

Table 1 Liminal Mandala

Loop	Storyline with liminal concepts underlined	principles
A	Movie begins in <u>twilight</u> —Mary Poppins sitting on a cloud over London, between banks of Thames river.	
B	We meet Bert-as a one man band extemporaneous <u>poet/singer</u> - at the <u>entrance to the park</u> , where he <u>breaks away mid-song</u> song and signals <u>something about to happen</u> “”Winds in the east, mist coming in, like something important about to begin, can’t put me finger on what lies in store, but I feel what’s to happen all happened before.”	rupture
C	Admiral Boom warns Bert, “storm clouds are out for #17” and Katie Nana loses the children and returns home. <u>In the entryhall</u> , we find out she is preparing to quit—the household is in disharmony.	rupture
D	Winifred (Mrs.) Banks arrives unconscious of the situation, totally wrapped up in the cause of woman’s votes and sings <i>Sister Suffragette</i> <u>in the entryhall</u> finally figures out that the children aren’t there--and Katie Nana quits, the children have disappeared 4 times in the last week.	Rupture in normalized unconsciousness
	Admiral Boom shoots off his timegun and shakes things up.	Rupture
E	George (Mr.) Banks arrives home, unconsciously helping Katie Nana to leave and sings <i>The Life I Lead</i> and he too finally figures out that the children are missing and that Katie Nana has quit.	Rupture in normalized unconsciousness
F	George is <u>on the line</u> with police. Constable arrives with the children in tow “I noticed some valuables....” George doesn’t realize he’s talking about the children.	
G	<u>In the entryhall</u> , the children produce a broken kite which was the cause of their running off—Mr. Banks repeatedly cuts off and dismisses the constable who has been trying to intercede on the children’s behalf	Rupture and attempt at normative reconstruction
H	Ellen takes the children and kite upstairs, when George decides to hire the new nanny himself and composes an ad for the times continuing the song <i>The Life I Lead</i> “A British Nanny...must be a general”	Attempt at gerontomorphic normative reconstruction
	The children have written their own ad, and although their father	Attempt at

	professed to want their help. <u>Near the fireplace</u> , they sing <i>The Perfect Nanny</i> he dismisses them and tears their ad up and throws it in <u>the fireplace</u> —it then proceeds to go in pieces <u>up the chimney</u>	pedomorphic creative restoration, rupture
I	The following morning, there is a long cue of nannies who are answering the Times ad, when the <u>wind changes</u> (W) and blows them away—then Mary Poppins arrives as wind changes again (E) Admiral Boom shoots off the timegun.	rupture
J	Mary Poppins’ arrival sends George into a <u>state of confusion</u> he bumps his head as he sees the children’s ad in her hands—he is very busy over <u>near the fireplace</u> looking—their encounter throws him completely <u>out of his element</u> and she is totally in charge of the conversation and situation	Rupture and beginning of deconstructive restoration
K	Mary Poppins then goes up to meet the children <u>on the landing</u> by <u>sliding up the banister</u> and then begins unpacking—from nowhere she pulls many large items out of a carpetbag—potted plant, floor lamp and hat rack. Children repeatedly <u>dumbstruck</u> by Mary. “Never judge things by their appearance, even carpetbags—I’m sure I never do.”	Rupture and beginning of creative restoration
	Then they proceed to the nursery where she sings <i>A Spoonful of Sugar</i> as they play a game called well begun is half done—cleaning up the nursery. “It is a game isn’t it Mary Poppins?” “It all depends upon your point of view.”	Reframing is magical
L	After the nursery is tidied up, they slide <u>down the banister</u> singing and wave at Ellen who is <u>momentarily dazed</u> smiles and waves back. They’re off on an <u>outing</u> to the park	Rupture and beginning of spontaneous restoration of household help
M	At the <u>entrance to the park</u> , they meet Bert who is now a screever—a chalk picture artist—where he sings about what he is doing <i>Performance Artist</i> Bert tells them: “When you’re with Mary Poppins suddenly you’re in <u>places you never dreamed of</u> .”	
	Bert, Mary and the children go on an <u>outing inside one of the chalk pictures</u> —as they enter an <u>animated world</u> where animals sing, flowers turn into butterflies and penguins wait tables and dance with Bert as they sing <i>Jolly Holiday</i> . “No wonder that its Mary that we love!”	Further creative restoration Embracing of feminine principle
	During this holiday, they ride <u>Merry Go Round horses which leave the Merry go Round</u> , and they are in a horserace and a foxhunt	

