and what the audience needs from you in portraying the role. The film was made in the 1990’s and what the world was like then and what the world is like now are different and what you needed from Miranda in the film and what we need from her now are separate things...I think it’s necessary to note that when you are telling a story about divorce, particularly, it’s important to see both sides of the story.



The thing I found interesting was that when I watched the film as a child, I was 100% on Daniel’s side because he is what you want from a parent at that time in your life, you want that fun and excitement and Miranda was just... awful! But it was important that I found a way to like her and for the audience to like her. It would be quite unfair to portray her as this ‘evil’ woman figure in the show when she’s actually coming from a place of care and love. She wants the best for her children. That’s not a baddie trait, not evil.

### On intentions for the role...

Revisiting the show as an adult I saw her through different eyes. In the audience there will be a scale of people watching, there will be children and adults, some who have gone through divorce, some who haven’t. The most important thing is finding a relatable human trait for her. Knowing what her wants or needs are. She’s struggling in her marriage, trying to hold things together... she’s a fashion designer and she’s trying to further that, so she’s also ambitious. Normal relatable things. The writers talked about not making her too angry, too exacerbated all the time. In the film she is constantly agitated, uptight about what is happening, and she needs to be but, in the musical, it’s different. There’s a moment of song where she lets the audience in...We want the audience to like her but we can’t like her more than we like Daniel, because we need to root for him. He has to be the favourite!

### On relationships with other characters...

You see her love for her children throughout and with Stuart there’s the element of romance



which you don't see with Daniel – there's only a tiny kiss on the sofa at the beginning that has to represent any affection once felt in the relationship but with Stuart you see a softer side of her – a more flirtatious, side, and the more fun side of her is put on show during her catwalk launch, too.

### **On physically and vocally portraying the role at key moments in the production...**


The most heightened emotion for Miranda is the reveal of Daniel in the restaurant, La Rosa. It's a big change from enjoying a birthday with her handsome lover and her children to learning that she has been duped for quite some time by a man she already finds irritating. That's the most difficult moment in the production for me. The moment is iconic. You must react to it as it happens, the realisation has to happen [as the action] happens right in front of you, and it's an extreme reaction. It's a moment I have tried to work on a lot but not too much because I didn't want to overdo it. Physically, the direction is not to move at all. That's a rare note to get. This is the whole cast. Do not move. Be completely still until the laughter stops. I'm trying to react to that moment [authentically] but I can't start speaking again until the laughter stops and it's on me to choose when the moment is right to say... 'Daniel?' and I've got to keep a straight face! As I say 'Daniel', I start to move but no one else does [then I] go into 'the whole time?' We [myself and the director] have spoken about the intonation in that line, it is my most thought about vocal moment...Sally Field [the actress playing Miranda in the film] does it is that on the third ['the whole time?'] She does something very specific vocally where she goes down into her boots, the last part of that line is low, growly, guttural.

Not that you want to recreate it exactly but...enough that people are satisfied by your delivery. At the very end where she allows him [Daniel] back in the home to take the children – the whole arc of forgiveness. It's a long way that she has come from the start of the show. It's a lovely moment to be in and allow yourself to feel what she has felt throughout.

### **On audience reaction...**

In the court room at the end, what's interesting is what happens in the moment. I've done a costume quick change from the restaurant and what's good for me is my memory of the reveal in La Rosa is very fresh and it carries me through the next scene, I don't say anything in that court scene, I just listen and react to what is said. I'm projecting an outward calm but with an undercurrent of residual anger. One night in Manchester, a lady in the audience shouted out; 'You're a stuck-up cow love!' (She laughs). I thought, please! I'm doing my best to portray Miranda in a more sympathetic light here! (She laughs.)





## HANDOUT 10C: PLAYING LYDIA, AN INTERVIEW WITH CARLA DIXON - HERNANDEZ



**Training:** The Urdang Academy (2023) and Arts Educational Schools London.

**Theatre credits include:** July / Swing / 1st Cover Annie in *Annie* (Piccadilly Theatre); Alice in *Matilda* (Cambridge Theatre); Village Child in *Carmen* (New Wimbledon Theatre); *Dancer in East Wall: Storm The Tower* (The Tower of London); Beatrix Potter's Mouse in *Charity Event* (Kensington Palace) and Emma Nolan in *The Prom* (The Urdang Academy).

**Film and television credits include:** Evelyn Einstein in *Genius* (21st Century Fox); Nancy Moore in *Degenerates* (Cineglobe) and Isabella in *Young Lions* (short film: Eyematic Films).

### On preparing for the role of Lydia...

I grew up watching *Mrs. Doubtfire* and it's been a prominent film in my childhood. My grandma introduced me to it and when I visited my grandparents, we would watch it. My grandma is a little Scottish lady and I tell her she is the real Mrs. Doubtfire! The film was close to my heart and I was very familiar with it.

I saw the Broadway production [of *Mrs Doubtfire the Musical*], I looked on YouTube to see previous performances. It was important to understand the style of the show because that always informs the acting choices you make. Then it was important to relate to the character. I have been 15, it wasn't that long ago, I'm 19 now. You can relate and put yourself in the shoes of that person.

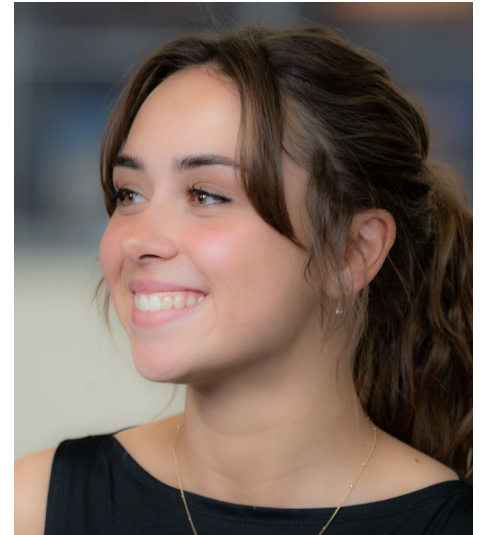
### On intentions for the role...

