

# Scenography for *Alice By Heart*: The Art of Growing Up

By

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## *Abstract*

*Alice By Heart* is a new musical by Duncan Sheik, Steven Sater, and Jessie Nelson. The story follows Alice, a young girl sheltering in an underground train station during the London Blitz of World War Two. There, she takes real refuge in retelling her favorite childhood book, *Alice's Adventures in Wonderland*, to her dying best friend, Alfred. While venturing through her imagined world of Wonderland in an effort to save Alfred, Alice must confront what she has been avoiding: growing up. Her journey represents the trials of transitioning from adolescence to young adulthood, experiencing love, loss, grief, and, ultimately, self-discovery and actualization.

My interpretation is that we are not meant to fully abandon childhood in favor of struggling through adulthood: rather, our childhood helps us to survive adulthood, and should be carried with us throughout life. The hope, imagination, enthusiasm, and energy of adolescence bring fulfillment to a life that is constantly bogged down by the realities and responsibilities of adulthood.

This paper details my conceptualization, process, and final creation of scenography for *Alice By Heart*. My design both blends and contrasts the conditions of childhood and adulthood, calling us to embrace our inner child and embark on a life worth living.

## *Acknowledgements*

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Thank you to my family, for your love and care, for your constant support, for your humor and wisdom, for the comfort of knowing you will always be there. I U both.

## *Dedication*

Dedicated to Martha Pauline Misamore, my only.

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# 1: Introduction

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*The secret to surviving adulthood is not to leave the spirit of the child behind, but to carry it with us.*

We are unable to opt out of growing up. As much as we may wish to retain the energy and optimism of youth, the realities of life and adulthood meet us all, sooner or later. Luckily, there is a beauty in growing up: a literal *growth*, we mature physically, intellectually, emotionally.

The most immediate and perhaps most obvious effect of growing up is the physical change we undergo. Our bodies change, often in unanticipated ways, awkwardly and slowly, yet suddenly and all at once. We grapple with how our physical growth alters others' perception and treatment of us.

Underneath that outer physical layer, a greater growth is taking place intellectually and emotionally. Our minds expand with the capacity to hold new perspectives, more information, greater contexts. We engage intensely and critically, creatively and innovatively, across disciplines and situations, with intention, purpose, and action. We learn from traditional education alongside lived experience.

Our emotions take on new complexities, nuances, ranges, and extremes. "Happy" becomes exhilaration, passion, and bliss. "Sad" becomes grief, trauma, and hollowness. We learn to empathize, to take action, to discover our true selves, to define our values, to craft and pursue our dreams. We learn love - that we have always loved, but now how we may love even more - deeply, madly, unconditionally, authentically.

All that we gain is also met with loss. We lose our childhood innocence, our unchallenged idealism, our vision for a future that holds no boundaries or caveats or weights of realism and physics. An easy, colorful, and wild imagination is put on a dimmer. We lose friendships, people, health, and love.

The loss of childhood idealism makes space for the unpleasant realities of adulthood to grow. We are burdened by life. New responsibilities and worries - bills, insurance, work, time management - all fall on our shoulders, without much relent and no end in sight. Feelings of insecurity and imposter syndrome, fears of failure and mediocrity, and worries of never being good enough invade our minds and hinder our ability to pursue and fulfill our dreams

unabashedly. We seek approval of others, desperately seeking confirmation that we matter somewhere, to someone, somehow.

It's a wonder, how life can be so vividly beautiful yet intensely terrifying. Perhaps that is what makes it worth living - we have something to fight for, against, towards. We cannot appreciate the highs without the lows. And we can even appreciate the lows just the same, when we recognize that our capacity to feel so deeply is a beautiful, human thing.

I indulge myself in ranting about the beauty and tragedy of life because that is at the heart of this piece. *Alice By Heart* is a story of growing up - of the transition from childhood into adulthood, of all that is lost and all that is gained. A story of discovery: of oneself, of others, of the world around us. A discovery of the realities, beauties, and madness of life, love, and loss. A story of the power of stories themselves, of using our imaginations, of dreaming beyond our dreams. *Alice By Heart* is a story of becoming oneself.

*Alice By Heart* focuses on grief. It explores how we face grief and how we choose to engage with and grapple with it. We may wallow in it, becoming empty shells of ourselves, like the Mock Turtle. We could transform into bitter, cruel, monstrous versions of ourselves, like the Jabberwocky. We may become aloof, hardened, and closed off from the world and all that we love, intent to suffocate any sliver of vulnerability, like the Queen of Hearts. Or, we may lean into grief, embrace it, and then move on in spite of it.

It occurred to me that all of this - growing up, facing reality, discovering and transforming oneself, appreciating the lows and reveling in the highs - is best done not when we have abandoned our childhood, but when we have carried it with us. The beautiful things about being young - imagination, curiosity, optimism, energy - can be brought into adulthood as tools for survival. Here we arrive at my concept for this piece: *the secret to surviving adulthood is not to leave the spirit of the child behind, but to carry it with us*. The key is not to grow out of childhood, but to grow with it. Perhaps we should even grow into it. Then, we move beyond mere surviving of adulthood, but thriving in it.

My design is a visual depiction of what happens when we take the grim realities of adulthood and improve them with the imagination and wonder of the child. I use the two settings of *Alice By Heart* to merge the hard truths of adulthood with the fantasies of childhood: the "real" world of the London underground used as shelter from the Blitz during WWII serves



as our "adulthood," while the "dream" world of Alice's imagined and retold Wonderland represents "childhood." The London underground is mostly realistic and somewhat harsh, depicting the realities of war and being forced to grow up faster than one might wish. On the opposite end of the spectrum, Wonderland is fantastical and spellbinding, sending audiences back into a state of childlike awe and wonder. The two worlds live, blend, and grow together to become a visual expression of my concept.

## 2: Script Analysis

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### 2.1: Background

At the time of designing, *Alice By Heart* is in pre-release. It was set to be available for purchase and licensing in early Spring of 2023 but has since been pushed back to an expected timeline of early Summer 2023. There is a free reading of the Libretto available on the Music Theatre International website, however it is subject to change come official release. I am designing the piece based off of the pre-release version of the script, which may result in discrepancies between my script analysis and the future edition of the story. Since it is such a new piece, I will be briefly summarizing it in its pre-release form to aid in understanding my concept and design.

With music by Duncan Sheik and lyrics by Steven Sater, *Alice By Heart* is a reconvening of the minds behind *Spring Awakening*. Jessie Nelson of *Waitress* joins Steven Sater to write the book. Those familiar with *Spring Awakening* will notice an immediate trend in subject matter and theme for this creative team. The musical uses Lewis Carroll's 1865 novel *Alice's Adventures in Wonderland* and the 1871 sequel *Alice Through the Looking-Glass* as source material for their examination of love, loss, and growing up.

*Alice By Heart* was first brought to life by London's Royal National Theatre in 2012. Later, workshopped by Theatre Aspen in 2014, MCC Theater in 2015, and Powerhouse Theater in 2018. Finally, it made its Off-Broadway debut back with MCC Theater in 2019. It was directed by Jessie Nelson, choreographed by Rick and Jeff Kuperman, Scenic Designed by Edward Pierce, Costume Designed by Paloma Young, and Light Designed by Bradley King; all major names in the industry.

In its pre-release form, the musical is a one act without scenes or any sort of defined divisions between place or mood. In order to organize the script for my analysis and design, I decided to break it into "sections."<sup>1</sup> I chose sections based on shifts in location, action, characters, songs, and mood. Essentially, I used the idea of acting "beats" on a blown-out scale to create my sections.

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<sup>1</sup> See Appendix A: Script and Character Analysis for a detailed script breakdown, section divisions, and actor-character analysis.

## 2.2: Plot Summary

*The following plot summary was written based on my own reading and interpretation of the pre-release libretto. I referenced external sources like the MTI website, webpages from Theatre Companies' previous stagings (MCC Theatre, etc.), and online posts from audience members for the original Off-Broadway, as well. It is thus subject to inaccuracies when comparing it to future editions.*

It is 1941, and the world is in the midst of WWII. The German airstrike has forced Londoners to take shelter underground. Our young heroine, Alice Spencer, is one of those finding refuge in a tube station during the Blitz. There she is joined by her childhood best friend Alfred, along with a group of other orphaned or dislocated teens. They are in the care of Doctor Butridge and a Red Cross Nurse. Alfred has fallen ill with Tuberculosis and is whisked away to quarantine. Alice, refusing to abandon him, insists that they escape the Blitz and let their minds inhabit the world of their favorite childhood book, *Alice's Adventures in Wonderland*. The Nurse discovers Alice with Alfred and rips up her book as punishment, but Alice knows the cherished book by heart and continues to recite the tale. Here is where the title of the musical derives.

As Alice recites her memory of the story, the others transform into the book's characters. Alfred becomes the White Rabbit, who rushes through Wonderland, believing himself to be late. Alice is driven to venture through Wonderland as she chases him. She is also searching for the key to the rose garden, where she believes they can escape to and live in forever. It becomes her mission to save the White Rabbit from the end of the book – a metaphor for saving Alfred from the end of his life.

As she pursues the White Rabbit, she is met by the peculiar inhabitants of Wonderland and finds herself accidentally rewriting the story, forgetting chapters and getting derailed by their antics. The Caterpillar shares opium with Alice – her first encounter with drugs – and the vegetative effects slow her urgency and put her mind in a fog. The re-entrance of the White Rabbit snaps her mind back to clarity, where her motivation is renewed. Alice then dances with the Lobsters alongside the White Rabbit, who nearly surrenders to the romance of the dance and his affections for Alice, but at the last moment remembers his own quest for the Queen and the upcoming croquet game and shrugs her off. The Duchess, vain and catty, arrives and, in a fit of envy, terrorizes Alice for growing up too fast and too beautiful. Throughout her travels, the Cheshire Cat appears and disappears mysteriously, bestowing quips of wisdom and guidance that Alice is yet to fully understand.

Eventually, Alice finds herself playing the fateful game of croquet with the Queen of Hearts, who ultimately charges her with crimes against Wonderland and sets a Trial upon her. She escapes, continuing to chase the White Rabbit while avoiding the trial.

Alfred, drained by the hurried energy of the White Rabbit and the relentless pressures of time, yearns to finish his life as himself, outside of Wonderland and back in reality. He implores her to finish the novel early so they can cut to his demise, but Alice refuses, again insisting that they can live together forever in Wonderland. In an effort to force her to move on, Alfred transforms into the cruel March Hare, joined by the cruel Mad Hatter and Dormouse in bullying Alice at their tea party. He hopes she will learn to detest him and end their story. It works, and Alice yells how she hates him for getting sick. Before she can take it back, Alfred's condition worsens and he is sent back to quarantine with a label of terminal illness.

Now confronted by Alfred's definitive death, Alice is presented with coping mechanisms. The Jabberwocky threatens her with the anger and frustration of grief. The Cheshire Cat advises confrontation so she may accept it and move past it. The Mock Turtle presents a wallowing approach, pushing her to meet her grief and live inside of it, forever.

Alice finds Alfred again and pleads with him not to move on and out of Wonderland. She believes that while they may not be able to live together in reality, surely they can live forever in Wonderland. Alfred still refuses, and the two share sentiments of how they wish things could have been. She tries to kiss him, perhaps hoping to catch his illness so she does not have to grieve. He again refuses her and gets sucked back into his Wonderland character.

The trial begins, and the Queen of Hearts dominates the room. The citizens of Wonderland are in her grip. The Queen mocks Alice's difficulty with growing up and facing reality. Two accusations against Alice are presented: one, that she has recklessly rewritten the tale to suit her selfish self, and two, that she has claimed Wonderland and the characters inside of it are all but a fiction she has dreamed up. The Wonderlandians fight this claim, asking if she really thinks they exist only insofar as she chooses to read their story. They counter - does she exist without them?

The Queen officially indites Alice and prepares for the execution. Just before she is beheaded, however, Alice stands up for herself and freezes time, deciding that she has done

enough of shrinking to fill others' needs and expectations of her. Symbolically, she is ready to embark on the transition from childhood to adulthood.

The White Rabbit cannot bear to see all of Wonderland attacking her. He finally mutinies against the Queen, taking Alice's side. The Cheshire Cat joins them, and the three send the rest of the characters into a time-locked tableau, helping Alice break free of Wonderland and back into the station.

Returning to reality, Alfred and Alice openly admit their love for one another. Alfred dies, and the teens mourn their loss. Though they insist Alice put the story away, she stays by his bedside and finishes the story to the very end, fulfilling Alfred's wish for a final punctuation on life. She attests that the story will never truly be done, however: he will always live on in the pages of the book and the rooms in her head.

### 2.3: Symbols and Analysis

In my interpretation, there are three phases to the story: 1) the trials of growing up, 2) the stages of grief, and 3) the ultimate acceptance of adulthood and reality.

For the first section, Wonderland characters guide Alice through the milestones of a teen, each representing a facet of growing up. The lobster dance represents young love and romance, as Alice shares her first dance and nearly her first kiss with the White Rabbit. The Caterpillar represents new experiences and experimentation, granting Alice her first encounter with drugs. The Duchess and Queen of Hearts represent the discomfort in newfound sexual desire and orientation, as they both berate Alice for her budding sensuality and sense of attraction. The Cheshire Cat's aloof omnipresence and wise remarks encourage Alice's critical thinking skills and represent self-discovery and the pursuit of individuality. In contrast, the Mad Hatter, March Hare, and Dormouse, with their cruel treatment of Alice, represent bullying and a growing self-consciousness. The White Rabbit represents a youthful eagerness to race ahead and experience all the world has to offer. He also symbolizes the relentless pressures of time, the sense that there is always more work to be done, and that we may never truly be granted the time to rest and reflect. Finally, his impending death represents a final loss of innocence, unbridled optimism, and the grim realities of living.

In the second phase, Alice is confronted with the Stages of Grief. Up until Alfred is marked as terminally ill, she has been living in Denial, insistent that Alfred will recover. Now, she must contend with how to grieve him. The Jabberwocky represents the Anger phase, the Mock Turtle represents Depression, and the Cheshire Cat is Acceptance. After being presented with her options, Alice turns to the final strategy of Bargaining, begging Alfred to stay as the White Rabbit and live with her forever in Wonderland. She takes it even farther by trying to die alongside him – the ultimate compromise.

The concluding third phase begins when Alice finally stands up for herself and escapes the Queen of Hearts' death sentence. The trials of phase one combined with the passage through phase two has given her the courage to resist. She refuses to allow the characters of Wonderland to manipulate her with arbitrary and ridiculous rules and circumstances any longer. Without realizing it, she is rejecting the idea that children need to force themselves into the strictures of the adult world. Her final evolution is also a lesson in self-actualization: we must face, accept, and challenge our struggles directly in order to grow into and truly become ourselves.

### 3: Design Concept

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I now return to my concept for the piece: the secret to surviving adulthood is not to leave the spirit of the child *behind*, but to *carry it with us*. We should not grow *out* of it, but grow *with* it, and even *into* it. Then, we may do more than merely surviving; we can thrive by weaving our childhood into our adulthood. Childhood grows into adulthood, and vice versa.

I have assigned each setting in *Alice By Heart* as a phase of life: Alice's dream world of Wonderland will represent "childhood," while her real world of WWII will represent "adulthood." Translating my concept into the design inevitably results in blending the two worlds together: Wonderland *grows* into the tube station, such that we are simultaneously one foot in 1941 Britain and one foot in a timeless Wonderland.

Considering the musical's need to hop between worlds, a blended approach serves the script well because it requires less intensive scene changes. With a dynamic and tonal shift in light, a striking costume change, and a clever scenic reorganization, we can move swiftly between these worlds while keeping pace with Alice's journey.

Accomplished through hidden mechanics, the set continually transforms throughout the story in unexpected and seemingly impossible ways. My hope is that audiences experience childhood awe and wonder while watching the spectacle, already incorporating my concept into their adult lives before the show is even finished.

First, we see the "real" world. It is 1941, and we are in an underground railway station in London, England, during the Blitz. Though it is not a dirty or decrepit space by any means, it is not pristine, either. The tile of the walls is not shiny, the metal has occasional splotches of rust and scratches, the quarantine curtain is no longer perfectly sterile. People take care of their clothing as best as they can but there are some moments for stains, patches, and rips, reflecting the "mend and make do" mentality of the period. Lights are not fresh and may be dim, or occasionally shake and flicker from a reverberating bomb nearby. We see a flash of an explosion and the blaze of a fire in the distance through the skylight during alarms. In general, objects have a sense of being "lived in" - not destroyed or mishandled, but well-loved. Their utility has been put to good use.

The color palette is slightly desaturated, mostly cool-toned neutrals: taupe and beige, ivory and cream, deep grey and navy. More color comes in with icy blues, sage greens, soft lilacs, and dusty maroons. There are still pops of brighter colors, like vibrant red in posters and wartime badges. Warmer-neutrals occasionally make their way into the space, especially in the "well-loved" objects. All those hues are represented via a wide range of light and dark values to add some life back into the design that may be missing from the desaturation of color. The intention is not for a sad color palette by any means, but one that is surely facing the grim reality of war, and being put to good use. This will serve to juxtapose the color palette of Wonderland later on.

Textures and materials are vital in depicting the resilient nature of this place: a structure built to stand the test of time and has proven just that as it withstands the bombs. There is a practicality and utility in the choice of material: fabrics are thick and nappy, building materials are heavy and reinforced. Lighting follows suit in all this, with natural tones and textures.

The line and form of all design elements is geometric and crisp while carrying and exhibiting moments of softness from being "well-loved." For scenery, architecture uses both straight and curved lines for strength. In costume, garments are streamlined and rationed, with some softness found in occasional puckering or bagged out fabrics. For lighting, there is both a sharpness from hitting an occasional corner and a diffusion from a wide and perhaps dimming lamp. There is a sense of openness, as well; it is not crowded or overly busy. This world is about necessity, and anything superfluous must be abandoned. As a result, there is room for growth. This is where Wonderland comes in.

Alice is reciting the story through her own recollection. As such, the "dream" world of Wonderland is not a perfect recreation of Carroll's *Alice's Adventures in Wonderland*: it is siphoned through her personal lens and interpretation. It is a transport not only into her mind now as she retells it to Alfred, but a transport into her mind when she was a true child, perhaps 8 or 9 years old, and reading the book for the first time. No matter how many times we may re-read a story, it seems as though our initial imagining is what sticks and returns to our minds time and time again. With that in mind, I knew that the aesthetics of Wonderland would be generated from her initial childhood impression and imagining of it.

I considered how a young girl would picture a "Wonderland" and instantly saw a whimsical, shimmering world. It feels airy, light, and bright: open for a child to play, make



believe, explore the world around them. It is inhabited by royal dynasties, fantastical creatures, vibrant and overgrown flowers, and law-defying physics. It lives in stark contrast to her reality; while WWII has required practicality and minimalism, Wonderland allows for abundance and frill. She is not trapped underground, but exposed to the sky and all the possibilities it has to offer. It is a romanticized, idealized reality in which she wishes she and Alfred could escape to and live in forever, without the weight of the world sinking in. It is the joyful, surreal counterpart to a grim reality.

To show this whimsical world, the colors and textures are inspired by opals, pearls, gemstones, seashells, and crystals. It is essentially an iridescent version of the railway station palette: mostly cool-toned, with bright pearlescent ivory; ultraviolet blues, greens, purples, and pinks; and any dark hues of teal and navy are rich and vibrant. It juxtaposes the real world's solid and thick materials with translucent materials such as dichroic and lightly stained glass, airy chiffon and organza, clear weightless bubbles, and soft glowing flowers. Such juxtaposition further contrasts the mattified real world with the shine and reflection of glass, bubbles, and metallics. Light bounces off these surfaces and opens the space. These tinted but translucent materials serve as a kind of filtered lens through which to view the real world behind it, just like how Alice's narration has filtered the original text.

Beyond color, texture, and material, the contrast between wonderland and the underground is visualized through line and form, meaning juxtaposing hard edged forms with curved, organic, and voluminous ones. There are no material rations on architecture and clothing to restrict size and scale. Nature is pushed beyond its own intrinsic curvatures and eccentricities; animals and plants are otherworldly, glowing with bioluminescence, and scaled up to elicit a sense of awe (and to accommodate the plot's reliance on scale, as well). Silhouettes are exaggerated and asymmetrical, playful, and voluminous. Physics is challenged in every design element - in scenery, with floating and winding architecture, in costume, with manipulated and voluminous fabrics, and in lighting, with colorful shadow-play and glows from within.

For my design, I made a conscious choice to depart from the visual trademarks associated with Carroll's *Alice's Adventures in Wonderland* crafted by popular culture, which includes black and white checks, saturated primary colors, and roses painted in a stark red. Firstly, Alice would not have had those visual elements as a reference, as that Disney-ified look was not

introduced until the movie was released in 1951. She would have potentially had the original sketches in her copy of the novel; however, those were almost all black and white. I chose to believe that she was creative enough to devise her own Wonderland, with the help of Alfred. However, I did seek to find some occasional inspiration in the 1860s and 1870s, the decades in which the novel and its sequel were written. Not only is this my nod to the source material, but the overabundance of the period, with an excess of frills and laces, large crinolines and bustles, ornate architecture, overwhelming interiors, and knick-knack collections of the mid Victorian era, serves as a stark contrast to the restrictions and minimalism of wartime, just as the iridescent fantasy of a young girl's imagination does.

The collective scenography for this piece is a visual testament of my concept: no matter how forceful the pressure of “growing up” is, the wonder and curiosity of childhood should not be abandoned or forgotten. Childhood serves us throughout adulthood as a reminder of our passions, the potential for light, an encouragement of hope, and a resource to help us grapple with the harsh realities of age.<sup>2</sup>

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<sup>2</sup> See Appendix B for concept board and inspirational imagery.

## 4: Historic & Contextual Research

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Given the various settings, periods, and source material accumulating into *Alice By Heart*, research was crucial. I began with a wide viewpoint, studying the context, culture, and worldview of its various authors, inspirations, and settings, with the intent to then narrow in on details of architecture, clothing, art, and aesthetics.

### 4.1: The Playwrights' Word

While determining my own intentions in design, I sought out the intended meaning of the authors. Reading and watching interviews of Sheik, Sater, and Nelson discussing their work, I traced some major themes.

Sheik and Sater call *Alice By Heart* “an exploration of love, loss, and the transformative power of the imagination” (53). These themes are the most referenced across all of their interviews. Love: our first encounter with love, our learning of how to feel and express love, our desire to receive and hold love in return. Loss: losing childhood innocence and freewheeling, losing security blankets, losing a sense of time as being endless, losing trust in good health as a given, losing those we love. Transformation and imagination: discovering our ability to not simply imagine a more beautiful, fulfilling, and meaningful state of being, but to transform it into reality.

Another theme they emphasize is “growing up” – how difficult it is to discover and become oneself, how we learn and face the realities of the world, how we set childhood aside and embark on adulthood. It is uncontrollable and unpredictable, yet entirely assured – a contradiction that makes the experience all the more confounding. Growing up is the very heart of the piece and of my own interpretation. Yet, I found myself questioning the authors’ separation of childhood and adulthood; they often refer to the two as entirely separate entities and phases of life, whereas my intention promotes a blending of childhood into adulthood. However, I do not think my interpretation is a rejection of theirs, but an addition and evolution to it.

Sater’s assertion that “Wonderland exists not as a separate world below, but somewhere within the heart and mind of a young girl” (21) corroborates my vision of Wonderland as a

young Alice's idea of a fantasy realm and finalized my decision to reject the traditional Wonderland aesthetic.

Another excellent note from Sater comes in his commentary on adaptation:

*"Every act of adaptation is also an act of translation. It is to transpose, to transport, the soul of one work into the body of another. It is also to prompt a conversation between different eras of time, between the differing cultural assumptions embedded within those different languages."*

(21)

Many might question the need for yet another *Alice in Wonderland* adaptation. Sater's philosophy makes *this* adaptation an easy sell: not only is he bringing Carroll's 1860s novel and its messages to the minds of contemporary audiences and subjects it to their modern interpretations, but he is translating the conditions and circumstances of the 1940s and WWII with a new perspective and opportunity for understanding. Regardless of era or setting, *growing up* is universal. Yet, each particular setting – the 1860s, WWII, a timeless Wonderland, the *now* – has something unique to exclaim, something new for us to extrude, something meaningful to convey to audiences. Thus, I was enthusiastically aware that this adaptation required a fresh perspective on our traditional interpretation of *Wonderland*.

Nelson draws attention to the feminism of the piece, noting Alice as a female lead crafts a narrative about "women finding their authentic voices and coming into their selves" (41). While the musical is about the universal experience of growing up, it does have a particular focus on the maturing of a young girl. Alice is uncomfortable in her transformation, uncertain how to react to her growing body or burgeoning sexuality. She finds it difficult to understand her own wants and needs, let alone verbalize them and speak her mind. She is hesitant to defy those in power or question authority, regardless of how absurd or cruel they may be. Characters seek to control her, silence her, chastise her for her appearance and sensuality. Though these circumstances can apply to any gender, they are particularly common in that of a young girl's maturation of any era, and deserve to be explored in that context.

## 4.2 The Author's Word and Victorian Context

Research into the original source material is, of course, essential. Written by Charles Dodgson under his penname of Lewis Carroll in 1865, *Alice's Adventures in Wonderland* has since become a cultural cornerstone, generating countless adaptations from film to stage to video games. His sequel, *Through the Looking-Glass, and What Alice Found There*, was released in 1871. It has become one of the most well-known and commonly adapted pieces of literature since.

According to the British Library, Carroll was driven to write *Alice's Adventures in Wonderland* from "his love of paradox and nonsense and his fondness for small children." He was already a children's novelist, a mathematics textbook author, and writer of nonsensical poetry, but it was *Alice* that really launched his career. The story was originally conceived for and in collaboration with three young girls, the daughters of his Church's new Dean. Knowing the circumstances for its creation, one can deduce that while *Alice* certainly has lessons to teach children, it was primarily meant to serve as entertainment and incite the imagination. Carroll himself has supported this idea.

Perhaps it is because of Carroll's supposed lack of hidden lessons within the novel that so many scholars and readers have extracted a wide range of meanings from it. Alice's discovery of the confounding and unfamiliar Wonderland is seen as an allegory for a child's struggle to understand and navigate an adult world. Transformation, growing up, identity and discovery, and dreams vs reality are all cited as underlying subjects. I believe the relevance and importance of the story comes with our interpretation of it, regardless of Carroll's (relatively non-existent) intentions for it. As such, I choose to focus instead on the potential lessons to be derived from it and its impact on culture and audiences when designing for it.

Both novels were written firmly in the Victorian era, a period of great development in science and politics, profound inventions, and political reform juxtaposed with strict moral, social, and cultural codes. Industrialization and colonization elevated Britain to the top of the world powers. Yet, Victorians were subject to a strict and contradictory society: "spheres of influence" determined the acceptable roles for men and women, outward prudishness hid an internal fascination with sex and sexuality, and industrialization and urbanization crafted a widening divide between the poor working-class and wealthy elite.

It is no wonder that the contradictory nature of Victorian society bred Carroll's creation of an irrational and absurd fantasy world. Whether intentionally or not, Carroll was drawing a connection: Wonderland exists on the other side of the "looking glass" as a mirror image of Alice's reality, just like the double-sided nature of Victorian society. Perhaps *Alice's Adventures in Wonderland* is "a subconscious reaction to the strict Victorian time period" (Elinor Lowery). Carroll's fantasy world symbolizing self-imposed societal rules and regulations is unfortunately relevant to every decade since, and possibly why it has remained such a fixation for audiences to this day.

### 4.3: Britain and the Blitz in WWII

England joined World War II on September 3<sup>rd</sup>, 1939, and remained at war through its end on September 2<sup>nd</sup>, 1945. At first, the war stayed off civilian land and was met with "unwarranted optimism" (Imperial War Museum). Once France fell after Dunkirk in June of 1940, the UK was left to stand against the Axis powers before the Soviet Union and the US joined the Allies in the latter portion of 1941. Knowing that *Alice By Heart* takes place in 1941 during the London Blitz, which began in September of 1940 and lasted through May of 1941, the play is set during a major peak of terror and uncertainty in Britain's involvement. While the characters are acquainted with being "at war," being in the thick of the action during the Blitz is still unfamiliar.

Much of the function of daily life remained the same during the Blitz, when not under active alarms: people continued going to their jobs, government and medical resources remained in full function, and even public transport continued normal operations. When the alarms sounded, however - and they did quite frequently, with at least one every day between September 7<sup>th</sup> and December 2<sup>nd</sup> of 1940 - civilians took shelter in government-provided personal Morrison or Anderson shelters or in public air-raid shelters. Initiatives were taken to export people out of London and other target cities into rural, safer areas. Children were especially prioritized in the relocation effort. Thus, it would have been unusual to have a tube shelter entirely full of tweens, as we see in *Alice By Heart*. This leads me to conclude that these characters are all estranged in some way or another, whether they be orphans, runaways, come from poor or working-class families, boarding school students, or simply raised by parents who

did not wish to follow the effort. Regardless of the reasoning, these children are of a special minority.

Famously, some took shelter in the underground railway stations, nicknamed the “tube.” People brought suitcases, blankets, and pillows down below, slept in-between the beams of tunnels, on the planks of tracks, on the thin treads of stairs and escalators, and even directly on the cement boarding platforms, all crammed tightly into any available space and nearly on top of one another. When people first utilized the tube as relief, the government was vehemently opposed, worried that once they made themselves at home down below, people would not want to return to the surface and continue contributing to society. Eventually the government relented and began supplying beds, bedding, and rations for the stations. Barbara Castle, a Labor Party counselor during the period, summed up the cultural significance of the tubes:

*“Night after night, just before the sirens sounded, thousands trooped down in orderly fashion into the nearest Underground station, taking their bedding with them, flasks of hot tea, snacks, radios, packs of cards and magazines. People soon got their regular places and set up little troglodyte communities where they could relax ... I could see what an important safety-valve it was. Without it, London life could not have carried on in the way it did.”*

The characters in *Alice By Heart* begin by rushing into the tube station wearing gas masks in the middle of a raid. Thus, their experience with entering the scene is much less orderly and much more chaotic than that of Castle’s description. Still, it is important to note the culture and public opinion regarding the tubes: knowing how my characters would and should feel living in the space directly informs my design of it.

Rations on food began in January of 1940, with clothing rations following suit in June of 1941, as many textile factories turned to the production of weapons. A campaign entitled “Make Do and Mend,” through which citizens were encouraged to repair their used or worn-down clothing rather than try to buy new, meant that patched clothing, salvaged fabrics, and recycled and repurposed garments stood as a visual testament to a person’s support for the war effort. It was not a shameful or a distasteful thing. People still took good care of and great pride in their appearance and propriety, however, with the invention of a “siren suit” used as sleepwear appropriate to be seen in public when people had to shelter overnight in public spaces – the underground train stations, for instance. Another governmental campaign encouraged people

to wear something white so they could be seen by headlight-less cars and other people during the protective blackouts. Besides saving old clothing and fabrics, people, especially children, were encouraged to salvage metal, paper, and rags to recycle for military manufacturing. If children donated enough scrap, they could earn a “cog badge,” a red emblem to affix to their clothing. Posters for all these initiatives could be seen plastered to the walls of the underground.

Despite the government’s best efforts, over 43,000 civilians were killed during the Blitz and one-sixth of Londoners found themselves homeless. The threat of death or serious injury was not out of the question. These children are living in some state of constant fear and anxiety, making Alice’s need to escape into Wonderland and protect Alfred all the more urgent. It follows that the mood and aesthetics of Wonderland must be a complete contrast from the realities of WWII in order to serve them as a true escape. The tube station must be designed such that it is simultaneously comforting and uncomfortable – it offers protection from the Blitz, but it has no warmth or true welcoming to it. Lighting is at times harsh, and at other times dark and unnerving. WWII clothing must be slightly worn down and practical, but well-loved and upkept. As a result, Wonderland must be fantastical in scenery and lighting, a source of such awe and wonder that it totally distracts from the looming threat of reality. Clothing is pristine, lively, and overabundant.



## 5: Translating Concept to Design

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### 5.1: Scenery

After forming my concept and theoretical framework, I was ready to begin the design process. Scenery spoke to me first. I would be remiss not to mention the obvious connection to be made in staging an adaptation of *Alice and Wonderland* in a London Tube Station. Alice tumbles down a rabbit hole at the beginning of the original story and the tube trains navigate the underground inside circular tunnels; both go "down the hole," so to speak. As such, I knew utilizing the inbuilt holes in the "real" setting while finding moments to add in hidden holes when we transport to Wonderland would serve the story, the script, and the spectacle.

#### 5.1.1: A Realistic Tube Station

The most obvious starting point was researching railway stations. While the oldest railway in London is the London Bridge from 1836, I chose to begin with the oldest underground station in the world, which just happened to also be in London: the Metropolitan Railway, opened in 1863 (20). Coincidentally, the original novel *Alice's Adventures in Wonderland* was published just two years later. I noted the mixture of brick and steel, the use of skylights and iron arches for support, as well as the sheer width and depth of a room entirely underground. In contrast to my preconceived notion of the London underground, it is apparent that not all tube stations need to be solely tight and cramped. From there, I knew that looking at the architecture of stations from the 1850s-1870s would serve as the base for my design.<sup>3</sup> Such a structure would also fit within my concept well - a mixture of sturdy, durable materials, a place built for function and utility, large and expansive in the main boarding area but confined down tunnels and under archways. I took special note of the rounded arches, intricate metalwork, skylight windows and their horizontal beams, arched entryways, cement boarding platforms, and extra trussed support (which could serve as a second level on my set, to make use of the vertical space). Another particularly inspiring station was King's Cross Station in London, built in 1852: it clearly reads as a train terminal, but a very open and expansive one, featuring tall, rounded ceilings, large skylights, and a wide double boarding platform. The amount of space

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<sup>3</sup> See Appendix C.1 for Victorian Railway reference images.

would be excellent for actor movement and dance as well as opportunities for scenic transformations in Wonderland. The ability to show macroscopic as well as microscopic views of living in an underground world during WWII suited my vision for depicting the life of characters who had taken refuge in this station.

Then it turned to a matter of placing that era of station in the 1940s. I blended it more obviously with the iconic "London Tube" look that had been well established by the time: compact, circular tunnels with exposed circular beams that curve off and appear to keep going forever. Although not explicitly called for in the script, I knew this type of tunnel and railway tracks inside of it was absolutely essential in designing a London Tube station, because it has an iconic look that will immediately transport audiences. I looked at images of the tubes from their construction into the end of the 1930s and into the 1940s, taking note of the patterned tiled walls, practical lighting fixtures and signs, plastered posters and maps, places for entrance and exit, and the overall claustrophobic feeling of the circular ceiling that extended overhead. Some stations still had small skylights in them, while others were devoid of light at all. I chose to continue referencing the skylight options, with the intention of using them for shadow play and transformation later on.

