

THE ART OF

ALICE

OTHERLANDS



INTRODUCTION BY
AMERICAN MCGEE





Shu Yan. "The Mind of Bram Stoker"

THE ART OF ALICE OTHERLANDS

Creative Director:
American McGee

Otherlands Directors:
Troy Morgan & Edward Goin

Featured Artwork By:

Joey Zeng

Nako

Shu Yan

Chen Xue Jiao

Fancy

Lin Ran

Stephenie Yu

Tyler Lockett

Luis Melo

Alex Crowley



BOOKS



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THE ART OF ALICE OTHERLANDS

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Thank you to all of our wonderful backers, you have made this project possible. We send a massive thank you to Alice's legion of fans and the artists who continue to support, create and believe in our twisted Wonderland.

First Edition - August 2015.

INTRODUCTION

BY AMERICAN MCGEE



he Otherlands project and this book represent a bizarre fork in the road for Alice's ongoing adventures. An alternate path created by the contracts and laws governing the intellectual property which defines the Alice franchise as it is known to agents, lawyers and corporations.

It all started back in 2001, when EA sold the "linear rights" for the Alice franchise to a group of Hollywood film producers. Control of the property was thus split in half, with EA controlling the fate of interactive Alice, while the film producers controlled linear Alice.

The film producers made the occasional headline with announcements of new writers, actors, or studios being attached to the film. Sadly, after 10 years of false starts and dashed hopes, the Alice film project was no closer to reality than Alice's wild imaginings.

Meanwhile, EA saw fit to fund another chapter in the game series, and "Alice: Madness Returns" was born. Along with it came renewed interest in the property, Alice's debut on console, and a myriad of merchandising deals including a best-selling book, "The Art of Alice: Madness Returns."

When, in 2013, I received a call from one of the aforementioned film producers, asking if I'd like an opportunity to option the film rights for myself, I leapt at the opportunity. A Kickstarter was hastily launched (in the shadows of the dying campaign for "OZombie") and Alice fans quickly helped raise the money required to secure an option on the rights.

Under the banner of "Alice: Otherlands" work began immediately on a series of animated short films and this companion art book. Through the animations and this book you'll accompany Alice as she explores the mental landscapes of Jules Verne and Richard Wagner. These explorations were funded directly by you, her fans.

While the future of the film (and connected rights) remains uncertain, the Otherlands animations and art book provide space for a new group of artists to work their magic through Alice's imagination.

The Otherlands project has struggled more than others with limited budgets and legal constraints. But despite these obstacles, it offers another lens through which we can peer into Alice's mind, and the minds of some of history's most renowned creators.

This is another step in the journey for Alice, leading hopefully to a future where the film, new interactive adaptations, and more beautiful art can come to life.

The fans of Alice have made this step possible.

AMERICAN MCGEE

CEO, Spicy Horse Games
Shanghai, July 2015





ABOVE: Shu Yan. "A Royal Blue Knight."

Artist Shu Yan's depiction of Alice in Blue Armour for her battle against the nightmarish creatures contained within the mind of Bram Stoker.

CHAPTER ONE

OTHERLANDS

Chapter Introduction by American McGee

Since my first re-imagining of the Alice tales into video games, I viewed Wonderland as a manifestation of Alice's supernatural power of the mind. Not a dream, not illusion, but a reality created (and destroyed) by imagination, the only limits of which were Alice's fears and hopes. Alice uses Wonderland as a tool for exploring and healing her shattered psyche.

In the first "Alice" game we saw Alice grapple directly with internal psychological damage brought upon by the death of her family. Alice's imagination threatened to be her undoing - overpowering emotions such as guilt, rage, and sadness took form within the locations and characters of Wonderland. It was during this adventure Alice first came to recognize her abilities, her power over the inner landscape of the mind.

In "Madness Returns" the threat came from the world outside, in which a master manipulator of psyches and emotions unleashed a malevolent piece of engineering upon Wonderland. His goal was to destroy every trace and memory of Alice's person and past. But he opened the door for Alice's power to enter the real world - our world. Alice not only recovered her memories and her identity, but took the fight to the streets of London and destroyed her physical nemesis. In her victory, Alice caught her first glimpse of her abilities fully realized: Control over

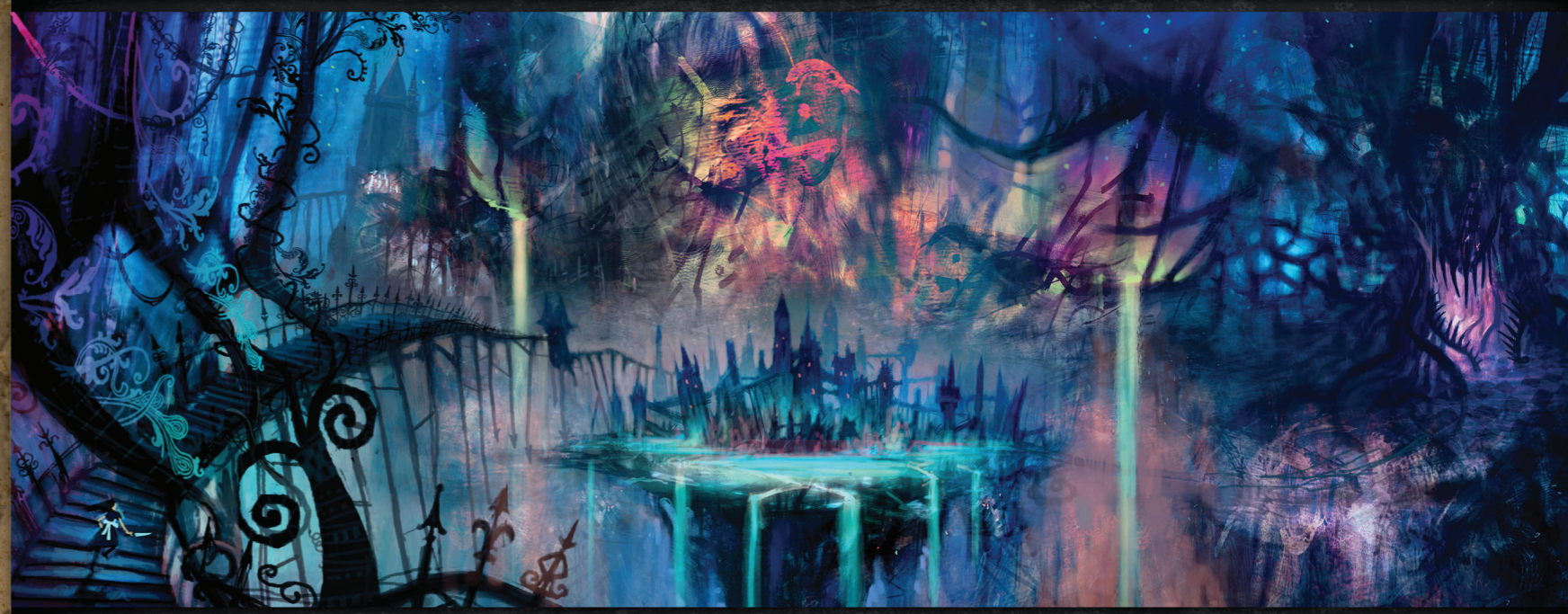
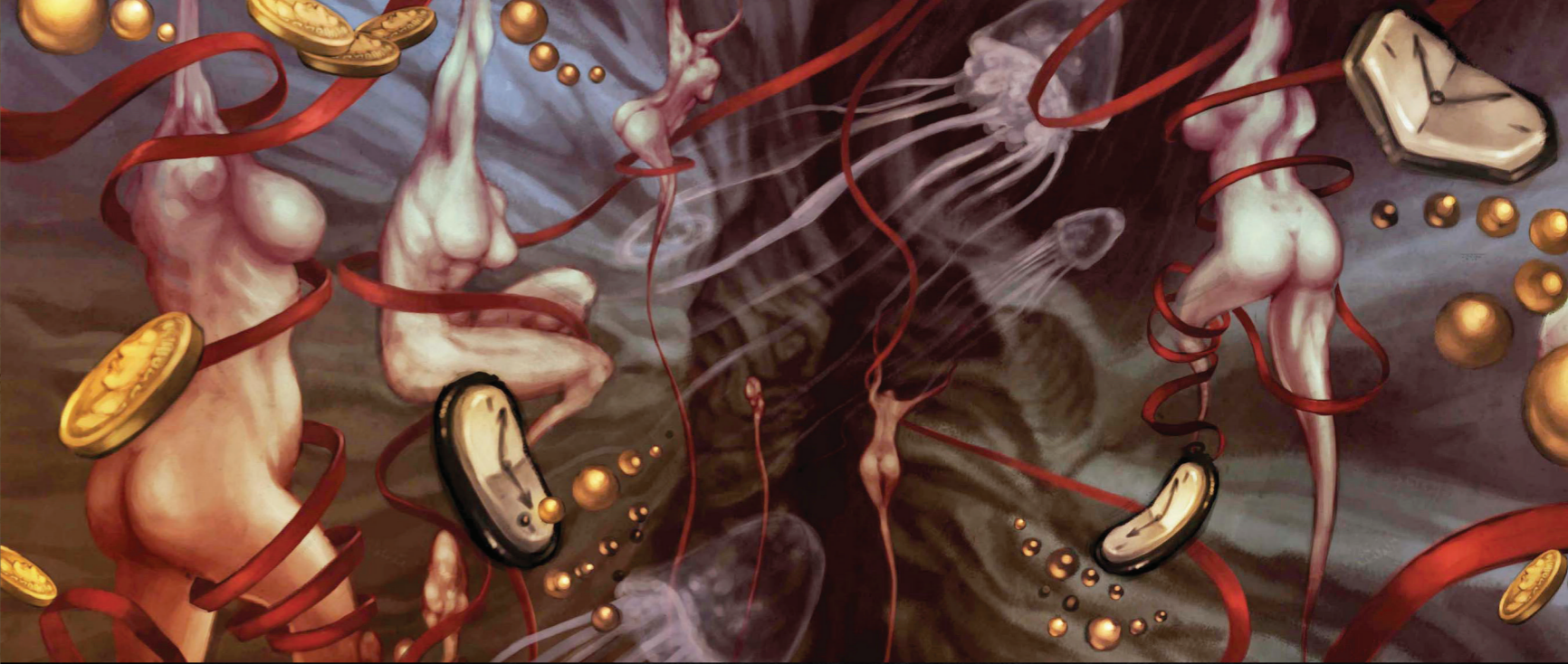
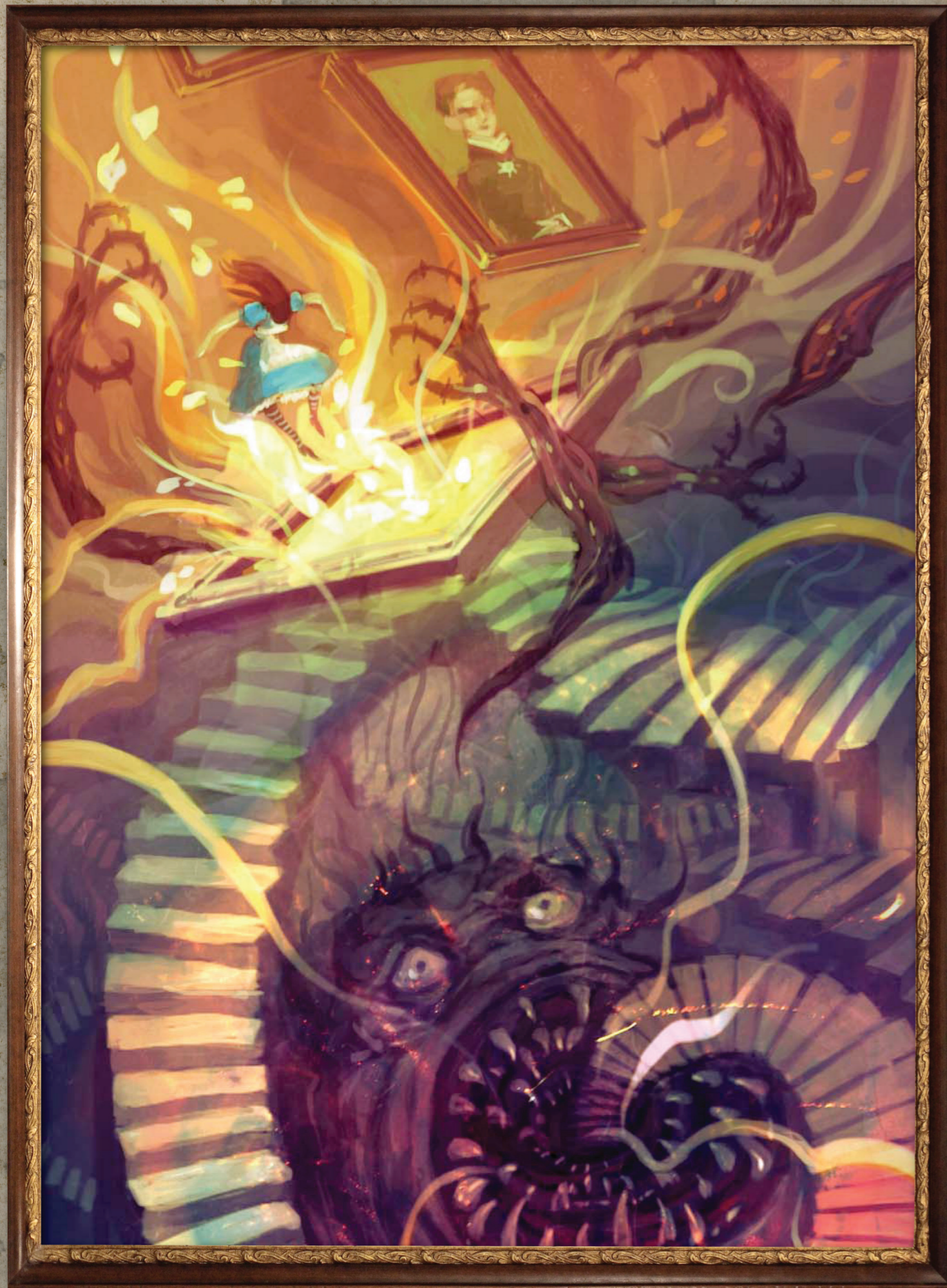
the psychological and the physical worlds, a "Londerland" in which Wonderland and the real world bled together, and Alice's powers overcome the confines of her own cranium.