Lydia is [...] trapped in the battle between her parents. The most important thing I wanted to communicate about Lydia is that she just wants to bring peace to every situation in the family. At the start of the production, she doesn't fully understand what is going on, which I think is why she is so frustrated and sings 'What The Hell' with her siblings. Then as the plot moves on her intentions are always to bring Daniel back to earth. She parents her dad, which is something

we talked about a lot with the director. Lydia is acting way above her age, or trying to. She feels like she has to because she finds his actions are causing problems. But she shouldn't have to do that, she's only 15. So, she struggles with the balance of being a kid and wanting to parent her own dad. [...] The adjectives I would use to describe Lydia are: responsible, caring, angsty - she's a typical teenager, a little uptight, in the first scene Daniel takes them out of school and while other kids would enjoy it, she questions it. She is also sarcastic; all her lines are sarcy!

### On developing the role in rehearsal...

I sat down with the writers Wayne and Karey and the US Associate Director, Steve, at the start of rehearsals and talked through some of my scenes and lines... We talked through Lydia's intentions in every scene. Steve said never to 'play' the emotions. In the scene where Lydia apologises to Mrs. Doubtfire and tells her 'You were just doing your job and I was rude and I'm sorry.' Then she says 'and thank you, for making my mum smile.' It's a really touching moment because she doesn't know it's Daniel and is just being genuine without knowing how much it would mean to him. Steve said don't play that emotion, because it's not Lydia that wants to feel that emotion, Carla does. Lydia is trying not to be sad; she just wants to be ok, to make peace.



### On key character moments and how the character changes...

At the start of the musical, she doesn't fully understand her parent's decision. She knows there is something wrong and her dad is a bit of a bit of a clutz but doesn't understand why her mum would decide to divorce and she villainises her mum for this because she's the one who made the decision and split up the family. You see that when Miranda introduces Mrs. Doubtfire, she's angry that she hasn't chosen for them to spend time with their dad. Complete confusion, frustration and anger. Then it changes when she finds out that her dad is Mrs. Doubtfire, which is just crazy, how do you fathom that? She says that brilliant line 'This won't put me in therapy!' She's having to live a double life and goes into a state of constant panic. It becomes a running theme with her and her brother Christopher that when little things that happen that may give Daniel away, they just shout 'NO!' because they are on edge all the time. Her stakes have always been so high. Towards the end of the show when the worst thing happens, the one thing she's been trying to prevent happens it's like she lets go.

A key moment in the show is 'Just Pretend,' the writers Wayne and Karey identified it as the most important scene in the show because what matters most is the relationship between

Daniel and his kids. It's an emotional moment because all Lydia's walls break down and we see how she really feels... Physically its very different to the rest of the show. Lydia is normally moving about a lot trying to try and control the situation but, in this scene, she stands still, except for the hug at the end. Lydia tells her dad for the first time what she is really scared of. 'If your love for mum has ended couldn't your love for me end too?' This is what she has been worried about for the entire show.... It's a moment of release. [...] Then there is reconciliation and she says; 'I guess we will have to make a new picture now.'

If you are immersed in the character, if you feel the emotion, it comes out through your voice, it becomes natural...when you feel it, the audience can feel it and that's how it's conveyed to an audience.