Next, I researched how it looked when used as an air raid shelter during the Blitz.<sup>4</sup> As previously discussed, the government eventually supported the civilian interest in using the stations as air raid shelters, and began sending supplies such as cots, hospital supplies, and rations down below. It is incredible to see photos of people packed in and holed up for the night, however managing to smile for the camera. For furniture and props, I noticed the minimal bedding and thin mattresses, simple wool blankets, and personal trunks and coats. For set dressing, I took note of the signs, posters, and clocks.

For dressing, the red "Underground" sign was a must, as well as the usual "way out" signs and harsh overhead lighting along the edge of the boarding platform. Naturally, a clock was needed, too - it is a riff off Wonderland, after all. Other signs included the usual ads one might have seen framed along the walls at the end of the 1930s and into 1941, as well as the posters pasted to the walls to promote the wartime effort and any social campaigns related to it.<sup>5</sup>

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<sup>4</sup> See Appendix C.2 for reference images of stations during the 1940s.

<sup>5</sup> See Appendix C.4: Set Dressing and Props List for references.

Scenic textures include metals like steel and iron, matte tile with some organic grooving, concrete both smooth and damaged, thick and sturdy wools and other natural fibers, and textured stained glass. The color palette, as discussed in 3.0 Design Concept, is perhaps a bit cooler toned than what is found in my images, but the parallels are drawn nonetheless.<sup>6</sup>

In the end, the architecture of the train station is intentionally realistic, for two primary reasons. First, it functions as a stark contrast with the fantasy world of Wonderland. It needs to be realistic so that when Wonderland seeps into the space, we are immediately jolted from reality and pulled into a new world and set of circumstances. We enter into the show with a subconscious sense of comfort, seeing an easily recognizable place, with circumstances that are entirely possible. Then, when transporting into Wonderland, audiences are engulfed by sudden fantasy. The magic of Wonderland and the transition into it is all the more transfixing and immersive. As the characters are transported into Alice's fantasy, audiences are simultaneously transported into their childhood selves, full of awe and wonder. Hopefully, the anxieties and responsibilities of their real lives are momentarily brushed aside, as they are entirely focused on the magic in front of them.

Secondly, the architecture of these stations is angular and industrial, but still contains moments of décor and flair. This type of structure - with sharp corners and deep curves, heavy perpendicular walls, decorative skylight ironwork, and prominent arches - makes for excellent staging. It is full of opportunity for obscurity and secrecy, grand (or not-so-grand) entrances and exits, and variations in height and depth. With overhead structures and carved motifs, shadows are not just visually interesting, but a means to tell the story. By adjusting the quality of light, shadows can go from harsh and overbearing to ethereal and beautiful. Glass windows and large, flat walls serve as giant canvases for shadows, color, and other decorative elements that set the scene and drive the story along.

### *5.1.2: Wonderlandian Transformations*

Now we venture into Wonderland. As discussed in Section 4 “Concept,” Wonderland is the fantastical, youthful, iridescent, magical world of Alice's dreams. I needed to create a set that

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<sup>6</sup> See Appendix C.3 for a rendering of set in the WWII setting.

could easily transform into this place and serve as each location, in tandem or separately, at a moment's notice. As a result, the tube station never disappears or goes away - as much as Alice wishes it would - but it is only added to with Wonderland scenery.<sup>7</sup> Giant flowers push through traps in the stage floor, oversized butterflies and bubbles fly down from line sets. Iridescent flowers "grow out" from around the tunnel bend and around its perimeter by flipping sections of tile within the wall. Crystal flowers push down from the pendant lights, creating a chandelier. The clock hands fall and descend down the face. The "Way Out" sign and train map - which are secretly projected screens - jumble and reorder to picturize the chaotic and confusing nature of Wonderland.

We get our first introduction to the circular trap in the boarding platform, which serves as one of the hidden "holes" I've chosen to incorporate into the set and further amplify the "down the hole" motif. While we may think the Tube hole is the only hole of Wonderland, the twist is that Wonderland is full of holes. This aids the feeling of the surreal. The trap has a lid that can slide away to reveal the hole underneath, which has a mossy, hilly floor. Flowers on the border of the trap push up and around to cascade and spill out over the hole and onto the platform. In order to "enter" Wonderland, actors exit through the tube hole upstage right. They run backstage to the trap in the floor, crawl in the trap housing, and reemerge by climbing out of the center hole.

Another magical transformation is the extension of the train tracks curving and floating over the apron, then turning back and disappearing underneath the boarding platform. The rail is secretly on top of a curved automated conveyor belt. The belt can then be used throughout the show as both an added downstage playing space, and as a means to bring furniture and other additional scenery into Wonderland - whimsical chairs for the Tea Party or an Art Nouveau chaise for the Caterpillar, for instance.

When Alice is blocked off from the Queen's Garden, an ironwork security gate slides in SL of the SL archway, and a period-accurate ticket turnstile, partially metal and partially wood, slides in from offstage before the gate clamps down. These serve as the barriers to the garden. Then, we understand that when Alice is searching for the "key" to get into the garden and save Alfred, she is effectively looking for a train ticket to get out of the underground, out of London,

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<sup>7</sup> See Appendix C.3 for renderings of set in the 3 major Wonderland configurations.

out of the Blitz, and out of the war. She wants to run away with him and away from the grim realities of WWII and his illness.

When the hole in the boarding platform is in its down position, a polypropylene mesh, painted with an abstract mossy texture, can be stretched and fixed across it to form a trampoline. The trampoline is the setting of the Caterpillar's lounge, making for some fun airborne staging while characters smoke and get high in his den.

By keeping the lid on and raising the hole rather than sinking it, we can create a solid cylindrical podium. One use of this arrangement is as a defendant box for Alice during the Queen's Trial sequence.

Finally, the hole takes on the most dramatic iteration when both "lids" - the lid that matches the boarding platform and the lower lid with the mossy floor - slide away to allow a bottom layer to rise. This bottom layer holds a helix spiral staircase. It raises up and down as well as rotates around itself to form any kind of level as desired. It can serve as the tree tops during the lobster dance, for instance, or any sort cliff or ethereal place for Alice and Alfred to meet and lament. Note that this is not just any staircase, however - it is actually an extension of the railroad tracks that extended over the apron and then sink underneath the boarding platform, appearing to rise and twist up on itself.

Another way for the set to transform is with an overhead motorized truss. The garden gate already lives on this truss and joining it are the three skylight windows. The two on either side may lower to be used as a swing for actors. This may be especially fun to use during the croquet scene: a character may sit on it, swing their croquet, and be launched and swung around the set as a result of the swinging motion. The center skylight may lower and twist to form the tabletop for the tea party set. With that pathway now open, a tableware chandelier, with a tunnel of suspended spoons down the center and a spiral ring of teacups around the perimeter, also flies down from the truss. Characters may take their cups and spoons from the chandelier during the course of the scene.

### *5.1.3: Challenges and Solutions for Execution*

Naturally, all of this transformation work is a bit of a technical giant. I've added traps to house the loading platform hole and the downstage flowers. A batten has been added downstage of the proscenium and cut into the acousticum to rig the butterflies. A special motorized truss is rigged upstage of the bridge electric for the skylight windows, teacup chandelier, and garden gate. Some tiles on the walls must also be on motorized rods in order to flip and reveal the flowers from beneath. The conveyor belt extension will be cut and grooved into the stage deck in order to support the weight of actors and other scenery while hovering over the apron.<sup>8</sup>

### *5.1.4: A Final Blending of Worlds*

Overall, the resulting scenic design is one that begins and remains founded in the "real" world of an Underground tube station during the WWII London Blitz in 1941. Elements of the "dream" world of a fantastical, ethereal, iridescent Wonderland grow into and transform reality into a place of the surreal. Within Wonderland, it is extremely modular, allowing for endless permutations and possibilities, able to shift to any location within Wonderland at a moment's notice. When we are snapped back to 1941 mid-show during a blitz alarm, Wonderland melts away only to grow back bigger and bolder than before. The feeling is that of being deep in a dream, hearing your wake-up alarm and snapping awake, only to hit snooze and fall back asleep, immediately and wholeheartedly immersed in your dream, right where you left off. Somehow, the return of the dream is even more vivid and immersive. At the finale, upon Alice's resolve to embrace and merge her childhood with her newfound adulthood, some elements of Wonderland remain on stage. For instance, the hole fills back up, the railway recedes into place, and the garden gate is lifted, but Wonderland's iridescent flowers and butterflies remain fixed around the perimeter, wrapping Alice's new world in the comfort of childlike wonder and youthful hope. This is what locks down my concept: in keeping Alice's childhood Wonderland partially on stage until the end, we are foregoing a total abandonment of childhood in favor of carrying it along into adulthood.

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<sup>8</sup> For details on execution, see Appendix C.5 and C.6 for Paint Elevations and Technical Paperwork.

## 5.2: Costumes

The next phase was costumes. It felt important that the costumes for WWII and Wonderland be entirely separate and distinct from one another, yet grow into and from one another. They needed to be fully fleshed out, embodying their respective worlds wholeheartedly to truly "sell" the contrast between the worlds and the messages therein.

Costumes between worlds are visually distinct from one another, but connected in the journey it takes to transition from one to the other. Wonderland costumes are both underdressed and overdressed with the WWII costumes: characters always wear some Wonderland garments underneath their WWII outfits but complete their transformation into Wonderland with extra additions on top. By considering Wonderland a representation of childhood and WWII a representation of adulthood, this costume process represents a need to carry childhood with us and use it to enhance our adult lives. As a result, it is a visual depiction of my concept.

Just like with scenery, an important note is that Wonderland is Alice's fantasy: a world she first imagined as a young child with her imagination running free, a fairytale where the threat of war, death, and responsibility do not loom over them, and a land in which now she and Alfred may escape and live forever. As she wants nothing to do with their harsh reality, her dreamt-up Wonderland tries to hold very few remnants of 1941. In fact, it exists in direct opposition, ignoring rations and minimalism in favor of volume, layers, iridescence, whimsy, and impracticality. Completely transforming the costumes, rather than just adding minimal pieces on top of a base WWII-era costume, is my way of fully embodying her dream, and in turn, fully embodying my concept.

### *5.2.1: WWII Costumes*

First, I introduce the audience to the "real" world of 1941. I wanted to be highly detailed and specific when it came to period accuracy, so as to confirm the reality and gravity of the situation. The term "teenager" was first coined in 1941, so this is truly the first time we are considering there may be an intermediary space between a child and an adult (17). That being said, teen fashion was not yet its own distinct genre as we will see in later periods, and mostly followed that of adults. During wartime, the utilitarian look became most popular, with fabric

rations changing silhouettes from a slinky and fuller 1930s into a shorter, streamlined, utilitarian profile.

Women's blouses and dresses were often collared or rounded at the neck, gently brought in at the waist with a belt or seams. Shoulders were slightly exaggerated, either with padding in matching "victory" suits, or with gathers and puffs on blouses and dresses, to emphasize a more masculine look for the utilitarian woman. Suit jackets ended just above the hip, tailored to be slim and fitted to the body. Skirts on their own and on dresses were reduced and simple: from flat waistbands, skirts were either A-line with a gentle flare from the waist band, or slim through the upper hip and pleated, ending at a hem just below the knee. Saddle shoes and slouchy socks were beginning to be popular among the youth. Sweaters were usually tightly fitted, though the baggy "sloppy joe fit" was beginning to take root. They ranged from long sleeve to sleeveless vests, and usually cropped around the waist/pant line.<sup>9</sup>

By now, men had essentially abandoned the waistcoat, opting instead to go straight from the jacket to the button-up shirt, with an occasional knit vest serving as a mid-layer. Matching suits were still everyday wear for men, but teen boys would often wear pants with a mismatched sport coat. Jackets were usually single-breasted, with wide padded shoulders, a slight taper to the waist, but an overall smart and slim fit. Collars and lapels were wide and splayed, notched and sharply peaked. Trousers were flat-front without pleats but featured a sharp center crease, sitting high on the waist with a straight relaxed leg. Sweaters were usually V-necked, and similar to the women's, banded at around the waist/belt line. We begin to see t-shirts on the younger generation, which were a knit, closely fitted, crewneck pullover shirt. Ties are still worn, narrow and ending at waistline during the war years.<sup>10</sup>

Confirming my discussion of clothing in 4.3, photos show people wearing sturdy quality, everyday garments when sheltering in the tubes. Quite the opposite of what is the norm today with people wearing more comfortable outfits and even pajamas while outside the home, in the 1940s, there was still a culture of and expectation for propriety. People took special care of their clothing, knowing that tight rations, reduced income, and dwindling savings limited the possibilities of buying new. That, and coming off of the "Great Slump," the UK's equivalent of

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<sup>9</sup> See Appendix D.1 for references of women's fashion in the early 1940s.

<sup>10</sup> See Appendix D.2 for references of men's fashion in the early 1940s.



the Great Depression, meant people were still in the mindset of taking care and making less into more. Furthermore, I also presume that people were eager to take care of their clothing in the pursuit of feeling good about themselves and obtaining a sense of normalcy and routine as comfort during wartime. The "make do and mend" campaign further supported the effort to take care of existing garments and to reuse and repurpose old ones. As such, I included a few instances of patches and unmatched stitching on the costumes, as evidence of a wartime mindset having long taken root.

While I found this research interesting, I believe that the needs of the script and my concept were even better served by adding some dust and distressing to the 1941 costumes. At the beginning, the script notes that all characters have just run in wearing gas masks, having narrowly escaped a particularly bad raid. I imagined that many of them were clouded in dust or dirt as a result. Some may have gotten grazed by jagged architecture as they ran, initiating the beginnings of a rip or tear, as seen in Alice's frayed hem skirt. Clarissa and Dodgy get the least amount of distressing, as they are the snobbiest and wealthiest of the bunch, and most likely to have resources such that distress has not been compounding on their garments, and they would be quick to clean and return to their ideal, as well. Alfred gets the most distressing, as he was just pulled from the rubble of a destroyed building during the raid. That, and his state of illness from TB likely means that keeping up appearances is low on his priority list.

The color palette matches the scenery, with desaturated soft blues and greens paired with light neutrals of ivory, beige, and mauve and deeper neutrals of brown, navy, and grey. Pops of dusty orange and yellow add more variety, paralleling the flashes present in the posters and signage of the tube station. The pops of color are most often seen in Dodgy and Clarissa; I imagine that their high-class pride leads them to opt for more attention-grabbing colors. Fabrics are sturdy and durable, ranging from dense textured wool, chunky knit sweaters, rayon mixes, thick button up shirts, and hard leather shoes and belts. Patterns of tweed and plaid leftover from the 1930s are prominent, and printed patterns and the use of color are utilized to offset the utilitarian pieces of the time.<sup>11</sup>

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<sup>11</sup> See Appendix D.3 for renderings of the WWII-set costumes.

With very few script requirements for these costumes, I was free to psychoanalyze each character and design their colors, textures, and silhouettes according to my analysis.<sup>12</sup>

### *5.2.2: Wonderland Costumes*

As 1941 lives in a state of destruction, Wonderland is in a state of growth - overgrowth, even. It rejects the machinery and industrialism of war, instead embracing flowing and curving lines, organic shapes, flexibility and permutability. This means an excessive amount of volume and layers, airy and gravity-defying fabrics, sheer and delicate textiles, real flowers, gratuitous appliques, shimmering iridescent colors, embroidered and bejeweled detailing, and an overall rejection of fashion as utilitarian. A whimsical and comfortingly superfluous world is crafted when these elements are combined.

While Wonderland is a timeless place, it was essential for me to define a period from which to reference, lest I lean too far into modern fashion or my own idea of a fantasy world (which, I discovered, is strongly Medieval, and unfortunately has little to no place in this design). Considering Alice is still a child of the 30s and 40s, it is reasonable that her version of a fantasy would have subtle roots in the fashion of her time. While she does not intentionally wish to recreate her war-torn 1941 in her fantasy, she is likely not revolutionizing fashion at the age of 15. As such, many of the costumes are founded in 30s/40s style and then blown out and reinvented to a state of whimsy: collars and lapels are scaled up and sharpened; slinky bias-cut gowns are adorned with capes and jewels; high waisted wide-legged pants reach new extremes; jackets are redefined with added length and manufactured volume. My goal was to create an aesthetic that was otherworldly and magical, yet familiar enough that audiences are not distracted in trying to make sense of it. This concept merges with the scenic design nicely - while the world of the 1941 tube station never goes away and Wonderland grows upon it, the influences of 1941 fashion subconsciously linger in the overblown costumes of Wonderland.

Explained previously, the transition between worlds requires both underdressing the 1941 costumes and then additional overdressing.<sup>13</sup> Once 1941 is out of the way, voluminous skirts,

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<sup>12</sup> See Appendix D.5 for a breakdown of WWII characters' costume motifs and meanings.

<sup>13</sup> See Appendix D.8 for a pieces list of all elements.

cap,es, jackets, ruffles, and trains are piled on top. As noted in my costume plot<sup>14</sup>, changes take place in one of three ways: 1) during scenes or songs as part of the narrative, openly onstage and staged stylistically, 2) during scene shifts or major "beats" in the action, under dramatic lighting or scenic transitions, done as a kind of chaotic magic, or 3) entirely offstage, out of view. Regardless of how, when, and even if we see the transformation take place, there is always a feeling of theatre magic in seeing actors shift so completely between their characters.

They all share a relatively tight color palette: cool-toned, soft, slightly desaturated iridescent colors of blue, teal, purple, pink, with pops of deep, rich versions of the same tones. Neutrals of icy silver and creamy ivory benefit from adornments of silver and gold. Keeping a cohesive and tight palette helps to keep the chaos of the silhouettes and volume of the garments from being too overwhelming. It also aids in selective focus: the Queen of Hearts and her crew are the only ones wearing a vibrant, nearly neon magenta, for instance. When they arrive, they are transfixing. The same color appears on the glowing LED veining of the Jabberwocky, again serving as a shock to the eye and a call for attention. Abstract and amorphous prints alongside gentle color gradients contrast the defined florals and geometrics of 1941 prints.<sup>15</sup>

Many of the Wonderland costumes are visually linked together with the use of flowers. I chose flowers as a common adornment for a number of reasons. First, they are evocative of a fairytale, conjuring visions of mystical woodland cottages or romantic vines climbing castle walls. Secondly, flowers reinforce the growth motif of Wonderland: the world is literally growing onto our characters, just as Alice learns to grow herself. Finally, the flowers serve as a visual throughline to the scenery. Like the glowing flowers on the set, flowers on costumes are threaded with fiber optic strands to appear bioluminescent during selective moments.<sup>16</sup>

Similarly to WWII, the Wonderland costumes had very little defined script requirements, and I was free to let my (Alice's) imagination run wild. I wanted to avoid sinking into the basic tropes and creating one-dimensional caricatures. One song, "Do You Think We Think You're Alice?", was of particular inspiration here. In the song, the Wonderland creatures question Alice's beliefs in their existence, and their own belief in hers. It is a "tree falls in the forest" kind of question - do they exist when she is not in Wonderland? Conversely, does *she* exist when she

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<sup>14</sup> See Appendix D.7 for costume plot.

<sup>15</sup> See Appendix D.4 for renderings of the Wonderland-set costumes.

<sup>16</sup> See Appendix C.5 for bioluminescent floral references.

is not in Wonderland? The characters argue that they do not exist simply as a figment of her mind or as a convenient plot device for her own journey through grief. Thus, it was important to me to make each character as independent and dimensional as I could, given what I knew about them, the aesthetic of the world, Alice's imagining of them, and the requirements of the show. I also sought to draw as many parallels to their 1941 characters as possible as a means to emphasize their foundations in reality.<sup>17</sup>

There are moments in which characters may be playing unspecified "ensemble" inside of Wonderland: they serve as extensions of the Jabberwocky, as singers for the Caterpillar, and as Lobsters for "Those Long Eyes," to name a few examples. Generic ensemble looks are used in place of their specific character costumes, in these instances. The ensemble looks consist of pants, a long button up dress, and a sheer ruffled trench coat. Each actor's pants and dress all take variations on the color palette, so no two ensemble looks are exactly the same.

### *5.2.3: Worlds in Tandem*

For the ending, the two worlds finally blend together into one plane of existence. As Alfred changes costumes back into himself for his final moments before death, his White Rabbit costume remains on stage and in view. During the finale, I envision the rest of the characters - who have now returned to the stage as their 1941 selves - helping Alice slowly change from her Wonderland costume into her real-world attire. She ends the show by grabbing the White Rabbit's pile of pocket watches and attaching them onto her WWII outfit: a reflection of her growth over the course of the story, she has learned to navigate grief and embrace adulthood with the help of her childhood hope and enthusiasm.

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<sup>17</sup> See Appendix D.6 for a breakdown of Wonderland characters' costume motifs and meanings.

## 5.3: Lighting

Finally, I came to the light design. The lights needed to go beyond simply setting the location and circumstances, or even building fantasy and magic: they needed to reinforce my concept and the symbols and implications of the scenery and costumes. The "real" world is a reflection of adulthood and the grim realities and responsibilities of the world therein, while the "dream" Wonderland was a reflection of childhood and its unbridled imagination, belief in magic, and trust in possibility. While the tube station is lit with a cold, desaturated, and dim realism, Wonderland is a brighter, iridescent, otherworldly space.

### *5.3.1: WWII Lighting*

The circumstances of *Alice By Heart* call for a grim, melancholic space when in the "real" world. The lights should not foster any feeling of hope, openness, or potential for growth. As a result, Alice's optimism and faith are made all the more poignant amidst the turmoil and anxiety. To accomplish my desired environment, lighting needs to be particularly cold, dim, and uncomfortable.<sup>18</sup>

The combination of selective focus, dimmed intensities, intentional shadows, and subtle texture on scenery light serve multiple purposes. First, it establishes the realities of the location: considering they are underground, at night (until the finale), with a fogged and tinted skylight as their only source of natural light, all while trying to reduce their light production in an effort to hide from bombers, the light is a far cry from open and clear.

Secondly, it sets a feeling of obscurity and uncertainty. The teen characters have taken quick refuge here, either due to injury, abandonment, or simple displacement. The tube station as a living quarters is unfamiliar to them, and without the proper lighting, they struggle to discover its truth. Similarly, the audience might feel as though parts of the set and even characters are hiding from them. There is a discomfort that both characters and audiences can never quite shake.

Thirdly, it creates a sense of confinement and, as a result, defines character values. Characters are framed in by shadows and dim corners; they may flock towards the center of the

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<sup>18</sup> See Appendix E.1 for inspirational images of WWII lighting.

space in the pursuit of light, or they may actively choose to live in the shadows and hide away. Their choice speaks to their personality. Either way, characters are pushed and sunk into the space by the will of the light.

Finally, a usual low intensity draws attention to moments when we *do* have brightness on stage. Sharp, intense moonlight during "Still (Reprise)" and the colorful ombre of "Winter Blooms" are clearly deviations of the norm. As both of those songs happen towards the end of the show, we are tracking the evolution of the space. After the trek through Wonderland, some of its visual qualities have lingered, just like the childhood wonder that accompanies it.

The use of color, and the lack thereof, is another essential for creating the right setting and mood. The light palette mirrors that of the scenery and the costumes with the use of pale blues. Cool-toned pinks serve as the counterpart for sculpting out faces. Washes are mostly restricted to deep, desaturated colors of dark blue and maroon. There are no "rose-colored glasses" here.

Again, these color choices serve multiple purposes. While it may not be historically accurate to use cool toned fixtures (warm incandescent bulbs were still used over cool fluorescents at this time (29)), it is recognizable to modern audiences as a kind of "industrial" space. It then translates to audiences and the characters that humans were not intended to live in this cold-colored space comfortably.

Similar to my use of dimmed and selective intensities, desaturated colors allow for a much stronger effect when we *do* find moments for color. Of course, desaturated colors inside the shelter serve as a stark contrast between the lively pops of Wonderland. What may be more poignant is when we finally see color inside of the "real" world. The vibrant moonlight and soothing ombre of a warm sunrise by the end of Alice's journey are a noticeable contrast to what we have seen in the "real" world thus far. The fresh use of color reflects the adoption of Wonderland-ian qualities and lessons into Alice's new reality.<sup>19</sup>

### *5.3.2: Wonderland Lighting*

In contrast to the grim reality of WWII and the bunker, Wonderland offers a brighter, more saturated, glimmering world. Base lighting is airy, pearlescent, and iridescent. While the color

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<sup>19</sup> See Appendix E.2 for all rendered storyboards.

palette of WWII was notably cold and desaturated, Wonderland has a greater vibrancy and richness. It does not shift warm-toned or more saturated, however, as I am referencing the same cool-toned iridescent color palette from my concept and as used in the Wonderland components of the scenery and the costumes. I do not wish to recolor those elements with the use of warm lighting. As such, I avoid oranges, yellows, and warm-toned reds. When green is used for foliage-filled settings, blue-toned greens, leaning towards true teal, are used. The light blue and cool-toned pinks of WWII are still used for visibility and actor lighting, with the addition of more purples and a cool amber. Richer, deeper colors tone and sculpt the set and characters.

The use of color also establishes zones within Wonderland, so we may recognize that Alice is traveling through and discovering the world as she chases the White Rabbit. As Alice traverses from one character and their respective locale to the next, color washes shift. For instance, the caterpillar's world is largely purple and mysterious, which pops his teal-accented costuming forward. The Queen of Hearts is shrouded in deep magenta on her entrances, electrifying her costume while getting as close to red as my palette will allow. Deep blues help hide the Cheshire Cat away, while brighter teals match the energy of the Mad Hatter's tea party.

While Wonderland is overall much brighter and welcoming, the strong use of shadows and selective focus carries through from WWII. Alice is still an outsider trying to understand this world, and as such, it is not entirely clear. The characters and circumstances are entirely outlandish and confusing. Light, shadow, and diffusion strategically assist in sudden appearances and disappearances of the Cheshire Cat, or sharp entrances from the foreboding Queen of Hearts, or the diffused and foggy world of the Caterpillar's hookah den. Many of the shadows cast in Wonderland are much more positive and magical than those cast in the bunker, however, with the use of beautiful, lively colors and gentle, ethereal blending.

While the set undergoes an otherworldly transition and the costumes magically transform characters into fairytale versions of themselves, fantastical lighting seals the deal in fully transporting us into Wonderland. Knowing the magic that I wanted to create with light, I hid a good number of practicals and specialty lights within the set. I wanted to be selective with my effects, however: use them too much and we become blind to them, and they lose all effect and meaning. I wanted to create magic not for sheer spectacle, but to drive the story and lock in my concept.

Besides being selective with special effects, I also wanted to avoid the feeling of futurism and sci-fi often garnered by the use of advanced lighting technology. While I cannot entirely remove that subconscious association with LEDs, hiding their source and using them as ethereal lighting devices helps offset it. For example, the skylights are framed with LED strips, but hidden within the ceiling beams. The smallest of light bleeds through and blends across the textured stained glass.

The concept of bioluminescence has permeated throughout the fantasy that is Wonderland. It is like nature's magic. As a symbol of growth and of finding the light within, it holds an uncanny parallel to Alice's journey. Additionally, it seems perfectly reasonable that Alice would place these types of animals into Wonderland. Considering how Wonderland is full of otherworldly animals of varying scale, intelligence, consciousness, and ability, it is not a far jump to associate them with the apparent magic of bioluminescence. I imagine she learned about fireflies or glowworms one day, and they instantly found themselves in her imagining of Wonderland with the next read of the novel.

The LED strips encircling the Wonderland hole are covered by a perimeter of iridescent, alien-like flowers, which diffuse the light into an almost effervescent bog. The giant flowers, butterflies, and other foliage use fiber optics to glow from within (See C.5: Paint Elevations for reference). Light strands are used as pistils on flowers, in addition to being woven throughout sheer organza petals and tinted acrylic leaves.

WWII practicals transform into unexpected specials, mirroring Alice's conversion of grim reality into a representation of her imagination. The exit sign turns out to be a projector screen, where not only the color and quality of light can change, but the words on the screen can jumble and melt. Similarly, the tube map on the back center wall is also a screen, which may re-route and recolor as needed. This is especially relevant considering Wonderland's winding and confusing nature. With each piece of contradictory or vague advice Alice receives, the map reroutes or dissolves away entirely. The pendant lights also get a Wonderland treatment with the release of acrylic flowers from the bulb housing, which cascade into a chandelier, reflecting and fracturing light.

The only real deviation from trying to hide away the LEDs and create a more diffused look is with the concentric rings of LED inside of the tube tunnel. These are quite obvious, and I use



them exclusively for the Queen of Hearts. It has a sort of fanfare and glare that fits her grandeur, shocking enough to visually explain the fear Wonderland characters have for her.<sup>20</sup>

### *5.3.3: Challenges*

In regard to execution, this turned out to be a tricky situation. The architecture of the set I designed came back to haunt me: tall thick archways block some high fronts; the second level is tall and far upstage, making it nearly impossible to reach; tall perpendicular walls on SR and SL make side lighting and specials tricky; the extension out over the apron is tricky to hit from the right angle for a properly dynamic yet flattering key light; and intricately designed skylights cast lovely but sometimes undesired shadows. In short, I did not make things easy on myself.

In order to compensate, I added lighting positions and made compromises. The 1<sup>st</sup> Beam was replaced by two trusses, an additional 5th Box into the house was created, and an apron batten was also added. Backlight was particularly difficult, and I agreed to reach only some of my acting areas with it. I believe the flexibility of the LED top light fixtures will help fill and compensate for any inconsistencies between areas, however.<sup>21</sup>

### *5.3.4: Final Blend*

Like with the scenery and costumes, the two styles of lighting are blended together in the finale. The tube station is filled with a sunrise ombre, still dim and realistic, but a bit warmer and much more colorful than we have seen underground throughout the rest of the show. Despite Alfred's death and living in a war, Alice has managed to bring the color and fluidity of Wonderland into the bleak circumstances of the shelter.

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<sup>20</sup> See Appendix E.2 for all rendered storyboards.

<sup>21</sup> For details on execution, see Appendices E.3-E.8 for all technical paperwork.

## 6: Conclusion

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*Alice By Heart* has much to say about growing up. It is a universal experience, yet no two experiences are alike. Sheik, Sater, and Nelson take a specific set of conditions – a young London girl during WWII, sheltering in an underground tube station, vying for the life of her best friend – and explore how her journey growing up may nevertheless resonate with us all. The fantasy world of Wonderland is a tool to guide Alice in her journey of self-discovery and eventual embodiment, a path to first encounters with love, loss, grief, acceptance, and determination. She grows in wonderland, eventually too big to fit within its bounds, and returns to reality, ready to face and overcome what adulthood has in store. The end of the play is bittersweet: Alfred has died, but Alice will live. She will always have her memories of adolescence, Alfred, and Wonderland to guide her. In that sense, he will never *truly* die, just like how our childhood selves continue to live on within us.

My culminating design is one that reflects this sentiment. Reality is made better by the lingering elements of Wonderland: iridescent and overblown flowers linger in the perimeters, pocket watches are kept as mementos, lights tint the air and open the room.

Becoming an adult does not and should not require the abandonment of the child. There is a world of possibility and wonder still ahead: we need to be a little childlike to make the most of it.

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# Appendices

## Appendix A: Script and Character Analysis

ALICE BY HEART Settings					
Section	Page	Location	Song	Characters	Action
1	1	Tube station	West of Words	All Regular	Intro to characters. Alfred has been found in the rubble and brought in, brought to quarantine for TB. Alice wants to be with him, take care of him, read their favorite book to him. Tabatha distracts Nurse to let Alice sneak behind curtain. Alfred knows his time is up but Alice has hope. Nurse finds them and rips up book. Alice knows it BY HEART! aha the title.
2	10	Wonderland	Down the Hole	All Wonderland	Characters transform.
3	12	Wonderland, outside the garden	Still	Alice White Rabbit	Scene between Alice and White Rabbit, he's late. Something about choosing to linger on pages. They want to find the tiny golden key to enter the garden, but Rabbit says not yet, they must still follow the story, but Alice wants them to linger and delay the ending. WR gives her his gloves and leaves. Alice notices her changing body.
4	15	Still outside garden	Chillin the Regrets	Alice Caterpillar 1&2 Ensemble of Caterpillars	Caterpillar enters from a trunk. 2nd Caterpillar emerges from behind the trunk. They tell her to forgot the book, offer her a puff, it will stop time. They mention changing the pictures of the book. "Chillin the Regrets." Caterpillar ensemble (includes Canary for sure).
5	20	Still outside garden	The Key Is	Alice White Rabbit All Caterpillars	White Rabbit returns looking for his gloves, Alice tries to snap back to reality. They take up the scene as written in the book. WR almost smokes the hookah but remembers the Queen. "The Key Is" They sing about the key and their plan. The White Rabbit climbs up and away, ensemble leaves, too. Alice sees her head float away from her in shadow.
6	24	Tree tops + outside the garden	Those Long Eyes	Alice Cheshire Cat White Rabbit Lobsters	Cheshire Cat appears from high above in the "tree tops". Says some wise stuff and then disappears. Alice climbs after him and finds the White Rabbit. They notice the other treetops, the clouds, the Lobsters. Cheshire Cat returns and encourages them to join the Lobster Dance. "Those Long Eyes" They climb down and join the dance. Alice and the White Rabbit waltz. As the White Rabbit fully surrenders to her dance, an air-raid alarm sounds. Everyone else disappears, and the White Rabbit anxiously checks his watch and shuts off the alarm. White Rabbit runs through the garden door, disappears through the quarantine sheets to his cot.
7	29	Outside the garden	Manage Your Flamingo	Alice Duchess 3 Knaves Queen of Diamonds King of Hearts Queen of Hearts Cheshire Cat	Alice runs after the White Rabbit but is too big to follow him into the garden. The Duchess enters. Supposedly this scene makes no sense. The Duchess chastises Alice for doing drugs and growing and spans her with the truncheon. She keeps calling her a Pig. She seems to be jealous of Alice's youth and budding sexuality. She says they've been invited to croquet with the Queen. "Manage Your Flamingo" - a message to tuck in her budding sensuality. 3 Knaves emerge from under her dress. They all sing and instruct her how to act at croquet, and they play the game. The song is broken up by the sound of a bomb.
8	34	The Bomb Shelter		Alice Red Cross Nurse Alfred Harold Nigel Clarissa Dodgy Angus Tabatha Alfred	A bomb sounds and everyone hides under their cots. Alice heads towards Alfred. Everyone decides that God is dead. Alice reaches Alfred but he is only speaking from the book. He says they must reach the end of the book before he ends. He wants her to let go of him, so she may continue on in life. He says he will break her heart so it is easier for her and turns into the March Hare.