This place between reality and imagination, where worlds blend together, this *Otherlands*, represents the goal in Alice's struggles thus far, but it is far from the end of her journey. *Otherlands* grants Alice the ability to enter the minds of those she encounters, to see what wonders and horrors their minds contain.

London during the 1800s played host to famous minds from around the world - artists, composers, inventors, and explorers. Minds which shape our understanding of the world and the nature of reality as it exists today.

What wonders could Alice tease out of a reluctant mind, what horrors might she suppress through the surgical removal of a bad thought here or a nightmare there? Her adventures in *Otherlands* offer Alice a chance to share her gift with individuals whose minds will shape the world.

Within these pages you too will glimpse the power of *Otherlands*. Join Alice as she journeys into the minds of Richard Wagner and Jules Verne on adventures of exploration and inspiration. -AM

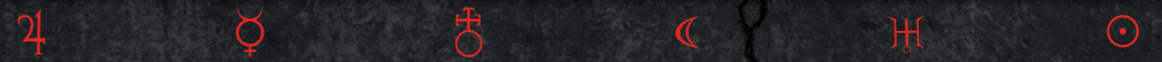


TOP: Zeng Shuo. The mind of a London Gentleman is filled with demons and desires: Lust, money, and time. **MIDDLE:** Tyler Lockett. Wonderland transformed. A poisoned mind invades Alice's psyche. **BOTTOM:** Fancy. The mind of a painter is occupied with odd perspectives and surreal studies. -AM

ABOVE: Zeng Shuo's "A Wilde Mind." Artist Zeng Shuo's rendering of Alice in the tortured mind of Oscar Wilde. Haunted by physical and psychological imprisonment, his subconscious hints knowingly at the evil eardrum which will be his ultimate undoing. -AM



ABOVE: Shu Yan. "Above the Clouds." Alice flies through the mind of aviatrix Hilda Beatrice Hewlett on the wings of dreams. -AM

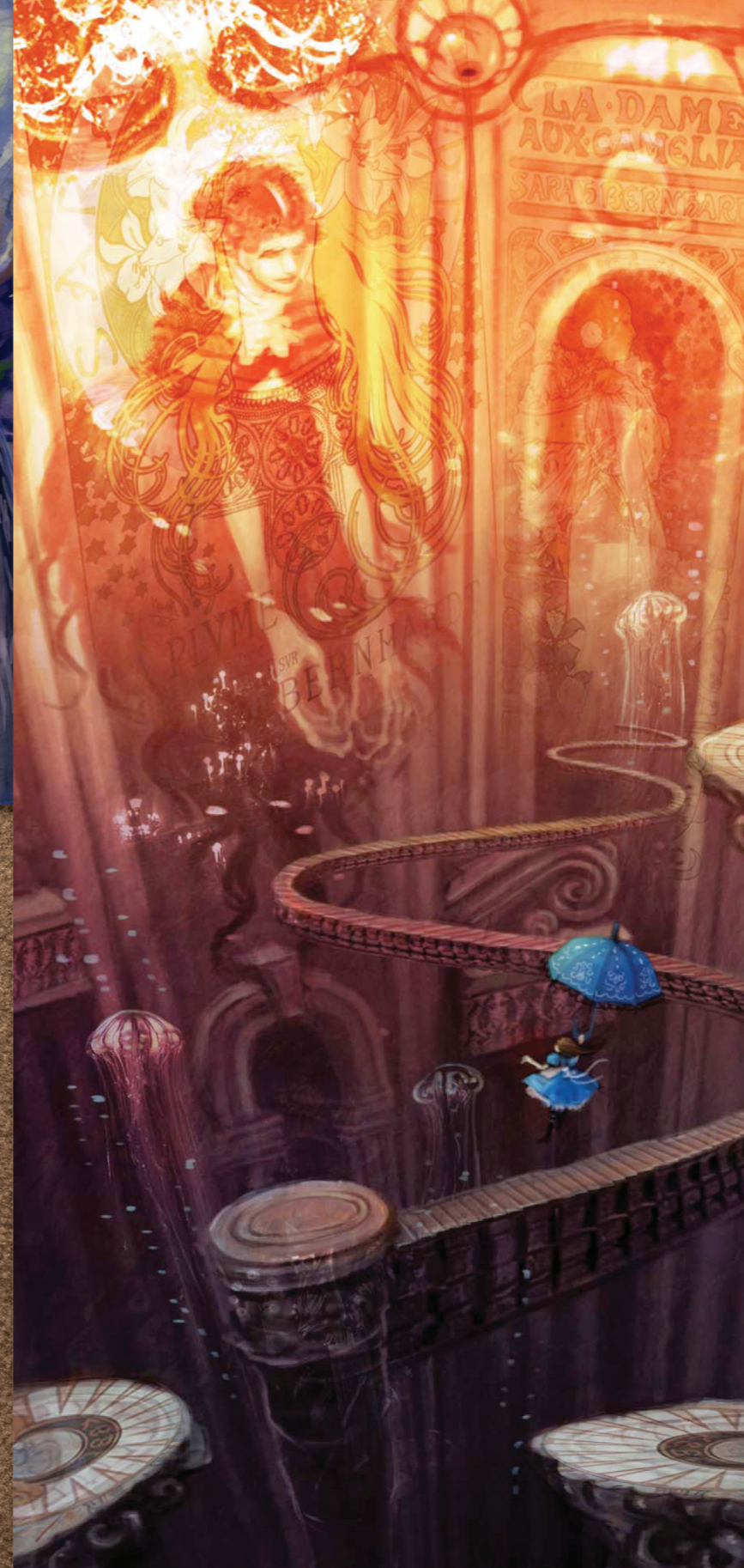


ABOVE: Nako. "The mind of Thomas Edison." Alice peers into a landscape constructed by the mind of one of history's most influential and controversial men. In 1882 Edison visited London to switch on the first steam-generating power station at the Holborn Viaduct. -AM



