

# Sound Design

- > Alice in Wonderland
- > Hana Shiro – Troupe 2681



# Vision

## Thrilling

Directors wanted a “high fashion” style, while keeping with the Alice theme.

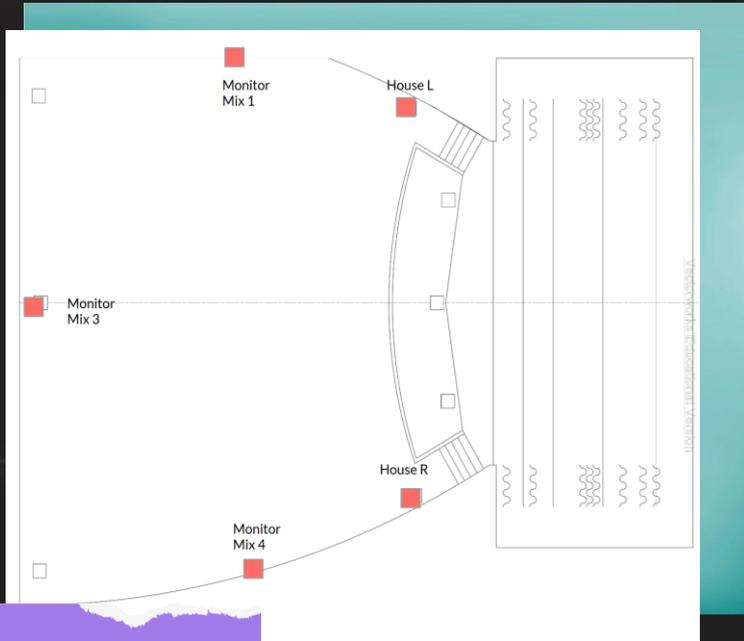
## Immersive

A soundscape that fits what is happening, using both music and recordings of nature.

## Restraint

With what the director wanted, as well as other design constraints, my goal was to have fewer, more in-depth sounds.

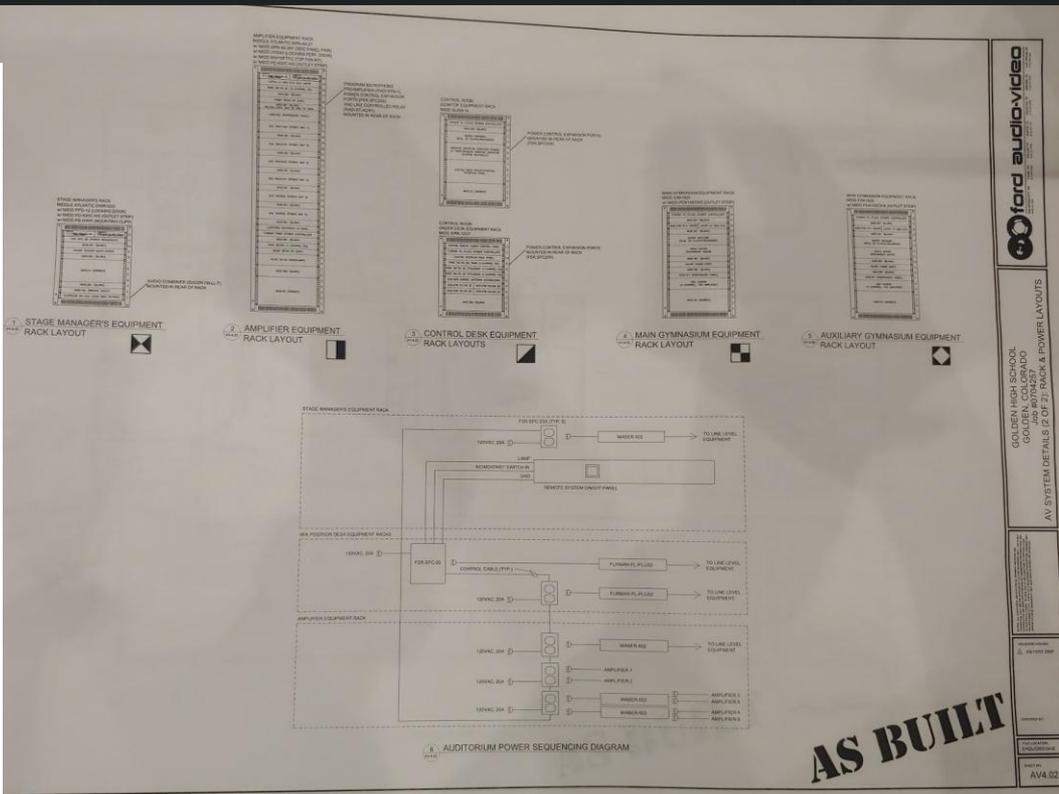
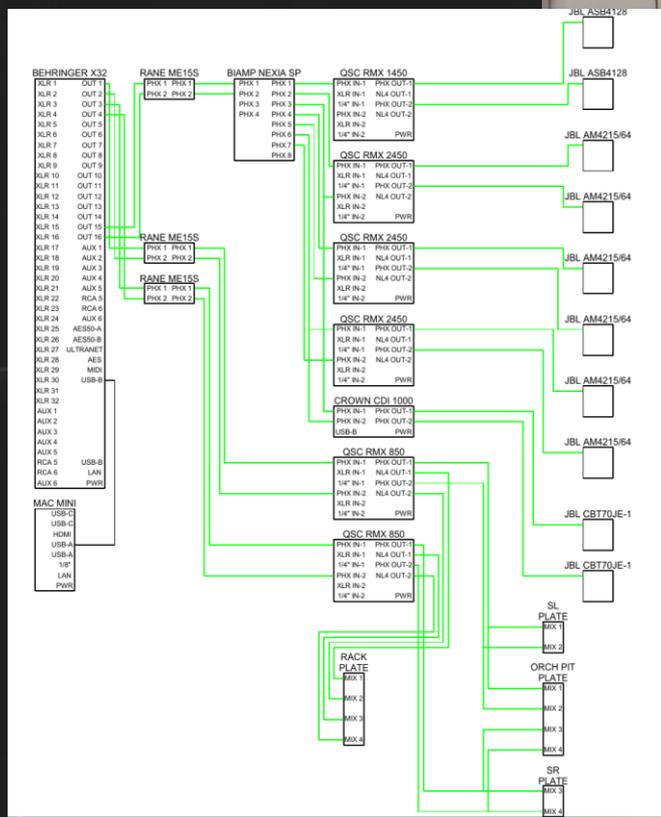