9	36	Wonderland tea party	Sick to Death of Alice-ness	Alice March Hare Mad Hatter Dormouse	They insult her hair and try to exclude her from the tea. Alfred switches between the White Rabbit and the March Hare - does she hate him yet? She says never. The Mad Hatter poses a "riddle" which he doesn't even know the answer to anyway. There is a shift in which the shattered world of London suffuses the party. The Mad Hatter speaks in riddles referencing the war. Sounds of bombs, they take cover under the table, then return to the tea party as if nothing has happened. They insist she is asking for more and more and being greedy, though she asks for nothing. "Sick to Death of Alice-ness." Alice says she hates the March Hare for getting sick. She pushes him and he falls off the table and onto a medical stretcher made by the ensemble's arms.
10	43	Bomb Shelter	"Brillig Braelig"	Alice Red Cross Nurse Alfred Doctor Jabberwocky	The Nurse sends Alfred off to Ward D, no time for farewell. Alice yells she didn't mean it and tries to run after him, but is stopped by the doctor. There's no returning, he's terminally ill. Doctor turns into the Jabberwocky, the ensemble joins as the limbs and claws. "Brillig Braelig" - a hallucinatory dance sequence, singing of Alfred's prognosis. Alice banishes the Jabberwocky and he disappears behind the quarantine curtain.
11	45	Wonderland	Some Things Fall Away	Alice Cheshire Cat	Alice wonders which way to go, she is alone. Alice asks the Cheshire Cat for guidance. Isn't helpful and disappears again, then reappears again. "Some Things Fall Away" sings of time slipping away, then disappears one last time.
12	48	Wonderland	Your Shell of Grief	Alice Mock Turtle Mock Turtle Ensemble	Alice does not know what comes next - this is not the story she knows by heart. A page falls from the sky to introduce the Mock Turtle. The ensemble forms a large shell and becomes more mock turtles. They try to tell their story of sadness, of losing their <i>own</i> turtle. "Your Shell Of Grief" - they invite her to become a part of their misery. Siren and blackout.
13	53	Between Both Worlds	Another Room in Your Head	Alice Knave of Hearts Alfred Cheshire Cat	Characters dash about, Alice tries to take cover. Alfred is like an apparition, only Alice can see him. Everyone leaves and it is just them alone. Alice refuses to turn the page and move on with the Tria because it means Alfred will leave her. There is a sense that they are between both worlds. "Another Room in Your Head" - sing of him moving on but what could have been between them. She wants to go with him. She wants to kiss him, but he doesn't want to infect her. She asks him to drink her. She tries again, he almost surrenders to it, but he stops her again. Assumes his role as the Court Herald (as the White Rabbit) and summons Wonderland around them.

14	56	Wonderland courtroom	Isn't It a Trial?	Alice White Rabbit Queen of Hearts King of Hearts Ensemble of Knaves Caterpillar Queen of Diamonds Duchess Mad Hatter Cheshire Cat Canary Dormouse	The Court assembles. The Queen enters, everyone hits the deck, the King of Hearts follows her in. Alice tries to explain herself to the Queen, but the Queen will have none of it. "Isn't It a Trial?" - how hard it is to try to stay a child, how awkward you feel growing up. The White Rabbit reads the accusations - recklessly rewriting the tale to suit her selfish self, and breaking rule 42, claiming that she dreamt them up. The Duchess heckles. They read out all of her crimes. The Duchess and the Queen size each other up. Then they decide if she is allowed to leave there. The Queen orders the Duchess's head off. The Cheshire Cat is against the Queen. Alice confirms that they are all just a part of her dream. They question her - does she think they just appear because she reads them? The truth is - they are here, and sometimes they let her into <i>their</i> dream.
15	64	Wonderland courtroom	Do You Think We Think You're Alice?  I've Shrunk Enough	All as before	The White Rabbit says it is time to close the book. "Do You Think We Think you're Alice?" - Everyone sings about how they are the real ones and she isn't. She is not the center of the story - they do not exist just for her. They do not care about her. The Queen sets her henchmen on Alice with a red hood of execution. The Queen is about to execute her with her truncheon but Alice makes a defiant gesture and stops time. "I've Shrunk Enough" - Alice is taking a stand. The White Rabbit cannot bear to see all of Wonderland attacking Alice, and he mutines. The Cheshire Cat is on their side, too. They form a tea-time tableau, Alice forces them back to being "pictures in her dream" but they continue singing and fighting back. A whirlwind of pages falls from above. Blackout.
16	68	Wonderland, but no courtroom	Still (reprise)  Afternoon	Alice Alfred Ensemble	Lights rise on Alfred and Alice, still in Wonderland but no longer in court. They look at each other for the last time. As they sing, Alfred leads Alice to his cot. During the final chorus, Alfred departs as if his spirit were ascending. The ensemble sings along.
17	71	The Underground	Winter Blooms	Alice Dodgy Nigel Angus Clarissa Harold Tabatha	Alice is alone on Alfred's cot. The young ones all mourn Alfred. Alice continues reading to him. They tell her to be done with the book, but she insists on finishing it, since that's what he wanted. Alice says the story is never done as she gathers up the pages.

## ALICE BY HEART Characters

Actor	London Character	Wonderland Character(s)		
1	Alice Spencer	Herself		
	An optimist. Loyal, caring, full of heart and compassion. Dedicated and passionate, but easily influenced. Refuses to face reality or grow up, subconsciously intent on preserving her childhood and innocence. Cares deeply for Alfred. 15 years old.	The same		
2	Alfred	White Rabbit	March Hare	
	A realist, decisive and productive. Will not start what he cannot finish, and as a result, is always chasing the finish line. Cares deeply for Alice. On his deathbed from TB.	Anxious, jittery energy. Strong sense of duty and responsibility. Governed by the relentless nature of time and deadlines. Finds purpose in productivity.	Cruel and catty. Teams up with Mad Hatter and Dormouse to harass Alice.	
3	Tabatha	Cheshire Cat		
	A backseat presence, street-wise, graciously self-assured. Unperturbed and serene. Looks out for the underdog. Does not mind others' opinions of her.	Mysterious, elusive, and wise. Slinky. Bestows wisdom onto Alice that she needs, but is yet to understand. Slips in and out smoothly. Seems to be a neutral observer, but ultimately has Alice's best interests at heart.		
4	Red Cross Nurse	Queen of Hearts		
	Quick, snippy, pert. Matter of fact. Has no time to be delicate, kind, or empathetic. Has a job to do and will get it done. Almost revels in her power as a caregiver.	Arrogant, egotistic, and entitled. A maverick and tyrannical. Overbearing. Quick mood swings between calmly high-and-mighty and extreme hostility and combativeness. Refuses to be challenged or questioned. Must be worshipped. Entirely unsympathetic and mocking.		
5	Angus	Caterpillar		
	Edgy, working-class. Suave and flirty. Still kind and helpful.	Lives in the present, in no rush at all. Suave, alluring, enticing, hypnotic. No negative ulterior motives, just vibes.		
6	Harold Pudding	Mad Hatter		
	Young soldier with PTSD. Speaks in riddles, lives in a state of anxiety. Experiences things that aren't there.	Cruel and catty alongside the March Hare and Dormouse. Two-faced. Beguiling and deceptive.		
7	Nigel	Dormouse		
	An orphan, not taking his abandonment well. Often repeats phrases. Curles up into himself.	Cruel and catty alongside the March Hare and Mad Hatter. More of a "yesman" and seeks approval from the other two. Desperate to fit in. Content to be bossed around.		
8	Clarissa	Queen of Diamonds		
	Smug, poised. Flippant of others. Dictatorial.	Snooty, precise, self-assured, superficial.		
9	Dodgy	Duchess		
	Covetous. A bit of a thief and seedy. Greedy, sneaky. Selfish.	Vain, catty, envious of Alice's youth and budding sexuality. Judgmental. Desires to be seen and adored. Desperate for attention. Bitter.		
10	Dr. Butridge	King of Hearts	Jabberwocky	Mock Turtle
	Hard of hearing. Just doing his job. Calm and collected. Unemotional.	Submissive, scared of the Queen. Walking on eggshells.	Nightmarish, malignant, poisonous.	Sensitive, emotional, melancholic. Content to live in sadness, no motivation.

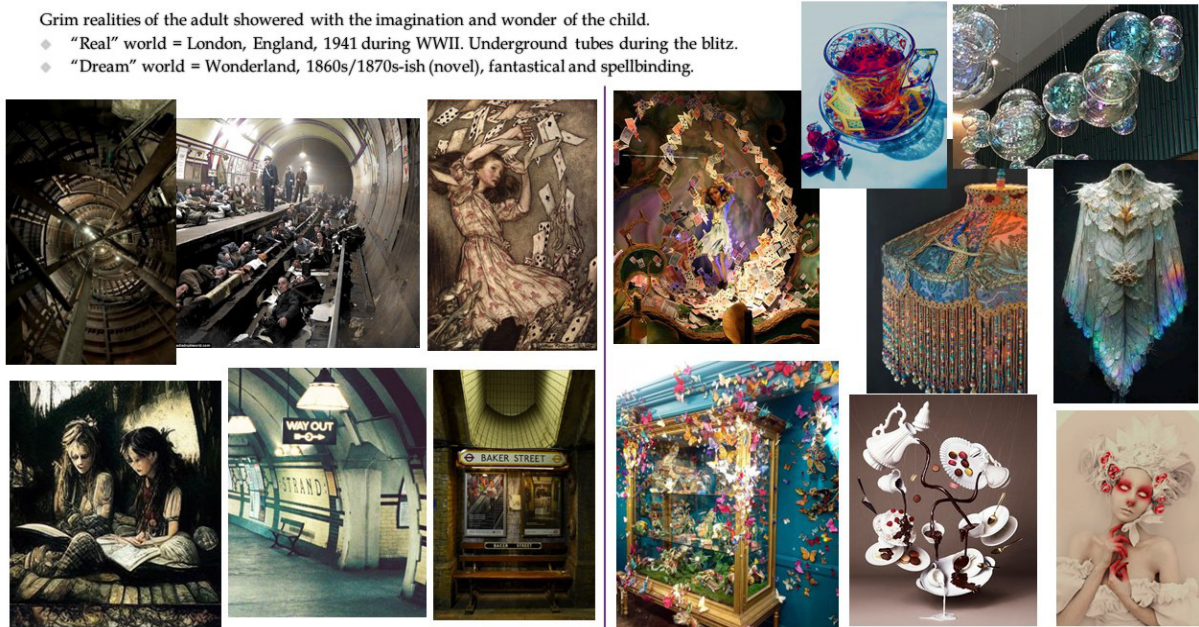


## Appendix B: Concept Board

The secret to surviving adulthood is to carry the spirit of our childhood with us.

Grim realities of the adult showered with the imagination and wonder of the child.

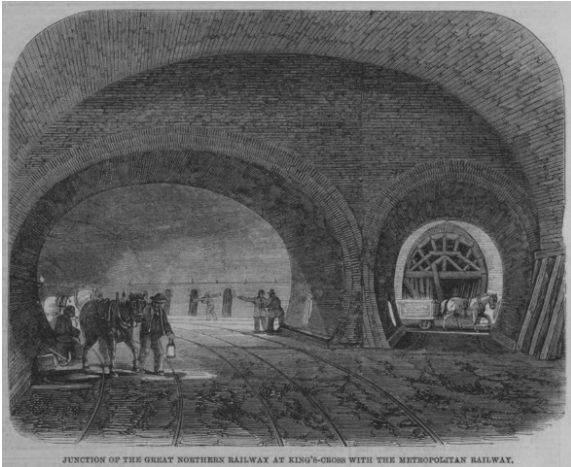
- ◆ "Real" world = London, England, 1941 during WWII. Underground tubes during the blitz.
- ◆ "Dream" world = Wonderland, 1860s/1870s-ish (novel), fantastical and spellbinding.



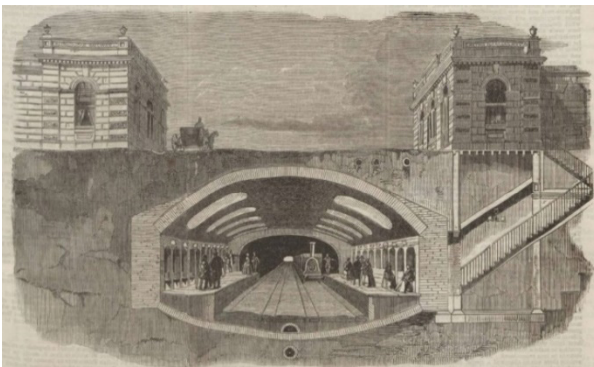
## Appendix C: Scenic References

### Appendix C.1: Victorian-Era Built Railway Stations

Selected research images.



Sketch of railway junction at King's Cross, Illustrated London News. 1861.



Baker Street Station, Penny Illustrated Paper, 10 January 1863.



The platforms at King's Cross station. Getty Images. Built 1852, photo taken circa 1900.



Baker Street Tube station in London. Victoria Jones/PA. Built 1863.



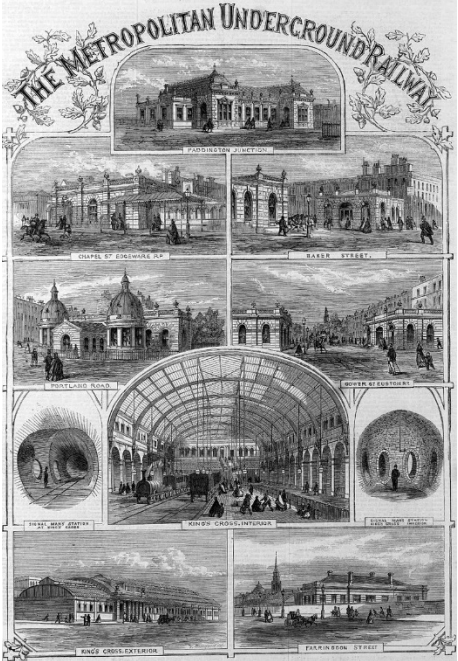
Baker Street Underground Station. Getty Images. Built 1863. Photo taken on January 9, 2013 in London, England.



St. James's Park District Line platform, photo taken 1933.



St. Pancras Station, London. Built 1868



Montage of the Metropolitan Railway's stations from The Illustrated London News. December 1862, the month before the railway opened.

## Appendix C.2: Railway Stations in the early 1940s

Selected research images.



Londoners taking shelter in the Tube during the Blitz, colorized by Royston Leonard.



Londoners taking shelter in bunks during the Blitz, Architectural Digest.

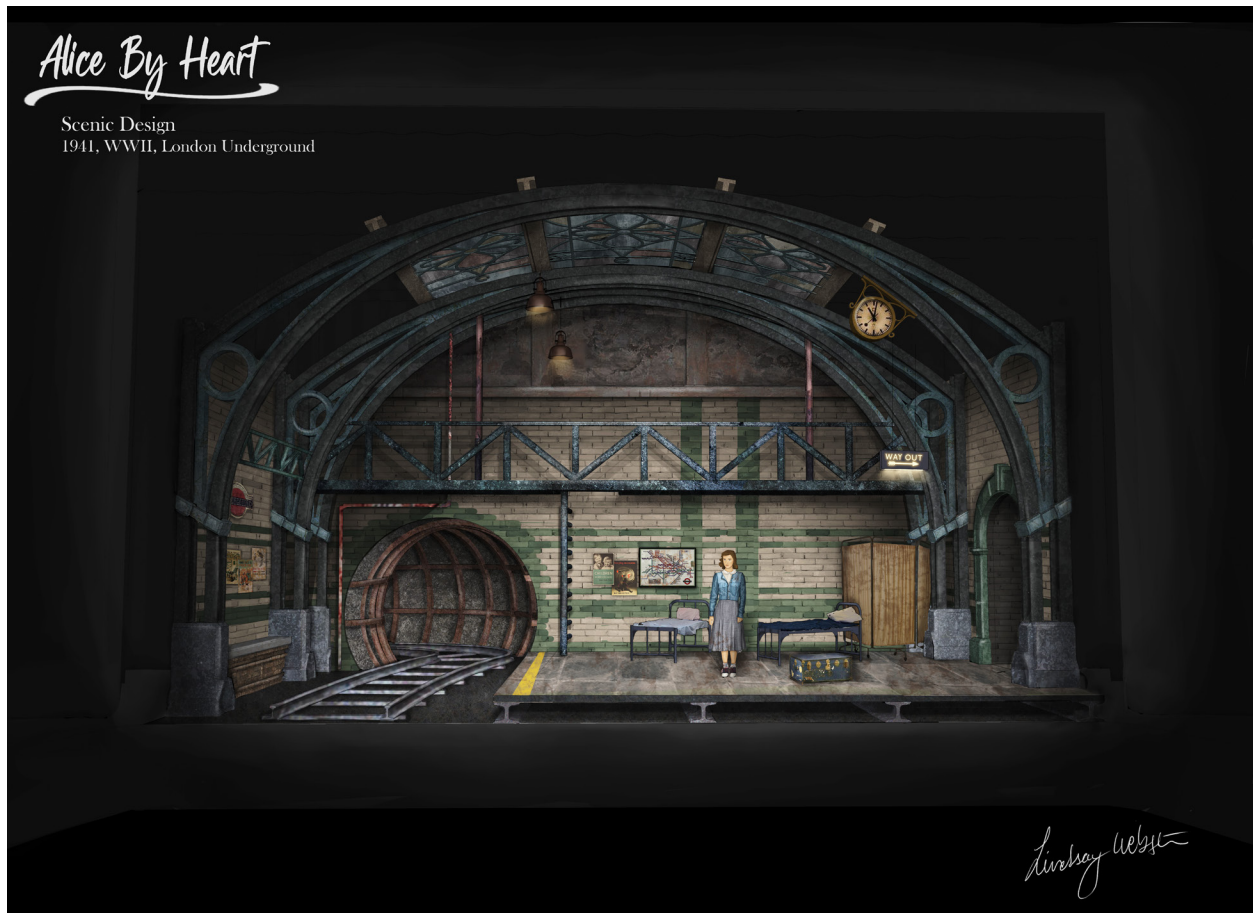


Londoners taking refuge from German air raids in an Underground station. New Times Paris Bureau Collection/USIA/NARA. c. 1940.



Air raid shelter under the railway arches. Imperial War Museum. South East London, England. 1940.

## Appendix C.3: Renderings



Scenic Design: 1941, WWII, London Underground

*Alice By Heart*

Scenic Design  
Wonderland - Open Hole



Scenic Design: Wonderland, Hole Sunk

*Alice By Heart*

Scenic Design  
Wonderland - Helix Staircase



Scenic Design: Wonderland, Helix Staircase Up

*Alice By Heart*

Scenic Design  
Wonderland - Tea Party



Scenic Design: Wonderland, Tea Party



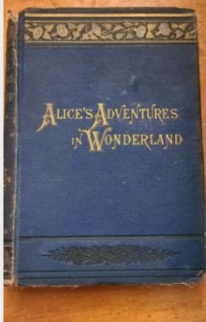




## Appendix C.4: Set Dressing and Props List

ALICE BY HEART

### Props & Dressing List

Designer: Lindsay Webster



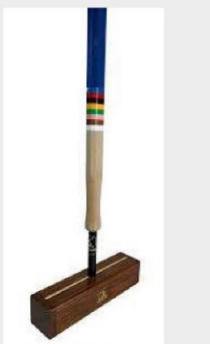
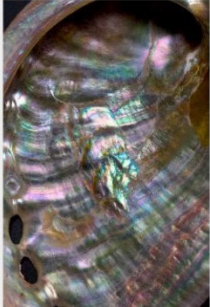

#### Props


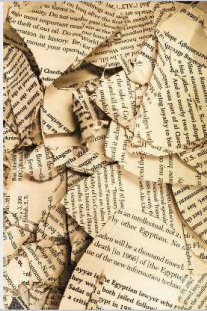


Item	Amount	Section	Character(s)	Description	Image	Source
Wonderland Book	1	1 - WWII	Alice	A copy of <i>Alice in Wonderland</i> , well-worn and loved, from Alice's childhood, but much older than that. Blue and silver gilding preferred.		eBay - 1882 edition
Gas Masks	8	1 - WWII	All teens	Gas masks worn when teenagers first enter the underground. WWII era.		"British civilian service gas mask" - Dunkirk1940 Museum
Pipe	1	1 - WWII	Angus	Angus smokes a pipe. Can be either a tobacco pipe or an opium pipe. Offers it to others. 1940s.	 	Opium pipe - eBay - early 19th century  Tobacco pipe - Bultner - eBay - 1940s
Rations	4	1 - WWII	Nurse, Teens	Distributed by Nurse. Tins of tomatoes.		Etsy

ALICE BY HEART





Props & Dressing List




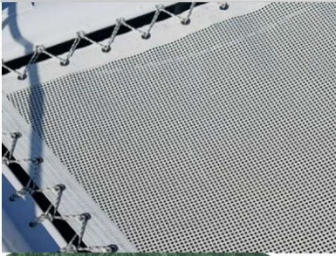
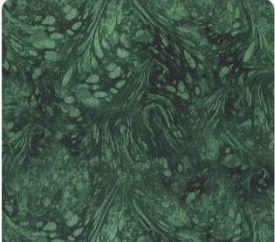
Designer: Lindsay Webster


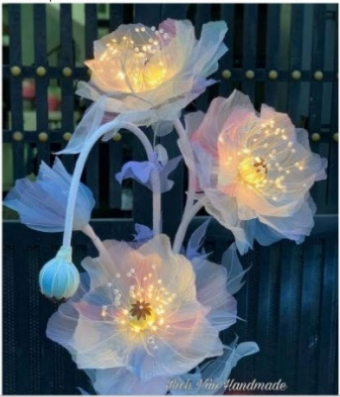


Opium pipe/hookah	1	4 – Caterpillar Lounge	Caterpillar	Much larger and more extravagant than Angus’s pipe before. Might say “drink me” on it. Either clear glass and intricately carved or painted within Wonderland color palette.		Zebra Hookah Pipes - Soldier
Duchess’s truncheon	1	7 – Croquet Garden	Duchess	Opted for a pearled and gold cane instead. Still threatening.		Ruby Lane – Gold and Mother of Pearl Handle
Croquet mallets and balls	5	7 – Croquet Garden	Duchess, Queen of Diamonds, King of Hearts, Queen of Hearts, Alice	Croquet mallets. Not wood, made from mother of pearl.	 	
Tea pot	1	9 – Tea Party	Mad Hatter, March Hare, Dormouse	An intricately painted glass tea pot, in Wonderland palette		1) Etsy 2) Janis Miltenberger, 1978





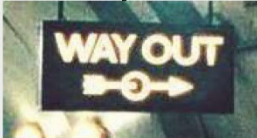
						
Book Pages	-	11, 13	NA	Torn pages of Alice's book occasionally rain down from the sky		
Trial Gavel	1	15	King of Hearts	Bangs the gavel on behalf of the Queen of Hearts. Not wood - crystal, tinted iridescent colors		Amazon
Hood of execution	1	15	Alice	Placed on Alice when she is sentenced to Death. Made from translucent fabric, embroidered with iridescent flowers		Classic Modern Fabrics
Hearts Royal House truncheon	1	15	Queen of Hearts, King of Hearts	Chosen cane instead - see costume rendering for King of Hearts. (Almost) used as the executioner's blade.	See rendering.	





## Dressing

Item	Amount	Setting	Description	Image	Source
Cots	4	1, 17 - WWII	Cots for emergency/ wartime beds. Metal framing, equal head and footboard. Foldable.		Etsy
Bedding	4	1, 17 - WWII	Cots dressed with cream sheets, neutral (blue, navy, beige, grey) WWII era blankets.		Omaha Surplus
Quarantine curtain	1	Permanent /wheeled	An aged beige or green curtain strung over a rolling, foldable metal frame to conceal the "quarantine" area of the station.		1st Dibs
Medical bed	1	Permanent /wheeled	Behind the curtain. Metal framing, able to be propped up, attached metal stand for IV bag filled with water, also on wheels.		eBay
Croquet wickets	4	7 - Croquet Garden	Hoops to aim croquet balls at. Floral carved topper (see reference photo) but in Wonderland color palette.		Foothill Metal Art
Tea-setting chandelier	1	9 - Tea Party	Swirling chandelier made of antique silver spoons and dangling ivory teacups and saucers. Actors can take an item	See rendering.	

			from the chandelier to use in the scene.		
Tea party chairs	3	9 - Tea Party	Regular chairs used by Dormouse and March Hare, high chair version used by Mad Hatter. Fantasy/whimsical/Art Nouveau. In Wonderland palette.	  	Claude Lalanne
Trampoline cover	1	4 - Caterpillar Lounge	Stretched across Wonderland hole to create a trampoline during the smoking scene. White trampoline mesh painted to appear mossy/floral.	 	Sailrite

Chaise	-	4 - Caterpillar Lounge	Carved floral chaise lounge. In Wonderland palette, fantasy/whimsical/ Art Nouveau inspired.		Claude Lalanne
Oversized Wonderland flowers	2	Wonderland, Finale in WWII	See scenic paint elevations for color and construction. Flowers are made from lavender/light blue iridescent, shimmering, sheer organza. Pistils are made from fiberoptic strands. LEDs/fiberoptics run through the veining on the leaves. Leaves are made from transparent tinted glass/acrylic, in the Wonderland palette.	See rendering and painter's elevations for detailed color/construction. More below: 	Etsy, Bich Van Handmade
Other Wonderland flowers	-	Wonderland	Iridescent, bioluminescent flowers. With fiberoptics/LEDs to glow from within. Stems and leaves are regular (not glass, as is above). See rendering for placements.	See rendering. More below: 	"Fun at Home with Kids" blog - DIY tutorial
Butterflies	-	Wonderland	Fly in and land around the DS arch above the oversized flowers. Fiberoptics and LEDs give them a bioluminescent glow from within.	See rendering. More below: 	

Bubbles	-	Wonderland	Flies in above SL side of 2 <sup>nd</sup> floor. Permanent, in a large cluster, varying sizes. Clear acrylic with iridescent tinting.	See rendering. More below: 	Verhoeven Twins
Industrial pendant lights	2	Permanent	Metal housing, either black/ grey or reddish. Hidden inside the top, acrylic pink wisteria flowers are released and dangle down and reflect/refract the light when in "Wonderland." Need to determine release and recoil strategy.	See rendering. More below:   	
"Way Out" sign	1	Permanent	Secretly a screen to project and modulate the sign.	See rendering. More below: 	
Clock	1	Permanent	Permanently fixed to the DS arch (see scenic drafting). Framing is a scrolling antique brass. Interior clock face is secretly a screen to project and modulate the clock face.	See rendering. More below:	



					
Tube map	1	Permanent	Secretly a screen. Re-routes and jumbles when inside of Wonderland.	See rendering. More below: 	British Antique Dealers' Association
Ticket turnstile	1	2 - Outside the Garden	Brought in as a barrier to the Garden. 1940s era.		NY Transit Museum
Trunks	3	WWII	Trunks of luggage for some residents. Aged and covered in stamps or labels. 1930s-ish.		1 <sup>st</sup> Dibs



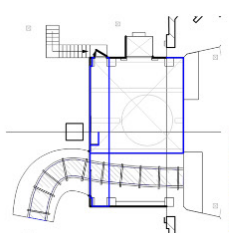
*ALICE BY HEART*

Props & Dressing List

Designer: Lindsay Webster

<p>Posters</p>	<p>6+</p>	<p>Permanent</p>	<p>Mixture of old ads from the late 1930s and new pro-war posters. PSAs for getting children out of London, "make do and mend," volunteering and serving, buying war bonds, etc.</p>		<p>London Transport Museum</p>
<p>Underground sign</p>	<p>1</p>	<p>Permanent</p>	<p>Mosaic tile with molding, secured to SR Wall. Classic design.</p>		<p>Image: Will Noble</p>

# Appendix C.5: Paint Elevations



GROUND FLOOR - ALL LEVELS  
SCALE: 1/8" = 1'-0"

NOTES

GROUND FLOOR TEXTURE: Continue through tube tunnel, beyond front to lobby.

DRAWING SCHEDULE	
NO.	DESCRIPTION
1	FINAL

**Lindsay Webster**  
Scenic Designer  
Email:


**KU UNIVERSITY THEATRE**  
The University of Kansas

CRAFTON-PREYER THEATRE


FLOOR PAINT

SCALE: 4/18/23  
DRAWN BY: LAW

OF

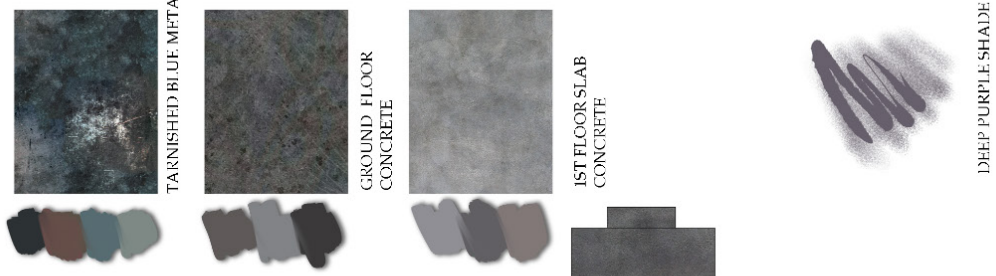


1 2nd Level Floor Paint Treatment  
Scale: 1/8" = 1'-0"

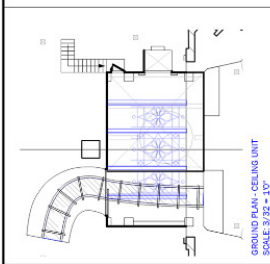


2 Ground & 1st Floor Paint Treatment  
Scale: 1/8" = 1'-0"

NOTE: CRACKS, DIVISION OF SLABS, AND YELLOW WARNING LINE



TARNISHED BLUE METAL  
GROUND FLOOR CONCRETE  
1ST FLOOR SLAB CONCRETE  
DEEP PURPLE SHADE



SKYLIGHT WINDOW  
SCALE: 1/8" = 1'-0"

NOTES

- SKYLIGHT WINDOWS
  - Made with a window glazing system.
  - Made from clear, tempered glass.
  - Avoid parameters and hidden inside support beams. LED strips change color of glass.
- WONDERLAND GLASS FLOWERS
  - Made from tinted glass/acrylic, similar to the skylight windows, but smooth and without beamer.
  - Made from tinted glass/acrylic, similar to the skylight windows, but smooth and without beamer.
  - Made from tinted glass/acrylic, similar to the skylight windows, but smooth and without beamer.
  - Made from tinted glass/acrylic, similar to the skylight windows, but smooth and without beamer.
- SR Half Wall
  - Front facing is show back.
  - Top rail is same stone pattern, no brick lines.

DRAWING SCHEDULE	
NO.	DESCRIPTION
1	FINAL

**Lindsay Webster**  
Scenic Designer  
Email:

**KU UNIVERSITY THEATRE**  
The University of Kansas

CRAFTON-PREYER THEATRE  
WINDOW & MISC. PAINT

SCALE:  
DATE: 4/18/23  
DRAWN BY: LAW

OF



1 Skylight Paint Treatment  
Scale: 1" = 1'-0"



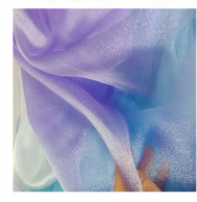
TEXTURED GLASS BEFORE TINTS



DEEP PURPLE SHADE



2 SR Half Wall Paint Treatment  
Scale: 1" = 1'-0"



LAVENDAR BLUE SHIMMER ORGANZA



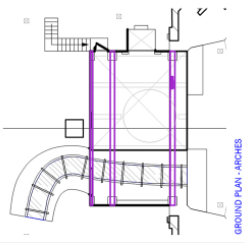
TINTED IRIDESCENT ACRYLIC



FIBER OPTIC STRANDS



3 Wonderland Glass Flowers  
NOT TO SCALE  
Non glow on left, fiber optic glow on right



**NOTES**

GREY METAL TEXTURE applies to all beams (locking, under 1st floor platform, main truss etc.), Deck Staircase, Arch Beam, and Tube Tunnel Interior Walls.

TARNISHED BLUE METAL TEXTURE applies to 2nd Floor Rolling, SR Truss, and Arch I-Beam curves.

RUST METAL TEXTURE applies to all pipes and tube tunnel beams.

LIGHT BLUE METAL TEXTURE applies to Arch interior beams.