	across the countryside. After Mary wins the race, she sings “ <u>Supercalafragilistic... a word that you say when you don’t know what else to say</u> ”—it can change your life too.	
N	It begins to rain and the <u>chalk world</u> washes away and they are again at the <u>entrance to the park</u> . Bert is going into the hot chestnut business and the children go home and are too wound up to go to sleep.	
O	Mary <u>enigmatically doubts</u> the children when they carry on about the days activities. Then she <u>sings Stay Awake to them, which puts them into a trance and they fall asleep.</u>	
P	The next morning Admiral Boom has put in a double charge of powder and the children are singing Supercalafragilistic and try to share it with their father—who is very agitated. George is a bit put out by all of the pleasantness in the house, even though its what he has wanted. Cook and Ellen are getting along, and George remarks about difference between cheerfulness and what he sees as giddy irresponsibility. In response to George’s remark re untuned piano, his wife enigmatically says “But George, you don’t play.” He says this is entirely beside the point.	Further rupture—deconstructive restoration though George is trying to pursue normative restoration
Q	Mary and the children leave to go to the piano tuner and shopping when <u>just outside the park</u> Andrew, a dog, meets them and talks to Mary. They end up visiting Uncle Albert.	
	Bert is at Uncle Albert’s when they arrive and they find Uncle Albert <u>floating near the ceiling</u> laughing. Since he is contagious, they all end up having tea on the ceiling, singing <i>I Love To Laugh</i> and <u>telling jokes</u> —the most notable one is about a “man with a wooden leg named Smith.”	Ambiguities—reframing gerontomorphic elder.
R	When the children get home, <u>in the entryhall</u> , they again attempt to share the joke and the days activities with their father, who by this point has had enough. He doesn’t approve of the frivolous outings. “Its high time they learned the seriousness of life.” His wife asks: “Are you sure you know what you’re doing?”	Further deconstructive restoration and attempt at normative restoration
	He calls Mary down to chastise <u>her near the fireplace</u> and sings <i>A British Bank</i> she joins in and by the end of the song she has <u>turned the tables</u> on him and convinced him to take the children on an outing to the bank. He is <u>still reeling</u> about this but decides to do it. “It will be just the medicine they need for all the slipshod sugary feminine thinking they get around here.”	Attempt at gerontomorphic normative restoration, further deconstructive

		restoration
R	Mary then goes upstairs with the children and prepares them for the outing the next day. They are excited to have their father show them the sights in the city and Mary tells them that “sometimes people we love can’t see past the end of their nose” showing them a snowglobe of the cathedral and singing <i>Feed the Birds (Tuppence a Bag)</i> . The song puts them into a <u>pre-sleep trance</u> where they essentially go on an <u>internal outing</u> to picture what Mary is talking about.	Further creative restoration Embracing of the feminine principle
Q	The next day, the children go off to the bank on an <u>outing with their father</u> , and their father admonishes them to behave and then they see the Birdwoman on <u>the steps of St. Pauls</u> and Michael wants to feed the birds, and is forbidden to do so by his father. The discussion takes place at a <u>crossroads</u> . He tells them that he will show Michael what he can do with the money when they get to the bank.	Further attempt at creative restoration by children and normative restoration by their father
	At the bank, <u>in the hallway</u> , they are introduced to the directors—old men, one very old-- the Elder Mr. Dawes who is so stiff he can barely walk with his cane. They sing <i>Fidelity Fiduciary Bank</i> to show Michael what his tuppence can do.	Gerontomorphic colonizing attempt at normative restoration
P	After the song is over, Jane and Michael find themselves up against a wall surrounded by the old men and Michael still wants to feed the birds. He wrestles with the elder Mr. Dawes over the money and a scuffle (fracas) occurs. Others hearing Michael shout give me my money decide they want theirs too and a bank run ensues. The scene is total chaos.	Rupture
O	The children manage to escape and run very frightened throughout the city. They end up bumping into Bert who is covered in soot and is now a chimneysweep. He talks to the children about what just occurred and tells them that he feels sorry for their father because he has no one to turn to or take care of him and that he is in a ‘bank shaped cage’	Reframing and creative restoration
N	He then sings <u>the first part of Chim Chim Cher-ee--</u> Bert walks them home and upon returning home, Mrs. Banks is on the way to another rally and gets Bert to stay with the children and clean out the <u>chimney</u> .	
M	Mary arrives home as Bert is showing the children the chimney and she cautions Michael about things happening <u>around a</u>	