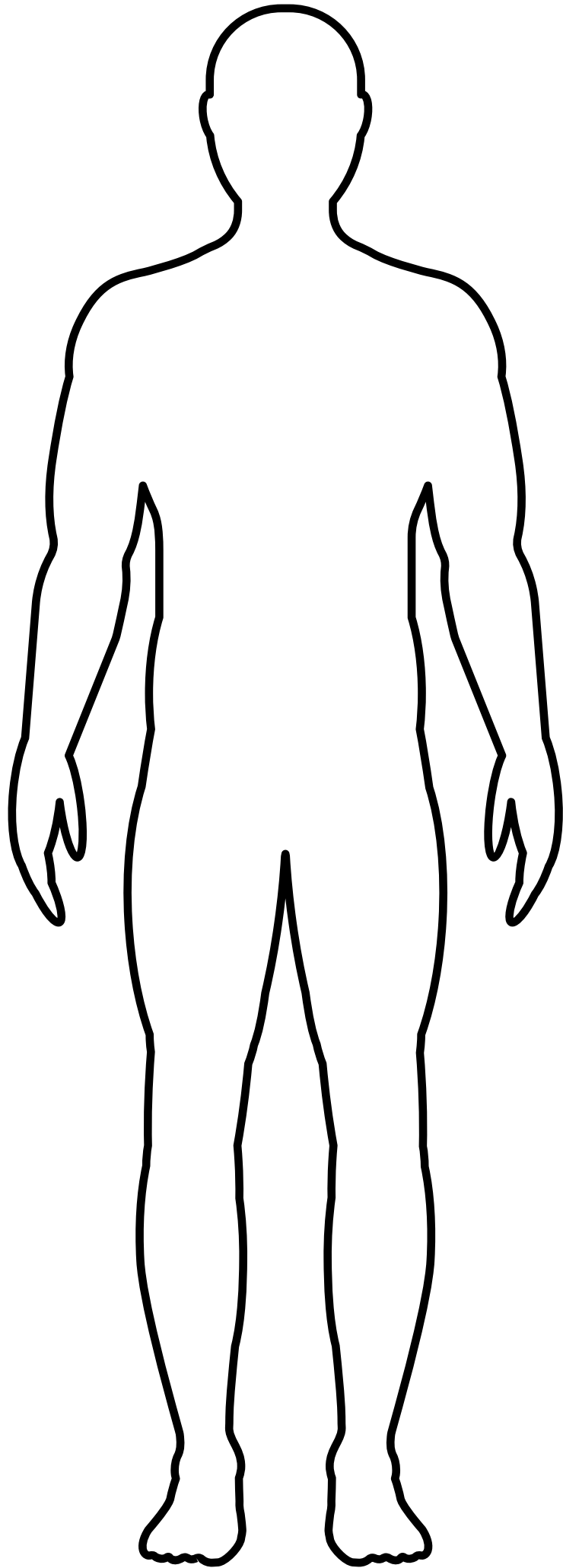


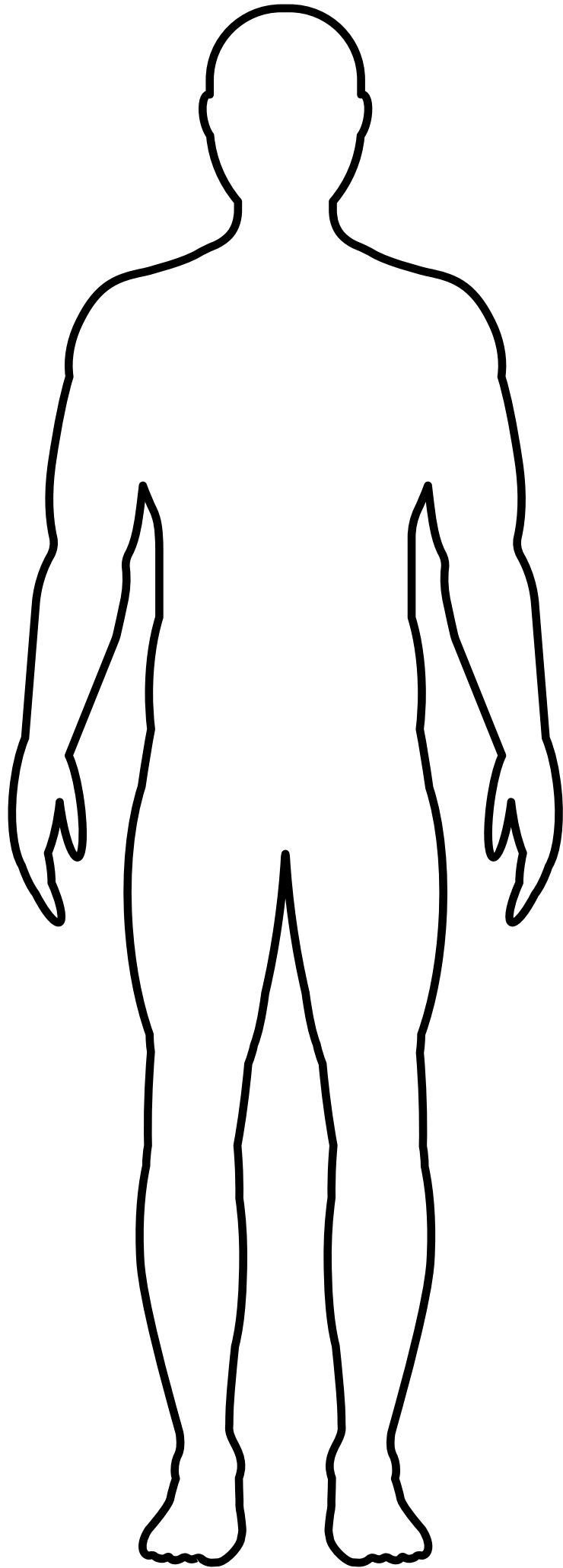
## HANDOUT 11: ROLE ON THE WALL TEMPLATE

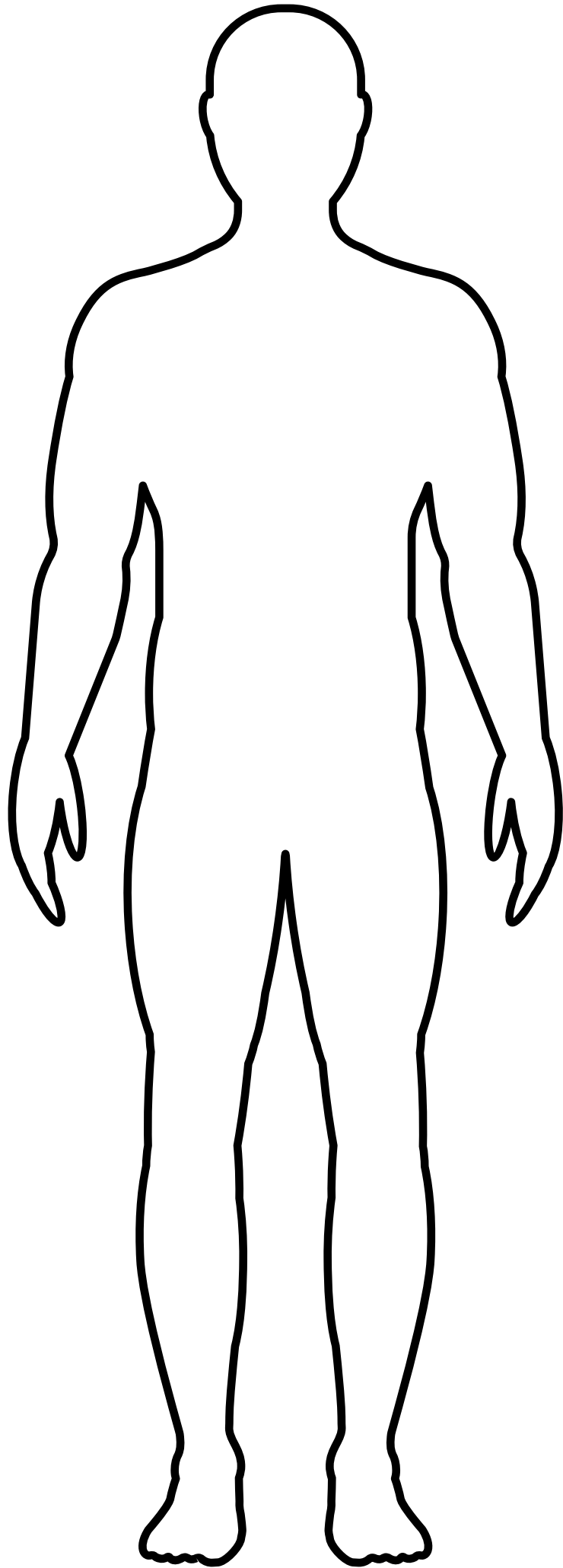
**Outside the shape:** Write the given circumstances and facts about your character from the script i.e., name, gender identity, age, job, status, relationships with other characters. Include what they say about themselves, what other characters say about them.

**Inside the shape:** Write five adjectives describing your character's personality, their super objective, key character quotes, physical and vocal traits.













# HANDOUT 12: COMEDIC STRUCTURE

## Section 1 Comic Structure:

The purpose of comedy is to amuse the audience. Usually, this is achieved when characters triumph over difficult circumstances with the creation of comedic effect. In comedies, there is always an uplifting ending in which all loose ends are tied up and order is restored. This is called comic resolution. All of William Shakespeare's comedies have a happy ending and conclude with the marriage of one or several characters. *Mrs. Doubtfire*, both film and musical, are different. Daniel and Miranda don't get back together but move forward as better people and co-parents.