ABOVE: Zeng Shuo. "The mind of Charles Darwin." Darwin lived in London, where he conceived his theories of evolution by natural selection. -AM





TOP: Chen Xue Jiao. "The mind of Vincent Van Gogh." Van Gogh lived in London from 1873-75 and later wrote that he was greatly influenced by "London & the English way of life & the English people themselves & then I've got nature & art & poetry"

ABOVE: Nako. "The mind of Henri Matisse." French artist Matisse went to London in 1898 to study the paintings of J.M.W Turner. -AM

ABOVE LEFT: Zeng Shuo. "The mind of Sarah Bernhardt." French actress who was dubbed, "the most famous actress the world has ever known." A towering figure of stage and screen with a towering imagination to match.

ABOVE RIGHT: Lin Ran. "Otherlands Gallery of Minds." Alice stands before an audience of minds, some of Otherlands and some of her own internal Wonderland. This piece, dating back to before development started on Alice: Madness Returns, was one of the earliest images to inspire the thinking behind Otherlands. -AM



ABOVE: Nako. "The mind of William Morris." Prolific creator of textiles and text, William Morris has a "liberally textured mind" from which sprang the modern fantasy genre and impetus for the early socialist movement in Britain. -AM



ABOVE LEFT: Zeng Shuo. "The mind of Robert Lewis Stevenson." Robert Lewis Stevenson has a mind occupied by gentlemen and their alter-egos, a topic of particular interest to Alice. ABOVE RIGHT: Zeng Shuo. "Stone Queen." An exploration of Alice returning to harrowing memories of her past. The Queen and her manifestations are a re-occurring theme of Alice's psyche. They are as much a part of one another, conflicted as they may be, one simply cannot exist without the other. -AM



LEFT: Zeng Shuo. "The mind of Arthur Conan Doyle." The Hounds of Baskervilles and other imagery from the works of Arthur Conan Doyle haunt the streets of night time London. -AM

OPPOSITE PAGE LEFT & BELOW: Tyler Lockett & Luis Melo. A glimpse inside the mind of the butcher. The top kitchen scene was originally conceived during the production of *Alice: Madness Returns*, but never realized in-game. It also served as an inspiration piece during the development of *Alice: Otherlands*. -AM



Director's Notes The film begins on the Moon, the most far and away locale ever visited by adventurers in a Jules Verne novel. In the film, Verne gazes outward from the moon into the far reaches of our galaxy, pondering whether humanity will eventually make it there. Of course, no deep space Verne novels were ever written, and the film supposes that Alice's cranial intervention derailed Verne's original intention to produce a book concerning mankind amongst the cosmos. -EG

CHAPTER TWO

LEVIATHAN

Journey into the Mind of Jules Verne

Chapter Introduction by Edward Goin - Director of "Leviathan"

I was pretty excited that I was given the opportunity to create this film. The overall concept and story of *Alice Otherlands* is very cool! *Otherlands* follows Alice Liddell as she temporarily invades the greatest minds of the 19th century to persuade them to use their public influence to counter unnamed architects of war, corruption, and inequality.

So if Alice had access to Jules Verne, just how useful could he be in Alice's noble crusade? I theorized that Verne, as the father of science fiction, was in a position to warn young, would-be scientists to tread carefully in their pursuits, lest their research and work be used by evildoers for nefarious purposes. After all, no man is an island, whether an evil general, politician, or business leader. Without the work of scientists, no great plan, for better or worse, can come to fruition.

So there it is. Alice's goal. But can she convince a man who lives in his own optimistic imagination to look a little deeper and acknowledge the darkness? And if so, can she convince that man he has the power to make a difference?

So that is the story I knew I had to write and direct.

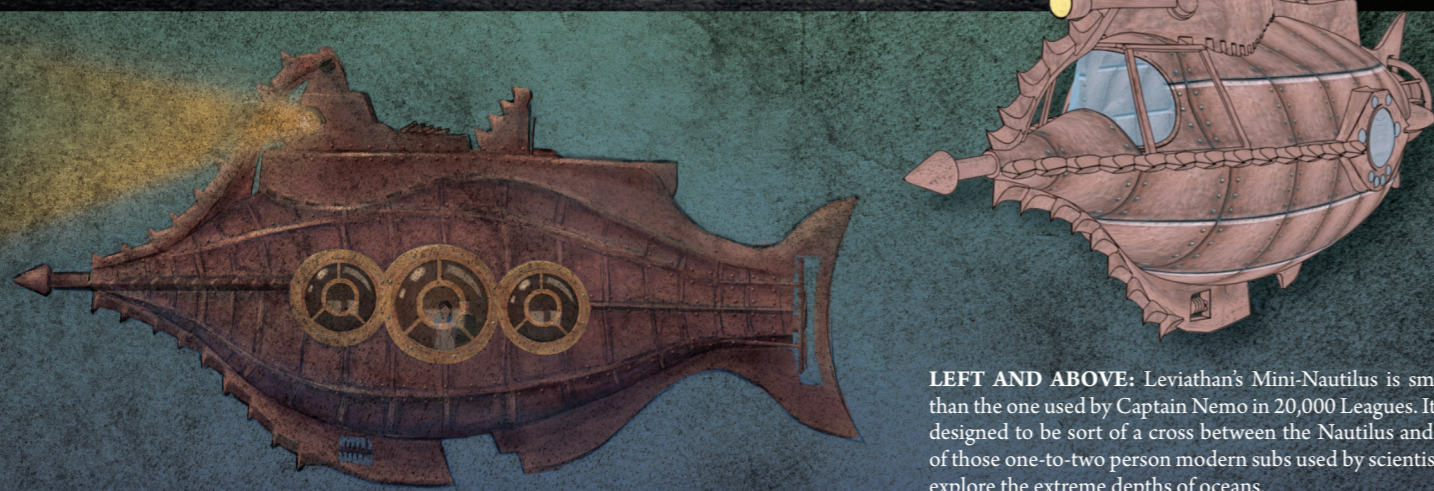
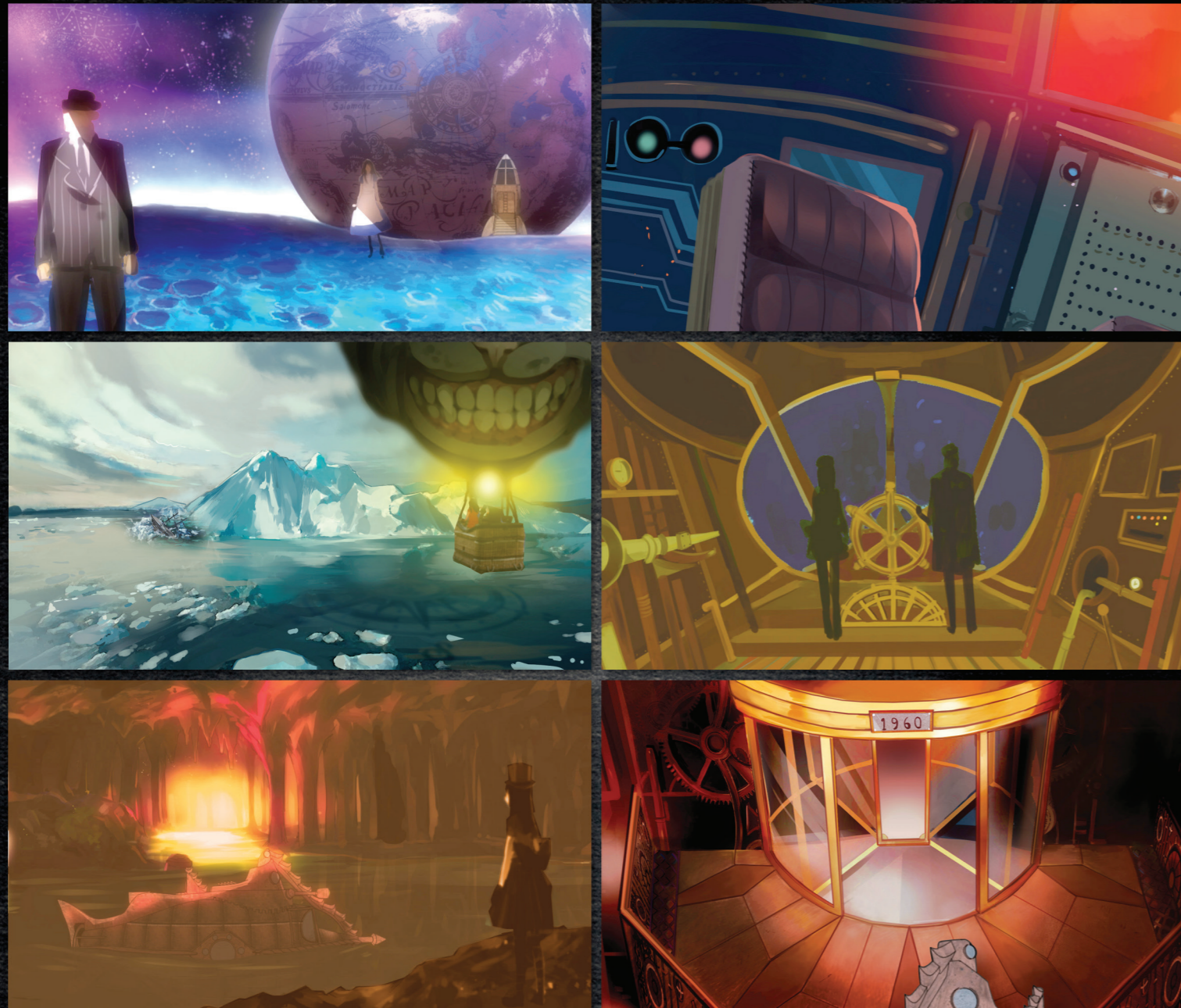
But after the first draft, I realized that Alice acting solely as a guide to Verne was too similar to the somewhat flat and passive role the Cheshire Cat has always played for Alice. While this works totally fine with the cat, who exists only in Alice's mind, the same cannot be said for Alice herself. She, as a real person, needs her own story too. This is why there is an appearance of her ultimate enemy, the vague, many-tentacled Leviathan of war, corruption, and inequality, as well as the manifestation of Dr. Bumby (the arch-villain from *Madness Returns*) within the mess of tentacles.