	fireplace. And then Michael gets swept up the chimney. Jane, Mary and Bert follow and they all have an <u>adventure</u> : Bert finishes <i>Chim Chim Cher-ee</i> “ <u>‘tween pavement and stars</u> is the <u>chimney sweep world</u> where there’s <u>hardly no day and hardly no night, things ‘alf in shadow and ‘alfway in light.”</u>	
	Bert summons his fellow sweeps and they sing and dance on and <u>between the rooftops, the peaks of the roofs and on the edges of the chimneys</u> to the song <i>Step in Time</i> . Admiral Boom sees all this action and launches skyrockets at them, causing a bit of disarray and everyone goes <u>down the chimney</u> .	
L	<u>In the entryhall</u> , the sweeps dance with Ellen and the Cook and then Mrs. Banks arrives home and the sweeps dance with her. Mr. Banks then arrives home and they all shake his hands as they leave. The children remark that he is very lucky because of this.	
K	<u>In the entryhall</u> George gets an ominous call from the bank to go there at 9:00 and he sings <i>A Man Has Dreams</i> and blames Mary for his troubles.	Rupture and deconstructive restoration
	<u>Near the fireplace</u> , Bert is packing up and he talks/sings back about Mary and a Spoonful of Sugar. And about how George is missing his children’s lives etc. and then he leaves	Reframing ad beginning of creative restoration
	The children then come down to apologize and they give their father the tuppence, and ask him if it will be okay	
	As George walks to the bank, the colors are the <u>twilight misty blue</u> and <i>Feed the Birds</i> is playing in the background, complete with the <u>haunting angel choir he stops</u> as he <u>passes the steps of the cathedral</u> and pauses where the Birdwoman was earlier.	
J	He then goes into the bank they tell him that the last time there was a bank run was loan to company who was victim of Boston Teaparty was defaulted. George <u>attempts to make a joke</u> about this and {takes full responsibility for his son and then is “dressed down” literally and sacked.}	{Sacrifice}
	The elder Mr. Dawes asks him if anything to say for himself and he begins to laugh and says “ <u>Supercalafragilistic....</u> ” And is told that there’s no such word and George says no such thing as you and then called impertinent and <u>tells wooden leg joke</u> and shoves tuppence at them and leaves telling them that he <u>doesn’t know what he will do, pop into a chalk picture go for ride on merry-go-</u>	Rupture of bank officials

	round win the derby and singing <i>Spoonful of Sugar</i> .	
	Like a timebomb EMD gets the joke and begins to laugh and <u>floats up near the ceiling</u>	Spontaneous restoration
I	It is then the next morning <u>wind has changed</u>	Rupture
H	MP is packing. Children upset and asking don't you love us. "What would happen if I loved all the children I said goodbye to?"	
F	In <u>entryhall</u> , Constable <u>on line to police station</u> , reporting Mr. Banks missing.	
E	George comes up from basement singing <i>Spoonful of Sugar</i> and kisses wife.	
	George calls to the children {MP tells them to go. They leave her to go to their father.}	{sacrifice}
G	Children are <u>on the landing</u> looking down and George shows them the mended kite	Creative restoration
D	George begins to sing <i>Lets Go Fly a Kite</i> and the entire household begins to dance and skip <u>around the entryhall</u> . {Mrs. Banks gives her suffragette sash for a tail.}	Creative restoration {sacrifice}
	The family then dances out the door and down the street	asuwada
	MP watches through window	
	Bert is at the entrance to the <u>park</u> selling kites and he sings part of <i>Lets Go Fky a Kite</i> and equates person with kite—when you see it flying up there, all at once you're lighter than air, you can sail...	
	Michael flies his kite and we then see the bankers flying kites. EMD has {died laughing} and George becomes a partner.	{Sacrifice} Creative restoration asuwada and communitas
C	<u>At the threshold of the front door</u> , Mary has conversation with her umbrella handle parrot and leaves. {"You don't fool me, Mary Poppins, I know exactly how you feel about those children..."}	{Sacrifice}
B	Bert says goodbye	

A	Mary flies up into the sky and its <u>twilight</u> over London as the movie comes to a close.	