## DID YOU KNOW

When producers wanted Screenwriter Randi Mayem Singer to change the ending so that Daniel and Miranda get back together, she left the project. After the studio and director Christopher Columbus read the new, happier, ending in Leslie Dixon's revised script, they asked Singer to come back and the film's more emotionally meaningful ending returned. Thus, the film challenges the 'Hollywood ending.'

## Section 2: Disguise:

A dramatic device that goes back to Greek and Roman theatre and was regularly used by William Shakespeare. Many of characters in his plays disguise themselves as someone else, particularly female characters, who disguise themselves as men.

*As You Like It* is a Shakespearean comedy written around 1599 which features a series of the comedic mishaps and misunderstandings that come from characters being in disguise.

**The Plot:** Rosalind and her cousin, Celia, flee the Court of Duke Frederick into the Forest of Arden. Both women disguise themselves as men and meet other travellers, including the men they love, Orlando and Oliver. Disguised as 'Ganymede,' a shepherd, Rosalind, who is witty, clever, and



resourceful, takes control of her own fate. Posing as a teacher in 'the ways of love' she tests Orlando's loyalty and fashions him into her ideal lover. Inevitably, the pair are married at the end of the play, along with three other couples.

**Why is that funny?** Late sixteenth century England was a male dominated (patriarchal) society. Women were considered inferior to men, believed to be their 'property' and to need their protection. Therefore, Rosalind's disguise would have been unexpected and outrageously shocking to an Elizabethan audience. Shakespeare knew that incongruity is a key source for the creation of humour! A woman disguised as a man could be liberated from societal constraints, like Rosalind, who goes into the woods alone and enjoys freedom of speech. However, real women who attempted to disguise themselves as men would have had to be very brave and were met with serious repercussions. By portraying a woman doing the things men did, it could be argued the play questions the rigidity of gender roles.

The Writer, John O'Farrell talks about the potential of disguise; as a comic device;

**“[Disguise] is such a great comic device... What that gives you is jeopardy and the knowledge that [the truth] is going to come out, and of course it comes out in the most explosive, high stakes way in both the movie and our show. Disguise... involves deception, jeopardy, and theatrical fun. Somebody in a costume is much funnier to see than to read about...”**

### **Dramatic irony:**

Dramatic irony is a plot device where the audience has knowledge of a given situation that one or more characters do not. Dramatic irony increases audience investment and can create conflict, suspense, empathy, and humour.

Orlando reveals to Rosalind, how deeply he loves Rosalind, without knowing that he is addressing her! This derives humour but Rosalind's disguise also permits Orlando to speak more openly than if he knew her true identity, creating empathy for the character.

**Section 3: Farce:** A form of comedy with highly improbable plot events. Situations are humorous because of their ludicrous and often ridiculous nature. The word farce derives from old French, meaning 'stuff' or 'stuffing' and may have originated in the comic interludes of medieval French religious plays to keep the audience entertained. A farce aims to make an audience laugh by means of;

- **Fast-paced plot with twists, misunderstandings and random events that build in speed**
- **Physical and visual humour, often slapstick, clowning**
- **Verbal humour, jokes, 'gags,' witticisms, word play**
- **Exaggerated acting**
- **Absurdity, nonsense**
- **Use of disguise or mistaken identity**
- **Stereotypical/ larger than life characters**
- **Single set, with several entrances and exits**
- **Fast pace/ Precise timing**
- **Comic use of props**
- **Chases and or concealment**



# HANDOUT 13: AN EXTRACT FROM ACT 1 SCENE 1.9

## SCENE 1.9 - DANIEL'S APARTMENT

*It's still messy and chaotic. Pizza cartons and beer cans and clothes are scattered everywhere. Wanda makes notes on her iPad.*

### MRS. DOUBTFIRE

Oh, look at the empty beer cans. All mine, I'm afraid. "You can take the girl out of Glasgow, but don't touch her whiskey, or she'll hit you with her Johnnie Walker" Heh-heh... No, no. Just a moment, dear.

*She hurries into the S.L. bedroom door (split stage, living room on one side, bedroom on the other). Daniel quickly undresses.*

### DANIEL (AS DOUBTFIRE)

Oh Daniel! Daniel, there's a Mrs. Sellner here to see you. *(as Daniel)* Mrs. Sellner! I'm so sorry. I'm just getting out of the shower. I'll be right out. *(as Mrs. Doubtfire)* It's so unlike you, Daniel, you're normally such a reliable person... *(as Daniel)* I know, sis, I know, I was just so busy today running around job hunting and being responsible and all, that I needed a shower and I lost track of time! *(laughing in both voices)* AH HA HA HA/AH HA HA HA/HA HA/HA HA... *(as Mrs. Doubtfire)* Well, hurry up dear, she's waiting! *Mrs. Doubtfire pokes her head out the door - not revealing that she is now stripped down to just boxers.*



**MRS. DOUBTFIRE**

He'll be right out. Honestly - men!

(disappears then reappears)

Although, when I say 'men', Daniel is one of the good ones.

**WANDA**

Did you secure a job, Mr. Hillard!?

**DANIEL**

I had an interview today actually and I got it!

**WANDA**

I'll need to see pay stubs...

**DANIEL**

(damn, didn't think of that) Pay stubs. Right...

*The front door opens. Frank has let himself in.*

**FRANK**

Daniel! It's me! I brought the spare wig!

*Daniel reacts - oh shit! He puts on a robe. Frank sees Wanda.*

**FRANK (CONT'D)**

Who are you?

**WANDA**

I'm Mrs. Sellner, Daniel's court liaison. Who are you?

**FRANK**

I'm Frank, Daniel's brother.

**WANDA**

And is the wig for your sister?

**FRANK**

I don't have a sister.

*Daniel hurries in, towel drying his hair.*

**DANIEL**

Mrs. Sellner, sorry to keep you waiting, I was in the shower. I see you've met my brother...

**WANDA**

Yes, but I'm confused. Your brother said he doesn't have a sister.

**DANIEL**

Right. He doesn't... *(trying to work this out himself)* ...she's my sister. Half sister actually... from my father's first marriage.

**FRANK** *(catching on, then very loudly)*

Oh right! DIFFERENT FATHERS!

*Wanda recoils from how loudly Frank is shouting.*

**DANIEL**

Okay, our mother left my father...and my sister's father...back home...

**DANIEL**

(CONT'D) In Scotland. (then) In England.

**FRANK**

IN ENGLAND! (THEN) IN SCOTLAND!