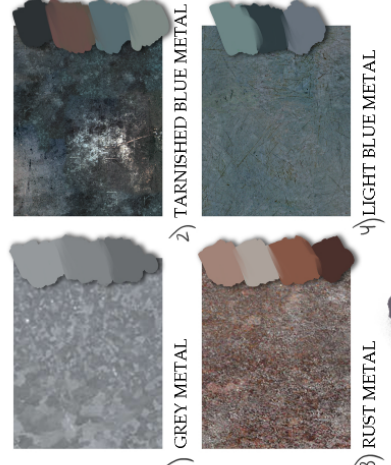
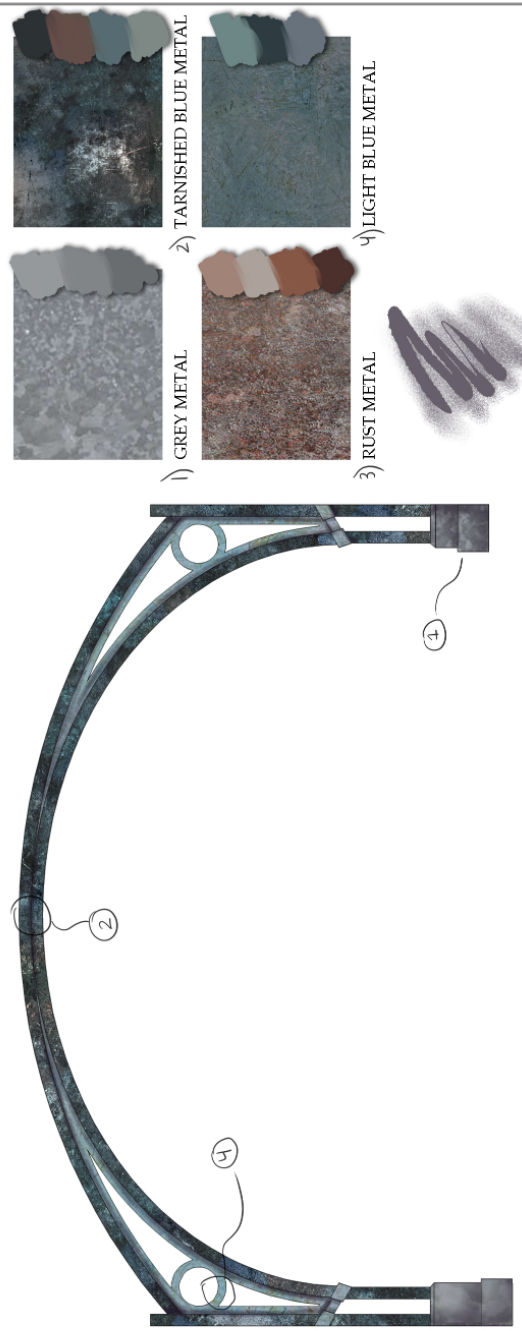
DRAWING SCHEDULE	
VER.	DESCRIPTION
1	4/8/23 FINAL

**Lindsay Webster**  
 Scenic Designer  
 Email:

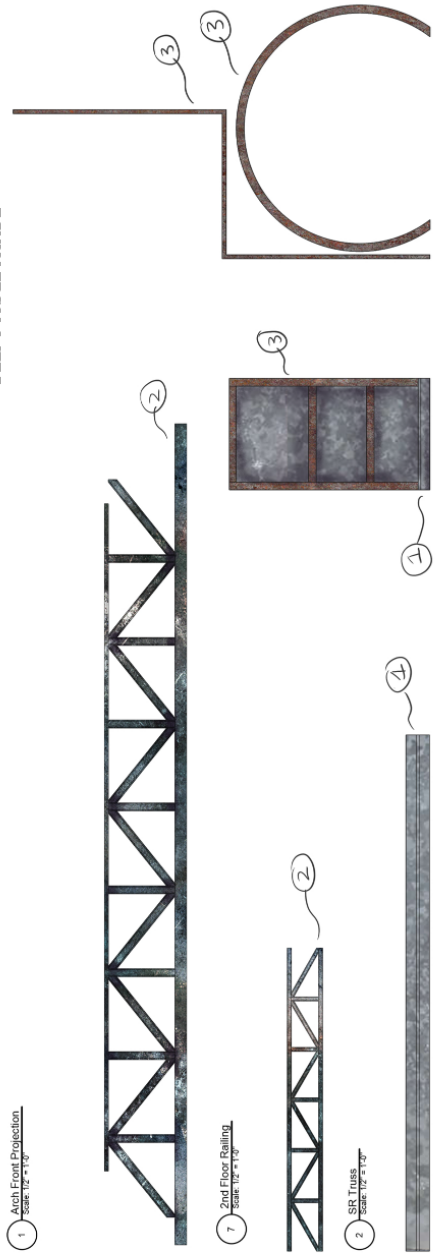
**KU UNIVERSITY THEATRE**  
 The University of Kansas

CRAFTON-PREYER THEATRE  
 METAL TREATMENTS

SCALE:  
 DATE: 4/18/23  
 DRAWN BY: LAW  
 OF



DEEP PURPLE SHADE



1 Arch Front Protection  
 Scale: 1/2" = 1'-0"

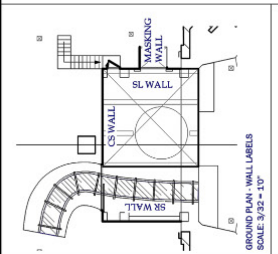
2 2nd Floor Rolling  
 Scale: 1/2" = 1'-0"

3 SR Truss  
 Scale: 1/2" = 1'-0"

4 Simple Beam Paint Treatment  
 Scale: 1/2" = 1'-0"

5 Tube Tunnel Cross-Section  
 Scale: 1/2" = 1'-0"

6 Pipes and Tube Beams  
 Scale: 1/2" = 1'-0"



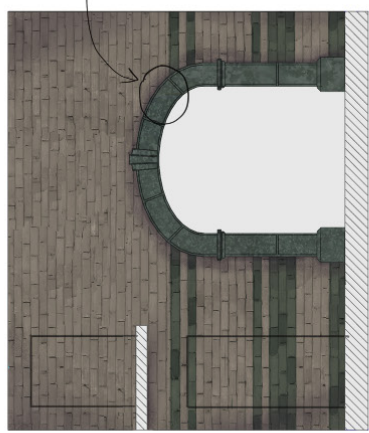
NOTES

-1st and 2nd floor walls on SL Wall listed in both wall

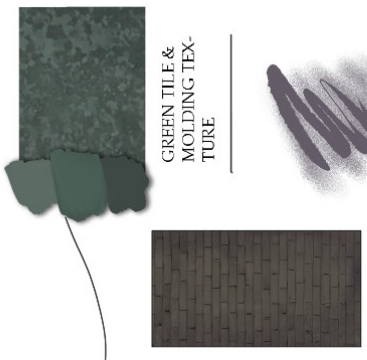
1 SR Wall  
SCALE: 1/2" = 1'-0"



3 SL Wall  
SCALE: 1/2" = 1'-0"



4 Masking Wall  
SCALE: 1/2" = 1'-0"



GREEN TILE & MOLDING TEXTURE

DEEP PURPLE SHADE



AGED PLASTER TEXTURE



2 CS Wall  
SCALE: 1/2" = 1'-0"



TILE TEXTURE & COLOR



DRAWING SCHEDULE	
YR.	DATE DESCRIPTION
1	4/8/23 FINAL

**Lindsay Webster**  
Scenic Designer  
Email:

**KU UNIVERSITY THEATRE**  
The University of Kansas

CRAFTON-PREYER THEATRE

WALL PAINT

SCALE:  
DATE: 4/18/23  
DRAWN BY: LAW

OF









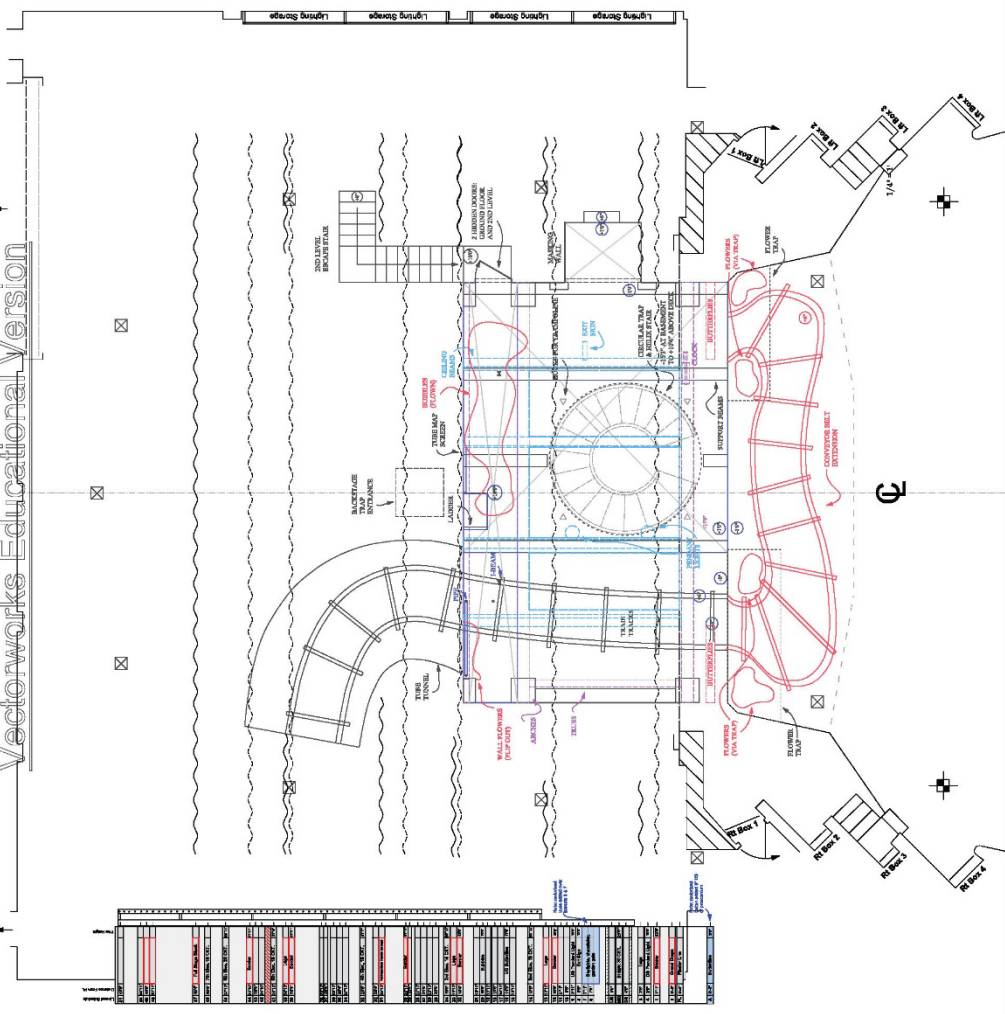




# Vectorworks Educational Version

TO GREENING AND GREEN ROOFS

TO SCENIC

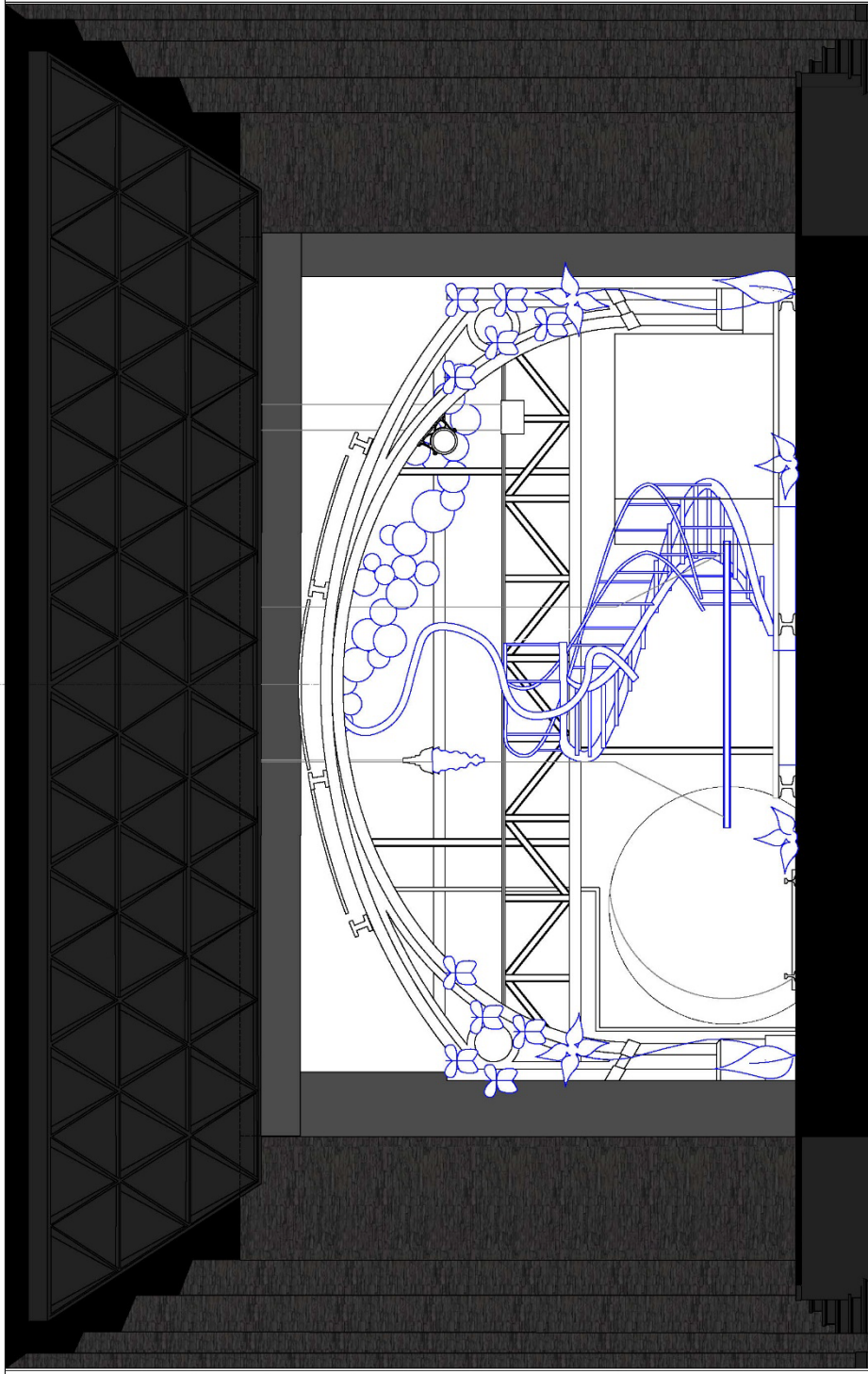


**GENERAL NOTES:**  
 1. ALL DIMENSIONS ARE TO FACE UNLESS OTHERWISE NOTED.  
 2. ALL FINISHES ARE TO BE AS SHOWN ON THE FINISH SCHEDULE.  
 3. ALL MATERIALS AND METHODS OF CONSTRUCTION SHALL BE APPROVED BY THE ARCHITECT.  
 4. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE BUILDING CODES AND ALL APPLICABLE REGULATIONS.  
 5. ALL WORK SHALL BE COMPLETED WITHIN THE SPECIFIED TIME FRAME.  
 6. ALL WORK SHALL BE SUBJECT TO INSPECTION AND APPROVAL BY THE ARCHITECT.  
 7. ALL WORK SHALL BE SUBJECT TO THE ARCHITECT'S GENERAL CONDITIONS OF CONTRACT.  
 8. ALL WORK SHALL BE SUBJECT TO THE ARCHITECT'S SPECIFICATIONS.  
 9. ALL WORK SHALL BE SUBJECT TO THE ARCHITECT'S NOTES.  
 10. ALL WORK SHALL BE SUBJECT TO THE ARCHITECT'S REVISIONS.

	ALICE BY HEART Book by Steven Sotter Music by Duncan Sheik Lyrics by Steven Sotter	DESIGNED BY CRAFTON-PREYER ARCHITECTS 1000 N. 10TH ST. ANNE ARBOR, MI 48106	SCALE: 1/4"=1'-0" DATE: 10/4/2022	PLATE NO. 1
	DIRECTED BY LINDSEY WEBSTER	CRAFTON-PREYER ARCHITECTS 1000 N. 10TH ST. ANNE ARBOR, MI 48106	APPROVED: [Signature]	REVISIONS: [Table]

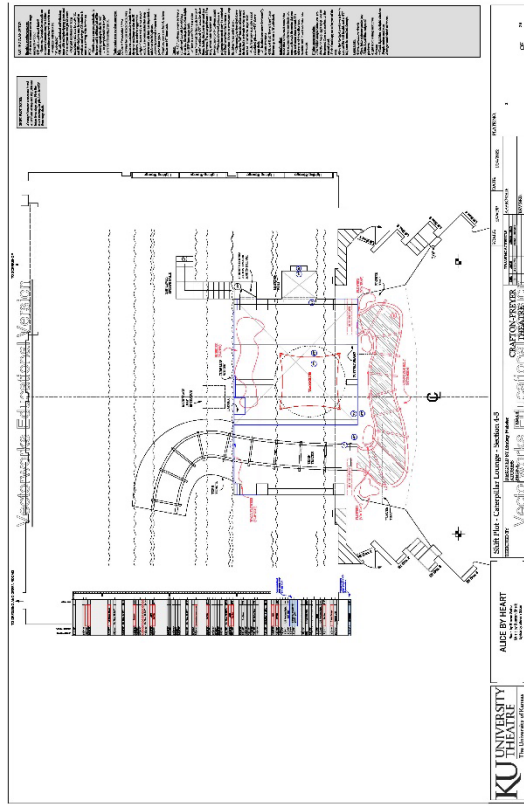
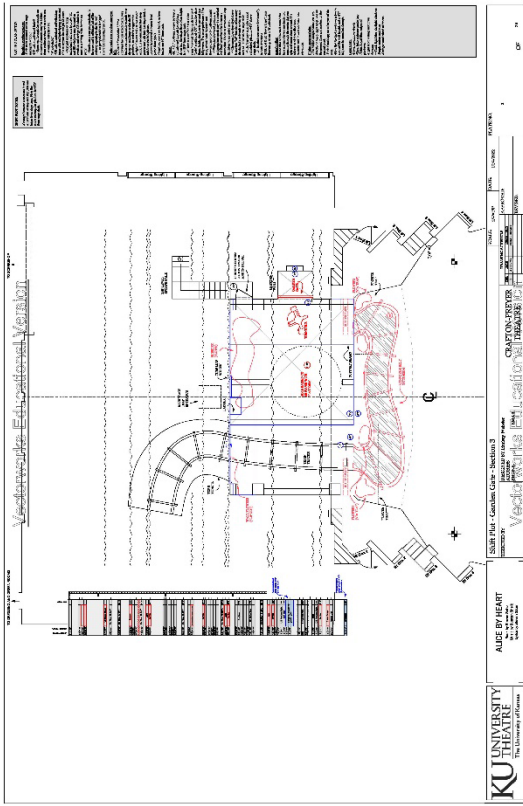
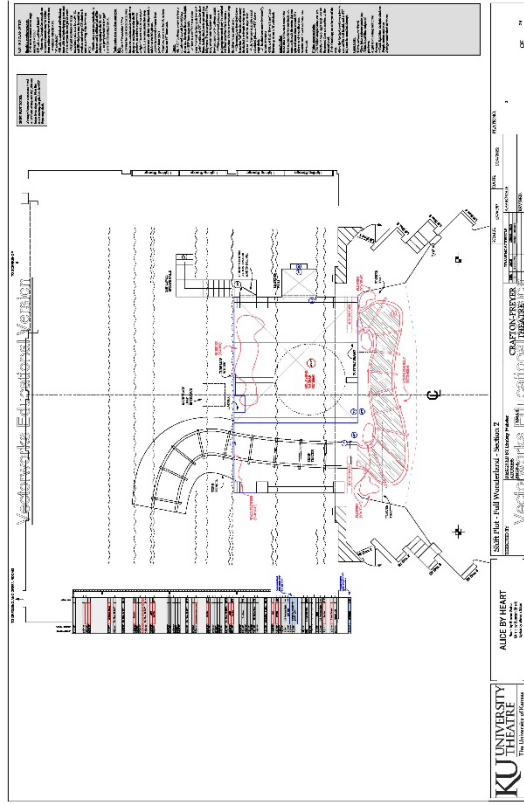
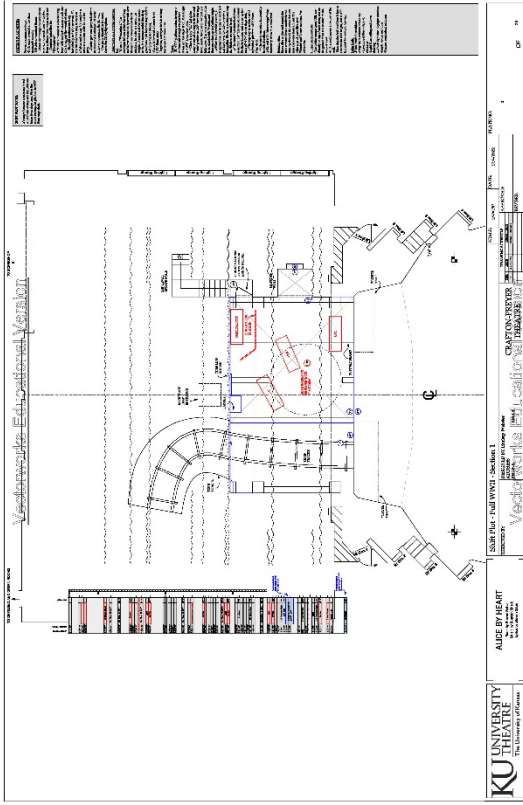


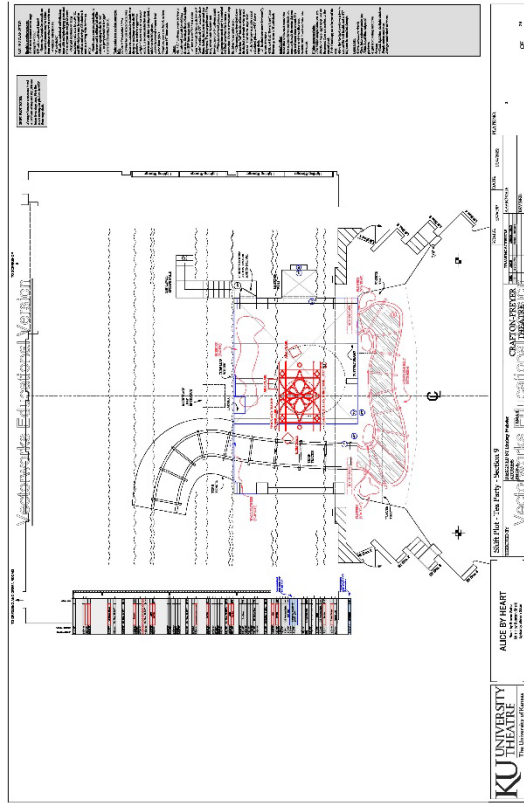
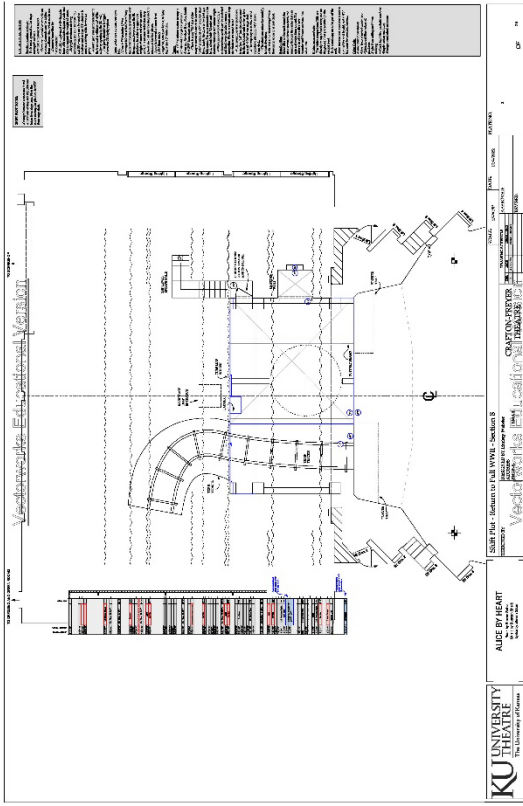
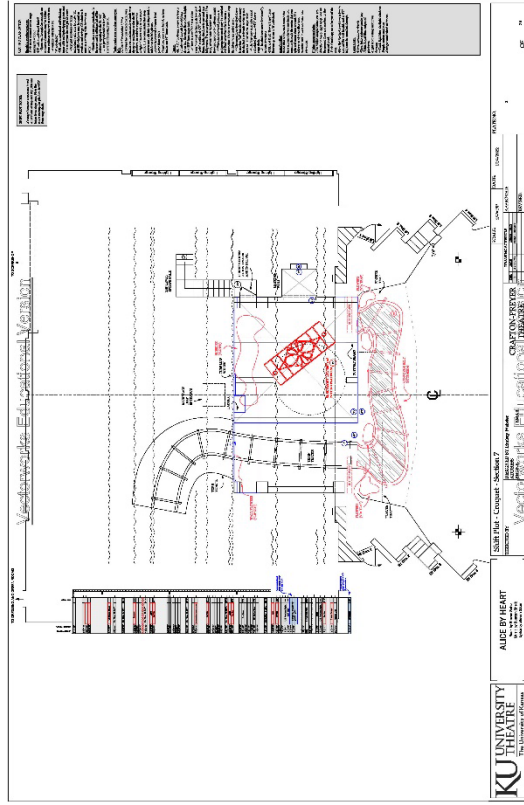
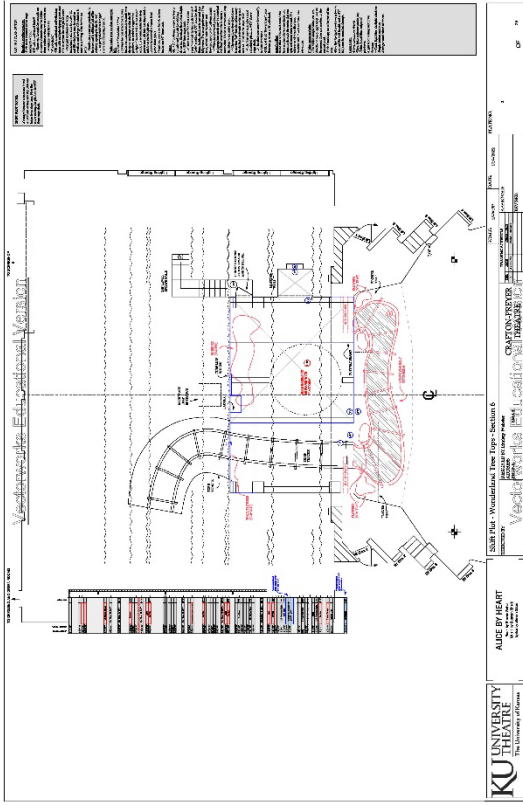
Vectorworks Educational Version

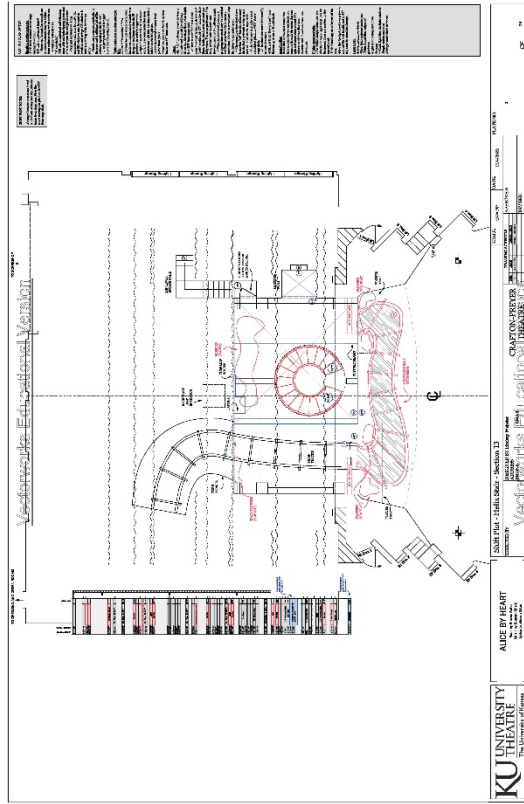
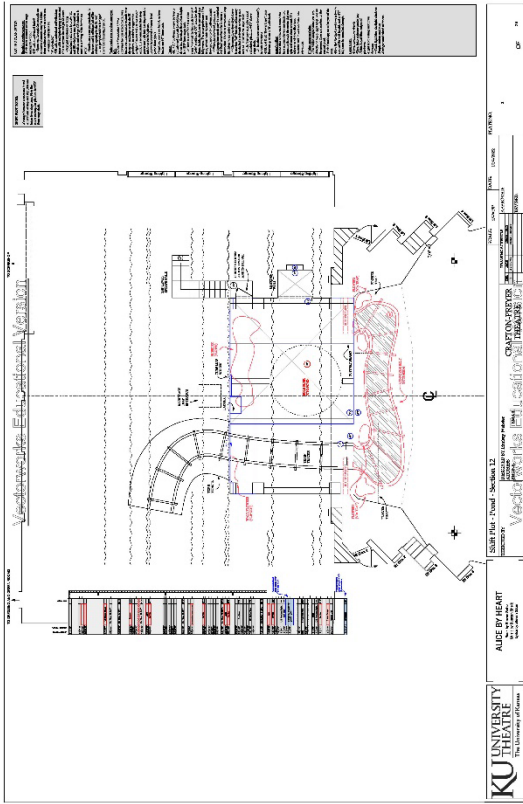
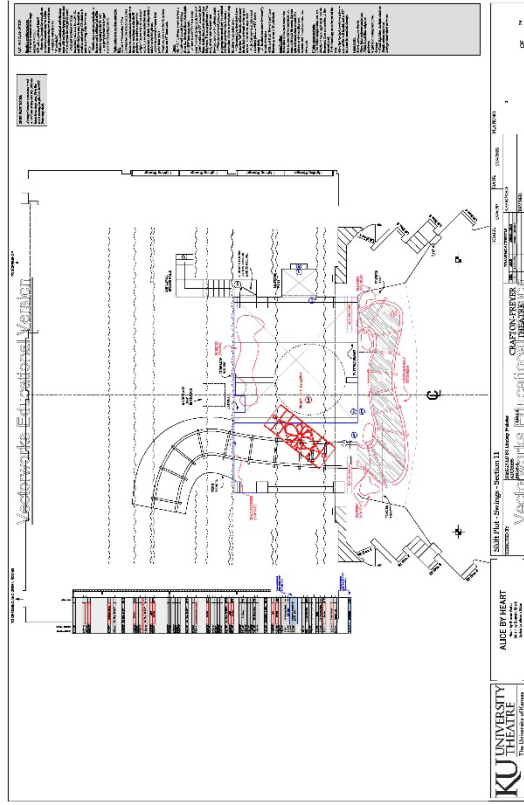
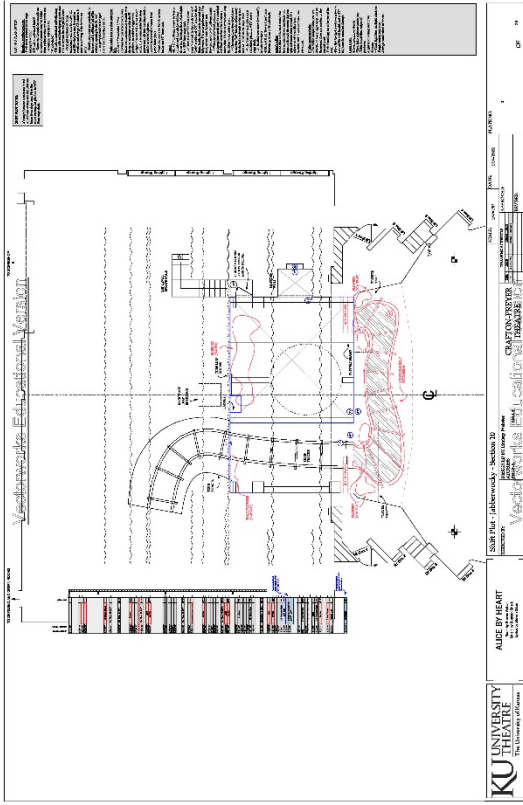


THIS CONTAINS FOR  
SCHEDULE

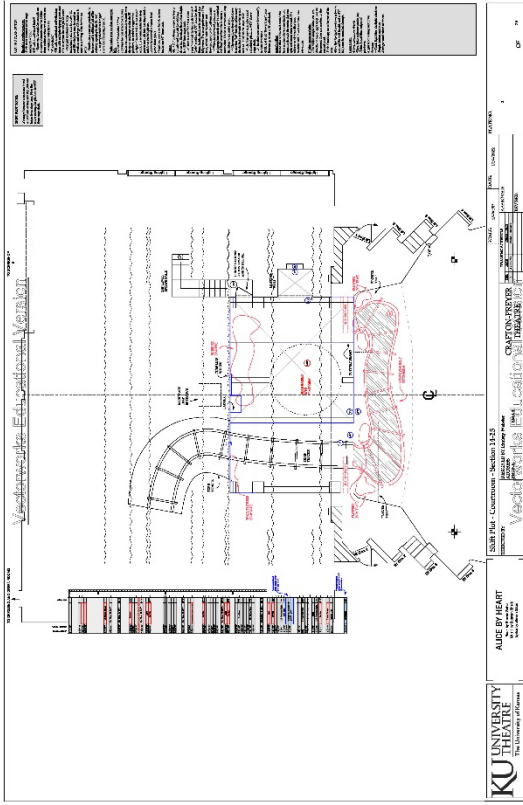
<p><b>KU UNIVERSITY THEATRE</b> The University of Kansas</p>	<p><b>ALICE BY HEART</b> Book by Steven Sotter Music by Steven Sotter Lyrics by Steven Sotter</p>		<p>DESIGNED BY SCIENCE FRONT ELEMENT</p>	<p>DESIGNED BY LINDSEY WEBSTER ADDRESS 1000 W. 17TH ST. TOPEKA, KS 66604</p>	<p>SCALE: 1/8"=1'-0" DRAWING NUMBER: 1000000000</p>	<p>DATE: 10/22/2022</p>	<p>PLATE NO. 3</p>
	<p>APPROVED:</p>	<p>REVISIONS:</p>	<p>CRAFTON-PREYER THEATRICAL DESIGN</p>	<p>APPROVED:</p>	<p>REVISIONS:</p>	<p>OF 24</p>	