Simply put, Alice, despite having a clear focus and outcome in mind, has no choice but to bring some of her own fears and memories along on her Journey into the Mind of Jules Verne. In addition to the Leviathan and Bumby, Alice manifests the Cheshire Cat shape of the balloon, and allows Verne a window into her own subconscious, which causes him to inquire about her fear of fire.

I really hope everyone likes the film! -EG

CONCEPT ART

Director's Notes: A concept art was created for each location in the film. Only the most observant viewers will notice that each "level" of the film proceeds with a colour correction as per those of the rainbow, starting with the violet Milky Way Galaxy. The film ends with a red motif at the steam punk tower in the war-torn city. However, when Verne peers through the rotating door into the future of Paris in the Twentieth Century, there is no colour whatsoever. Additionally, Alice wears multiple period outfits throughout the film, mimicking what was one of the coolest features of *Alice Madness Returns*. -EG



LEFT AND ABOVE: Leviathan's Mini-Nautilus is smaller than the one used by Captain Nemo in *20,000 Leagues*. It was designed to be sort of a cross between the Nautilus and one of those one-to-two person modern subs used by scientists to explore the extreme depths of oceans.



ABOVE: Stephenie Yu. "*Verne's Apocalypse*." A concept piece depicting a nightmarish "Hell on Earth." **LEFT:** A rendering of the "Bumby Tentacle" used for the film. Though his appearance is abstract, the threat and scars left on Alice's psyche are still fresh. **RIGHT:** A Cheshire Cat inspired balloon as it appears in the film. As Alice's mind becomes entwined with Verne's, areas of their imaginations overlap and manifest physically.



Director's Notes: In the film, Alice describes the physical Leviathan beast the way common folk might describe the political, military, and corporate organizations (as well as single individuals, such as the deceased Dr. Bumby) largely responsible for the global socio-economic situation. Staring out the window into the inky darkness of the deep sea, Alice barely sees the tips of the tentacles (each tip representing the head of an individual man or woman working for the

beast, whether purposefully or as a puppet), and she most certainly cannot see their ends, nor how and if they are even connected to one another. The tentacles swirl about and in and around each other in a chaotic manner, and yet also methodically, as they never seem to tangle. Alice's heart tells her they are all connected in some way, but she just cannot see the big picture with any real clarity. She metaphorically calls the system "*just out of sight, omni-present, encircling, and suffocating*." -EG





ABOVE: Joey Zeng. "The Mind of Jules Verne." A beautiful concept piece that heavily inspired the concept and ethos of *Otherlands*. The idea that parts of Alice's Wonderland would be bleeding into the minds of other equally vivid imaginations allows for the creation of more strange new worlds for her to explore.

ORIGIN STORY

Director's Notes: I was very honoured American selected me to direct one of the *Otherlands* films. Working on all of the Alice Madness Returns 2D cut-scenes with 'Spicy Horse' was a lot of fun back in 2011, so I was excited to work with him again. Originally I wanted to do two films for *Otherlands* (the second covering Alice's stroll through a Mark Twain brain), but with a full-time job, American correctly advised me against it. Finishing *Leviathan* while co-founding a Shanghai-based internet company was difficult enough. In any case, I gave Verne a lot of thought, pumped out the

script in a weekend, emailed it to American, then met him at KAIBA for a beer a day later. I knew he was really into the script when he asked if I was the one who had actually written it. It was on. I contacted Frankie Mak of ACE Film Studios in Guangzhou (pictured with his team below), as we had worked together before on an animation called "Teddy's and Bears." The animation team there was already familiar with my communication style and had, under my guidance, already experimented with toon-shade. -EG



ABOVE: One big, happy family. The team from ACE Film Studios who worked on "Leviathan" under the direction of Edward Goin.

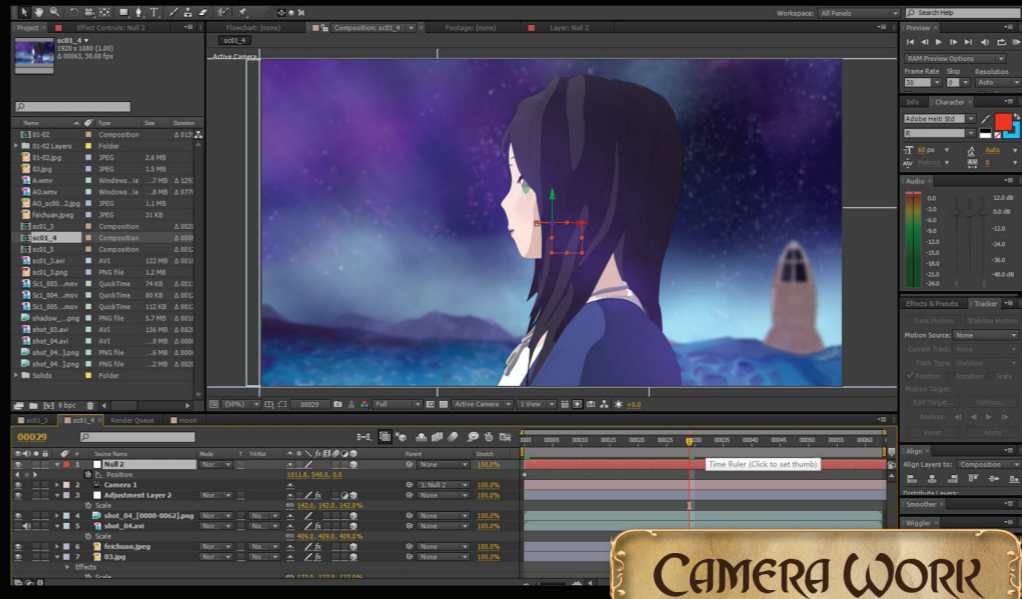
PRODUCTION

Director's Notes: I chose toon-shade because for almost a decade, I thought that with a much more minimalist approach, the digital technique could actually look a lot more hand-drawn. And I had always wanted to test my theories. Holding each image for 2 or 3 frames, frame-blending, and halting all motion during dialogue were some ideas I thought might better sell the effect. And it works! After all, that's what 2D animators (in the West and in Japan) do to save time and money. So that minimalist approach is what viewers expect to see when watching animé or cartoons. A professionally toon-shaded character that never stops moving or breathing would quickly reveal itself as a 3D model. -EG