**DANIEL (CONT'D)**

Great Britain anyway... they moved around a lot, where he died. Dad died, sadly. From...

**FRANK**

RICKETS!

*Daniel fires Frank a glance.*

**DANIEL**

Sis wears a wig because she has... female pattern balding.

**WANDA**

Name?

**DANIEL**

Alopecia.

*Wanda reacts - confused.*

**DANIEL (CONT'D)**

Oh. Ha ha ha! She means my sister's name. My sister's name is...Hilly.

**WANDA**

Hilly?

**FRANK**

Hilly?

**DANIEL**

It's a nickname.

**WANDA**

For Hillard?

**DANIEL**

For...Susan.

*Daniel's face says "where the hell did that come from?" But he covers with a forced smile.*



**DANIEL (CONT'D)**

It's a long story. Anyway, that's her situation and why Frank brought her a wig. So - great. That's all settled... Door opens and Andre enters.

**ANDRE**

Hey, sweetie. Here are the Spanx you wanted. I think they're your size.

**WANDA**

Who's this? *Andre now sees Wanda.*

**ANDRE**

What do you mean 'who's this?' *(to Daniel)* Who's this asking who's this?

**DANIEL**

This is Mrs. Sellner, my court liaison. And this is Andre, my brother's husband.

**WANDA**

Spanx Mr. Hillard?

**DANIEL**

They're not for me.

**WANDA**

He just said he thinks they're your size.

**DANIEL**

Me and my sister are the same size.

**ANDRE (to Frank)**

You never told me you had a sister.

**FRANK**

DIDN'T I? I THOUGHT I DID!

**ANDRE (knows he's lying)**

Oh no...

**WANDA**

You said she wasn't your sister...

**FRANK**

WHICH IS WHY I NEVER TOLD HIM!





# HANDOUT 14: DIRECTING A COMEDY WITH UK ASSOCIATE DIRECTOR, TARA OVERFIELD WILKINSON

## **Section 1: According to Jerry Zaks, the Director of the production;**

“Comedy is forever humbling,” and “Just when you think you’ve got it figured out, something you thought was going to be funny doesn’t work. Then you have to figure it out all over again.”

## **UK Associate Director Tara Overfield Wilkinson on comedy;**

...the two big ones for me with comedy would be keeping it truthful and finding the correct timing to land a punchline.

The main thing about comedy is truth. There’s a famous quote from an actor who said “I used to get a laugh when I asked for a cup of tea, and I don’t get the laugh anymore. I wonder why that is?” A very clever director said “Because you stopped asking for a cup of tea.” With a lot of comedy, there needs to be truth behind it.

Then, the next stage of keeping it real and believable is timing, [...] keeping everything bouncing along and really pacy, [...] you’ve made sure you’ve kept your audience right up there with you so that when you reach the punchline, that timing allows it to land.

## **Section 2: SCENE 1.9**

### **On what drives the scene...**

The comedy comes out of [...] the truth, that Daniel’s in a panic.

### **Tara’s top tip for directing the scene...**

...you have to keep it rolling. It has to be fast; it has to be furious! You can’t give the audience too much time to sit and think about it...”

### **On the practical demands of the scene...**

There are quick-changes that the actor has to do – in a movie, you could just cut and edit, but we have to do it for real, onstage, live. There’s a lot of mechanics that go into the timing. For example, the minute that Daniel runs into the little dressing room area, you can’t leave the actors outside of the room hanging for too long because we can see him quick changing for a start, and they’ve only got so many lines to be able to cover what he’s doing.”

### **On how to approach the rehearsal....**

Tara broke down the rehearsal process into three stages.

### Section 1

It starts quite technical, the first thing we would do is work on the ‘mechanics.’ We would bring the actor in who plays Mrs Doubtfire, and we’d spend a good half an hour teaching them the quick changes; the order of the wig coming off, the mask coming off, the body suit. Just that alone, without him worrying about going outside the room and doing all the other comedy and lines. Getting his changes speedy, as fast as they could possibly be done, that is quite a big part of the rehearsal.

### Section 2

The next thing is then making sure he can just spout the lines out without thinking because there’s so much going on with the quick changes that [it’s very difficult to be thinking of the lines on top of that]. So, we run all the lines with him and the quick changes at the same time, that in itself is its own rehearsal.

### Section 3

Then you do it with the other actors – with Frank, Andre and Wanda. Wanda is what we call the “straight person.” She is the centre grounding force in the room and you need that in comedy – you need someone for everything to bounce off. Frank in his own way is the chaos as well, because you’ve got all of the quick changing and the panic going on from Daniel, and then outside the room, you’ve got this cover-up situation which is Frank who lies. And when he lies, he has a very strong tell – he shouts when he lies. Between the stillness and truth of Wanda, the shouting and neurotic atmosphere that Frank’s causing, plus Daniel quick-changing in the room... The whole element of all those characters coming together creates this farce.”





## ACT 1

**WITH HOUSE LIGHTS UP..The show curtain features the MRS. DOUBTFIRE logo. Lights dim to half as we hear the voice of DANIEL HILLARD doing the pre-show announcement:**

### **DANIEL (V.O.)**

Hello! And welcome to the show! Please take this moment to silence your cell phones and a reminder that the use of photography or video recording is strictly prohibited...annnnd no one is gonna even listen to this because it's soooo dull.

### **DIRECTOR (V.O.)**

Daniel...

### **DANIEL (V.O.)**

.....we should spice this up, man. Do something that really gets their attention.

### **DIRECTOR (V.O.)**

It's a pre-show announcement. You say the line, the overture plays, then we start the show.

### **DANIEL (V.O.)**

I know! What if I did it as Billy Connolly?

*(as Billy Connolly)*

Welcome to the show, ya wee buggers, now silence your phones or I'll come out there and shove 'em up yer jacksie!

### **DIRECTOR (V.O.)**

Daniel. Just... say the line as written please.

### **DANIEL**

How 'bout a calm, soothing voice. Like Prince Harry.

*(Prince Harry voice)*

Um, hello. We're about to start the show, so please turn off your phones, because if you don't - Meghan won't like it. Okay, I'm leaving the country. Maestro?

*The overture plays (an uptempo version of AS LONG AS THERE IS LOVE) during which, the house lights dim.*

*Near the end of the overture, the curtain starts to rise revealing Daniel in a RECORDING BOOTH, surrounded by sound dampening baffles.*

### **DIRECTOR (O.S.)** (exasperated)

Okay Daniel, let's do it again - as written. Pre-show announcement, Take 28.