# Speaker plot

- Placed three monitors around the house for a surround-like effect.
- The sound can “travel” around the room.
- Used the X32 communication and QLAB patches to achieve it, because it is only for some sounds.

# One Line Diagrams



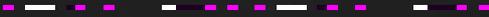
# Microphone Plot

- Used digital routing after some issues regarding the patch bay.
- Some microphones stopped working so I updated the mic schedule.
- Input 1 is bad, so everything is shifted over by one physically on the board.

Character	Actor	Channel	Mic
White rabbit	George	1	1
Alice	Hope	2	2
Dormouse	Myla	3	3
Fish	Sarah	4	4
Frog	Katia	5	5
Dutchess	Abby	6	16
Cook	Jojo	7	7
Cat	Dylan M	8	8
Turtle	Avalon	9	9
Hatter	Eliot	10	10
King	Miles	11	11
Queen	Corey	12	12
Knave	Clara	13	13
Gryphon	Dylan D	14	15



# Cues



# Cue Example One: Static

- A new take on *Alice* from our director, when Alice falls down the hole.
- The characters point flashlights around Alice as she walks down the ramp, representing the hole.
- Static was director's idea, representing something more inhuman and unnatural.



# Cue Example Two: Cheshire Cat Theme

- The unique take on the Cheshire cat may have been confusing, so I wanted to have a music to go under it whenever he is on stage.
- Actor was taking the character as stoned and tired.
- The initial music did not work with the character relationships so we had to change it.

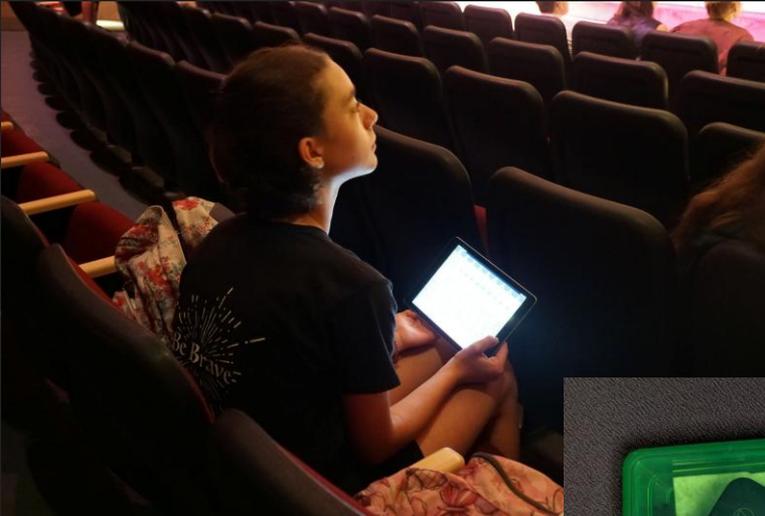


# Cue Example Three: Queen

- The queen had the classic line “Off with your head!” and wanted to represent that.
- Actor played the queen very energetically and shrill, perhaps not traditionally intimidating.
- Went for very militaristic music.
- Referencing Star Wars with music and scrolling text projection



# Training



- New sound board operator, taught all the various responsibilities with microphones:
  - Creating a gain structure and conducting microphone checks
  - Mic-ing and demic-ing actors safely
  - Live mixing a show
  - Taking care of the equipment
- With the effect operator, how to be cued and play the sounds correctly, as well as doing a sound check every show night.

# Training... the actors

## New Cast Members

- What a mic is, and how it is used.
- They are delicate and expensive



## Expectations

- Don't eat or roughhouse in mic.
- Only appropriate technicians may put on or take off mic.
- What to expect from the crew in consent practices.

# Improvements

## Communication

- **Stage manager**
  - There was a conflict on writing cues because neither one of us made it clear how we wanted it.
  - Solved by listening to what made her job calling the show the easiest.
- **Director**
  - A lot of time was wasted because I didn't know what the director wanted, and so talking to him earlier would help that.

## Design

- Having a more succinct, cohesive design intention: a guiding goal to design around.
- Doing more research on what the context of the show is.



THANKS!