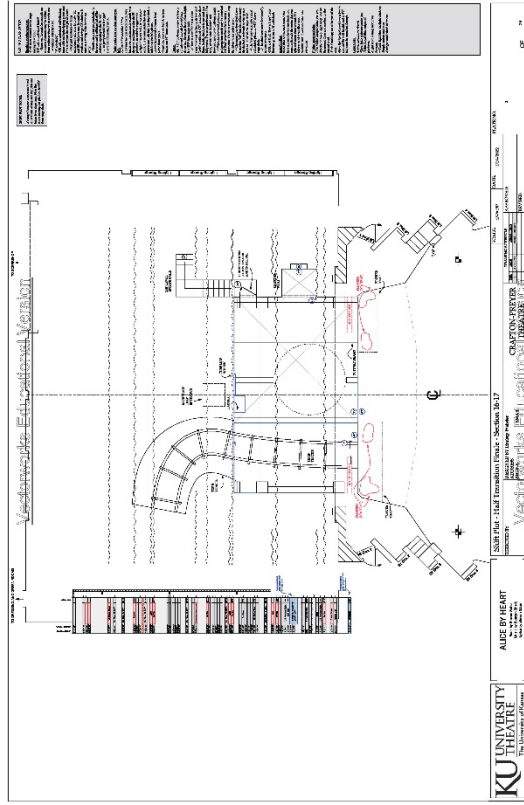




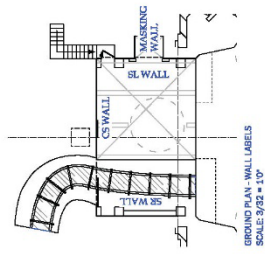
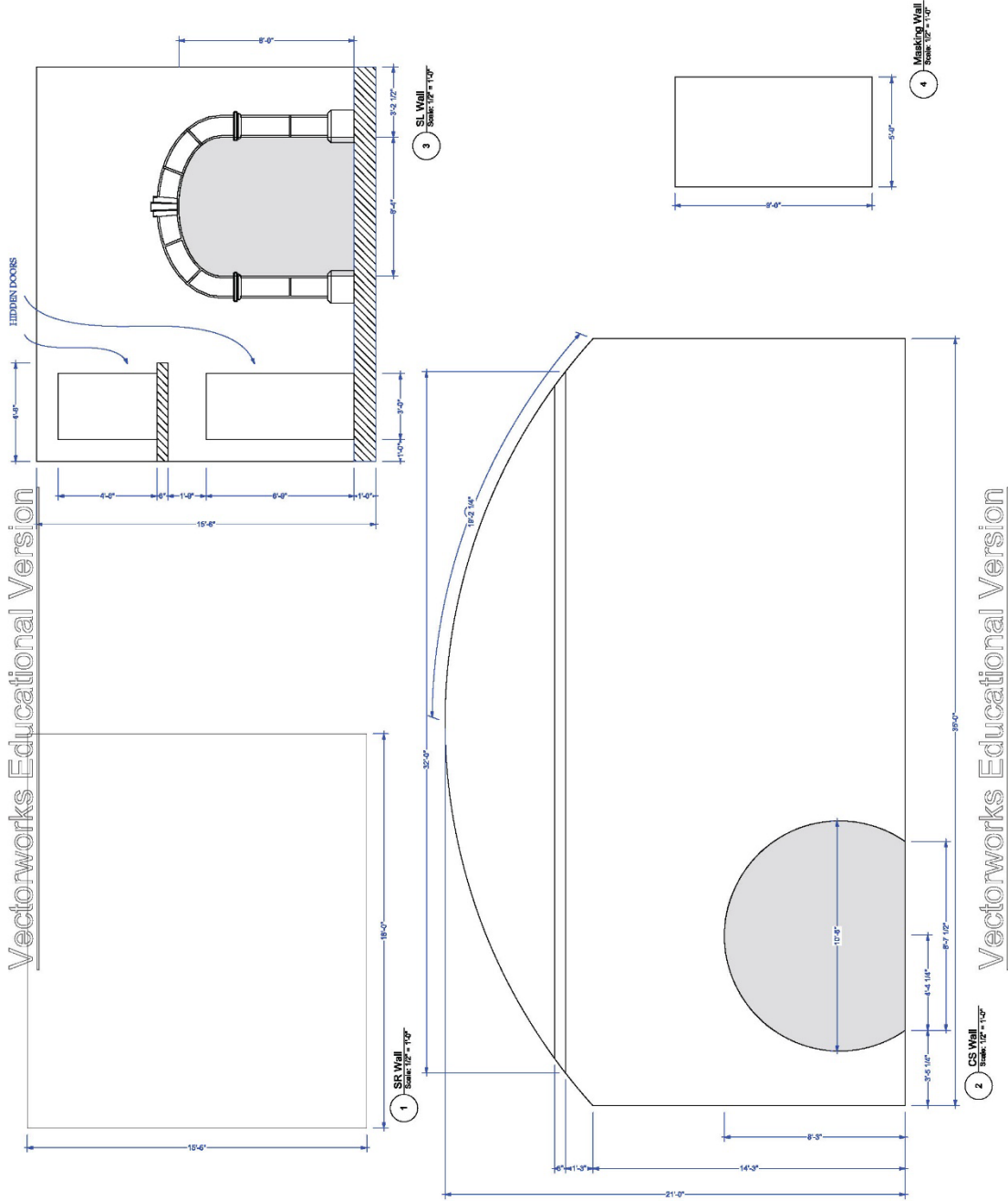




Shift Plots



Vectorworks Educational Version



NOTES  
 GREY FILL = OPEN ARCHWAY  
 DIAGONAL HATCH = PLATFORM LOCATION

DRAWING SCHEDULE	
YR.	DESCRIPTION
1	4/8/23 FINAL

**Lindsay Webster**  
 Scenic Designer  
 Email:



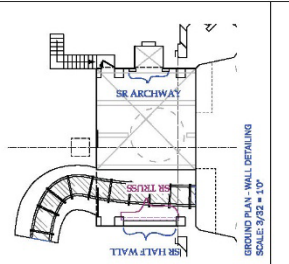
CRAFTON-PREYER THEATRE  
 FLAT ELEVATIONS

SCALE:  
 DATE: 4/18/23  
 DRAWN BY: LAW

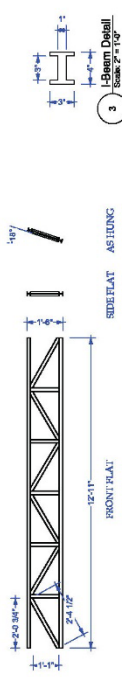
OF

Vectorworks Educational Version

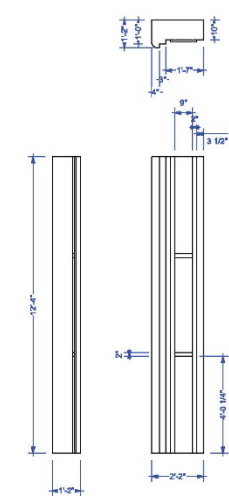
# Vectorworks Educational Version



**NOTES**  
 SR WELL + OPEN ARCHWAY  
 DIAGONAL HATCH = PLATFORM LOCATION



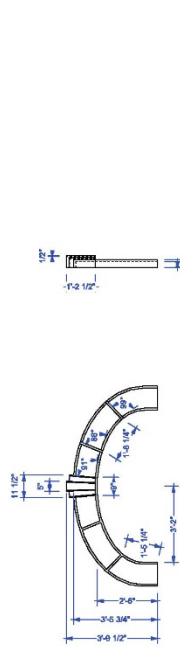
1 SR Half Wall  
Scale: 1/8" = 1'-0"



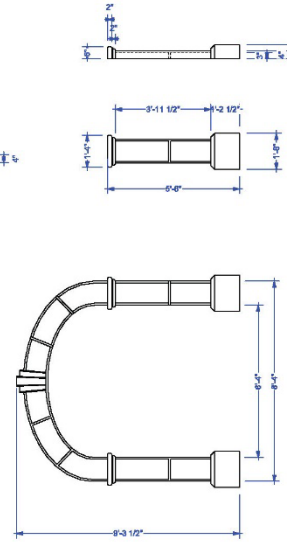
2 SR Truss  
Scale: 1/8" = 1'-0"



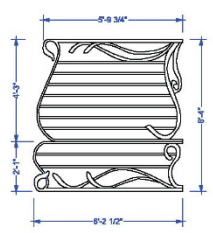
3 SR Beam Detail  
Scale: 1/8" = 1'-0"



4 Archway Molding  
Scale: 1/2" = 1'-0"



5 Garter Gate  
Scale: 1/8" = 1'-0"



NOT DRAWN: GATE IS  
 WITH FINISH  
 AND FLOWERS

DRAWING SCHEDULE	
YR.	DESCRIPTION
1	4/8/23 FINAL

**Lindsay Webster**  
 Scenic Designer  
 Email:

**KU UNIVERSITY THEATRE**  
 The University of Kansas

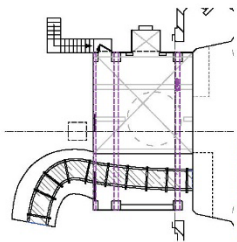
**CRAFTON-PREYER THEATRE**  
 SURROUNDING ARCHITECTURE

SCALE:  
 DATE: 4/18/23  
 DRAWN BY: LAW

OF

# Vectorworks Educational Version

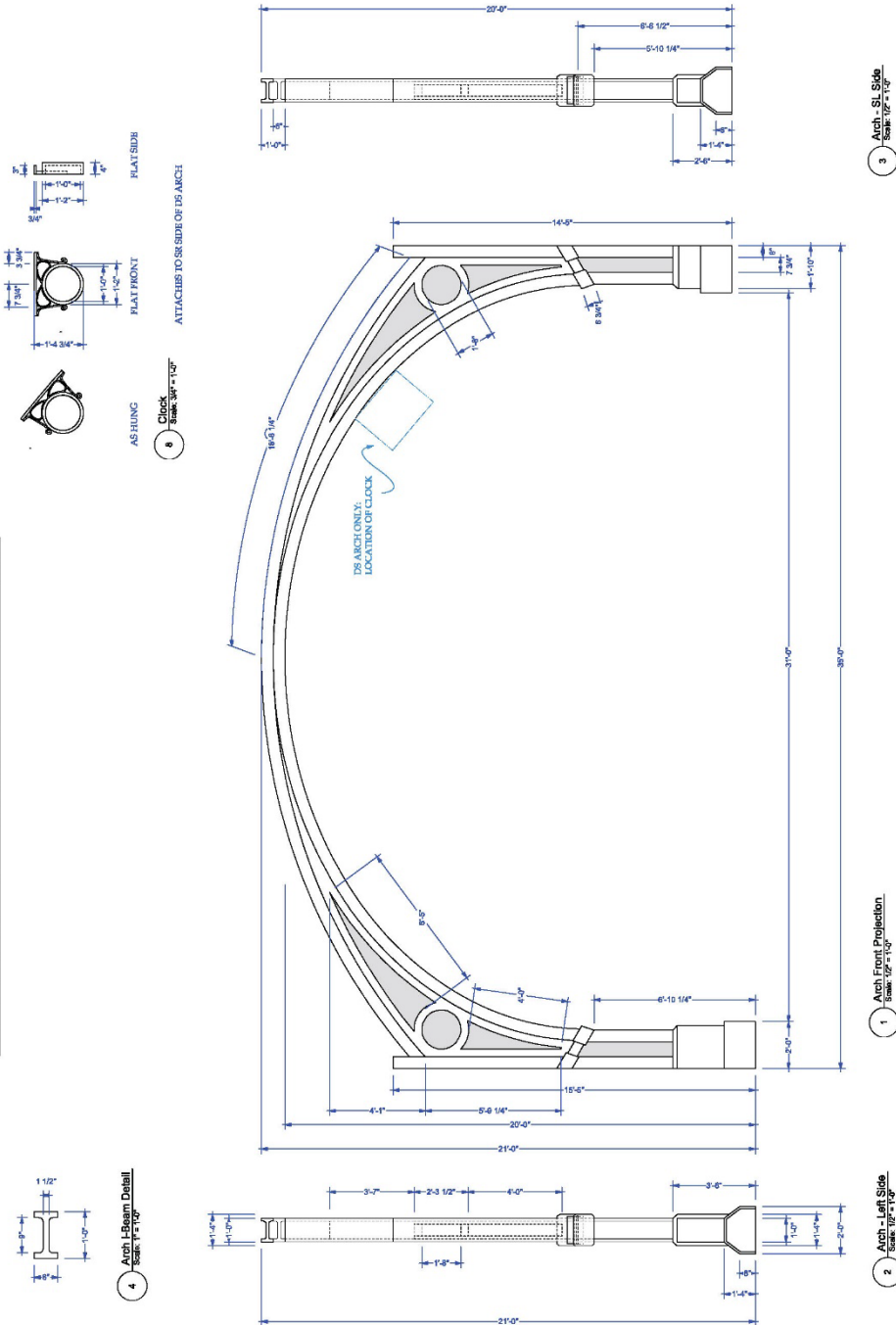
Vectorworks Educational Version



GROUND PLAN - ARCHES  
SCALE: 3/32 = 1/8"

NOTES

GREY TELL = OVERSPACE  
DIAGONAL HATCH = PLATFORM LOCATION  
Upstage Arch is cut in half from the top-down horizontal and fixed to the CS Wall



1 Arch Front Projection  
Scale: 1/8" = 1/8"

2 Arch - Left Side  
Scale: 1/8" = 1/8"

3 Arch - SL Side  
Scale: 1/8" = 1/8"

DRAWING SCHEDULE	
YR.	DESCRIPTION
1	FINAL

**Lindsay Webster**  
Scenic Designer  
Email:

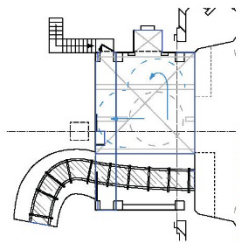
**KU UNIVERSITY THEATRE**  
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CRAFTON-PREYER THEATRE  
ARCH ELEVATIONS

SCALE:  
DATE: 4/18/23  
DRAWN BY: LAW

OF

Vectorworks Educational Version



GROUND PLAN - PLATFORMS  
SCALE: 3/32" = 1'-0"

NOTES

- GREY FILL = OPEN SPACE
- DIAGONAL HATCH = PLATFORM LOCATION
- 1st Level Platform is +10' above Stage Deck
- 2nd Level Platform is +10'0" from Stage Deck
- Hidden doors in SI. Wall lead to escape stairs and platforms.
- Circular trap in 1st Level Platform for Wonderbird entrance and back entrance (shown in dashed light grey)
- Lid to the trap opens and reveals into 9" platform top in event trap hole (shown in dashed light blue)

DRAWING SCHEDULE	
YR.	DESCRIPTION
1	4/8/23 FINAL

**Lindsay Webster**  
Scenic Designer  
Email:

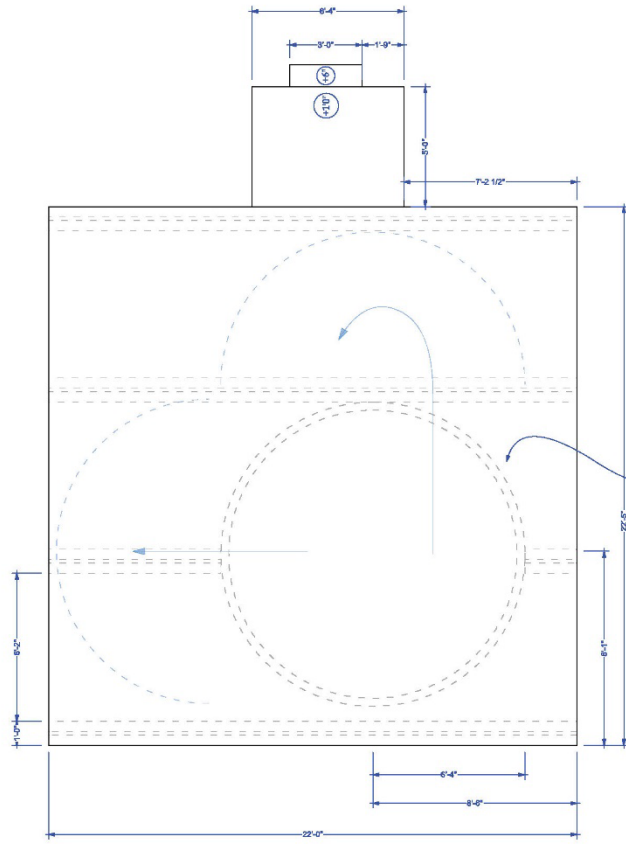


CRAFTON-PREYER THEATRE

1ST FLOOR PLATFORM

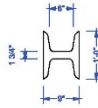
SCALE:  
DATE: 4/18/23  
DRAWN BY: LAW

OF



TRAP FOR HELIX STAIRCASE (DRAWN IN DASHED GREY)  
LIDS SLIT AND RECES INTO 9" THICK PLATFORM TOP (DRAWN IN LIGHT BLUE)

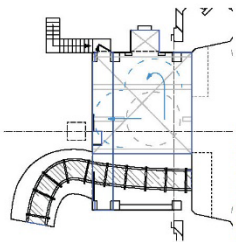
PLATFORM IS 9" THICK  
AND RESTS ON 9" TALL  
BEAMS. TOTAL  
HEIGHT OF 18"



1 1st Level Platform & Exit Stairs  
Scale: 1/8" = 1'-0"

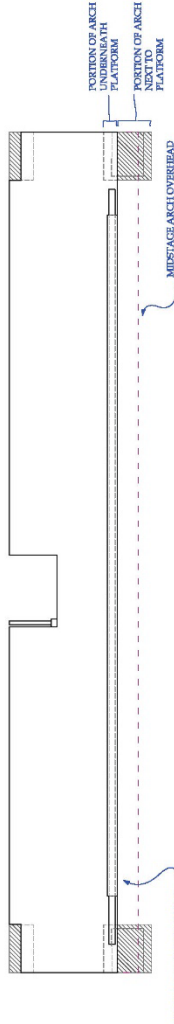
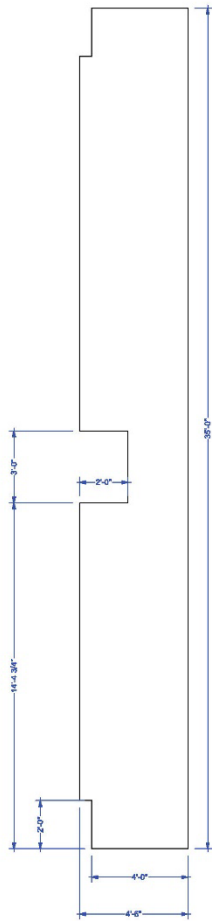
2 Under Beams Detail  
Scale: 1" = 1'-0"

Vectorworks Educational Version

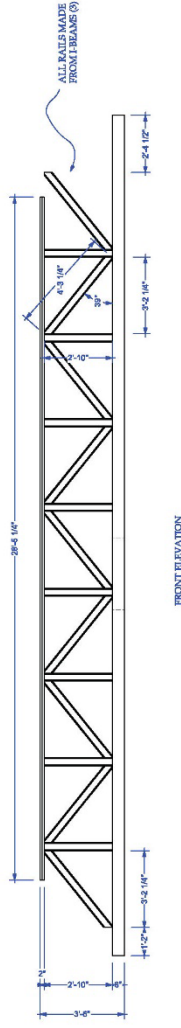
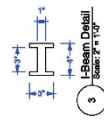


NOTES

- 1st Level Platform is 4'-0" from Stage Deck
- 2nd Level Platform is +10'-0" from Stage Deck
- Hatch doors in 31. Wall lead to storage stairs and platforms
- Purple dash is the overhead midstage arch
- Green dash is the overhead midstage arch
- Grey dash also represents location of midstage arch base
- Hatch is location of midstage arch base outside of platform



TOP-DOWN VIEW WITH RAILING, ARCH, AND LADDER PLACEMENT



1 2nd Floor Platform  
Scale: 3/16" = 1'-0"

DRAWING SCHEDULE	
YBL	DESCRIPTION
1	FINAL

**Lindsay Webster**  
Scenic Designer  
Email:

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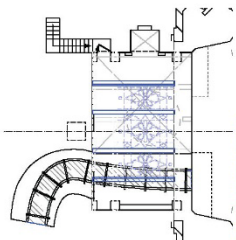
**CRAFTON-PREYER THEATRE**  
2ND FLOOR PLATFORMS

SCALE:  
DATE: 4/18/23  
DRAWN BY: LAW

OF

Vectorworks Educational Version

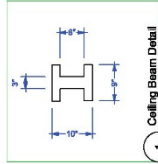
# Vectorworks Educational Version



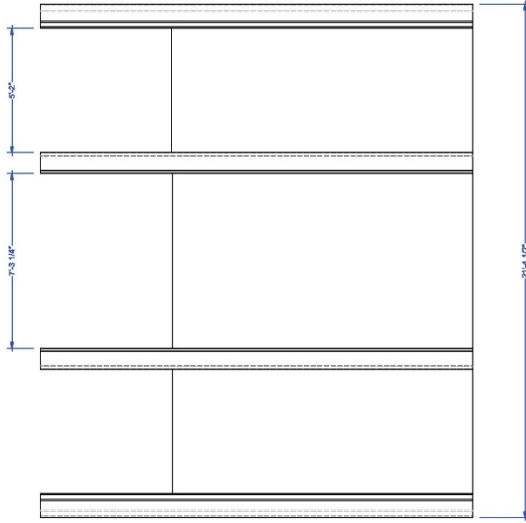
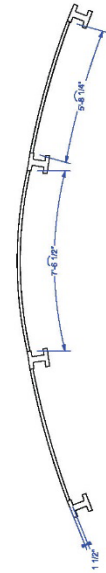
GROUND PLAN - CEILING UNIT  
SCALE: 9/32" = 1'-0"

**NOTES**

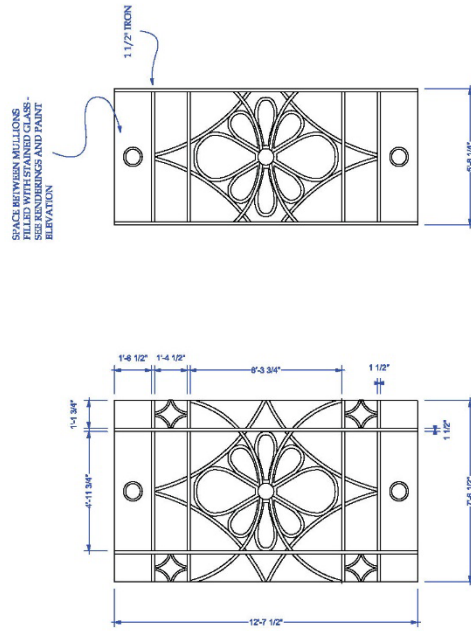
- Blue arch is the overhead window arch
- Blue arches are window mullions
- Blue solid are beams
- Beams rest on top of overhead arches
- Angles to fit curvature of overhead arches
- Window mullions are filled with stained glass



1 Ceiling Beam Detail  
Scale: 1/2" = 1'-0"



2 Beams and Window Placement  
Scale: 1/2" = 1'-0"



3 Window Mullions  
Scale: 1/2" = 1'-0"  
DRAWN FLAT - WILL BE STRETCHED INTO CURVATURE AS SEEN IN (2)

DRAWING SCHEDULE	
YR.	DATE
1	4/8/23
	FINAL

**Lindsay Webster**  
Scenic Designer  
Email:



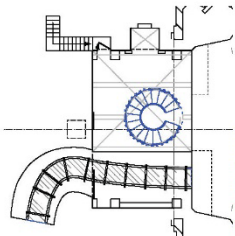
CRAFTON-PREYER THEATRE

CEILING UNIT

SCALE:  
DATE: 4/18/23  
DRAWN BY: LAW

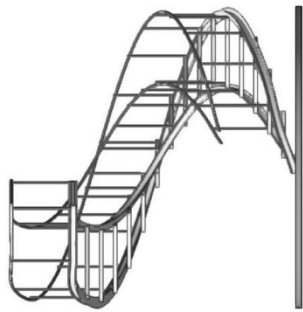
OF

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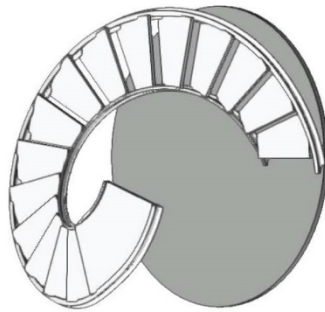
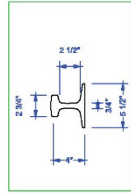
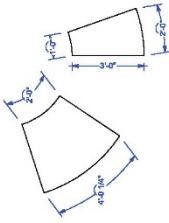
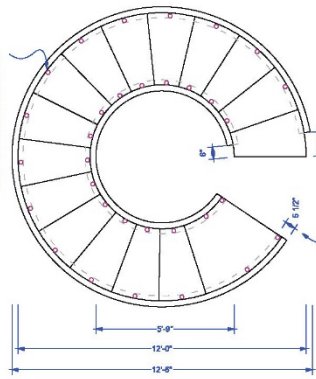


NOTES

-Blue dash is temp outline.  
-In addition to being raised up and down on the x- plane by the amount of the rise, the helix stair remains 360 degrees around its center on the y-z plane.



RAILING SPINDLES ARE IN PURPLE, 2" DIAMETER AND 36" TALL, LOCATED AT POINTS OF INTERIOR AND EXTERIOR CURVES OF THE STAIR TREAD.



45° PROJECTION

DRAWING SCHEDULE

YR.	DATE	DESCRIPTION
1	4/8/23	FINAL

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Scenic Designer  
Email:

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CRAFTON-PREYER THEATRE

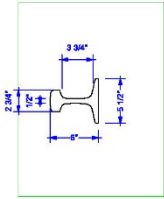
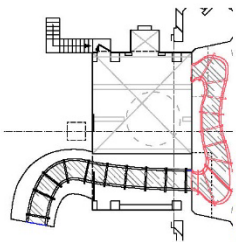
HELIX STAIR

SCALE:  
DATE: 4/18/23  
DRAWN BY: LAW

OF



Vectorworks Educational Version



1 Rail Profile  
Scale: 2/16

NOTES

- 1- Concrete slab (shown with grey diagonal hatch (H)) is embedded 2" into the stage deck.
- 2- Tube track will run on top of concrete slab 1/4" from edge deck.
- 3- Rail and flange both sit on the stage deck and bond into one another.
- 4- Woundland positions are drawn in orange above.
- 5- Woundland positions are drawn in purple above.
- 6- The 1" floor platform and loop back into the stage deck behind the 1" floor platform.
- 7- Spacing and dimensions of rails and flanges are even when in WWL Tube Station.
- 8- Dimensions of rails and flanges are curved and shown when in "Woundland" (see downstage of the apron line).
- 9- Tube beams (drawn in purple) run horizontal along the curved walls and around perimeter of wall in concrete circles.

DRAWING SCHEDULE

YBL	DATE	DESCRIPTION
1	4/8/23	FINAL

**Lindsay Webster**

Scenic Designer

Email:



The University of Kansas

CRAFTON-PREYER THEATRE

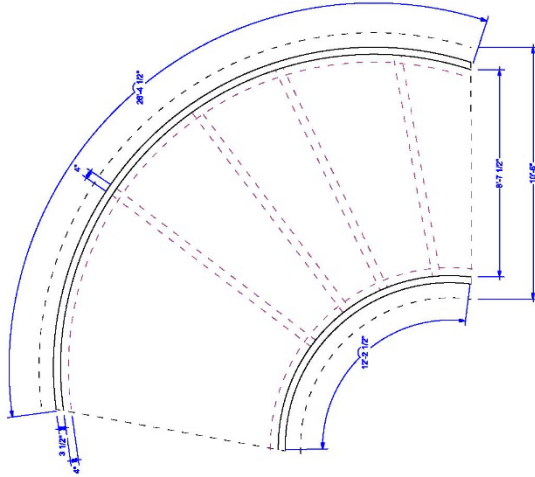
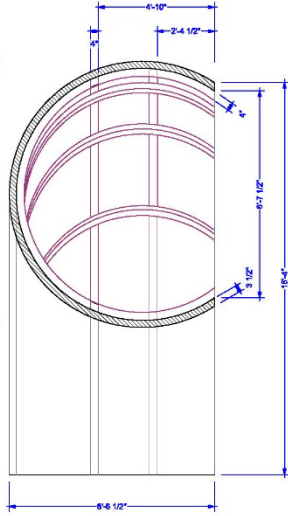
TUBE TUNNEL

SCALE:

DATE: 4/18/23

DRAWN BY: LAW

OF



2 Tube Front Elevation and Plan View  
Scale: 1/8

3 Tube Tracks  
Scale: 1/8

Vectorworks Educational Version

Appendix C.7: Model Photos



## Appendix D: Costume References

In addition to the images below, Professor Kelly Vogel's Costume History Presentations were also an invaluable resource.

### Appendix D.1: Women's Fashion of the 1940s

Selected research images.



Nurses cheering in the rubble, 1941. Photograph: Royal London Hospital Archives. RLHLC/P/2/8/15



Women of the Land Army are pictured packing potatoes at Bacheiddon Farm, near Machynlleth, Wales, by Geoff Charles, 25 July 1942.



Photographer unknown, couple at amusement park. 1940s.



*Utility Clothes - Fashion Restrictions in Wartime Britain, 1943.* London: Ministry of Information Second World War Official Collection. Ministry of Information Photo Division Photographer.



Mickey Davies talks to a woman in the shelter. 1941.



(24) Given, Steve. "Portraits and Snapshots." *Flickr*, 16 Jan. 2023.



British ladies wartime fashion designs shown on a typical street in south east England. July 1943.



Teen girl wearing pleated plaid skirt and knit sweater top. *Vintage Dancer*. 1941.



(24) Given, Steve. "Portraits and Snapshots." *Flickr*, 16 Jan. 2023.



Menswear teen fashion. *Life Magazine*, 1944.



## Appendix D.2: Men's Fashion of the 1940s

Selected research images.



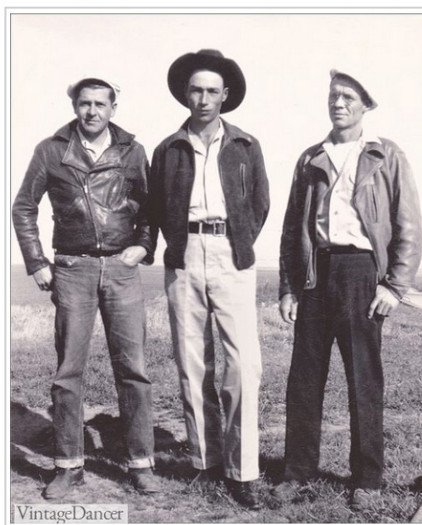
Sears Catalog. Vintage Dancer. Early 1940s.



Sears Catalog. Early 1940s.



Sears Catalog. Early 1940s



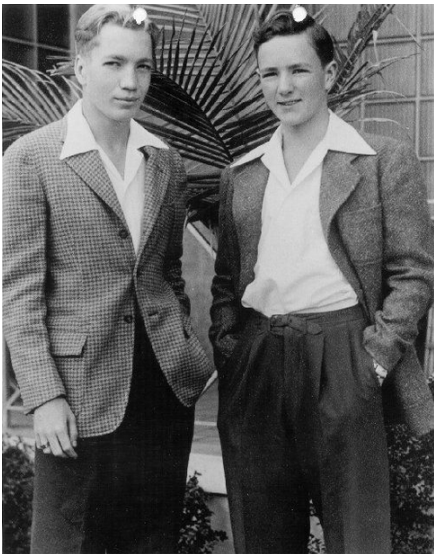
Men wearing leather jackets. Vintage Dancer, early 1940s.



(24) Given, Steve. "Portraits and Snapshots." Flickr, 16 Jan. 2023.



(24) Given, Steve. "Portraits and Snapshots." Flickr, 16 Jan. 2023.



Teen boy fashion. Auburn University. 1940s.



Sears Catalog, teen boy trousers. Early 1940s



Sears Catalog, teen's t-shirts. Vintage Dancer. Early 1940s.