### **DANIEL**

"Hello! And welcome to the show! Please take this moment to silence your cell phones" -- okay, I know you said do it as written but what if I did it as Homer Simpson.

*(as Homer)*

D'oh, Marge, why'd you bring me to a stupid show where I can't use my phone? Borrrr-ing!

*(as Peter Griffin)*

What are you talking about, using your phone in a show? This family guy is confused.

*(as Stewie)*

That's because you're an idiot, you odious man.

**DIRECTOR (O.S.)**

Daniel...

**DANIEL**

*(as Jim Carrey/Ace Ventura)*

Alllllllriiighty then, let's just get on with the show shall we?

**DIRECTOR (O.S.)**

CUT!

*Director enters.*

**DIRECTOR (CONT'D)**

Daniel, what the hell are you doing?!

**DANIEL**

Sorry, I'm just trying to help you out.

**DIRECTOR**

I don't need help! I just need one usable take!



## HANDOUT 16 EXTRACT FROM SCENE 1.11 - HILLARD HOME #EASY PEASY

**He taps the screen of the kitchen iPad.**

**MRS. DOUBTFIRE (DANIEL) (CONT'D)**

Hey, Siri. Show me videos on how to prepare a delicious nutritious meal?

*CHEF AMY pops up from behind the counter.*

**CHEF AMY**

Hi, Chef Amy here! Are you looking for a delicious nutritious meal that's easy to make?

**MRS. DOUBTFIRE (DANIEL)** Yes! Lay it on me.

**CHEF AMY**

Well, today I'm gonna show you how to make chicken fricassee with summer vegetables. Another simple recipe from the Easy Peasy kitchen.

*ENSEMBLE MEMBERS enter alongside Chef Amy, dressed in snazzy chefs hats and aprons.*

**ENSEMBLE** EASY PEASY - THIS RECIPE IS TRIED AND TRUE EASY PEASY - A MONKEY CAN DO IT AND SO CAN YOU

**MRS. DOUBTFIRE (DANIEL)**

Perfect!

**CHEF AMY** So we've got our ingredients all lined up here - the spices, the butter, the herbs, the oil. And the beauty of this dish is you can make it all in one pot.

**MRS. DOUBTFIRE (DANIEL)**

Okay.

**CHEF AMY**

But it will require you to spatchcock the chicken...

**MRS. DOUBTFIRE (DANIEL)**

Wait, what? Do what to the what?

**ENSEMBLE**

SPATCHCOCK A CHICKEN, SPATCHCOCK, SPATCHCOCK SPATCHCOCK A CHICKEN, SPATCHCOCK, SPATCHCOCK

*Doubtfire looks in every drawer.*

### **MRS. DOUBTFIRE (DANIEL)**

Okay, where's the spatchcocker. Hey Siri! How do I spatchcock a chicken? *Out of a cupboard pops CHEF LOUIS - a high energy French Chef. The ensemble gather around Mrs Doubtfire, handing her all she needs as she follows Chef Louis's instructions.*

### **CHEF LOUIS**

Allo, allo, I am Chef Louis and today we spatchcock ze chicken. Eh voila! Ze Chicken!

*(SNARE FLAM as the chicken drops from above into his arms)*

Ze kitchen shears!

*(SNARE FLAM as he holds up scissors)*

Put ze chicken on the block, ze breast side down and WHAM!

*(he slams the chicken down)*





## HANDOUT 17: COSTUME STAPLES

**Costume is an important element of a production, as it helps communicate character, the context, and the style of the production to an audience. Costume is also part of an actor's tool box for creating character.**

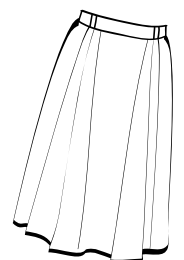
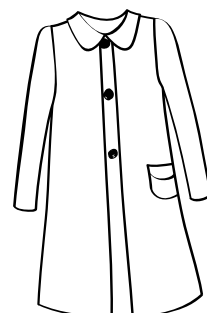
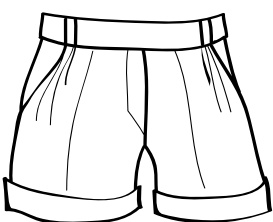
When writing about costume, your job is to identify the contribution that costume makes to the show or to the performance. You should write in precise detail, using key vocabulary about what the costume and the impact it had.

**Box 1: How does the costume design communicate 5 key pieces of information to an audience?**

- 1. Basic information about the character, such as; age, gender identity, occupation, economic and social background.**
- 2. The context of the production; time period and geographical setting.**
- 3. Insight into the character's personal qualities**
- 4. Information about a character's changing circumstances.**
- 5. Support for the style of the production.**

**Box 2: Key Costume Vocabulary List**

- **Garment/ footwear: i.e., shirt, skirt, jacket, suit, boots**
- **Colour i.e., black, multi, metallic**
- **Fabric / Material: i.e., leather, silk, modern synthetics, plastic, felt, netting**
- **Fit & Cut i.e., oversize, tailored, tight &, i.e. length, shape, i.e. A – Line, flared.**
- **Style i.e., Elizabethan, 60's, evening wear, fancy dress, goth.**
- **Accessories i.e., bag, jewellery, cane, glasses, hat, fascinator, gloves**
- **Make up - mask, fashion, cuts, bruises, highlighting, ageing?**
- **Hair - Cut, colour, style, i.e., permed or wig, facial hair?**
- **Condition - i.e., new, old, clean, dirty, distressed, i.e., rips, tears, stains**




## DID YOU KNOW

The Designer, Catherine Zuber is “one of theatre’s most sought-after costume designers on both coasts” and has won numerous awards.

## DID YOU KNOW

*In Mrs Doubtfire The Musical Daniel has 30 quick changes altogether!*



## HANDOUT 18: AN INTERVIEW WITH COSTUME SUPERVISOR, SABRINA CUNIBERTO



### On adapting the iconic Mrs. Doubtfire disguise costume for the stage...

‘Everyone has in mind what they know from the film. The big challenge of transferring the design to the stage is practical... Because of the nature of the story the actor playing Daniel has to make quick changes in and out of the costume multiple times and that happens in front of the audience. Unlike film, theatre doesn’t allow for weeks of filming the same scene and it can’t be edited.’