BACKGROUNDS

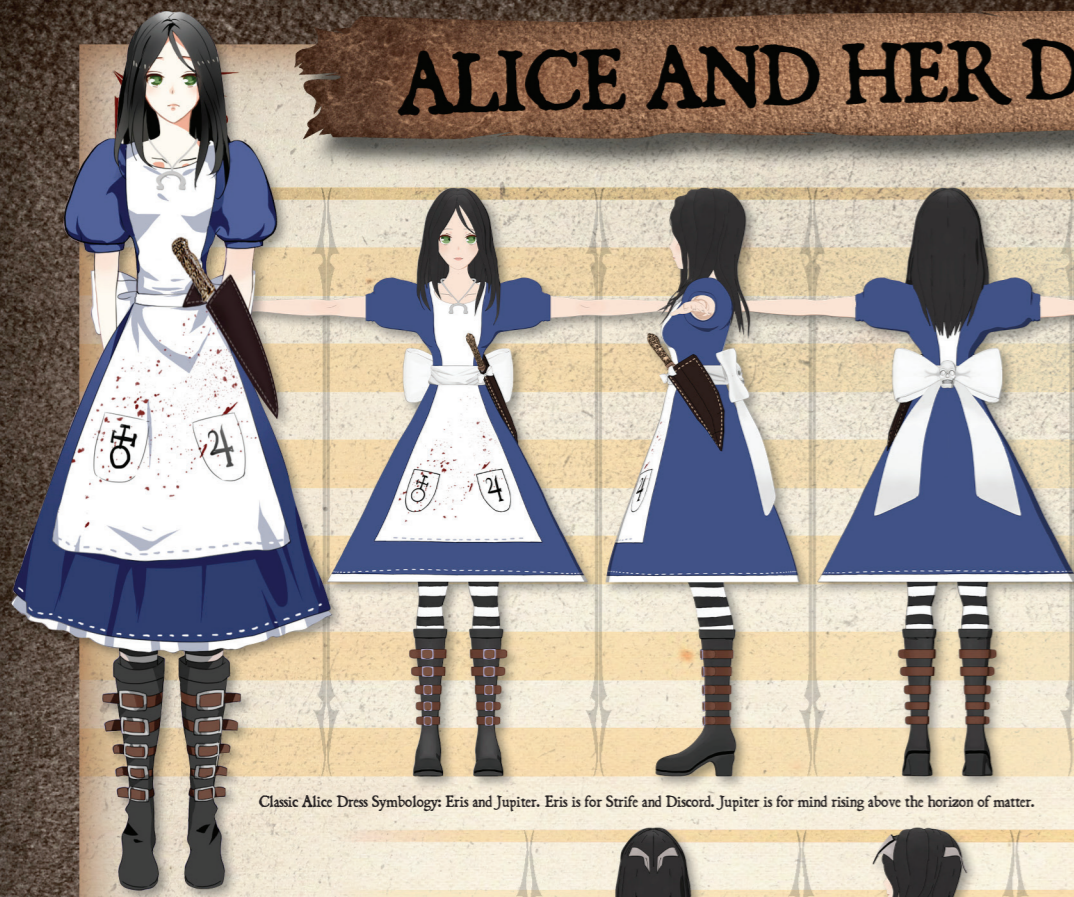
Director's Notes: When trying to convince viewers they are watching a 2D animated film rather than CGI, all the backgrounds must either be hand-drawn, or rendered out from 3D software in a 2D style. But more important is the camera movement. Excessive or extravagant 3D camera moves in a 3D space with 3D models will never fool anyone into thinking it is hand-drawn, regardless of how professionally it's rendered in toon-shade. It is often helpful to place rough (but final) versions of the backgrounds into the 3D space, so that the camera angles of the characters correctly match with the camera angles of the backgrounds later on. -EG



CAMERA WORK

Director's Notes: The film has zooms and some camera work, but for the most part it's only subtle tilts and movements up, down, left, and right. The backgrounds are made of multiple flat images whose depths are offset in the compositing software's (Adobe After Effects) 3D space. Compositing is similar to a child's shoebox panorama, wherein trees, fences, or houses are drawn on paper, cut, and propped upright at different distances from the rear of the box. Alice, Verne, the tentacles, and all the vehicles are originally built in 3D, but rendered out in a hand-drawn style from the 3D software as thousands of 2D images. Those series of 2D images are also placed into the "shoebox panorama," where additional effects, colour correction, and simple camera work are added before the final video is exported. -EG

ALICE AND HER DRESSES



CLASSIC ALICE

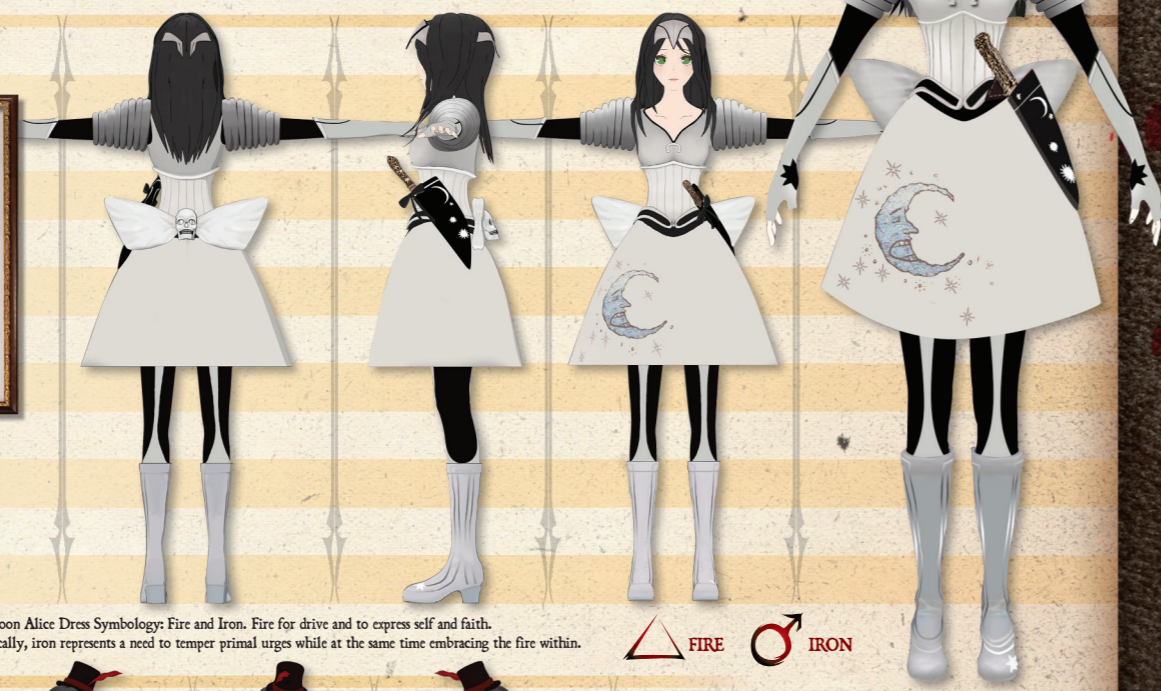
Alice bookmarks the beginning and the end of the film wearing her classic outfit from the games. When she and Jules Verne first meet on the moon, he hasn't yet given her permission to be in his wonderland. Therefore, within his domain she has little power to re-arrange the environment (nor herself) as she sees fit. After accepting her invitation to follow her on a "Voyage Extraordinaire", she is able to control her own visual appearance. At the end of the film, Alice has finally convinced Verne to explore subconscious fears and so begins to ease out of guide role, resuming her normal form.

♁ ERS
♃ JUPITER

Classic Alice Dress Symbology: Eris and Jupiter. Eris is for Strife and Discord. Jupiter is for mind rising above the horizon of matter.

TO THE MOON ALICE

The design for Alice in space was difficult because there was not that much artwork from the 19th century concerning outer space exploration. And original artwork in From the Earth to Moon depicted men wearing seemingly contemporary attire. Therefore, our design was mostly guesswork and inspired by various space artwork from the late 19th and early 20th centuries.



To The Moon Alice Dress Symbology: Fire and Iron. Fire for drive and to express self and faith. Philosophically, iron represents a need to temper primal urges while at the same time embracing the fire within.

☀ FIRE ♂ IRON



AROUND THE WORLD ALICE

Hot air balloons are usually released in culture fair environments. Balloons are whimsical, celebratory and festive. As such, Alice's clown-like attire for this scene is cute, playful, and fun. The design was created by referencing women's period circus costumes and men's steam-punk outfits.

Around the World Alice Dress Symbology: Air and Antimony. Air is for communication, socialisation and conceptualisation. Antimony is the elemental alchemy symbol which represents animal tendencies in humankind. It is the symbol of the wild nature in all of us.

♁ AIR ♁ ANTIMONY



20,000 LEAGUES UNDER ALICE

For Alice's attire as she helms the wheel of the Mini-Nautilus, we referenced the various incarnations of Captain Nemo over the years, as well as various depictions of female pirates. We wanted her to look captain-like, feminine, and fantastic.

▽ WATER
X TIN

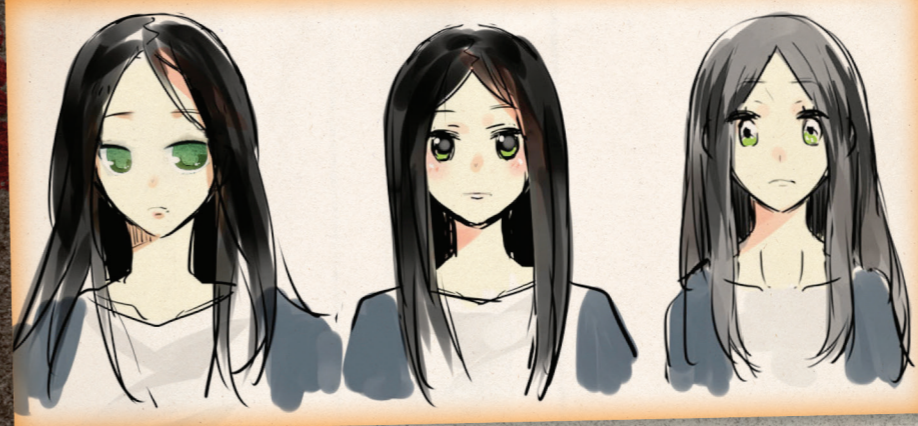
20,000 Leagues Under Alice Dress Symbology: Water and Tin. Water is for emotion, empathy and sensitivity. Tin represents a philosophical lesson to life that standing alone is weaker than if combined with another element. Strong as one, but stronger in union.

TO THE CENTRE ALICE

For Alice's clothes in the caverns deep under the Earth, we referenced steampunk attire, *Tomb Raider*, and expedition outfits from adventure stories such as the various *Journey to the Centre of the Earth* films. The result is an earth-toned and rugged look, perhaps unusual for Alice, but yet still distinctly her.