Sears Catalog, teen's pullover cardigan. Vintage Dancer. Early 1940s

Appendix D.3: WWII Renderings





# Alice By Heart

Alice  
in 1941



Lindsay Webster

*Alice By Heart*

*Angus*



*Lindsay Webster*

*Alice By Heart*

*Clarissa*



*Lindsay Webster*

*Alice By Heart*

Doctor



*Lindsay Webster*

*Alice By Heart*

*Dodgy*



*Lindsay Webster*

*Alice By Heart*

*Harold*



*Lindsay Webster*

*Alice By Heart*

*Nigel*



*Lindsay Webster*

*Alice By Heart*

*Red Cross Nurse*



*Lindsay Webster*



*Alice By Heart*

*Tabatha*



*Lindsay Webster*

Appendix D.4: Wonderland Renderings

*Alice By Heart*

*Alice  
in Wonderland*



*Livsey Webster*

*Alice By Heart*  
*Caterpillar*



*Lindsay Webster*

*Alice By Heart*

*Cheshire Cat*



*Lindsay Webster*

*Alice By Heart*

*Doormouse*



*Lindsay Webster*

*Alice By Heart*

*Duchess*



*Lindsay Webster*

*Alice By Heart*

*Ensemble*



*Lindsay Webster*

*Alice By Heart*  
*Jabberwocky*



*Lindsay Webster*



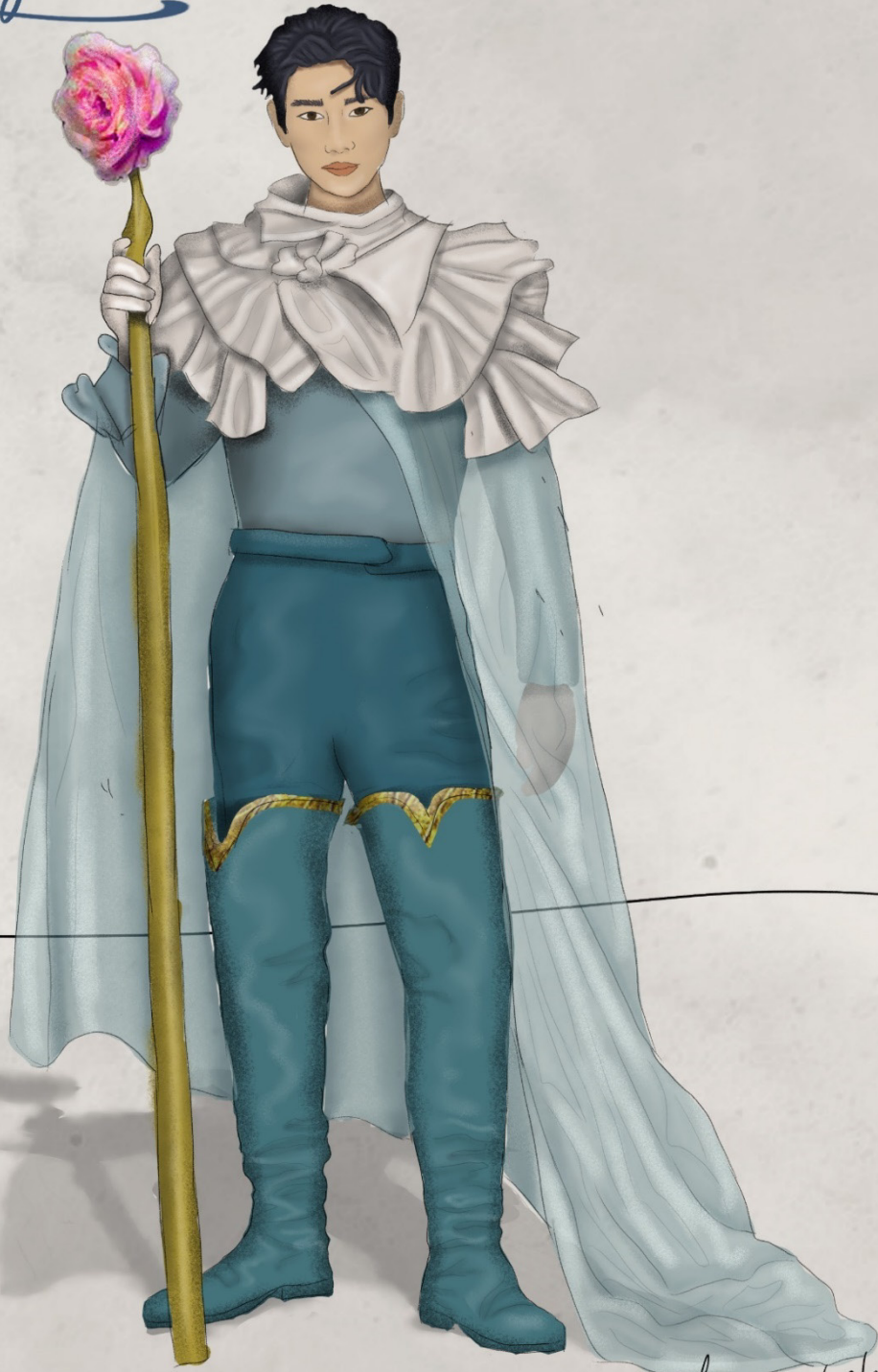
*Alice By Heart*  
*King of Hearts*



*Lindsay Webster*

*Alice By Heart*

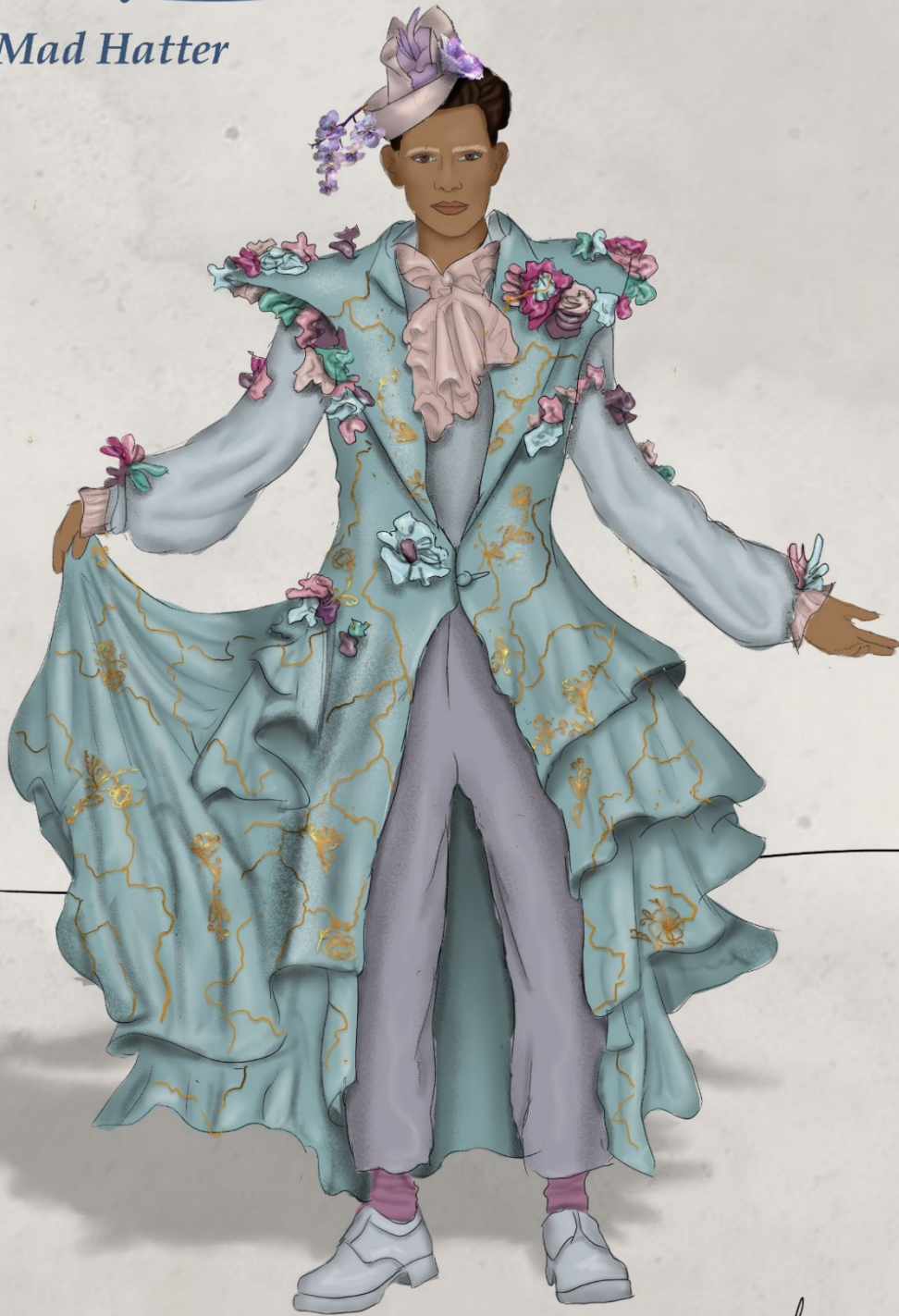
*Knave*



*Lindsay Webster*

*Alice By Heart*

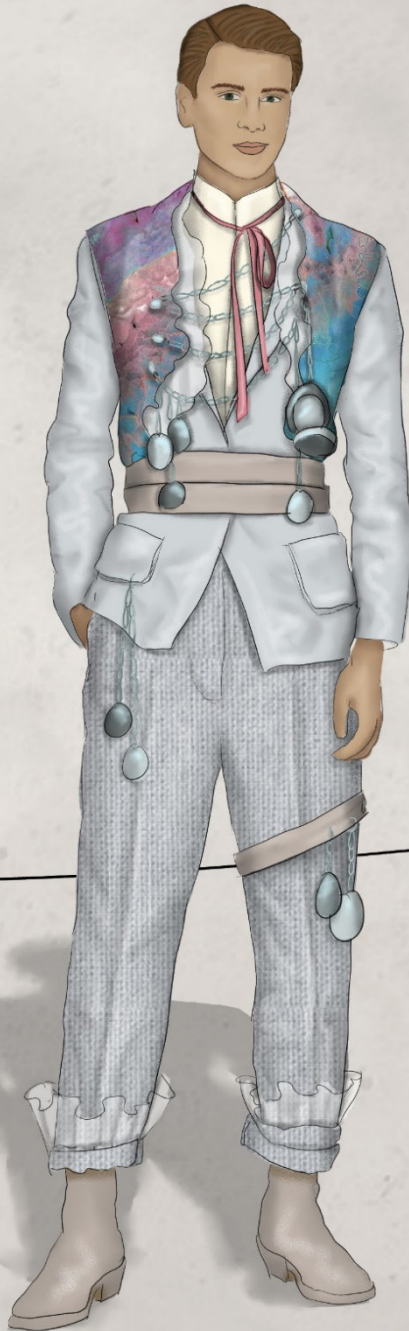
*Mad Hatter*



*Lindsay Webster*

*Alice By Heart*

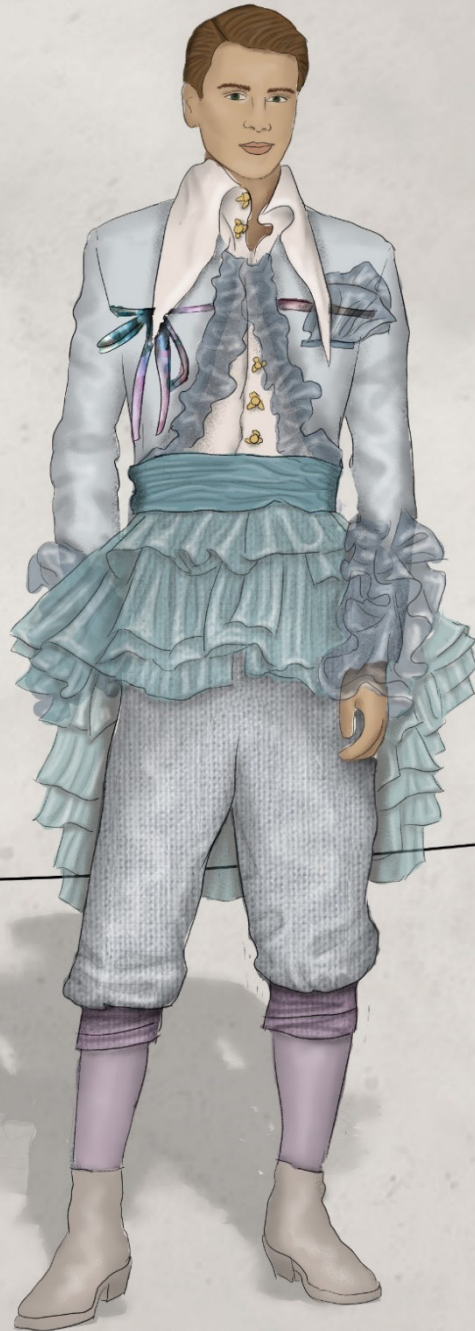
*White Rabbit*



*Lindsay Webster*

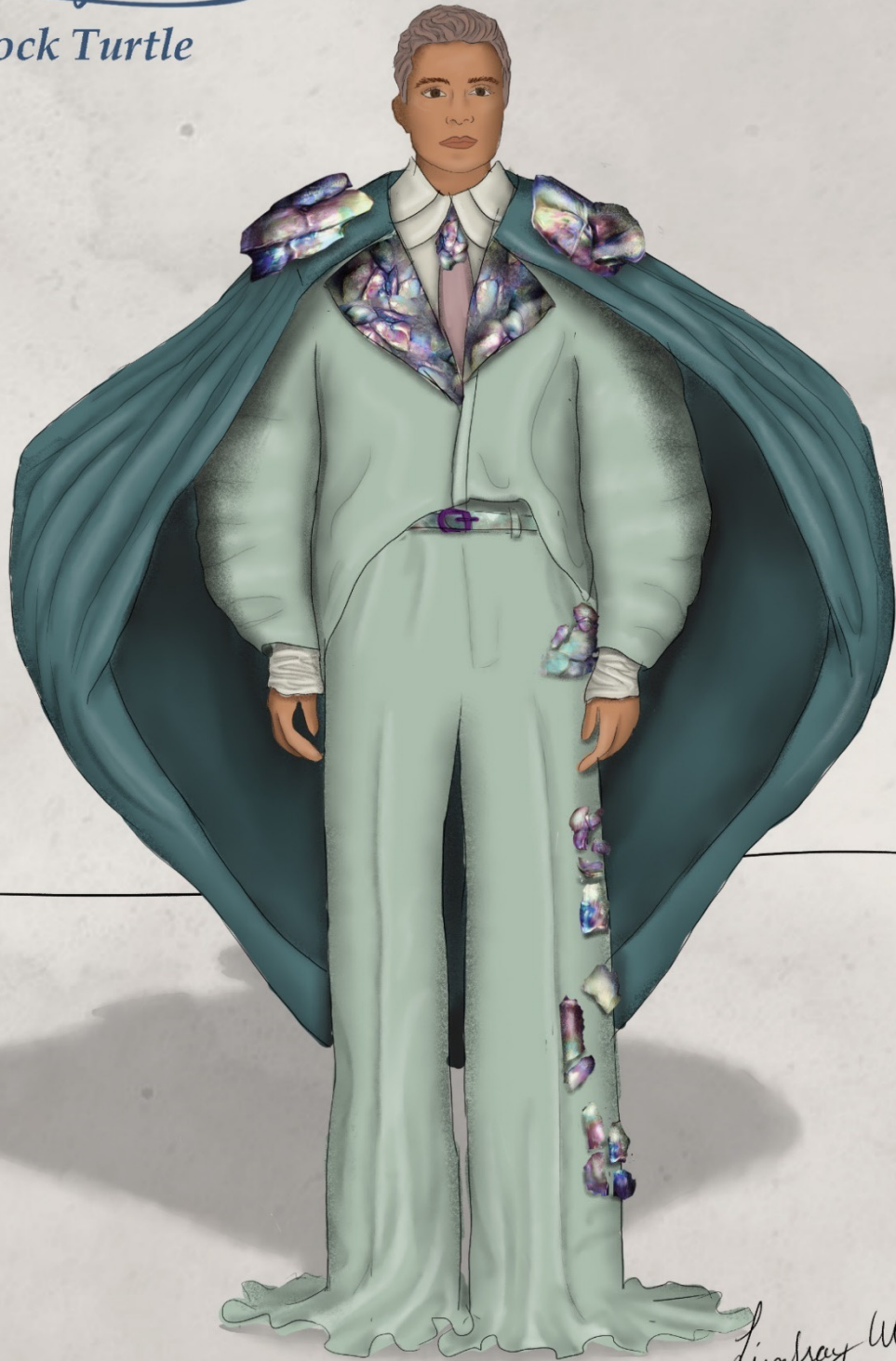
*Alice By Heart*

*March Hare*



*Lindsay Webster*

*Alice By Heart*  
*Mock Turtle*



*Lindsay Webster*

*Alice By Heart*

*Queen  
of Diamonds*



*Lindsay Webster*

*Alice By Heart*

*Queen of Hearts*



*Lindsay Webster*



## Appendix D.5: Motifs and Meanings of WWII Character Costumes

### 1 Alice

- ◇ Scallop detail: youthful, girly, and playful, representing her desire to remain a child. Organic yet regimented, representing wonderland's nature compared to her own stubbornness to fight for Alfred. Rounded curves are subtly sensual, representing her budding sexuality. Curves also represent the ups and downs of life, learning the nuances and complications of adulthood.
- ◇ Ombre: life isn't black and white - adulthood comes with highs and lows and all the in-betweens. A gradation represents growth.
- ◇ Baggy-knit sweater: something for her to grow into, her parents bought oversized with the foresight of her growing. Also, something for her to hide behind, maybe as she grows into an uncomfortable new teenage/adult body.

### 2 Tabatha

- ◇ Angled, mirrored plaid: appears at crossroads and moments of decision, with some sort of (often vague or confusing) guidance. Splitting each side on the bias creates an up-angled mirrored plaid, pointing towards the head, emphasizing her street smarts and the famous Cheshire smile
- ◇ Cream t-shirt poking at the neckline resembles that of a toothy smile, prelude to her transformation into the Cheshire Cat
- ◇ Chain of keys and tags around hips: practical, matter-of-fact, and reminiscent of a pet collar, prelude to the Cheshire Cat

### 3 Clarissa

- ◇ Pearl necklace: a script requirement, but also a sign of her wealth and value for reputation and spectacle
- ◇ Repeated floral pattern: indicative of the patterns popular in the early 1940s, but also appears like little diamonds from a distance
- ◇ Chevron-cut seams: diamond pattern, reminiscent of gemstones, prelude to her transformation into the Queen of Diamonds. Angular and sharp, representing her biting personality.
- ◇ Clothing quality: cleanliness and quality of fabric paired with brighter colors and tones than the rest of the characters demonstrate her wealth and hint of her being "high-maintenance," prelude to her transformation into a queen.

### 4 Alfred

- ◇ Elbow patch: one of two characters to have a "make do and mend" patch, it represents his message for Alice - to make do and mend after he is gone from her life. Sick and on his deathbed, it also represents him holding on by a thread, entirely aware of his condition and patching things up for the short term while he makes his final arrangements.

### 5 Harold

- ◇ Off-duty soldier: no longer in the army, but holding on to his past life with PTSD, trying to find his place and make sense of himself in a brand new environment
- ◇ ID tags: the British equivalent of American dog tags, again, trying to find his place and make sense of it all, needing reminders of reality.

### 6 Nigel

- ◇ Sheep sweater: animal-knitted sweaters were popular in the late 30s/early 40s, and the sheep represent his shy yet nervous personality, with tendency to repeat himself, and prelude to his sleepiness as the Dormouse.
- ◇ Misfitting clothing: he is an abandoned orphan and has to make do more than the rest - the other one of two characters that has a "make do and mend" patch. Pants are too short and overgrown, shirt is ill-fitting.

### 7 Angus

- ◇ Relaxed aesthetic: reflects his laid-back personality and fondness for relaxing drugs. Also vaguely sensual, as he flirts with Alice.
  - ◇ Layered collars: prelude his transformation into the Caterpillar, reminiscent of insects - segmented caterpillar bodies, and also of butterfly wings.
- 8 Dodgy
- ◇ Formal look: well-fitted trousers, sport coat, sweater vest, and puffed necktie reflect his wealth and fondness for fashion. Status places him in the same world as Clarissa, to whom he is the right-hand man.
  - ◇ Pops of color and contrasting prints: reflect a desire for attention and abundance
- 9 Nurse
- ◇ Dramatic collar: an extended pointed collar reflects her sharp and cruel nature, and precludes the spiked thorns on her costume as the Queen of Hearts
- 10 Doctor
- ◇ Organic print tie: a reflection of the medical field, prelude to his versatility in Alice's story as he transforms into three vastly different characters

## Appendix D.6: Motifs and Meanings of Wonderland Character Costumes

- ◇ Alice in Wonderland
  - Scallops: the same meaning as before (youthful, playful, and budding sexuality), only now larger, more prominent, and at the forefront of her mind.
  - Ombre: the same meaning as before (growth), but now overtakes her entire ensemble
  - Volume: no more rations. A big "princess" gown reflects her childhood envisioning of herself. Represents her learning to accept growth, embody herself, and be okay taking up space. As she "grows" and "shrinks" throughout the show, layers of tulle within the petticoat can be added or removed and matted or fluffed as a visual representation.
  - Flowers: another sign of growth, representative of her desire to grow into and take root in Wonderland with Alfred forever.
- ◇ Cheshire Cat
  - Split front legs: represent crossroads, decision making, believing that things are clear-cut - yet, there is a layer of sheer flowy fabric underneath, representing the nuances between paths.
  - Cascading ruffle: reminiscent of a cat tail, with a curved ivory section at the top as a reflection of the Cheshire smile
  - Blended watercolor: a slow and gradual transition between colors, reflecting the Cheshire Cat's nature in suddenly appearing and disappearing
  - Dark color: able to easily hide in the shadows and suddenly appear as need be.
  - Pants: the character climbs and hovers in the tree tops often, so this was a practical choice, as well.
- ◇ Queen of Hearts
  - Icy blues and teals: ties her into the iridescent color palette, also reminiscent of blue blood veins peeking through sheer skin
  - Vibrant magenta and deep mauve: inches towards the iconic red of the Queen of Hearts without blowing the palette. Reminiscent of hearts, organs, and of course roses
  - Spikes: reminiscent of thorns on roses and vines, representing power and danger, a desire to be feared and to command. She seeks to send a signal - do not try to get close, do not try to mess with her.
  - Gold: gilded leaves and vines reflect her royal status and wealth
  - Highly manipulated fabric: layers of capes, wings, and ruffles form the shape of a heart. Representative of her manipulative nature
- ◇ Queen of diamonds
  - Dripping in gems: diamonds as jewels, not simply as the geometric shape. Callback to Clarissa's care for jewelry. Lavish, luxurious.
  - Old starlet aesthetic: silhouette reminiscent of the starlets during the 1930s and the golden age of film. Alice might have glorified those actresses growing up, and has now placed one in her fantasy.
  - Chevron-cut seams: callback to her 1941 outfit, with same meaning as before (reference to geometric shape, and a harsh and sharp personality)

- ◇ Duchess
  - Pearls: callback to Dodgy stealing Clarissa's pearl necklace, a reflection of the Duchess's desire for status and luxury.
  - Voluminous skirt: a desire for attention, to command the room, to be feminine, to be as important as the Queens.
- ◇ Caterpillar
  - Smoky pattern: represents his affection for drugs, but also reminiscent of butterfly wings and of transformation
  - Large sleeves: the puffed silhouette of a caterpillar's segments
  - Cape: large, flowing, and grand, serves as a mix of both lounge and luxury, reflects his smooth sensuality and laid-back personality that distracts Alice from her path
  - Particularly electric color palette: a bioluminescent bug, a drug trip that distracts and pulls Alice away
- ◇ Mad Hatter
  - Gold gilding: like the gilding on a teacup, a "cracked-egg" pattern reflecting his mental state both as Harold and as the Hatter
  - Hat: shape of a gabardine army hat combined with an outrageous fascinator, callback to Harold's military status
  - Many colors: more variation and mismatch in colors than other characters, reflecting a wacky and chaotic nature, as well as Harold's internal mental struggle
- ◇ Dormouse
  - Tail: long strip of gathered fabric trails down one side of his leg, mimicking the particularly long and skinny tails of a dormouse.
  - Slippers: known for hibernating, a reference to sleep.
- ◇ White Rabbit
  - A royal, princely look in icy white: this is Alice's envisioning of Alfred, as her kind of white knight and prince, a potential love interest - but only if he survives.
  - Clocks: an abundance of clocks reflect his anxiety over time and obsession with the finish line of life, as both Alfred and the White Rabbit
- ◇ March Hare
  - A deliberate costume change discussed in the dialogue, Alfred chooses to shift from the White Rabbit into the cruel March Hare in an attempt to force her to move on from him. Thus, this costume is one that really "transforms" - pants roll up into puffy breeches, ruffled peplum and edge detailing represent fur tufts, like a feral kind of hare; an oversized ear-like collar folds out from inside.
- ◇ Mock turtle
  - Collar/cape: oversized collar extends out into voluminous shell made of soft, comforting fabric
  - Lapel: made of a hard shell of protection
  - Long pants: pants extend down and long into a lettuce hem, representative of his resolve to live in his sorrow and grief, creating a permanent puddle of self-pity
- ◇ King of hearts
  - Queen of Hearts aesthetic: matches her, but doesn't come near to her grandeur. Frightened by her, he dresses according to what she would like to look at, not necessarily what he would like to wear himself
  - Ermine cape: blatantly royal and luxurious, with custom heart heraldry

◇ Jabberwocky

- Extruding fabric: oversize oval panels extend out from body, like animal scales or spikes in defense mode.
- Glowing red cage: reminiscent of veins to callback to the Doctor character and to reinforce the Jabberwocky's presence as Alfred's impending death. Also reminiscent of thorns, a reflection of the flowers throughout Wonderland, suggest that this creature has grown up out of the foliage. The glow is ominous and inescapable - even if you look away, close your eyes, or try to ignore, the red permeates the space, filling every corner and reflecting off the tile.

# Appendix D.7: Costume Plot

## Alice By Heart Costume Plot

Designer: Lindsay Webster  
Director:

One Act - Full Show

Character(s)	1	2	3	4	5	6	7	8	9
<b>Alice</b>	Ivory blouse Blue sweater Grey pleated skirt Floral socks Saddle shoes  Ivory bodice and sheer undershirt hidden underneath	Remove blouse, add sheer puff sleeves Light blue overskirt Mid blue underskirt	No change	No change	No change	No change	No change	No change	No change
<b>Alfred / White Rabbit / March Hare</b>	Burgundy undershirt Sage green button up Brown pants Brown belt Brown oxfords Light pink socks worn underneath	White collared shirt Maive neck ribbon Icy white jacket Pink/ beige belt Iridescent shrug vest Icy white pants Pink/ beige boots Light pink socks	No change		No change	No change		No change	Transform shirt to oversized collar Roll up pants into breeches Transform jacket to neck closure with ruffles Add peplum skirt Remove vest, belt, and ribbon
<b>Nurse / Queen of Hearts</b>	Dark teal dress White apron Black tights Black oxfords Black belt White bonnet  Silvery gown worn underneath	Silvery gathered gown Blue/Magenta ruffled cape-wings Gold heels Gold crown Magenta eye contacts Striffened shoulder wrap					No change	Nurse	
<b>Tabitha / Cheshire Cat</b>	Teal plaid button up Navy corduroy pants Brown belt Brown saddle shoes  Sheer blue body suit hidden underneath	Sheer blue body suit Teal bodice with ruffle Teal pants Navy booties				No change	No change	Teal plaid button up Navy corduroy pants Brown belt Brown saddle shoes  Sheer blue body suit hidden underneath	
<b>Angus / Caterpillar</b>	Burnt orange button up Beige jacket Brown pants Brown belt Brown shoes  Fruited chest piece and navy button up underneath	Fruited chest piece Navy button up Teal cloak Icy teal pants Icy teal loafers		No change	No change		Teal undershirt Dark teal pants Thigh high heart boots Ivory cloak Golden floral staff White gloves	Burnt orange button up Beige jacket Brown pants Brown belt Brown shoes  Fruited chest piece and navy button up underneath	
<b>Harold / Mad Hatter</b>	Light green shirt Green button-up Brown army pants Black combat boots ID tag necklace Yellow socks worn underneath	Light blue puff sleeve blouse Pink neckerchief Light teal ruffled flower jacket Light purple pants Maive socks Light blue oxfords Light pink floral hat  T-shirt kept on underneath					Teal undershirt Dark teal pants Thigh high Ace boots Ivory cloak Golden floral staff White gloves	Light green shirt Green button-up Brown army pants Black combat boots ID tag necklace Maive socks worn underneath	Light blue puff sleeve blouse Pink neckerchief Light teal ruffled flower jacket Light purple pants Maive socks Light blue oxfords Light pink floral hat  T-shirt kept on underneath

Designer: Lindsay Webster  
Director:

*Alice By Heart*  
Costume Plot

One Act - Full Show

<b>Nigel / Dormouse</b>	Blue/grey button-up Sheep cardigan Brown pants Beige socks Brown loafers Lilac button up worn underneath	Teal undershirt Cream puff sleeve blouse Light teal ruffle pants Floral suspenders Light purple socks Beige slippers	Teal undershirt Dark teal pants Ivory cloak Golden floral scarf White gloves	Blue/grey button-up Sheep cardigan Brown pants Beige socks Brown loafers Teal undershirt and cream blouse worn underneath	Teal undershirt Cream puff sleeve blouse Light teal ruffle pants Floral suspenders Light purple socks Beige slippers
<b>Clarissa / Queen of Diamonds</b>	Yellow floral dress White belt Ivory wedges Pearl necklace Cream gown pulled up and worn underneath	Cream gown Diamond sleeves Iridescent belt Silver diadem Pearl necklace Sheer cream scarf	"Lobster" Ensemble Light purple pants Light purple shoes Light pink button up Ivory sheer ruffle trench coat	Yellow floral dress White belt Ivory wedges Pearl necklace Cream gown pulled up and worn underneath	Yellow floral dress White belt Ivory wedges Pearl necklace Cream gown pulled up and worn underneath
<b>Dodgy / Duchess</b>	White collared shirt Navy and orange knit vest Beige sport coat Burgandy patterned tie Grey plaid trousers Light brown loafers	Light mauve gown Pearl hair pins Pearl chestpiece	"Lobster" Ensemble Light teal pants Light teal shoes Light purple button up Ivory sheer ruffle trench coat	White collared shirt Navy and orange knit vest Beige sport coat Burgandy patterned tie Grey plaid trousers Light brown loafers	White collared shirt Navy and orange knit vest Beige sport coat Burgandy patterned tie Grey plaid trousers Light brown loafers
<b>Dr. Buttridge / King of Hearts / Jabberwocky / Mock Turtle</b>	Doctor: White button up shirt Icy blue jacket Light blue pants Navy suit jacket Navy suit pants Dark brown oxfords Dark brown belt Off-white lab coat	King: White button up shirt Icy blue jacket Icy blue pants Magenta floral brooch Floral shoulder cape Fur cape Silvery boots Golden cane Gold crown	King: No change		
<b>KEY:</b>	Character not in scene	Change happens on stage, out in the open, stylistically	Change happens during lighting effects/scene transition, partially on stage and partially offstage	Change happens totally backstage during transition	Either no change or change happens in dressing room

Designer: Lindsay Webster  
Director:

*Alice By Heart*  
Costume Plot

10	11	12	13	14	15	16	17
No change	No change	No change	No change	No change	No change	No change	Remove blue skirt, add grey pleated skirt Remove sheer undershirt and sleeves, add ivory blouse Add blue sweater
Return to standing collar Unroll pants into trousers Return to white rabbit jacket arrangement. Rein one paprum skirt Add vest, belt, and ribbon	Burgundy undershirt Sage green button up Brown pants Brown belt Brown oxfords Light pink socks	Burgundy undershirt Sage green button up Brown pants Brown belt Brown oxfords Light pink socks	White collared shirt Mauve neck/ribbon Icy white jacket Pinkie beige belt Indecent sing/vest Icy white pants Pinkie beige boots Light pink socks	No change	No change	Burgundy undershirt Sage green button up Brown pants Brown belt Brown oxfords Light pink socks	
No change	No change	No change	No change	Sherry gathered gown Blue/Magenta ruffled cape- wings Gold heels Gold crown Magenta eye contacts Strifened shoulder wrap	No change	No change	
	Sheer blue body suit Teal bodice with ruffle Teal pants Navy booties			No change	No change		Teal plaid button up Navy corduroy pants Brown belt Brown saddle shoes
				Filled chest piece Navy button up Teal cloak Icy teal pants Icy teal loafers	No change		Burnt orange button up Beige jacket Brown pants Brown belt Brown shoes
		"Mock Turner" Ensemble Light sage pants Light sage shoes Light teal button up Ivory sheer ruffle trench coat		Light blue ruff sleeve blouse Pink neckchief Light teal ruffled flower jacket Mauve socks Light blue oxfords Light pink floral hat T-shirt kept on underneath	No change		Light green t-shirt Green button-up Brown army pants Black combat boots ID tag/necklace





## Appendix D.8: Pieces List

Designer: Lindsay Webster  
Director:

### *Alice By Heart* Costume Piece List

CHARACTER: Alice		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
1	Ivory blouse	Peter pan collar with soft pink trim detailing, soft gahters at center front, slightly sheer							
1	Blue sweater	Scallop ombre detailing. Slightly oversized, cropped to just around waistband of skirt. Slight distressing.							
1	Grey pleated skirt	Flat seams from waist to low hip, pleats begin below hip, hem to below knee. Plaid grey with robin's egg blue accent thread. Slight distressing, frayed hem.							
1	Floral socks	Slouchy							
1	Saddle shoes	Black and white, burgundy laces							
1	Ivory bodice	Fitted, concave neckline with scallop detailing, gold floral embroidery, iridescent flowers (real, not fabric). Worn underneath blouse.							
2	Light blue overskirt	Scallop layers, gold floral embroidery throughout, gold trim along edges, iridescent flowers (real, not fabric)							
2	Mid blue underskirt	Full, lots of fathers, hem below knee							
2	Sheer undershirt and sleeves	Sheer upper chest revealed underneath peter pant collar of blouse, add sheer puff ivory sleeves with iridescent flowers (real, not fabric)							

Designer: Lindsay Webster  
Director:

### *Alice By Heart* Costume Piece List

CHARACTER: Alfred		ACTOR:						
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL
	Blue striped undershirt	Long sleeve, crewneck						
	Sage green button up	Tear at elbow mended with fig print fabric, wide 40s collar, slightly oversized. Rip at left shoulder. Most distressed of the characters.						
	Brown pants	Textured wool, straight leg. Ripped left knee. Most distressed of the characters.						
	Brown belt	Silver buckle, too large - extra hole poked through, excess in strap						
	Brown oxfords	Contrasting beige upper, beige laces						

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: White Rabbit / March Hare		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	White collared shirt	For both. -For white rabbit: standing collar, center closure, no buttons. -For march hare, oversized point collar flips out from underneath standing collar, golden buttons push through hidden button holes.							
	Mauve neck ribbon	For White Rabbit. Skinny and long, tied in a bow							
	Icy white jacket	For both. Rolled collar, low closure at waist, gusset pockets without flap at hip, -for white rabbit: silver chains and pocket watches attached and dangle from right pocket -for march hare: collar unrolls and sheer ruffles along center front flip out, closes at neckline ruffles along cuffs are added, blue ruffles puff out of chest pocket, iridescent ribbon ties across chest in a bow							
	Pinky beige belt	For White Rabbit. Smooth and satin, wraps around waist over jacket closure point							
	Teal belt and peplum skirt	For March Hare. Wrapped and gathered wide teal belt, secures in back, peplum skirt of layered sheer ruffles attached, high-low hemline							
	Iridescent shrug vest	For White Rabbit: wavy edges, cropped at waist, sheer ruffle underlayer around hems, no collar, marbled diagonal texture, silver chains and pocket watches strap across chest							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: White Rabbit / March Hare		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	Icy white pants	For both. Textured with subtle cross-hatching. -For white rabbit: sharp crease, rolled up hem with sheer ruffle, pinky beige strap around left thigh with dangling silver chain and pocket watches. -For march hare: Hem rolls up again to mauve lining, pulled up calf and secured under knee for puffed breeches.							
	Pinky beige boots	For both. Smooth leather, block heel							
	Light pink knee-high socks	For March Hare, but worn under both.							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Nurse		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	Dark teal dress	Contrasting white collar with extreme downward point, gently gathered skirt.							
	White apron	Pins to dress front, red cross symbol on chest, flat skirt. Distressing.							
	Black tights	Translucent							
	Black oxfords	Small block heel							
	Black belt	Gathered fabric, tied in back							
	White bonnet	Hard and stiff							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Queen of Hearts		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	Silvery gathered gown	Gathers in upward motion across torso, sheer chest piece with bright magenta upturned collar, high slit up left leg, ombre flowers with gold vines and thorns around slit. Dress material is thin and slinky enough and silhouette is low profile enough that it can be pulled up and hidden under Nurse dress.							
	Icy blue and sheer magenta ruffled cape-wings	stiffened/reinforced to create "heart" shape. Sheer ruffled magenta outer, solid icy blue and magenta inner, teal and magenta spikes around knee and ankle height, back arc of spikes along right back							
	Gold heels	Block heels, ankle strap with gold vine and thorn wrapping							
	Gold crown	Spiked, tips in magenta							
	Magenta eye contacts								
	Stiffened shoulder wrap	starched shoulder collar with teal and magenta thorns							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Tabatha		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	Teal and purple plaid button up	off-white crewneck dickie attached around neckline for quick change purposes. Plaid pattern sewn on the bias for upward triangle effect. Two large flap pockets on the chest, white collar, oversized.							
	Navy corduroy pants	Desaturated navy blue, large patch pockets, full but straight leg. Dust/distress.							
	Brown belt	silver chain with ID tags							
	Brown saddle shoes	Brown and ivory, ivory laces							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Cheshire Cat		ACTOR:						
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL
	Sheer blue body suit	Worn underneath Tabatha costume. Excess fabric creates relaxed overlapping folds. Mock neck, long sleeve, through torso.						
	Dark teal bodice	One shoulder, straight neckline that curves around arm, flat bertha collar, fitted bodice, cropped at waist, gold trim. Ombre blue-purple-ivory cascading ruffle curves around right side and hangs loose.						
	Dark teal pants	Slit down center front of each leg to reveal loose sheer blue fabric underneath, wide leg, gold trim at hip, angled edge						
	Navy heeled booties	Smooth, end above ankles						
	Yellow eye contacts							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Angus		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	Burnt orange button up	White tshirt with grey contrasting collar as a "dickie" quick rigged to neck and upper chest underneath, wide splayed collar, oversized							
	Beige jacket	Welt pockets, smooth gaberdine fabric, mustard yellow lining, wide collar, hem around hips. Dirty.							
	Brown pants	Straight leg, high waist, crease down center front, marled wool texture. Dust/distress.							
	Brown belt	Leather, silver buckle							
	Brown shoes	Loafers							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Caterpillar		ACTOR:						
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL
	Iridescent frilled chest piece							
	Navy button up	Silky, hugs body, half-buttoned						
	Teal cloak	Silver chain closure around neck, no collar, long flowing fabric, hem at ankle, huge sheer puff sleeves that widen down and cinch at wrists						
	Icy teal pants	Gathered paper-bag waist, iridescent smoky pattern, fuller thighs and slight taper to ankles						
	Icy teal loafers	Leather, slip on loafers/slippers						

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Harold		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	Light green tshirt	crewneck							
	Mid green button up	double chest pockets, wide collar, Dirt & some dust.							
	Brown army pants	beige tight wrapped ankles, full through leg and puffs before wrap. Dirt & dust.							
	Black combat boots	lace up							
	ID tags	Leather tie, green hexagon and red circle							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Mad Hatter		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	Light blue puff sleeve blouse	Pleated ruffle light pink cuffs, floral adornments							
	Light pink neckerchief	Full, ties around neck							
	Light teal ruffle jacket	Oversized wide pointed collar, single button closure at low waist, full ruffled skirt, floral adornment, cracked and floral gold embroidery							
	Light purple pants	High waisted, hem above ankle bow, straight leg							
	Mauve socks								
	Light blue oxfords	Slouchy							
	Light pink hat	Worn to one side like a fascinator, in the style of a garrison cap, iridescent flowers inside brim and dangling from twig off side							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Nigel		ACTOR:	SIZE	BUILD	PULL	BUY	RENT	FINAL
ACT/SCENE	COSTUME PIECE	NOTES						
	Grey-blue button up shirt	beige crewneck tshirt "dickie" attached underneath for quick change purposes, wide collar						
	Sheep cardigan	grey and sage green knit sheep pattern cardigan, slouchy sleeves, shorter hem than button up shirt. Some dirt on left arm.						
	Brown pants	textured herringbone wool, beige fabric knee patch, too short - outgrew them. Dust around hem.						
	Beige socks	Beige and burgundy pattern, slouchy						
	Brown loafers							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Dormouse		ACTOR:	SIZE	BUILD	PULL	BUY	RENT	FINAL
ACT/SCENE	COSTUME PIECE	NOTES						
	Teal undershirt	Crewneck						
	Flowy puff sleeve cream blouse	Voluminous flat pleated torso, button front, small collar, dolman sleeve, slit armpit with iridescent trim, silvery blue sheer puff sleeves, light blue ribbon at wrist						
	Light teal pants	High waisted, banded waist, straight leg, crease front, godet ruffle detailing, long gathered strip down left leg, hem above ankle bone						
	Light purple socks	Slouchy						
	Beige slippers	Sherpa lining, slip-ons						
	Floral suspenders	Dark teal straps, desaturated iridescent flowers attached						



Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Clarissa		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	Yellow floral print dress	Button front shirt waist dress, contrasting chevron seams with mustard yellow and burnt orange floral fabric, desaturated blue pocket flat detailing. Some distressing around hem.							
	White belt	Rectangular buckle, sits at waist							
	Ivory wedges	Cut outs, wedge heel							
	Pearl necklace								

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Queen of Diamonds		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	Cream gown	Smooth chevron pattern drop waist, gathered cut out bodice pulled over right shoulder. Fabric is thin and slinky enough and silhouette is low profile enough such that it can be pulled up and hidden under Clarissa's dress.							
	Diamond sleeves	Dangling strands of silver and diamonds, diagonal armscye low on the shoulder, down entire arm and hand, placard around wrist and back of hand							
	Iridescent belt	Wide flat belt at waist in iridescent pearl texture, with large dangling carved diamonds							
	Silver diadem	Three diamond motifs, sits on a headband							
	Pearl necklace	Same as Clarissa's							
	Sheer cream scarf	Wraps around neck as a choker and then trails behind right shoulder. Appears to be connected to gown.							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Dodgy		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	White collared shirt								
	Navy and orange patterned knit vest	v-neck, horizontal striped decorative knit, banded at bottom, short hem ends just over pant waistline							
	Beige sport coat	Textured cross-hatch pattern, wide collar and lapel, yellow pocket square in breast pocket, smart fit. Some distressing around shoulders.							
	Burgundy patterned tie	Swirling pattern, worn puffed out from vest							
	Grey and orange plaid trousers	Grey plaid with threads of orange and white, sharp crease front, prominent cuff, straight leg and well-fit. Some dust.							
	Light brown loafers								

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Duchess		ACTOR:						
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL
	Light mauve gown	Neckline ends at base of neck, beaded shoulders, off-the-shoulder ruffles with pearl detailing, beaded elbow patches, cascading voluminous skirt with pearl beading, straight fitted sleeves, dress splits and secures down in front with hidden closures for easy on and off						
	Pearl hair pins	In clusters						
	Pearl chestpiece	clusters of iridescent-toned pearls at top half and around neck, layered strands of pearls around lower half.						