**DID YOU KNOW** For the cinematic transformation into Mrs. Doubtfire, Robin Williams spent up to 4 ½ hours in the makeup chair every day while filming the movie. The multi-piece mask, designed by Dick Smith and

Greg Cannom, was created in several pieces to allow for more facial expression. Ve Neill, make-up artist known for her work on *Pirates of the Caribbean* and *The Hunger Games*, used highly elaborate makeup, painted on all the blemishes and wrinkles to ensure a realistic older look. The Mrs. Doubtfire mask is a prosthetic which changes the shape of the actor’s face, features and neck.

### On the mask...

‘Gabriel’s face got 3D scanned and software transformed it into what he would look like as a woman in the future, having aged. This was printed onto the high tech, breathable mask material with an opening at the back and Velcro to secure it put on and off easily by the actor. The wig goes on top of the prosthetic and it goes over the mask and over the actor’s head, with no wig prep underneath.’

### On the suit...

‘To create the body shape of a 60-year-old woman’s body, padding is used. Gabriel [the actor playing Daniel] is playing an incredibly active role; singing, break-dancing, etc. so the suit is made like a second skin, constructed from a light weight, breathable foam and has

no legs, making it easier to get in and out of. The actor has five custom made body padding suits, to allow for washing and drying time, which are numbered. The suits are fitted and made in advance for the actor to rehearse in.

**DID YOU KNOW** Columbus wanted the character of Mrs. Doubtfire to look like “the perfect grandmother.” The filmmakers looked through hundreds of photographs of older women until they came across the a 1940’s lady on which to base the Mrs. Doubtfire make-up and costume design.

In the song ‘Make Me a Woman’ Frank and Andre think carefully about the costume, hair and make up to create a believable disguise. They use inspiration from iconic women and their outfit choices to create the Mrs. Doubtfire’s look.

Sabrina points out that it is attention to detail in the costume design that really helps define and effectively convey the character to an audience.







# HANDOUT 19: MRS. DOUBTFIRE COSTUME

How does the Mrs. Doubtfire costume communicate the 5 key pieces of information for an audience?

1. 60+, Female, Nanny, humble background.

2. Living in the present day, older generation of style. Scottish born, living in San Francisco

3. Trustworthy, dependable, responsible, caring, good manners

4. When the disguise comes off by accident, the deception is revealed!

5. The believability of the disguise is central to creating the comedy in the production



### **Mrs. Doubtfire Costume elements:**

- Skirt Tartan – a woven fabric traditionally made from wool cut knee length, with heavy pleats (This references the traditional Scottish kilt, emphasising her Scottish provenance.)
- Blouse White, with a Peter Pan collar (a mid-century design) with a cute, embroidered pattern that recalls the original, to convey the older lady stereotype, worn tucked in.
- Cardigan Blue, hand knitted with real wool, as if she might have hand knitted it herself (the layering of two garments also allows for the padding)
- Apron White and frilly, for doing the house work.
- Skin - toned tights
- Footwear: Sensible brown leather 'Oxford' lace up, with Cuban heel
- Colour: Muted pallet, nothing bold or jarring. Blue is associated with calm, trustworthy qualities.
- Fabric / Material: Natural fibres; wool, cotton, floral print.
- Fit & Cut Body suit for shaping of 60 +- year old lady, garments neat, relaxed fit
- Accessories: Cameo brooch at the neck, Square shaped handbag with zip and short plastic handle, Antique earrings – hoop or button style, large framed, pink rimmed glasses.
- Make up – prosthetic mask of elderly lady
- Hair - Wig with grey tones, styled into an age appropriate twisted 'granny bun'.
- Condition - Clean, neat, well ironed








## HANDOUT 20: MRS DOUBTFIRE M'BODY COSTUME

MIRANDA  
WEAR



Catherine Zuber's sketch of the costume Mrs. Doubtfire wears when she steps in to model for Miranda, at the launch of her company M'Body's new clothing line. This is obviously a contemporary fashion active wear collection. The brand is body positive and encourages women to be proud of their body shape and comfortable in their clothing. It projects an image of strong women, who enjoy working out.

Production Mrs. Doubtfire  
 Character Mrs. Doubtfire  
 Act \_\_\_\_\_ Scene \_\_\_\_\_ Sketch# 201.11

Fabric	Part of Costume	Source	Price	Width	Yds	Dyed	Last
	Sports Bra Detailing	Mood		1yd			
	Sports Bra edge	Mood		1yd			
	Body Suit	NYE		3rds			

**Task 1:** Make notes around the design above on how the costume communicates 5 key pieces of information (Box 1) for an audience.

**Task 2:** Using the vocabulary in Box 2, describe the details of the design and what effect it has for an audience. Add this in around the design.



## HANDOUT 21: ANDRE MAYEM'S COSTUME

**Marcus Collins, the actor who plays Andre Mayem on costume as a tool for communicating character...**

“Andre wears designer heels and full make up all the way through the show. The heels are slightly tilted, on a rake, so as soon as I step into them, they hitch me up. One holds oneself very differently in heels! [He laughs]. I tend to float and glide along as Andre; I have this forward momentum. There’s a lot of soft textiles; chiffons, prints on prints on prints so that flow, so that every time I move in character, I float. Whether it was the sleeves were a soft chiffon. I have a leather jacket, covered in tassels and a cow boy hat, a silk floor length gown, the materials all contrast. The costume does contribute to my performance greatly. Catherine Zuber the designer is incredible and all the costumes are wonderfully thought out and executed. It makes my life easier and makes for an even more wonderful performance for an audience.”





## HANDOUT 22: MY ALTER EGO COSTUME DESIGN

• I think that my character is (describe their personality using adjectives) ...

• My costume shows this by...

• Another way my costume shows the character is...

Try to use all the key vocabulary from Box 2, in your written response  
Sketch your design, below.



## HANDOUT 23: EXTRACT FROM SCENE 1.7 - HILLARD HOME

### MIRANDA

Would you like a cup of tea?

### MRS. DOUBTFIRE

Oh, that would be lovely.

### MIRANDA (to the kids)

Okay, guys. To your rooms, please? Give us a little space...?

*The kids exit. Lydia throws a last steely eyed glance at Doubtfire - then leaves.*

### MIRANDA (CONT'D)

I'm sorry about Lydia, she's still pretty mad at me right now.