To The Centre Alice Dress Symbology: Earth and Copper. Earth represents practicality, caution and the material world. Copper is also the planetary symbol of Venus. As such, the symbol embodies love, balance, feminine beauty and artistic creativity.

♁ EARTH ♂ COPPER



ABOVE: Concept sketches for the proportions and style of Alice's anime adaptation for "Leviathan".

RIGHT: Jules Verne wears two suits in the film. The first is his classic, 19th century look that can be seen in various paintings of him. The second look, which he transforms into during the final moments of the film, resembles that of a business gentleman from the 1970's. Verne transforms into this modern version of himself as he gazes through the rotating door, into the futuristic vision of Paris.



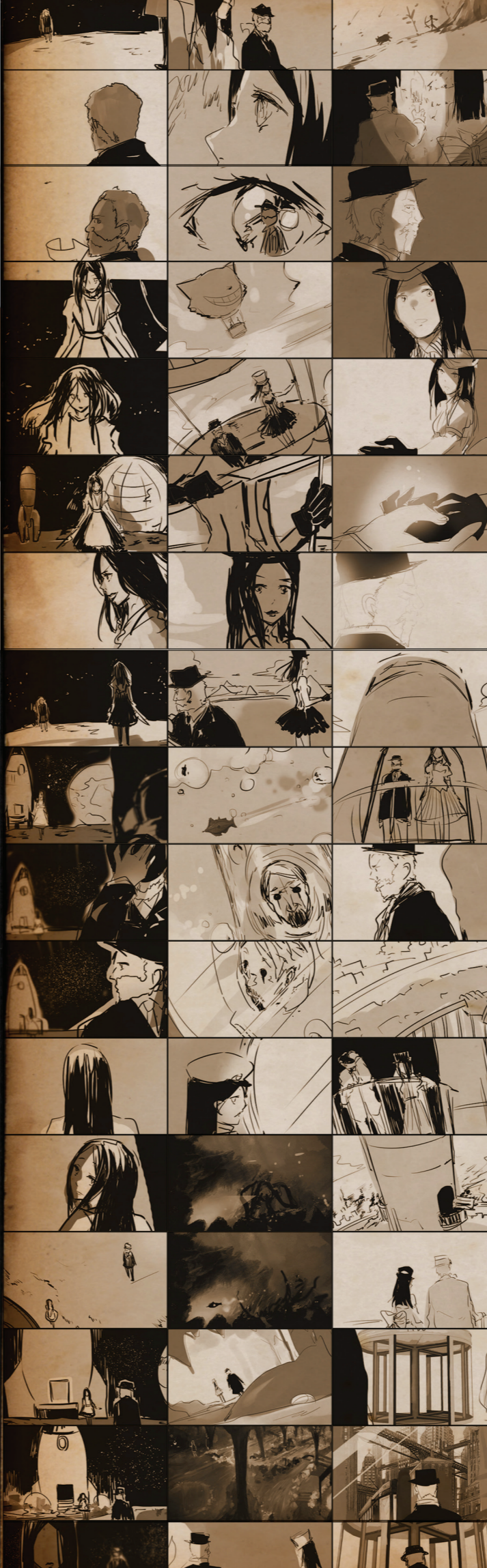
Director's Notes: When people think of more mature renditions of 2D animation, Japanese animé is one of the first styles that tends to come to mind. *American McGee's Alice* is an undeniably dark and mature-themed IP and, as such, Japanese animé was a natural fit. Choosing animé, there is little risk viewers may experience a distracting juxtaposition or mismatch between childish visuals and darker story themes. -EG



ABOVE: A selection of key scenes from the film rendered for promotional purposes. Alice and Verne are both depicted as stars of the story, sharing near equal screen-time and narrative weight.

RENDERED IMAGES

Director's Notes When a film-maker directs in a more collaborative fashion, an animation's visual look can transform at every stage of the production. It is quite interesting to watch the evolution. After script, design, storyboards, 3D renders, and 2D renders, colour correction, and finally the visual effects, you can often find a film different, for better or worse, than what was originally imagined. In the case of Leviathan, the result definitely surpassed my original expectations. - EG



Alice & Jules Verne - DIALOGUE SCRIPT

SCENE I (The Moon)

Alice (A♀): With all due respect, Mr. Verne, I believe that you are going the wrong way.

Jules Verne (JV): *(Surprised, turning to face Alice)* Mm?

JV: Now how did you get all the way up here, young lady? Are you lost?

A♀: Likewise, Mr. Verne... Why not come back down with me?

JV: My final science adventure novel... The ultimate destination of man.

A♀: Perhaps you shouldn't put a rocket before the horse? So to speak.

JV: Pardon mademoiselle, but what is the purpose of this inquisition?

A♀: Quite simply, you have not shown them far enough... Within.

JV: Utter nonsense. What could be deeper than the center of the Earth?

A♀: Not exactly the right question, but I suppose it's a start. Well Mr. Verne, shall we?

JV: What manners! You haven't properly introduced yourself - yet presume to seek my companionship pour une aventure?

A♀: I'm Alice Liddell. And like you, I never refuse a... How do you refer to it? "Voyage Extraordinaire?"

JV: *(Debating whether to join her)* Mmmm...

JV: Ah. But that which surrounds us I neither recognize nor fear. Of what nature is this beast, which you have manifested?

A♀: With neither a beginning nor end, it has not yet revealed a discernible shape, though try as I have to cast light upon it.

A♀: *(As she pulls the lever)* Huh!

A♀: An undeniable Leviathan, yes, but always just out of sight... omni-present... encircling... suffocating.

JV: Aversion and wilful ignorance. Both only temporary solutions. Nonetheless, give me the wheel.

SCENE IV (The Cavern)

JV: Though not yet understanding the nature of your own beast, you presume to guide me towards mine?

A♀: Your scepticism is justified, but lacking full clarity does not induce nor justify inaction, nor has it ever.

A♀: But yes, even advances by those of noble intention are not immune from unintended consequences... Whether from lack of foresight or external manipulation.

JV: On the importance of perpetual reflection I concur. But can men of free will be persuaded so?

A♀: Perhaps not. But I'm here, aren't I? Do you not feel responsibility for the endeavours of those you inspire?

JV: Mmm... Deeper than the humble beginnings of man is his dark nature.

A♀: Then, will you take us there?

JV: I now wonder. Is this hell?!

A♀: Perhaps you fear it may one day become reality.

JV: Only hell on Earth can halt man's destined ascension to the heavens.

JV: *(Reacting to the first cannon blast)* Ah!

JV: Yes, our very brightest will lead mankind to one of two inevitable ends.

A♀: You know the question now.

JV: Yes.

JV: Though first guided only by blind intuition, I have been here before. I return now, with a question... and a purpose. To reveal the answer to those that need to hear it most.

JV: What lies within the nature of man that can usher forth such a world?

JV: Mm. Well... we all have our part to play.

SCENE II (The Spaceship and Balloon)

JV: You do not fear the fire.

A♀: Not anymore. But it is not my fears that are of lasting relevance.

A♀: Forget not the strength of stories... And your adventure novels... whether inspired by hope... Or by curiosity... Or by fear... Will, in turn, inspire others. I wonder, what does Mr. Verne fear?

JV: I look to the skies not in fear, but with intent. Our future... Proceed.

A♀: *(Swiping at the four ropes)* Hah! Hah! Hah! Hah!

JV: *(As they plunge)* Woah!

A♀: What lies beyond, through the fog? Your note-worthy curiosity is contagious, Mr. Verne.

A♀: And sometimes, curious children sometimes into lives of scientific discovery, dive!

JV: *(As they hit the water)* Hoh!

SCENE V (The War Tower)

JV: I look to the skies not in fear, but with intent. Our future... Proceed.

A♀: *(Swiping at the four ropes)* Hah! Hah! Hah! Hah!

JV: *(As they plunge)* Woah!

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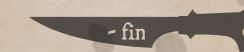
JV: *(As they hit the water)* Hoh!

SCENE III (The Nautilus)

A♀: Young I may be, I have come to learn not all men of science are driven by noble pursuits...

JV: Is this not self-evident?

A♀: In your work, I am afraid not. I ask again, what do you fear?





ABOVE: Troy Morgan. "Wings of Fury." A conceptual piece that serves as both a style guide and colour palette for "A Night at the Opera."