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Doctor		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	White button up shirt								
	Patterned Light blue and burgundy tie	Hits just abovebelt, medium width							
	Navy suit jacket	Textured herringbone wool, wide collar and lapel, relaxed slim fit							
	Navy suit pants	Textured herringbone wool, straight leg, center front crease, high waisted. Some dust at hem.							
	Dark brown leather oxfords								
	Dark brown leather belt								
	Off-white lab coat	Double pockets along right side. Dust/distress.							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: King of Hearts		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	White button up shirt	Same as Doctor's							
	Icy blue double breasted jacket	double breasted, gold buttons and trim detailing, heart-shaped cut out, asymmetric length hem, wide collar and lapels, slim fit							
	Deep magenta floral brooch	Clip on underneath shirt collar							
	Floral shoulder cape	Magenta, purple, and navy rosettes wrap around shoulders							
	Fur cape	Ermine-style fur, gold detailing, heart shaped arm cut outs							
	Icy blue pants	Lightly textured cross-hatch pattern, straight slim fit							
	Silvery boots								
	Golden cane	Cabriole curvature, magenta heart tassel							
	Gold crown	Upside-down heart pattern							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Jabberwocky		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	Light blue body suit	Hands and feet included, glowing magenta thorn/veining, dark teal oversized scale/oval things							
	Magenta thorn headpiece	Secures around neck and slips up face, stiff like a cage, glows							
	Dark teal boots	Glowing magenta thorn/veining, floppy scale/oval things at top							
	Dark teal shoulder wrap	Standing asymmetric collar, oversized scale/oval things cascading outward, glowing magenta thorn/veining							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Mock Turtle		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	White collar shirt	Double collar. Same as doctor's, with additional collar dickie added. Slouchy at wrist.							
	Light pink iridescent scaled tie	Iridescent scales as the tie knot							
	Sage green trousers	Wide straight legs turn into an oversize lettuce hem, sharp front crease. Iridescent scales fixed alongside left leg							
	Sage green puff jacket	Oversized jacket, desaturated iridescent scaled lapel, rounded and stiff puff sleeves, no cuff							
	Blue green cape	Attaches as a replacement for the collar on the jacket, collar extends off shoulders and rounds out and cascades down back, iridescent scales sit on top as shoulder pads							
	Iridescent scaled belt	Purple buckle							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Knave of Hearts/Aces/Diamonds		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	Teal undershirt	Snug through torso, straight arm with peeled back cuff							
	Dark teal trousers	Straight leg, tucked into boots							
	Thigh-high boots	Teal, top hem in a gold trim designed to reflect the Knave's royal house (Heart, Ace, or Diamond)							
	Ivory cloak	Opaque ruffled collar, shoulder, and upper chest. Underlayer of sheer icy ivory with an asymmetric hem							
	White gloves								
	Golden flower staff	Magenta and cream flower at top							

Designer: Lindsay Webster  
 Director:

**Alice By Heart**  
 Costume Piece List

CHARACTER: Ensemble		ACTOR:							
ACT/SCENE	COSTUME PIECE	NOTES	SIZE	BUILD	PULL	BUY	RENT	FINAL	
	Long wide leg pants	Variations of soft iridescent color palette - desaturated teal, blue, purple, and pink - from actor to actor							
	Long blouse dress	Variations of soft iridescent color palette - desaturated teal, blue, purple, and pink - from actor to actor. Hem to below knee. Secures up front. Wide and stiff collar in a deeper tone of the bodice color.							
	Ivory ruffle trench coat	Always ivory, regardless of under dress and pants. Wide splayed collar, sheer chiffon, ruffles along shoulder and down through body. Loosely gathered straight sleeves. Contrasting mauve stitch detailing							
	Oxfords	Variations of soft iridescent color palette - desaturated teal, blue, purple, and pink - from actor to actor							

NOTE: Not included in plot - TBD with Rehearsal Needs

## Appendix E: Lighting References

### Appendix E.1: Inspirational Images

Selected research images.



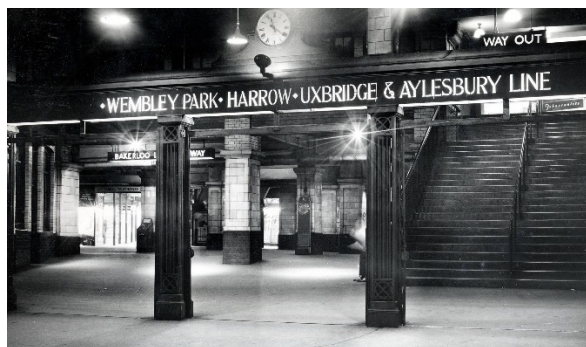
Incendiaries in a Suburb, 1941 by Henry Carr. Imperial War Museum.



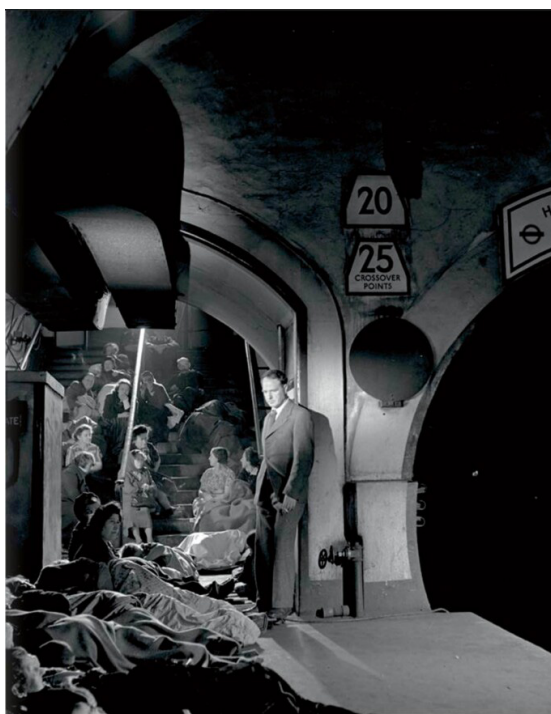
Henry Moore, Women and Children in the Tube, 1940. Imperial War Museum.



The City A fallen lift shaft by Graham Sutherland, 1941. Imperial War Museum.



Baker Street, designed by Charles W Clark between 1913 and 1930. Built 1863. Photo taken 1957.



Henry Moore taken during the filming of 'Out of Chaos', Holborn Underground, London, England 1943 by Lee Miller.

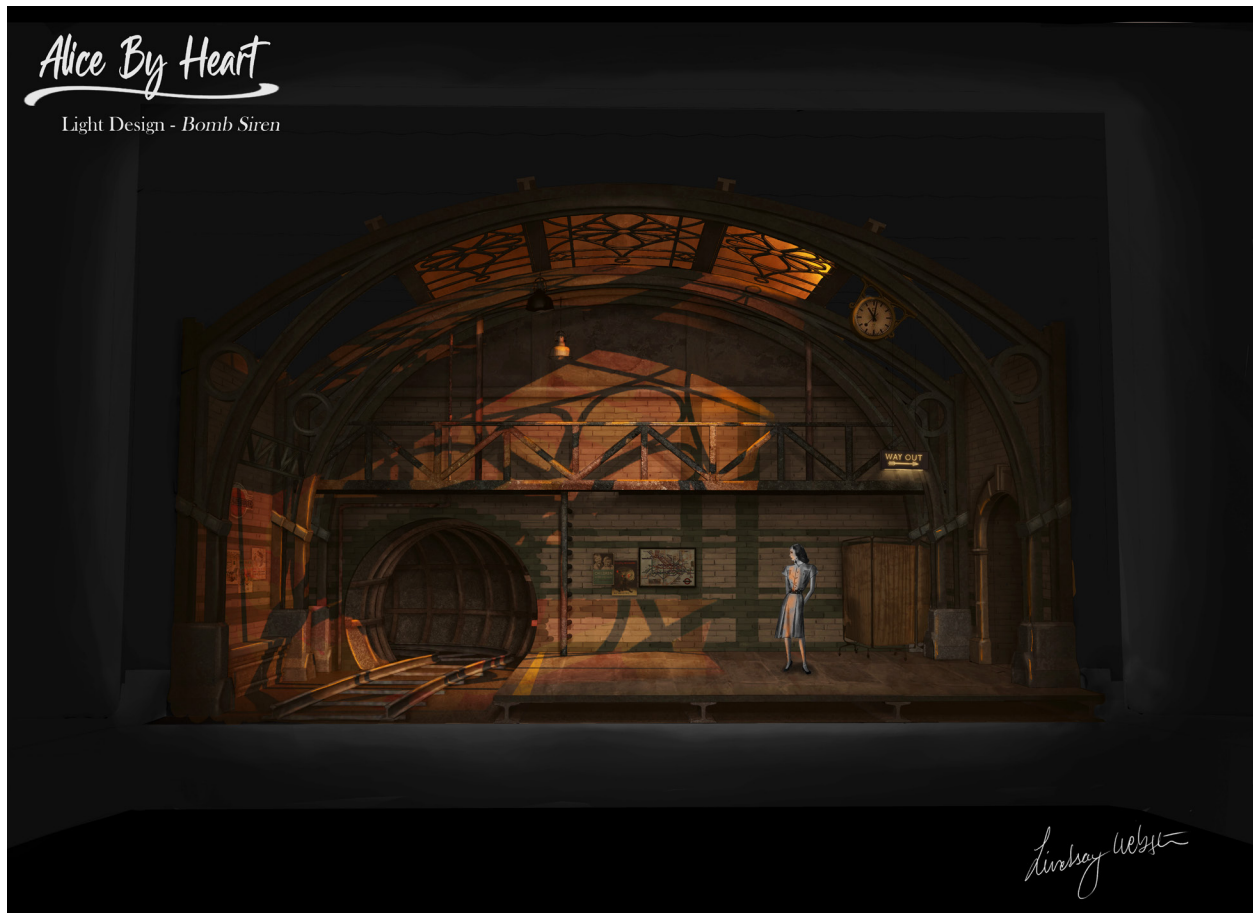


An Air Raid Warden wearing his steel helmet and duty gas mask during the Second World War, c.1941. Photograph by a Ministry of Information photographer. Imperial War Museum.



Buildings burning in Manchester after a German air raid on the night of 23 December 1940. Imperial War Museum.

## Appendix E.2: Renderings



Light Design: Bomb Siren



*Alice By Heart*

Light Design - "Another Room in Your Head"



Light Design: "Another Room in Your Head"

*Alice By Heart*

Light Design - "Still (Reprise)"

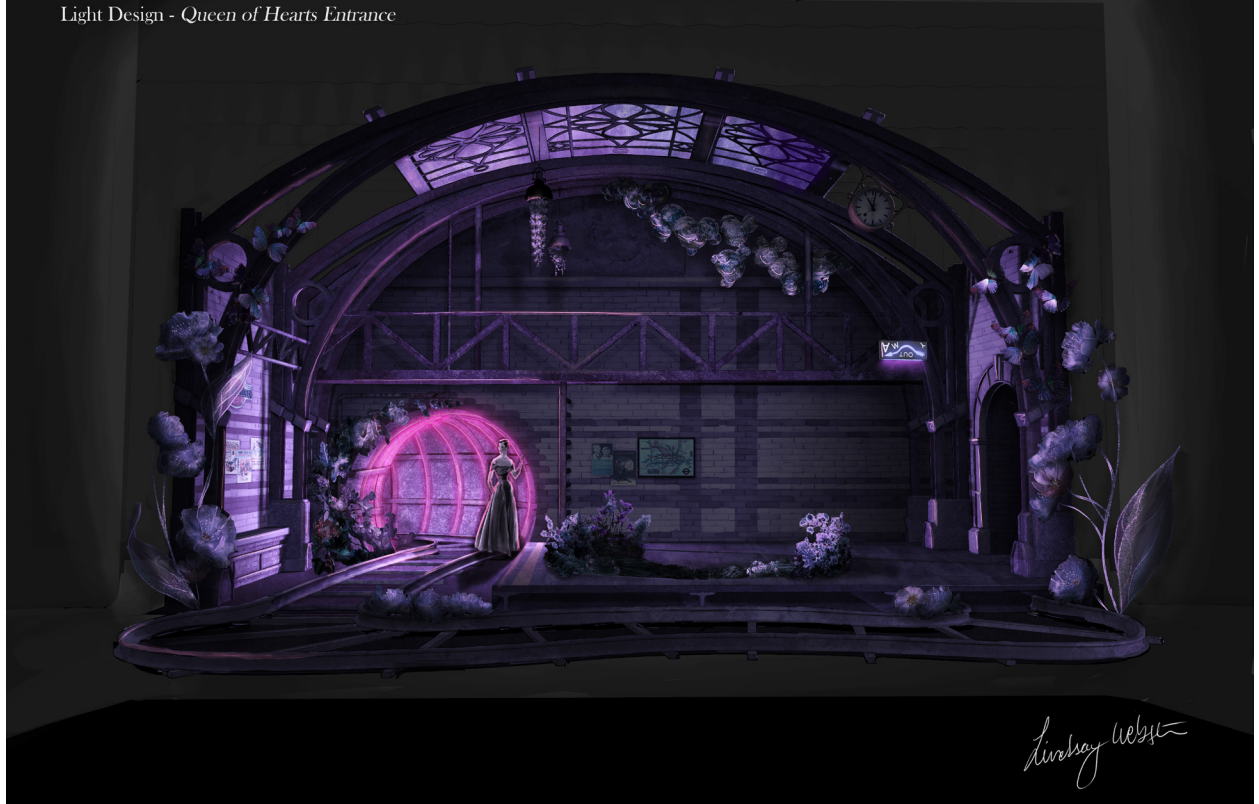


*Lindsay Webster*

Light Design: "Still (Reprise)"

# Alice By Heart

Light Design - Queen of Hearts Entrance



Lindsay West

Light Design: Queen of Hearts Entrance

# Alice By Heart

Light Design - Finale - "Winter Blooms"



*Lindsay Webb*

Light Design: "Winter Blooms"

*Alice By Heart*

Light Design - End of "Down the Hole"



Light Design: End of "Down the Hole"















## Appendix E.4: Channel Hookup

Alice By Heart

### Channel Hookup

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Lindsay Webster

Channel	Position	Unit#	Inst Type	Focus	Color	Gobo
<b>(1)</b>	3rd Beam	13	10° Source 4	A	<input type="checkbox"/> L201	
<b>(2)</b>	3rd Beam	11	10° Source 4	B	<input type="checkbox"/> L201	
<b>(3)</b>	3rd Beam	4	10° Source 4	C	<input type="checkbox"/> L201	
<b>(4)</b>	3rd Beam	1	10° Source 4	D	<input type="checkbox"/> L201	
<b>(5)</b>	3rd Beam	12	10° Source 4	E	<input type="checkbox"/> L201	
<b>(6)</b>	3rd Beam	10	10° Source 4	F	<input type="checkbox"/> L201	
<b>(7)</b>	3rd Beam	5	10° Source 4	G	<input type="checkbox"/> L201	
<b>(8)</b>	3rd Beam	2	10° Source 4	H	<input type="checkbox"/> L201	
<b>(9)</b>	2nd Beam	16	19° Source 4	I	<input type="checkbox"/> L201	
<b>(10)</b>	2nd Beam	12	19° Source 4	J	<input type="checkbox"/> L201	
<b>(11)</b>	2nd Beam	9	19° Source 4	K	<input type="checkbox"/> L201	
<b>(12)</b>	2nd Beam	5	19° Source 4	L	<input type="checkbox"/> L201	
<b>(13)</b>	2nd Beam	15	19° Source 4	M	<input type="checkbox"/> L201	
<b>(14)</b>	2nd Beam	11	19° Source 4	N	<input type="checkbox"/> L201	
<b>(15)</b>	2nd Beam	10	19° Source 4	O	<input type="checkbox"/> L201	
<b>(16)</b>	2nd Beam	6	19° Source 4	P	<input type="checkbox"/> L201	
<b>(17)</b>	1st Beam	20	19° Source 4	AA	<input type="checkbox"/> L201	
<b>(18)</b>	1st Beam	16	19° Source 4	BB	<input type="checkbox"/> L201	
<b>(19)</b>	1st Beam	11	19° Source 4	CC	<input type="checkbox"/> L201	
<b>(20)</b>	1st Beam	7	19° Source 4	DD	<input type="checkbox"/> L201	
<b>(21)</b>	Balc. Rail Cntr	1	10° Source 4	Q	<input type="checkbox"/> L201	
<b>(101)</b>	Right Wall Box 5	1	19° Source 4	1	<input type="checkbox"/> R66	
<b>(102)</b>	Right Wall Box 5	3	26° Source 4	2	<input type="checkbox"/> R66	
<b>(103)</b>	Right Wall Box 5	5	36° Source 4	3	<input type="checkbox"/> R66	
<b>(104)</b>	Right Box 4	1	19° Source 4	4	<input type="checkbox"/> R66	

Kansas University Theatre / Lightwright 6

(1) thru (104)

Channel	Position	Unit#	Inst Type	Focus	Color	Gobo
<b>(105)</b>	Right Box 4	3	26° Source 4	5	R66	
<b>(106)</b>	Right Box 4	5	36° Source 4	6	R66	
<b>(107)</b>	2nd Beam	20	19° Source 4	7	R66	
<b>(108)</b>	2nd Beam	18	19° Source 4	8	R66	
<b>(109)</b>	2nd Beam	14	19° Source 4	9	R66	
<b>(110)</b>	1st Beam	26	19° Source 4	10	R66	
<b>(111)</b>	1st Beam	23	19° Source 4	11	R66	
<b>(112)</b>	1st Beam	18	19° Source 4	12	R66	
<b>(113)</b>	Balc. Rail HL	2	10° Source 4	13	R66	
<b>(121)</b>	Left Wall Box 5	1	19° Source 4	1	R55	
<b>(122)</b>	Left Wall Box 5	3	26° Source 4	2	R55	
<b>(123)</b>	Left Wall Box 5	5	36° Source 4	3	R55	
<b>(124)</b>	Left Box 4	1	19° Source 4	4	R55	
<b>(125)</b>	Left Box 4	3	26° Source 4	5	R55	
<b>(126)</b>	Left Box 4	5	36° Source 4	6	R55	
<b>(127)</b>	2nd Beam	7	19° Source 4	7	R55	
<b>(128)</b>	2nd Beam	3	19° Source 4	8	R55	
<b>(129)</b>	2nd Beam	1	19° Source 4	9	R55	
<b>(130)</b>	1st Beam	9	19° Source 4	10	R55	
<b>(131)</b>	1st Beam	4	19° Source 4	11	R55	
<b>(132)</b>	1st Beam	1	19° Source 4	12	R55	
<b>(133)</b>	Balc. Rail HR	1	10° Source 4	13	R55	
<b>(201)</b>	Right Wall Box 5	2	19° Source 4	1	R04	
<b>(202)</b>	Right Wall Box 5	4	26° Source 4	2	R04	
<b>(203)</b>	Right Wall Box 5	6	36° Source 4	3	R04	

Channel	Position	Unit#	Inst Type	Focus	Color	Gobo
<b>(204)</b>	Right Box 4	2	19° Source 4	4	R04	
<b>(205)</b>	Right Box 4	4	26° Source 4	5	R04	
<b>(206)</b>	Right Box 4	6	36° Source 4	6	R04	
<b>(207)</b>	2nd Beam	19	19° Source 4	7	R04	
<b>(208)</b>	2nd Beam	17	19° Source 4	8	R04	
<b>(209)</b>	2nd Beam	13	19° Source 4	9	R04	
<b>(210)</b>	1st Beam	25	19° Source 4	10	R04	
<b>(211)</b>	1st Beam	22	19° Source 4	11	R04	
<b>(212)</b>	1st Beam	17	19° Source 4	12	R04	
<b>(213)</b>	Balc. Rail HL	1	10° Source 4	13	R04	
<b>(221)</b>	Left Wall Box 5	2	19° Source 4	1	R33	
<b>(222)</b>	Left Wall Box 5	4	26° Source 4	2	R33	
<b>(223)</b>	Left Wall Box 5	6	36° Source 4	3	R33	
<b>(224)</b>	Left Box 4	2	19° Source 4	4	R33	
<b>(225)</b>	Left Box 4	4	26° Source 4	5	R33	
<b>(226)</b>	Left Box 4	6	36° Source 4	6	R33	
<b>(227)</b>	2nd Beam	8	19° Source 4	7	R33	
<b>(228)</b>	2nd Beam	4	19° Source 4	8	R33	
<b>(229)</b>	2nd Beam	2	19° Source 4	9	R33	
<b>(230)</b>	1st Beam	10	19° Source 4	10	R33	
<b>(231)</b>	1st Beam	5	19° Source 4	11	R33	
<b>(232)</b>	1st Beam	2	19° Source 4	12	R33	
<b>(233)</b>	Balc. Rail HR	2	10° Source 4	13	R33	
<b>(301)</b>	Right Box 2	3	36° Source 4	1	R84	
<b>(302)</b>	Right Box 2	2	26° Source 4	2	R84	

Channel	Position	Unit#	Inst Type	Focus	Color	Gobo
<b>(303)</b>	Right Box 2	1	26° Source 4	3	● R84	
<b>(304)</b>	Batten 4	24	36° Source 4	4	● R84	
<b>(305)</b>	Batten 4	23	26° Source 4	5	● R84	
<b>(306)</b>	Batten 4	22	26° Source 4	6	● R84	
<b>(307)</b>	Batten 9	14	36° Source 4	7	● R84	
<b>(308)</b>	Batten 9	13	26° Source 4	8	● R84	
<b>(309)</b>	Batten 9	12	26° Source 4	9	● R84	
<b>(310)</b>	Batten 18	11	50° Source 4	10	● R84	
<b>(311)</b>	Batten 18	10	36° Source 4	11	● R84	
<b>(312)</b>	Batten 18	9	36° Source 4	12	● R84	
<b>(321)</b>	Left Box 2	1	26° Source 4	1	○ R7	
<b>(322)</b>	Left Box 2	2	26° Source 4	2	○ R7	
<b>(323)</b>	Left Box 2	3	36° Source 4	3	○ R7	
<b>(324)</b>	Batten 4	3	26° Source 4	4	● R47	
<b>(325)</b>	Batten 4	2	26° Source 4	5	● R47	
<b>(326)</b>	Batten 4	1	36° Source 4	6	● R47	
<b>(327)</b>	Batten 9	3	26° Source 4	7	● R47	
<b>(328)</b>	Batten 9	2	26° Source 4	8	● R47	
<b>(329)</b>	Batten 9	1	36° Source 4	9	● R47	
<b>(330)</b>	Batten 18	3	36° Source 4	10	● R47	
<b>(331)</b>	Batten 18	2	36° Source 4	11	● R47	
<b>(332)</b>	Batten 18	1	50° Source 4	12	● R47	
<b>(401)</b>	ELEC-3	12	26° Source 4	1	● R74	
<b>(402)</b>	ELEC-3	10	26° Source 4	2	● R74	
<b>(403)</b>	ELEC-3	8	26° Source 4	3	● R74	

Channel	Position	Unit#	Inst Type	Focus	Color	Gobo
<b>(404)</b>	ELEC-3	11	36° Source 4	4	● R74	
<b>(405)</b>	ELEC-3	9	36° Source 4	5	● R74	
<b>(406)</b>	ELEC-3	7	36° Source 4	6	● R74	
<b>(411)</b>	ELEC-3	5	26° Source 4	1	● R57	
<b>(412)</b>	ELEC-3	3	26° Source 4	2	● R57	
<b>(413)</b>	ELEC-3	1	26° Source 4	3	● R57	
<b>(414)</b>	ELEC-3	6	36° Source 4	4	● R57	
<b>(415)</b>	ELEC-3	4	36° Source 4	5	● R57	
<b>(416)</b>	ELEC-3	2	36° Source 4	6	● R57	
<b>(501)</b>	Apron Pipe	14	PARNel Source 4	Down	○ LED	
<b>(502)</b>	Apron Pipe	11	PARNel Source 4	Down	○ LED	
<b>(503)</b>	Apron Pipe	9	PARNel Source 4	Down	○ LED	
<b>(504)</b>	Apron Pipe	6	PARNel Source 4	Down	○ LED	
<b>(505)</b>	Apron Pipe	3	PARNel Source 4	Down	○ LED	
<b>(506)</b>	Batten 4	19	PARNel Source 4	Down	○ LED	
<b>(507)</b>	Batten 4	15	PARNel Source 4	Down	○ LED	
<b>(508)</b>	Batten 4	12	PARNel Source 4	Down	○ LED	
<b>(509)</b>	Batten 4	8	PARNel Source 4	Down	○ LED	
<b>(510)</b>	Batten 4	5	PARNel Source 4	Down	○ LED	
<b>(511)</b>	Batten 9	11	PARNel Source 4	Down	○ LED	
<b>(512)</b>	Batten 9	9	PARNel Source 4	Down	○ LED	
<b>(513)</b>	Batten 9	7	PARNel Source 4	Down	○ LED	
<b>(514)</b>	Batten 9	6	PARNel Source 4	Down	○ LED	
<b>(515)</b>	Batten 9	4	PARNel Source 4	Down	○ LED	
<b>(516)</b>	Batten 18	8	PARNel Source 4	Down	○ LED	



Channel	Position	Unit#	Inst Type	Focus	Color	Gobo
<b>(517)</b>	Batten 18	7	PARNel Source 4	Down	LED	
<b>(518)</b>	Batten 18	6	PARNel Source 4	Down	LED	
<b>(519)</b>	Batten 18	5	PARNel Source 4	Down	LED	
<b>(520)</b>	Batten 18	4	PARNel Source 4	Down	LED	
<b>(531)</b>	BRIDGE-DS	3	Alt 360Q 6x9	DSR Set	R355	G643
<b>(532)</b>	Batten 9	3	Alt 360Q 6x9	USR Set	R355	G643
<b>(533)</b>	ELEC- 2	10	Alt 360Q 6x9	SR Corner	R355	G643
<b>(534)</b>	ELEC- 2	8	Alt 360Q 6x9	CSR Set	R355	G643
<b>(535)</b>	ELEC- 2	6	Alt 360Q 6x9	CS Set	R355	G643
<b>(536)</b>	ELEC- 2	4	Alt 360Q 6x9	CSL Set	R355	G643
<b>(537)</b>	ELEC- 2	2	Alt 360Q 6x9	SL Corner	R355	G643
<b>(538)</b>	Batten 9	1	Alt 360Q 6x9	USL Set	R355	G643
<b>(539)</b>	BRIDGE-DS	2	Alt 360Q 6x9	DSL Set	R355	G643
<b>(541)</b>	BRIDGE-US	4	Alt 360Q 6x9	DSR Set	R45	Rosco 76611
<b>(542)</b>	Batten 9	10	Alt 360Q 6x9	USR Set	R45	Rosco 76611
<b>(543)</b>	ELEC- 2	9	Alt 360Q 6x9	SR Corner	R45	Rosco 76611
<b>(544)</b>	ELEC- 2	7	Alt 360Q 6x9	CSR Set	R45	Rosco 76611
<b>(545)</b>	ELEC- 2	5	Alt 360Q 6x9	CS Set	R45	Rosco 76611
<b>(546)</b>	ELEC- 2	3	Alt 360Q 6x9	CSL Set	R45	Rosco 76611
<b>(547)</b>	ELEC- 2	1	Alt 360Q 6x9	SL Corner	R45	Rosco 76611
<b>(548)</b>	Batten 9	5	Alt 360Q 6x9	USL Set	R45	Rosco 76611
<b>(549)</b>	BRIDGE-US	2	Alt 360Q 6x9	DSL Set	R45	Rosco 76611
<b>(601)</b>	1st Beam	21	36° Source 4	1	R303	
<b>(602)</b>	1st Beam	12	36° Source 4	2	R303	
<b>(603)</b>	1st Beam	6	36° Source 4	3	R303	

Channel	Position	Unit#	Inst Type	Focus	Color	Gobo
<b>(604)</b>	Apron Pipe	13	36° Source 4	4	 R303	
<b>(605)</b>	Apron Pipe	7	36° Source 4	5	 R303	
<b>(606)</b>	Apron Pipe	4	36° Source 4	6	 R303	
<b>(607)</b>	BRIDGE-US	5	LED 36° Source 4	7	 R303	
<b>(608)</b>	BRIDGE-US	3	LED 36° Source 4	8	 R303	
<b>(609)</b>	BRIDGE-US	1	LED 36° Source 4	9	 R303	
<b>(611)</b>	1st Beam	24	36° Source 4	1	 R72	
<b>(612)</b>	1st Beam	19	36° Source 4	2	 R72	
<b>(613)</b>	1st Beam	13	36° Source 4	3	 R72	
<b>(614)</b>	Apron Pipe	16	36° Source 4	4	 R72	
<b>(615)</b>	Apron Pipe	12	36° Source 4	5	 R72	
<b>(616)</b>	Apron Pipe	8	36° Source 4	6	 R72	
<b>(617)</b>	Batten 4	21	36° Source 4	7	 R72	
<b>(618)</b>	Batten 4	18	36° Source 4	8	 R72	
<b>(619)</b>	Batten 4	9	36° Source 4	9	 R72	
<b>(621)</b>	1st Beam	15	36° Source 4	1	 R24	
<b>(622)</b>	1st Beam	8	36° Source 4	2	 R24	
<b>(623)</b>	1st Beam	3	36° Source 4	3	 R24	
<b>(624)</b>	Apron Pipe	10	36° Source 4	4	 R24	
<b>(625)</b>	Apron Pipe	5	36° Source 4	5	 R24	
<b>(626)</b>	Apron Pipe	1	36° Source 4	6	 R24	
<b>(627)</b>	BRIDGE-MID	4	36° Source 4	7	 R24	
<b>(628)</b>	BRIDGE-MID	3	36° Source 4	8	 R24	
<b>(629)</b>	BRIDGE-MID	2	36° Source 4	9	 R24	
<b>(701)</b>	Batten 4	20	LED 36° Source 4	SR Skylight	 LED	