### MRS. DOUBTFIRE

Does she blame you for the divorce?

### MIRANDA

How did you know I was divorced?

### MRS. DOUBTFIRE

(uh oh...) Well, you can tell dear. From the way the children talk about their father. It's not as if he's off in the Navy... (changing subject) Oh, what a beautiful kitchen...



**MIRANDA**

Thank you.

**MRS. DOUBTFIRE**

Here, let me make the tea... *She puts the tea kettle on the stove, turns on a burner*

**MIRANDA** Are you sure?

**MRS. DOUBTFIRE**

Yes, yes, you've had a hard day. Sit down and leave it all to me. *(goes right to cabinet, opens it, gets cups and saucers)* Alright, there we go - one, two. Look out, flying saucers... *(sets cups on table, opens drawer)* And the spoons, there you are you little buggers - one, two, alright... and the tea! There you are. Alright?

**MIRANDA**

Wow - you really know your way around my kitchen.

**MRS. DOUBTFIRE**

Well...because everything is so well placed. And labelled. Oh, just labels labels labels everywhere. Doesn't it just get the blood boiling when the slightest thing is out of place?

**MIRANDA**

Yes! Thank you, it does! I just think life feels a little less chaotic when everything is in its proper place. I know it might seem a little...

**MRS. DOUBTFIRE**

Controlling? No! Who would say such a thing?

**MIRANDA**

My ex-husband. He never appreciated it.

**MRS. DOUBTFIRE**

Och. Men.

**MIRANDA**

Are you married?

*Mrs. Doubtfire sets the tea mug in front of Miranda.*

**MRS. DOUBTFIRE**

I...I was, dear. He's long dead.

**MIRANDA**

Oh, I'm sorry.

**MRS. DOUBTFIRE**

It was the drink that killed him.

**MIRANDA**

Ooh. He was an alcoholic?

**MRS. DOUBTFIRE**

No, he was hit by a Guinness truck. Funnily enough he was always a stout man. He looked so peaceful, lying there in all that foam.



*Doubtfire catches Miranda staring.*

**MIRANDA**

It's strange. I feel like I know you from somewhere?

**MRS. DOUBTFIRE**

You'll be thinking of Margot Robbie, dear - I get that a lot.

**MIRANDA (laughing)**

Well, Margot...

**MRS. DOUBTFIRE**

Oh, stop it!

**MIRANDA** Let me show you the rest of the house.

**MRS. DOUBTFIRE**

Ooh, a guided tour - I never know if I should tip!

*MIRANDA laughs out loud.*

*Doubtfire laughs along with her as they EXIT.*





## HANDOUT 24: THE PROCESS OF SCRIPTWRITING: AN INTERVIEW WITH JOHN O' FARRELL



### On planning, making cuts and doing rewrites...

[Planning] your original script carefully is part of the process of writing...It's a very long process – we're lucky in that we know we've got a production at the end, so that's a great motivator. [However,] you have to listen to directors and producers. We had this idea of Daniel being in an improv troupe, almost as a tribute to the spirit of Robin Williams [...] but our director told us that [we're] setting ourselves up for so many things to go wrong there! [...] We had to let that idea go. [...] Even then, we had a song for setting up what Daniel was like, we had a song for the wife saying [she's] done in this marriage, we had a song that showed him in his job as a voice artist. [At that point,] we're three songs in before they even divorce. So that involved me and the

director [telling] the songwriters that we need to cut songs. People want to see Mrs Doubtfire within 20 minutes of the show – we can't wait 40 minutes before she comes on stage. People have come to see Mrs Doubtfire. [So] you have to be prepared to make cuts and lose ideas that you were very attached to. [You have to] re-write and re-write. You do that sometimes with a table read – getting actors round, or just reading it out loud yourself. You get a feeling in your bones of 'this is taking too long, or this isn't funny enough, or I can do better'. Being prepared to do those re-writes, and [planning] your original script carefully is part of the process of writing. There's a certain amount of wit you need to have to write jokes, and you certainly get better at it the longer you do it.

### On having fun with an iconic character...

We were very lucky to have had this part originally played by Robin Williams – he has created this brilliant character along with the [screenwriters of the film]. The people coming to this show usually come knowing the film [and] this hilarious Scottish old lady who's sort of outrageous. What was great was, we could write new outrageous things for her to do, and we knew the character so well from having watched the movie that we were able to build on that. [...] Lots of people said to us "how do you follow a film like that? When Robin Williams is so iconic in that movie, how can you adapt it for the stage?" But the moment our characters start singing, you go "oh, it's not the movie,

it's a musical" and you don't worry about that so much.

On the creative opportunities inherent in writing a musical...The other challenge you've got is you have an ensemble on stage – you have 15-20 people to give parts to. Sometimes you just think "how do we make the most of this wonderful opportunity?" So, we had the idea of, while they're discussing what sort of woman this nanny could be, we populate the stage with lots of different women. We see Mrs Thatcher; we see Grace Kelly. We see starlets – Grace Kelly, Donna Summer, all these iconic women. [...] We thought that [would] fill the stage, that will be lots of voices, lots of images, and that's an exciting big moment [...] in the story. When a man is singing his ballad about [wanting his kids], you want an empty stage [with] a spotlight on him. When you've got an idea like transforming this actor into this elderly Scottish nanny, you think 'that's a great big production number'.



### On his favourite line in the musical...

This isn't in the movie, and I think this shows us thinking a bit harder because we've got the space. But I think it's when Lydia says to her dad "I can see how this is good for you – you get to see your kids, but we just get to see a character. How is that good for us?" [...] [There's this idea of the dad wanting to be with his kids], but it's sort of a one-way street because the kids don't get to be with their father role-model – they get to be with this funny nanny. So, it's actually slightly selfish of Daniel to do it that way even though it's just a comic premise. For Lydia to be that smart and analytical, I felt so delighted when I wrote that. Eventually, I had this line afterwards where Daniel says "You grew up fast" and she says "Well one of us had to." But just making her a more developed, smarter character who actually is prepared to criticise her dad and go "this isn't good enough" makes it a stronger piece. It's not particularly funny, but it's got some depth to it which I'm proud of.

## DID YOU KNOW

**Fox was very interested in producing a sequel to *Mrs. Doubtfire*. Several writers worked on drafts and there was public excitement at the prospect but reportedly, Robin Williams did not think the plot lines were strong enough!**