CHAPTER THREE

The Mind Of RICHARD WAGNER

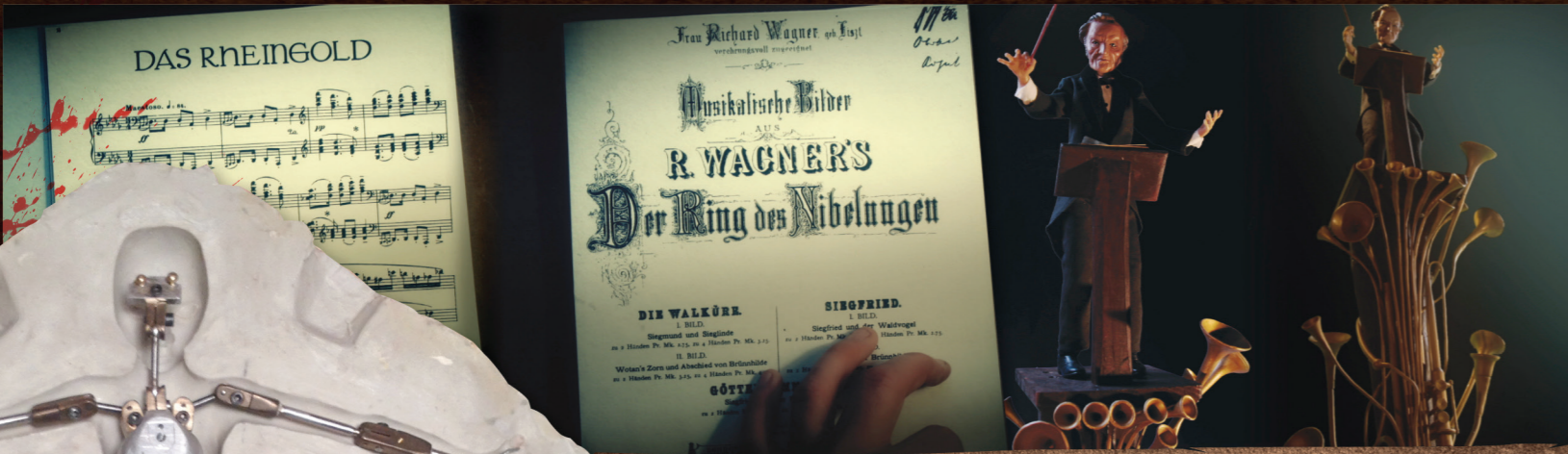
Introduction by Troy Morgan - Director of "A Night at the Opera"

I chose to do a piece about Alice's encounters with Richard Wagner for several reasons. Primarily because Wagner's *Der Ring des Nibelungen* seemed like a great template for a storyline and the operatic imagery would work well for stop motion animation. Alice, who in Lewis Carol's book had defeated the great Jabberwocky with a sword, would now become a Valkyrie and fall into the fantasy worlds of gods and dragons. My concept was to have Alice play a mash-up of roles from *The Ring Cycle Operas* but mainly her character was based on that of Brunhilde, the Valkyrie who is responsible for Wotan's downfall and the fate of Valhalla.

I wanted to keep the animation centred on the music, using as little dialogue as possible. The Wagner character playing "the conductor" would serve as a kind of master narrator, and Alice's story would unfold with the turning of each page

of sheet music. By having the now 20 year old Alice Liddell working as a new employee in the theatre's prop room, she would already be surrounded by the music and imagery of the Wagnerian opera, and slip easily into the fantasy version that her mind would create.

I was looking a lot at Fritz Lang's "Die Nibelungen" for inspiration and wanted to create a world that would be a cross between silent film and stage production. So for instance, the dragon looks like a giant rigged marionette come to life. And the curtain serves as a portal between two dimensions. Once Alice "falls down the rabbit hole" into the realm of the Wagnerian opera, she is swept away by the characters and led through the very classic Norse adventure that has become familiar to us not only through the operas, but also from the Tolkien stories based on the same mythology. -TM



THE MUSIC OF OTHERLANDS

Director's Notes: It was noted the music we hear doesn't have to be actual excerpts from *Siegfried* or *Das Rheingold*, but random notes from those classics could be filtering through Wagner's creative process. He stands high on a podium of horns that are representational

of his music and flips through pages that would take us to each chapter in the story.

I liked the idea of using sheet music in place of title cards to integrate the silent film strategy and tell a story structured around music. -TM

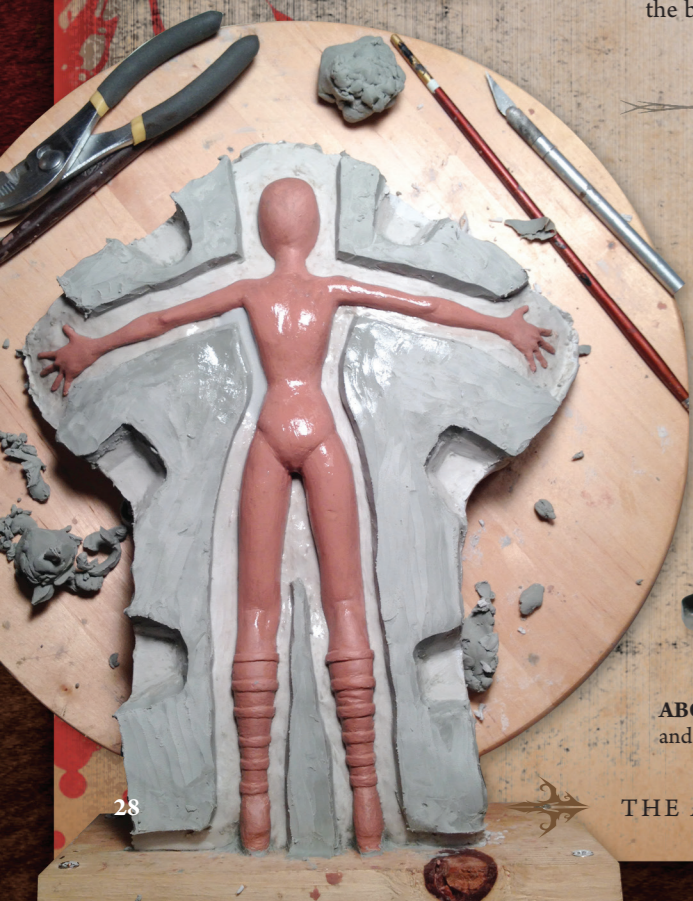
CONSTRUCTING ALICE

Director's Notes: I knew that the Alice puppet was going to be used in almost every shot, so I wanted to make sure that we invested enough of the budget into that specific puppet. A custom steel ball and socket armature were constructed by *Jim Randall*, based off the drawings I did for both Alice and the Valkyrie.

Once the armature was approved, I sculpted the body on top of the armature and ended

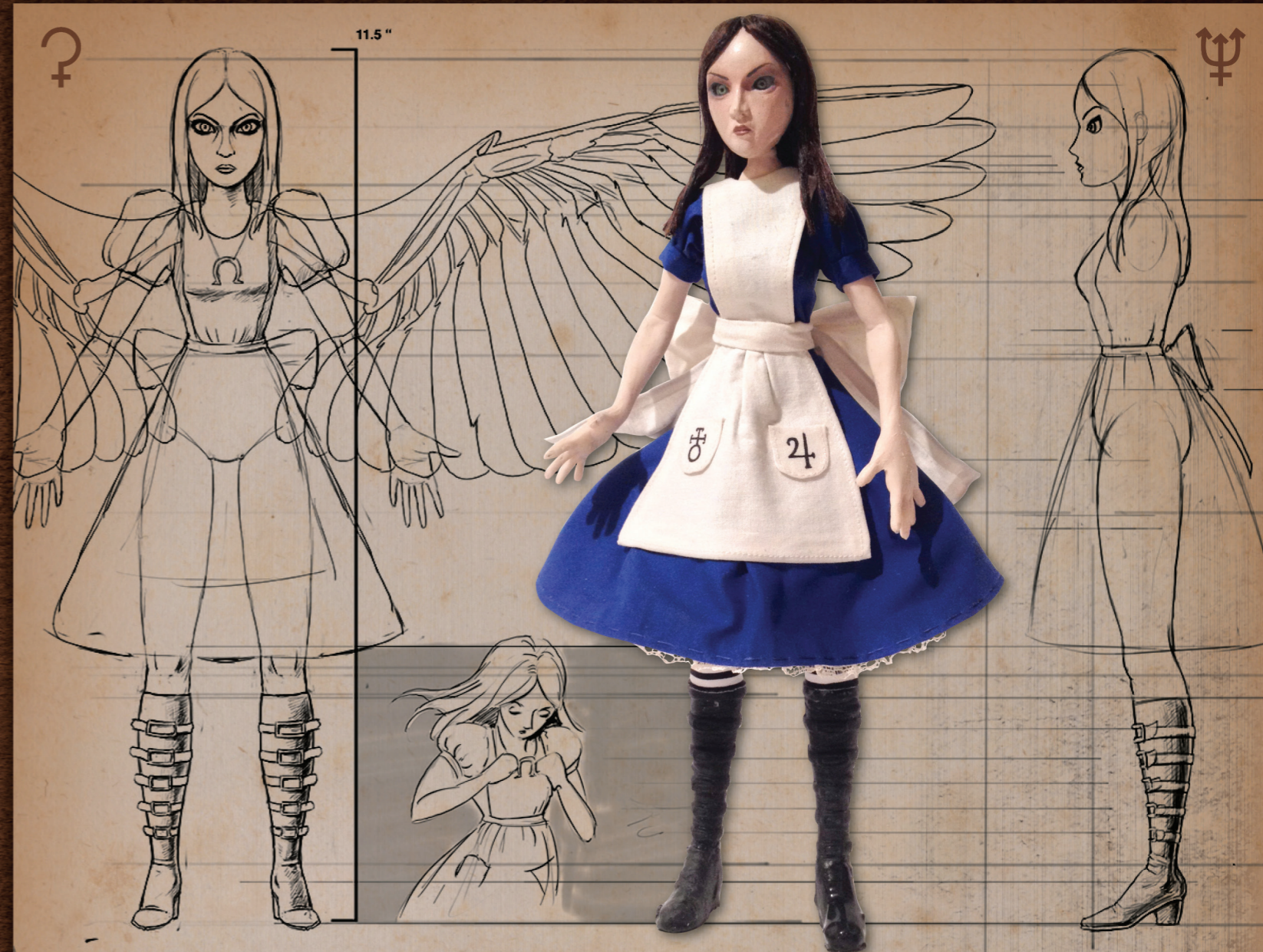
up using the same body for both Alice and the Valkyries. Then a mold was made, the clay removed and the clean armature was cast with a silicone body.

I created the head out of plastic with poseable eyes and about 15 different interchangeable faceplates with different expressions. Then it was all painted and poseable hair was applied by *Nadine Purificato*. -TM



ABOVE AND LEFT: Stages of the casting and molding process. Pictured you can see the original rigging skeleton above, with the silicone "skin" mold and cut to shape below.