**Channel Hookup**

Channel	Position	Unit#	Inst Type	Focus	Color	Gobo
<b>(702)</b>	Batten 4	16	LED 50° Source 4	SR Skylight	<input type="checkbox"/> LED	
<b>(703)</b>	Batten 4	10	LED 36° Source 4	SR Skylight	<input type="checkbox"/> LED	
<b>(711)</b>	Batten 4	17	LED 36° Source 4	CS Skylight	<input type="checkbox"/> LED	
<b>(712)</b>	Batten 4	11	LED 50° Source 4	CS Skylight	<input type="checkbox"/> LED	
<b>(713)</b>	Batten 4	6	LED 36° Source 4	CS Skylight	<input type="checkbox"/> LED	
<b>(721)</b>	Batten 4	13	LED 36° Source 4	SL Skylight	<input type="checkbox"/> LED	
<b>(722)</b>	Batten 4	7	LED 50° Source 4	SL Skylight	<input type="checkbox"/> LED	
<b>(723)</b>	Batten 4	4	LED 36° Source 4	SL Skylight	<input type="checkbox"/> LED	
<b>(731)</b>	1st Beam	14	X-Spot	-	<input type="checkbox"/> -	
<b>(732)</b>	Apron Pipe	15	X-Spot	-	<input type="checkbox"/> -	
<b>(733)</b>	Apron Pipe	2	X-Spot	-	<input type="checkbox"/> -	
<b>(734)</b>	BRIDGE-DS	4	X-Spot	-	<input type="checkbox"/> -	
<b>(735)</b>	BRIDGE-DS	1	X-Spot	-	<input type="checkbox"/> -	
<b>(741)</b>	BRIDGE-MID	1	Alt 360Q 6x9	Gate	<input checked="" type="checkbox"/> R47	
<b>(751)</b>	SR Boom 1	1	PARNel Source 4	Tunnel Exit	<input type="checkbox"/> LED	
<b>(761)</b>	Tunnel		LED Tape 15ft	-	<input type="checkbox"/> -	
<b>(762)</b>	Tunnel		LED Tape 15ft	-	<input type="checkbox"/> -	
<b>(763)</b>	Tunnel		LED Tape 15ft	-	<input type="checkbox"/> -	
<b>(764)</b>	Tunnel		LED Tape 15ft	-	<input type="checkbox"/> -	
<b>(765)</b>	Tunnel		LED Tape 15ft	-	<input type="checkbox"/> -	
<b>(771)</b>	1'0" Platform		LED Tape 15ft	-	<input type="checkbox"/> -	
	1'0" Platform		LED Tape 15ft	-	<input type="checkbox"/> -	
	1'0" Platform		LED Tape 15ft	-	<input type="checkbox"/> -	
	1'0" Platform		LED Tape 15ft	-	<input type="checkbox"/> -	
<b>(772)</b>	Platform Hole		LED Tape 15ft	-	<input type="checkbox"/> -	
	Platform Hole		LED Tape 15ft	-	<input type="checkbox"/> -	

Channel	Position	Unit#	Inst Type	Focus	Color	Gobo
<b>(773)</b>	SR Skylight		LED Tape 15ft	-	<input type="checkbox"/> -	
	SR Skylight		LED Tape 15ft	-	<input type="checkbox"/> -	
	SR Skylight		LED Tape 15ft	-	<input type="checkbox"/> -	
	SR Skylight		LED Tape 15ft	-	<input type="checkbox"/> -	
<b>(774)</b>	CS Skylight		LED Tape 15ft	-	<input type="checkbox"/> -	
	CS Skylight		LED Tape 15ft	-	<input type="checkbox"/> -	
	CS Skylight		LED Tape 15ft	-	<input type="checkbox"/> -	
	CS Skylight		LED Tape 15ft	-	<input type="checkbox"/> -	
<b>(775)</b>	SL Skylight		LED Tape 15ft	-	<input type="checkbox"/> -	
	SL Skylight		LED Tape 15ft	-	<input type="checkbox"/> -	
	SL Skylight		LED Tape 15ft	-	<input type="checkbox"/> -	
	SL Skylight		LED Tape 15ft	-	<input type="checkbox"/> -	
<b>(801)</b>	Flower Trap	4	-	Flowers	<input type="checkbox"/> LED	
<b>(802)</b>	Flower Trap	3	-	Flowers	<input type="checkbox"/> LED	
<b>(803)</b>	Flower Trap	2	-	Flowers	<input type="checkbox"/> LED	
<b>(804)</b>	Flower Trap	1	-	Flowers	<input type="checkbox"/> LED	
<b>(811)</b>	Prosc. Pipe	1	-	Butterflies	<input type="checkbox"/> LED	
<b>(812)</b>	Prosc. Pipe	1	-	Butterflies	<input type="checkbox"/> LED	
<b>(821)</b>	Batten 4	14	-	DS Pendant	<input type="checkbox"/> LED	
<b>(822)</b>	Batten 9	8	-	US Pendant	<input type="checkbox"/> LED	
<b>(831)</b>	1st Arch	1	-	Clock	<input type="checkbox"/> LED	
<b>(832)</b>	Batten 8	2	-	Exit	<input type="checkbox"/> LED	
<b>(833)</b>	CS Wall	1	-	Tube Map	<input type="checkbox"/> LED	

# Appendix E.5: Instrument Schedule

Alice By Heart

## Instrument Schedule

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Lindsay Webster

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### TABLE OF CONTENTS

3rd Beam .....	1	Batten 4 .....	9
2nd Beam .....	2	BRIDGE-DS .....	10
1st Beam .....	3	BRIDGE-MID .....	10
Balc. Rail HL .....	4	BRIDGE-US .....	10
Balc. Rail Cntr .....	4	Batten 8 .....	10
Balc. Rail HR .....	4	Batten 9 .....	11
Left Wall Box 5 .....	4	ELEC- 2 .....	12
Right Wall Box 5 .....	5	Batten 18 .....	13
Left Box 4 .....	5	ELEC-3 .....	13
Right Box 4 .....	5	1'0" Platform .....	14
Left Box 2 .....	6	Platform Hole .....	14
Right Box 2 .....	6	SL Skylight .....	14
Apron Pipe .....	7	CS Skylight .....	14
Flower Trap .....	7	SR Skylight .....	15
Prosc. Pipe .....	8	CS Wall .....	15
1st Arch .....	8	Tunnel .....	15
		SR Boom 1 .....	15

Lindsay Webster

**3rd Beam**

Trim 34'0"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	10° Source 4	D	<input checked="" type="checkbox"/> L201		(4)
2	10° Source 4	H	<input checked="" type="checkbox"/> L201		(8)
3	10° Source 4	-	<input type="checkbox"/> -		
4	10° Source 4	C	<input checked="" type="checkbox"/> L201		(3)
5	10° Source 4	G	<input checked="" type="checkbox"/> L201		(7)
6	10° Source 4	-	<input type="checkbox"/> -		
7	10° Source 4	-	<input type="checkbox"/> -		
8	10° Source 4	-	<input type="checkbox"/> -		
9	10° Source 4	-	<input type="checkbox"/> -		
10	10° Source 4	F	<input checked="" type="checkbox"/> L201		(6)
11	10° Source 4	B	<input checked="" type="checkbox"/> L201		(2)
12	10° Source 4	E	<input checked="" type="checkbox"/> L201		(5)
13	10° Source 4	A	<input checked="" type="checkbox"/> L201		(1)

**2nd Beam**

Trim 28'7"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	19° Source 4	9	R55		(129)
2	19° Source 4	9	R33		(229)
3	19° Source 4	8	R55		(128)
4	19° Source 4	8	R33		(228)
5	19° Source 4	L	L201		(12)
6	19° Source 4	P	L201		(16)
7	19° Source 4	7	R55		(127)
8	19° Source 4	7	R33		(227)
9	19° Source 4	K	L201		(11)
10	19° Source 4	O	L201		(15)
11	19° Source 4	N	L201		(14)
12	19° Source 4	J	L201		(10)
13	19° Source 4	9	R04		(209)
14	19° Source 4	9	R66		(109)
15	19° Source 4	M	L201		(13)
16	19° Source 4	I	L201		(9)
17	19° Source 4	8	R04		(208)
18	19° Source 4	8	R66		(108)
19	19° Source 4	7	R04		(207)
20	19° Source 4	7	R66		(107)

**1st Beam**

Trim 29'7"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	19° Source 4	12	R55		(132)
2	19° Source 4	12	R33		(232)
3	36° Source 4	3	R24	G865	(623)
4	19° Source 4	11	R55		(131)
5	19° Source 4	11	R33		(231)
6	36° Source 4	3	R303		(603)
7	19° Source 4	DD	L201		(20)
8	36° Source 4	2	R24	G865	(622)
9	19° Source 4	10	R55		(130)
10	19° Source 4	10	R33		(230)
11	19° Source 4	CC	L201		(19)
12	36° Source 4	2	R303		(602)
13	36° Source 4	3	R72		(613)
14	X-Spot	-	-		(731)
15	36° Source 4	1	R24	G865	(621)
16	19° Source 4	BB	L201		(18)
17	19° Source 4	12	R04		(212)
18	19° Source 4	12	R66		(112)
19	36° Source 4	2	R72		(612)
20	19° Source 4	AA	L201		(17)
21	36° Source 4	1	R303		(601)
22	19° Source 4	11	R04		(211)
23	19° Source 4	11	R66		(111)
24	36° Source 4	1	R72		(611)
25	19° Source 4	10	R04		(210)
26	19° Source 4	10	R66		(110)



**Balc. Rail HL**

Trim 14'6"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	10° Source 4	13	R04		(213)
2	10° Source 4	13	R66		(113)

**Balc. Rail Cntr**

Trim 14'6"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	10° Source 4	Q	L201		(21)

**Balc. Rail HR**

Trim 14'6"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	10° Source 4	13	R55		(133)
2	10° Source 4	13	R33		(233)

**Left Wall Box 5**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	19° Source 4	1	R55		(121)
2	19° Source 4	1	R33		(221)
3	26° Source 4	2	R55		(122)
4	26° Source 4	2	R33		(222)
5	36° Source 4	3	R55		(123)
6	36° Source 4	3	R33		(223)

**Right Wall Box 5**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	19° Source 4	1	R66		(101)
2	19° Source 4	1	R04		(201)
3	26° Source 4	2	R66		(102)
4	26° Source 4	2	R04		(202)
5	36° Source 4	3	R66		(103)
6	36° Source 4	3	R04		(203)

**Left Box 4**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	19° Source 4	4	R55		(124)
2	19° Source 4	4	R33		(224)
3	26° Source 4	5	R55		(125)
4	26° Source 4	5	R33		(225)
5	36° Source 4	6	R55		(126)
6	36° Source 4	6	R33		(226)

**Right Box 4**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	19° Source 4	4	R66		(104)
2	19° Source 4	4	R04		(204)
3	26° Source 4	5	R66		(105)
4	26° Source 4	5	R04		(205)
5	36° Source 4	6	R66		(106)
6	36° Source 4	6	R04		(206)

**Left Box 2**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	26° Source 4	1	☐ R7		(321)
2	26° Source 4	2	☐ R7		(322)
3	36° Source 4	3	☐ R7		(323)

**Right Box 2**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	26° Source 4	3	● R84		(303)
2	26° Source 4	2	● R84		(302)
3	36° Source 4	1	● R84		(301)

**Apron Pipe**

Trim 26'6"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	36° Source 4	6	R24	G865	(626)
2	X-Spot	-	-		(733)
3	PARNel Source 4	Down	LED		(505)
4	36° Source 4	6	R303		(606)
5	36° Source 4	5	R24	G865	(625)
6	PARNel Source 4	Down	LED		(504)
7	36° Source 4	5	R303		(605)
8	36° Source 4	6	R72		(616)
9	PARNel Source 4	Down	LED		(503)
10	36° Source 4	4	R24	G865	(624)
11	PARNel Source 4	Down	LED		(502)
12	36° Source 4	5	R72		(615)
13	36° Source 4	4	R303		(604)
14	PARNel Source 4	Down	LED		(501)
15	X-Spot	-	-		(732)
16	36° Source 4	4	R72		(614)

**Flower Trap**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	-	Flowers	LED		(804)
2	-	Flowers	LED		(803)
3	-	Flowers	LED		(802)
4	-	Flowers	LED		(801)

**Prosc. Pipe**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	-	Butterflies	<input type="radio"/> LED		(812)
1	-	Butterflies	<input type="radio"/> LED		(811)

**1st Arch**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	-	Clock	<input type="radio"/> LED		(831)

**Batten 4**

Trim 27'3"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	36° Source 4	6	R47		(326)
2	26° Source 4	5	R47		(325)
3	26° Source 4	4	R47		(324)
4	LED 36° Source 4	SL Skylight	LED		(723)
5	PARNel Source 4	Down	LED		(510)
6	LED 36° Source 4	CS Skylight	LED		(713)
7	LED 50° Source 4	SL Skylight	LED		(722)
8	PARNel Source 4	Down	LED		(509)
9	36° Source 4	9	R72		(619)
10	LED 36° Source 4	SR Skylight	LED		(703)
11	LED 50° Source 4	CS Skylight	LED		(712)
12	PARNel Source 4	Down	LED		(508)
13	LED 36° Source 4	SL Skylight	LED		(721)
14	-	DS Pendant	LED		(821)
15	PARNel Source 4	Down	LED		(507)
16	LED 50° Source 4	SR Skylight	LED		(702)
17	LED 36° Source 4	CS Skylight	LED		(711)
18	36° Source 4	8	R72		(618)
19	PARNel Source 4	Down	LED		(506)
20	LED 36° Source 4	SR Skylight	LED		(701)
21	36° Source 4	7	R72		(617)
22	26° Source 4	6	R84		(306)
23	26° Source 4	5	R84		(305)
24	36° Source 4	4	R84		(304)

**BRIDGE-DS**

Trim 26'6"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	X-Spot	-	☐ -		(735)
2	Alt 360Q 6x9	DSL Set	● R355	● G643	(539)
3	Alt 360Q 6x9	DSR Set	● R355	● G643	(531)
4	X-Spot	-	☐ -		(734)

**BRIDGE-MID**

Trim 26'6"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	Alt 360Q 6x9	Gate	● R47		(741)
2	36° Source 4	9	● R24	● G865	(629)
3	36° Source 4	8	● R24	● G865	(628)
4	36° Source 4	7	● R24	● G865	(627)

**BRIDGE-US**

Trim 26'6"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	LED 36° Source 4	9	● R303		(609)
2	Alt 360Q 6x9	DSL Set	● R45	● Rosco 76611	(549)
3	LED 36° Source 4	8	● R303		(608)
4	Alt 360Q 6x9	DSR Set	● R45	● Rosco 76611	(541)
5	LED 36° Source 4	7	● R303		(607)

**Batten 8**

Trim 27'3"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
2	-	Exit	☐ LED		(832)

**Batten 9**

Trim 27'3"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	36° Source 4	9	R47		(329)
1	Alt 360Q 6x9	USL Set	R355	G643	(538)
2	26° Source 4	8	R47		(328)
3	26° Source 4	7	R47		(327)
3	Alt 360Q 6x9	USR Set	R355	G643	(532)
4	PARNel Source 4	Down	LED		(515)
5	Alt 360Q 6x9	USL Set	R45	Rosco 76611	(548)
6	PARNel Source 4	Down	LED		(514)
7	PARNel Source 4	Down	LED		(513)
8	-	US Pendant	LED		(822)
9	PARNel Source 4	Down	LED		(512)
10	Alt 360Q 6x9	USR Set	R45	Rosco 76611	(542)
11	PARNel Source 4	Down	LED		(511)
12	26° Source 4	9	R84		(309)
13	26° Source 4	8	R84		(308)
14	36° Source 4	7	R84		(307)



**ELEC- 2**

Trim 26'10"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	Alt 360Q 6x9	SL Corner	R45	Rosco 76611	(547)
2	Alt 360Q 6x9	SL Corner	R355	G643	(537)
3	Alt 360Q 6x9	CSL Set	R45	Rosco 76611	(546)
4	Alt 360Q 6x9	CSL Set	R355	G643	(536)
5	Alt 360Q 6x9	CS Set	R45	Rosco 76611	(545)
6	Alt 360Q 6x9	CS Set	R355	G643	(535)
7	Alt 360Q 6x9	CSR Set	R45	Rosco 76611	(544)
8	Alt 360Q 6x9	CSR Set	R355	G643	(534)
9	Alt 360Q 6x9	SR Corner	R45	Rosco 76611	(543)
10	Alt 360Q 6x9	SR Corner	R355	G643	(533)

**Batten 18**

Trim 27'3"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	50° Source 4	12	R47		(332)
2	36° Source 4	11	R47		(331)
3	36° Source 4	10	R47		(330)
4	PARNcl Source 4	Down	LED		(520)
5	PARNcl Source 4	Down	LED		(519)
6	PARNcl Source 4	Down	LED		(518)
7	PARNcl Source 4	Down	LED		(517)
8	PARNcl Source 4	Down	LED		(516)
9	36° Source 4	12	R84		(312)
10	36° Source 4	11	R84		(311)
11	50° Source 4	10	R84		(310)

**ELEC-3**

Trim 26'10"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	26° Source 4	3	R57		(413)
2	36° Source 4	6	R57		(416)
3	26° Source 4	2	R57		(412)
4	36° Source 4	5	R57		(415)
5	26° Source 4	1	R57		(411)
6	36° Source 4	4	R57		(414)
7	36° Source 4	6	R74		(406)
8	26° Source 4	3	R74		(403)
9	36° Source 4	5	R74		(405)
10	26° Source 4	2	R74		(402)
11	36° Source 4	4	R74		(404)
12	26° Source 4	1	R74		(401)

**1'0" Platform**

Trim 1'0"

Unit#	Instrument Type	Focus	Color	Gobo	Channel
	LED Tape 15ft	-	☐ -		(771)
	LED Tape 15ft	-	☐ -		(771)
	LED Tape 15ft	-	☐ -		(771)
	LED Tape 15ft	-	☐ -		(771)

**Platform Hole**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
	LED Tape 15ft	-	☐ -		(772)
	LED Tape 15ft	-	☐ -		(772)

**SL Skylight**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
	LED Tape 15ft	-	☐ -		(775)
	LED Tape 15ft	-	☐ -		(775)
	LED Tape 15ft	-	☐ -		(775)
	LED Tape 15ft	-	☐ -		(775)

**CS Skylight**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
	LED Tape 15ft	-	☐ -		(774)
	LED Tape 15ft	-	☐ -		(774)
	LED Tape 15ft	-	☐ -		(774)
	LED Tape 15ft	-	☐ -		(774)

**SR Skylight**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
	LED Tape 15ft	-	<input type="checkbox"/> -		(773)
	LED Tape 15ft	-	<input type="checkbox"/> -		(773)
	LED Tape 15ft	-	<input type="checkbox"/> -		(773)
	LED Tape 15ft	-	<input type="checkbox"/> -		(773)

**CS Wall**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	-	Tube Map	<input type="checkbox"/> LED		(833)

**Tunnel**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
	LED Tape 15ft	-	<input type="checkbox"/> -		(765)
	LED Tape 15ft	-	<input type="checkbox"/> -		(764)
	LED Tape 15ft	-	<input type="checkbox"/> -		(763)
	LED Tape 15ft	-	<input type="checkbox"/> -		(762)
	LED Tape 15ft	-	<input type="checkbox"/> -		(761)

**SR Boom 1**

Unit#	Instrument Type	Focus	Color	Gobo	Channel
1	PARNel Source 4	Tunnel Exit	<input type="checkbox"/> LED		(751)

# Appendix E.6: Cue List

LD: LINDSAY WEBSTER

## CUE LIST ALICE BY HEART

5/7/2023

FLG	CUE	TIME	DESCRIPTION	THE CALL	PAGE #
	1.1		Pre-show look	House open	
	1.2	5	House half	Places	
	1.3	5	Blackout	SM go	
	2	10	Lights rise, warm and shadowy - firey "Air Raid" look	After 2nd siren	1
	3	5	Brighter, but still shadowy - base "Bunker" look (cool front) + "Air Raid" skylight/texture	After Alice "West of Words..." and 2 more sirens	1
	4	5	Diffused bright focus on Alice, stage in soft teal and mauve	As music resumes	5
	5	4	Return to base "Bunker" + "Air Raid"	After Alice "West of words..."	6
	6	5	Diffused bright focus on Alice and Alfred, stage in soft lilac and blue	As music rises after Alice "Don't believe them"	8
	7	4	Return to base "Bunker" + "Air Raid"	After Alfred coughs and as music recedes	8
	8	3	Crisp focus on Alice, diffused focus on Alfred, stage dimmed	Music resumes and Alice jumps on bed	9
	9	5	Stage to iridescents - blue, cyan, lilac	Music in: "Down the Hole"	10
	10	2	Soft diffused focus on character	Mad Hatter reveal	10
	11	2	Soft diffused focus on character	Dormouse reveal	11
	12	2	Soft diffused focus on character	Cheshire Cat reveal	11
	13	2	Soft diffused focus on character	Caterpillar reveal	11
	14	2	Soft diffused focus on character	Queen of Diamonds reveal	11
	15	2	Soft diffused focus on character	King of Hearts reveal	11
	16	2	Soft diffused focus on character	Queen of Hearts reveal	11
	17	2	Soft diffused focus on character	Duchess reveal	11
	18	8	Base "Wonderland" look - warmer fronts; cyan, blue, and lilac accents	Music fade out: "Down the Hole"	12
	19	5	Diffused light, peachy	Music fade in: "Still"	13
	20	5	Return to base "Wonderland"	Music fade out: "Still"	15
	21	1	Alice's shadow hits wall	After Alice "Curiouser and curiouser!"	15
	22	3	Out shadow, add purple wash	Caterpillar entrance	15
	23	5	Purple wash deepens, soft focus on Caterpillar and Alice	Music in: "Chillin the Regrets"	18
	24	5	Expand focus to ensemble	Ensemble surround Caterpillar	18
	25	3	Add swirling texture, purple shifts warmer, sharp accents of teal	Alice takes a puff of the hookah	18
	26	8	Return to base "Wonderland"	Music out: "Chillin the Regrets"	20
	27	8	Diffused focus on ensemble, soft purple perimeter	Music in: "The Key Is"	22
	28	5	Purple shifts to bright cyan and pink, cloud texture	White Rabbit takes a puff	23
	29	5	Return to base "Wonderland"	Music out: "The Key Is"	24
	30	10	Stage deck to deep teal, blue-tinted focus on 2nd level and top of archways	As White Rabbit and Alice climb to 2nd level "tree tops"	24
	31	1	Alice's shadow hits wall	After Alice "Goodbye, Feet!"	24

## CUE LIST ALICE BY HEART

FLG	CUE	TIME	DESCRIPTION	THE CALL	PAGE #
	32	3	Out shadow, add soft very diffused focus on Cheshire Cat	Cheshire Cat entrance	24
	33	3	Focus out	Cheshire Cat exit	25
	34	5	Skylight LEDs deep teal/emerald	after White Rabbit "Exactly."	26
	35	8	Stage deck light brightens softly to a light blue	"Lobster" entrance	26
	36	3	Soft focus on Cheshire Cat	Cheshire Cat entrance	25
	37	3	Cheshire Cat focus out	Cheshire Cat exit	27
	38	5	Out focus on 2nd level, stage deck brightens, accents of peach, skylight LEDs to light blue	Music fade in: "Those Long Eyes"	27
	39	1	Out color washes but keep visibility, add pulsing Air Raid lights	Air raid siren	28
	40	3	Out Air Raid lights	After Alice "Alfred!" as she runs to garden gate	30
	41	5	Restore "Wonderland" base + rose/magenta accents	Duchess entrance	30
	42	8	Intensity up on magenta accents + warmer tint	Music in: "Manage Your Flamingo"	32
	43	3	Pulsing/chaser magenta and gold tunnel lights	Queen of Hearts entrance	33
	44	5	Out tunnel lights	Alice "But would she really?"	33
	45	2	Deep blue and purple wash, low visibility, pulsing "Air Raid" fire texture and skylight shadow	Bomb sounds	34
	46	5	Return to base "Bunker" look, but darker and bluer	Beat before Harold "Evacuate the trenches"	34
	47	6	Return to base "Wonderland" look, but cooler and icy + cyan accents	Alfred transforms into March Hare	36
	48	1	"Air Raid" fire pulse	Bomb sound	40
	49	3	Out "Air Raid" fire pulse	Rumble recedes	40
	50	8	Cyan saturates and deepens into a sickly teal, add cool purple accents	All gasp. Music in: "Sick to Death of Alice-ness"	41
	51	2	Out all color, brightness up, icy	At top of Alice "I hate you!"	43
	52	10	Intensity down w/ deep blue wash on stage, focus in on Doctor/Jabberwocky with subtle cyan tint	As Doctor transforms into Jabberwocky after Doctor "Awwaay"	43
	53	5	Swirling textures of neon blue, LED tunnel rings and under platform lights pulsing with magenta, purple, and cyan	On Doctor "The <u>j</u> aws that bite..."	44
	54	3	Jabberwocky veins on, stage visibly low with deeper blue, out LEDs	All but Alice "Brillig Braelig uffishness..."	44
	55	5	Add back swirling	Doctor "Brillig is..."	45
	56	3	Restore "Wonderland" base	Alice "I will not give his soul <u>u</u> p!"	45
	57	3	Soft reveal of Cheshire Cat on 2nd level	Cheshire Cat entrance	45
	58	3	Cheshire Cat light out	Cheshire Cat disappears	46
	59	3	Reveal of Cheshire Cat on stage deck	Cheshire Cat reappears	46
	60	10	Soft focus on Cheshire Cat, subtle light on alice, stage mauve wash, deep blue shadows	Music rises: "Some Things Fall Away"	47
	61	8	Restore "Wonderland" base, but a bit colder and gloomier, cool blue light on Alice, platform LEDs soft blue	Music out: "Some Things Fall Away" and Cheshire Cat exit	48
	62	8	Lights rise for ensemble, platform LEDs softly ungluate like water	Mock Turtle entrances	48

## CUE LIST ALICE BY HEART















FLG	CUE	TIME	DESCRIPTION	THE CALL	PAGE #
	63	8	Focus in on ensemble + Alice, deep blue perimeter with watery texture	Music in: "Your Shell of Grief"	51
	64	1	Blueout + pulsing "Air Raid" lights/skylight	Siren sounds	53
	65	5	Restore "Wonderland" base	Knave: "The Trial! The Trial!"	53
	66	3	Total magenta wash	Alfred coughing	54
	67	5	Out magenta	Alfred "Running out of <u>time</u> in Wonderland"	54
	68	5	Add soft lilac focus on Alfred and Alice, soft darker purple else	Music in: "Another Room in Your Head"	55
	69	3	Restore "Wonderland" base	Alfred pushes Alice back	56
	70	5	Visibility up, icy-er and cooler	Alfred pushes Alice back again	56
	71	5	Focus on Queen of Hearts, magenta wash else, LED tunnel rings golden chaser lights	Fanfare on Queen of Hearts's entrance	57
	72	5	Return to previous	After QOH "As you were."	57
	73	8	Focus in on QOH, magenta wash with teal accents	On QOH "You can not longer <u>not</u> know what we mean"	58
	74	5	Expand focus to ensemble	Beginning of music between QOH "plays like they ought to" and "Isn't it a trial"	59
	75	3	Total teal, bright focus on Caterpillar	Caterpillar vocal riff	59
	76	2	"Wonderland" base	QOH "Really?"	59
	77	3	Restore magenta wash with teal accents	Return to music, QOH "Isn't it a trial"	59
	78	10	"Wonderland" base, icy-er and cooler	Music out: "Isn't It a Trial?"	60
	79	3	Cyan tint, clear focus on the Wonderland jury, shadowy blue light on Alice	Music in: "Do You Think We Think You're Alice?"	64
	80	5	Brighter on Alice	After "A hopeless <u>place</u> ..."	65
	81	2	Restore "Wonderland" base, even icy-er this time	After "Guilty bitch!"	66
	82	2	Lower intensity, warm focus on Alice	Music in: "I've Shrunk Enough"	66
	83	2	Magenta focus on Queen of Hearts	Alice "I've shrunk <u>enough</u> "	66
	84	6	Up intensity, lose Alice and QOH focus	On Ensemble "Mock, mock"	67
	85	2	Blueout	On trio "time is <u>up</u> !"	68
	86	5	"Romantic Moonlight" look on Alice and Alfred from SR	Once ensemble exits and stage is clear	68
	87	5	Subtle sign of sunrise from SL	Alice "The <u>shadows</u> won't contain me"	70
	88	8	"Spring Sunrise" look (ombre yellow/pink, skylight shadows) at half	After first duet of "And never found the <u>center</u> "	70
	89	8	"Spring Sunrise" at full	After second duet of "And never found the <u>center</u> "	70
	90	8	Add "Bunker" base, keep "Spring Sunrise" texture/skylight	Music out: "Afternoon"	71
	91	8	"Bunker" base turns warmer, sepia. Keep "Spring Sunrise" texture/skylight	Music in: "Winter Blooms"	72
	92	6	Intensity lower and warmer sepia, keep "Spring Sunrise", soft focus on Alice	Alice final "Down the hole you <u>go</u> "	73
	93	10	Fade to black	Music out: "Winter Blooms"	
	94	5	Bow lights up	Bows	
	95	5	Blackout	End of bows	
	96	5	House up	SM go	

## Appendix E.7: Color Breakdown

*Alice By Heart*

Light Design  
Color Texture Breakdown

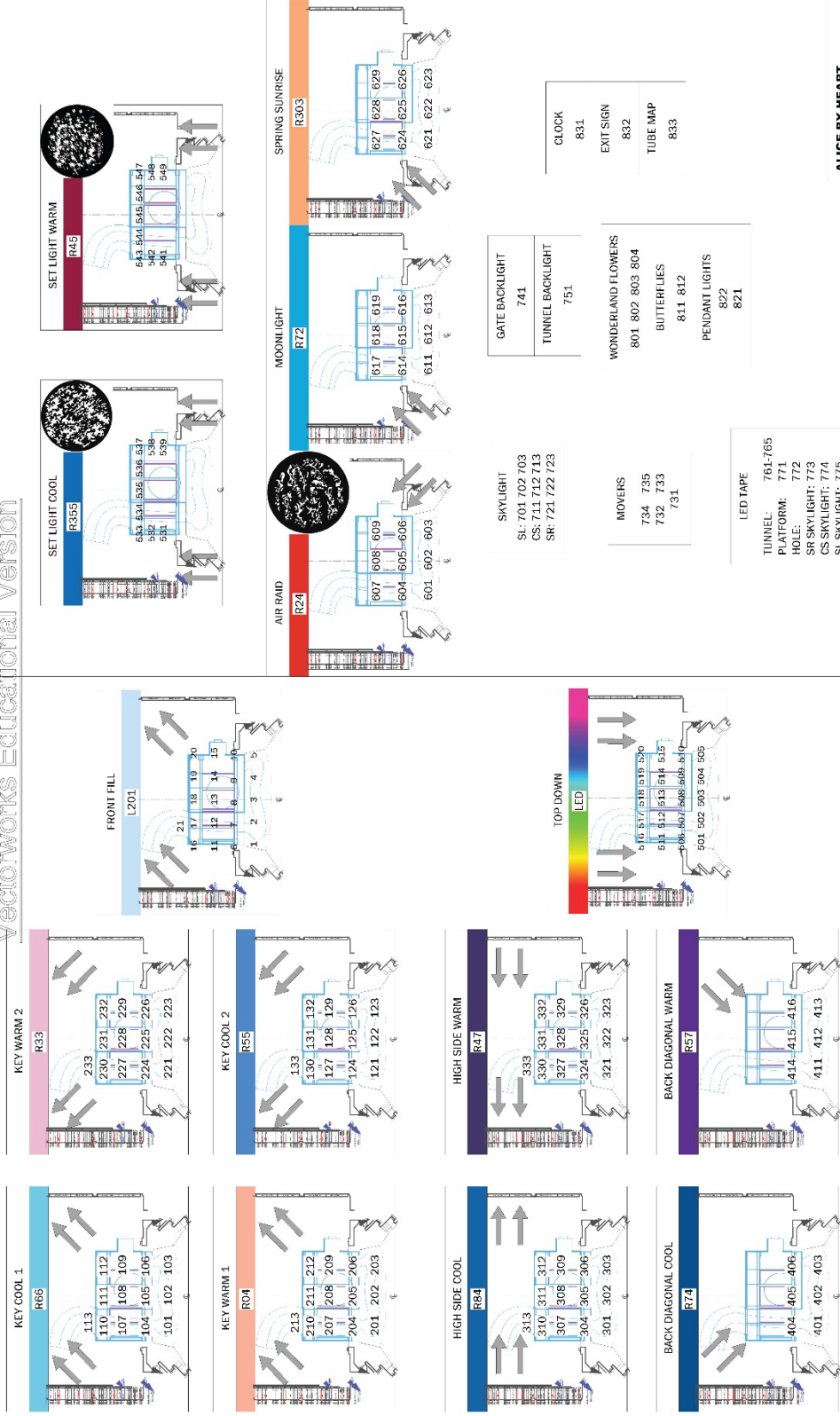
Lindsay Webster

Purpose	System	Code	Sample	Name	Description	Texture?
Fill	Front Neutral	L201		Full C.T. Blue	Converts tungsten (3200K) to photographic daylight (5700K)	
	HL Cool	R66		Cool Blue	A pale green shade of blue; good for area or general washes. Creates an icy feeling on stage.	
	HR Warm	R04		Medium Bastard Amber	Especially useful when crosslit with a cool color.	
Keys	HR Cool	R55		Lilac	Same as 53 (pale lavender), but cooler.	
	HR Warm	R33		No Color Pink	A pale almost colorless pink.	
Sides	HL Cool	R84		Zephyr Blue	True blue with excellent punch. Adds coldness to shadows. Good for eerie or dramatic effects. Beautiful backlight color.	
	HL Warm	R47		Light Rose Purple		
Back	HL Cool	R74		Night Blue	Popular as a backlight or sidelight in contrast to area light	
	HL Warm	R57		Lavender	Excellent backlight. Gives good visibility without destroying night illusions.	
Top/wash	RGB					
Set	Perpendicular Cool	R355		Pale Violet	Will work well as a wash for drops of set pieces. Tones the space. Effective as moonlight shadows.	G643 Moonscape
	Perpendicular Warm	R45		Rose	Adds tone and modeling to scenery.	Rosco 76611 Lightweave
Bomb	High Warm	R24		Scarlet	Very deep amber. Red with a touch of blue.	G865 Ripples 1
Moonlight	HL Cyan	R72		Azure Blue	A clean slightly green blue. Good moonlight fill.	
Spring Sunrise	HR Sunrise	R303		Warm Peach	Strong amber with undertones of pink. Useful for warm sunrise and sunsets.	
Skylight	LED					
Practicals	LED					



# Appendix E.8: Magic Sheet

Vectorworks Educational Version



SKYLIGHT
SL: 701 702 703
CS: 711 712 713
SR: 721 722 723

MOVERS
734 735
732 733
731

LED TAPE
TUNNEL: 761-765
PLATFORM: 771
HOLE: 772
SR SKYLIGHT: 773
CS SKYLIGHT: 774
SL SKYLIGHT: 775

GATE BACKLIGHT
741
TUNNEL BACKLIGHT
751

WONDERLAND FLOWERS
801 802 803 804
BUTTERFLIES
811 812
PENDANT LIGHTS
822
821

CLOCK
831
EXIT SIGN
832
TUBE MAP
833

**ALICE BY HEART**  
MAGIC SHEET

Lighting Designer: Linsley Webster  
4.9.23

Vectorworks Educational Version