ABOVE AND RIGHT: Various pieces of armature components and skeleton, all combining to make our star pictured on the right.



BELOW: Troy Morgan. The image of the opening sequence's opera singer, ready to rock.

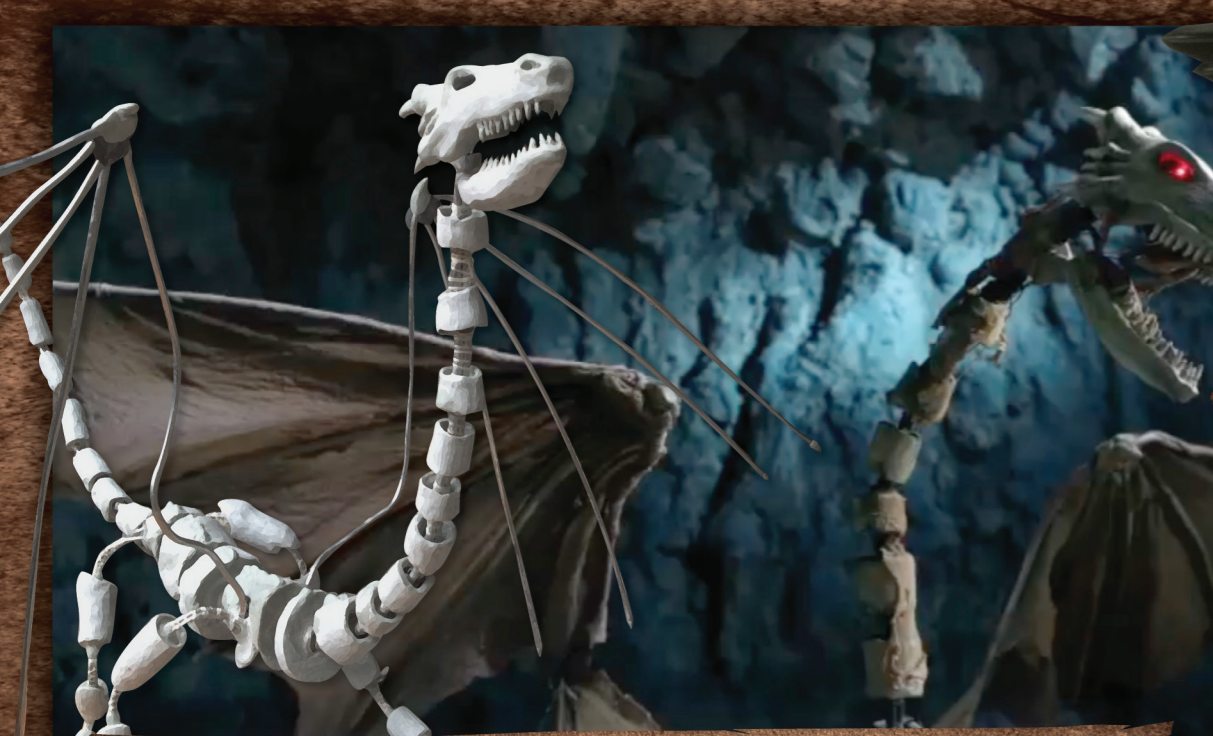
ABOVE: Troy Morgan. Conceptual sketches and the complete Alice puppet, all set for her stage debut.

Director's Notes: *Melisa Piekaar* did a fantastic job on Alice's costume, which had a poseable bow and skirt made from hidden wires inside the fabric. Then *Jim Randall* created these incredible wings with steel armatures and vinyl feathers that actually stretched out and fanned like real bird wings. These were also used for both Alice and the Valkyries. -TM

BELOW: Detail shots on the construction and application of Alice's trademark green eyes.



THE VALKYRIES



Alberich the Dragon

LEFT: Using the power obtained from Alice's necklace, Alberich transforms into a fearsome dragon. His reign is short-lived thanks to Alice and the Valkyries, but his massive form represents a formidable threat to our hero. He's also great at barbecues.



Director's Notes: In Otherlands, the Valkyries are used as an army that kidnaps Alice and persuades her to join them in a fight against Alberich the Dragon.

They are ruled by Wotan, but will turn on him once Alice becomes their leader. I wanted to stay away from the typical Valkyrie image of a woman adorned in armour with wings, instead designing them as more insect-like. I thought of them as a hive that brought in Alice to be their queen.

The choice to make them all black served this purpose, but also made it very economical and easy to duplicate them during the compositing phase with very little lighting complications.

The body was a silicone cast from the same mold as Alice but with a simple wire armature, and a different head.

The wings were the same wings from the Alice puppet, so the only issue was that they could never be shot at the same time while both wearing wings. -TM



RIGHT: Full action-ready Valkyrie figure. The dark colour scheme and vicious facial expressions embody their roles in the film.

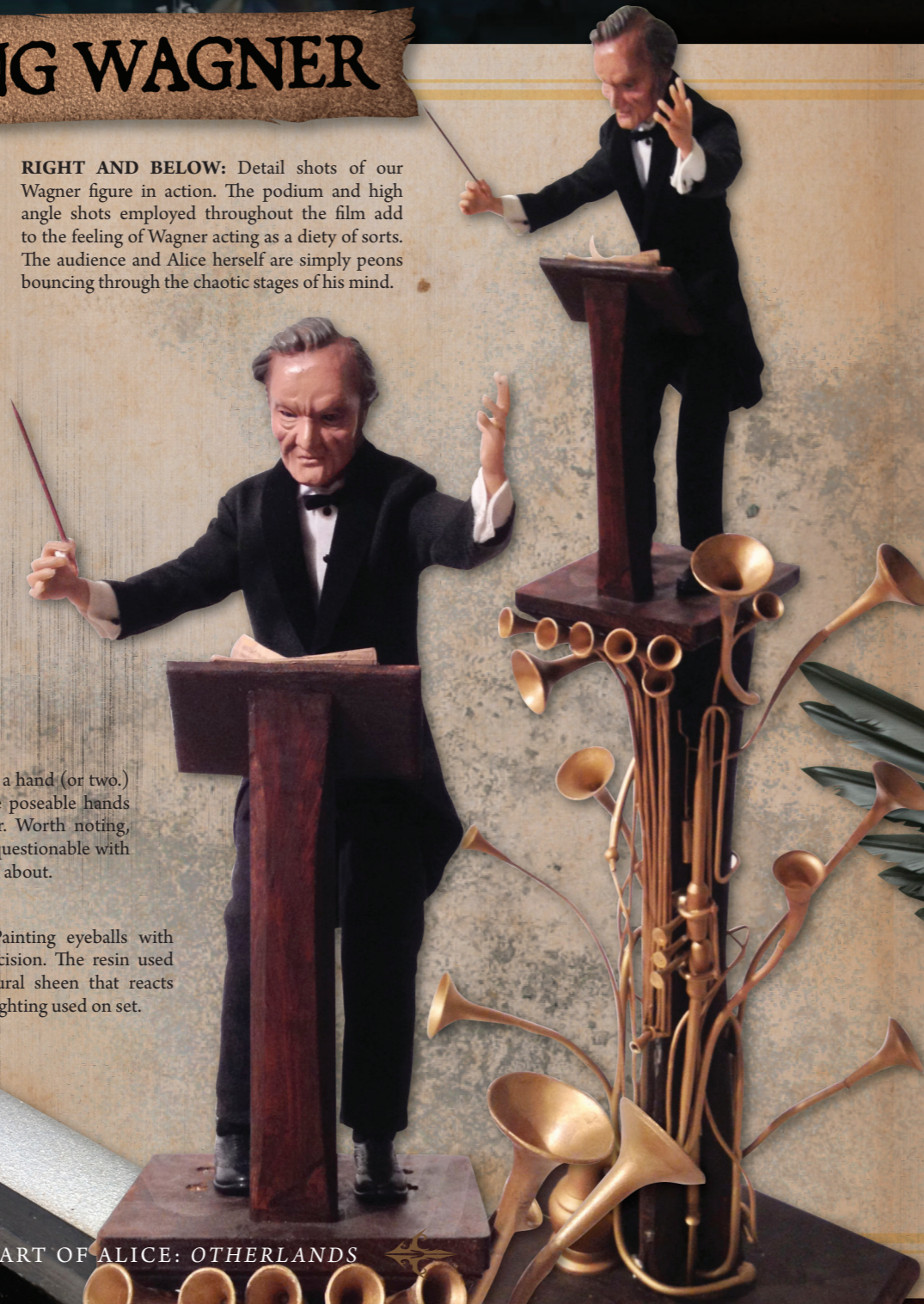
CONSTRUCTING WAGNER

Director's Notes: The Wagner character was designed to serve as a kind of god dictating the actions of the story as he waves his baton and conducts his music. The idea was that Alice bounces around his mind as he is in the midst of creating his ring cycle.

The Wagner puppet was fairly simple since all that was required of him was to wave his wand and move his upper body. I started with a basic wire armature and built up his body with puppet foam. Only his hands were cast in silicone and his head and hair were sculpted in clay and cast in plastic.

His clothes were doll clothes I found on ebay, since all he needed was a basic tuxedo and the majority of the budget had been spent on Alice. His musical horns were made with rubber bulb syringes that were cut in half, cast and duplicated in plastic. -TM

RIGHT AND BELOW: Detail shots of our Wagner figure in action. The podium and high angle shots employed throughout the film add to the feeling of Wagner acting as a diety of sorts. The audience and Alice herself are simply peons bouncing through the chaotic stages of his mind.



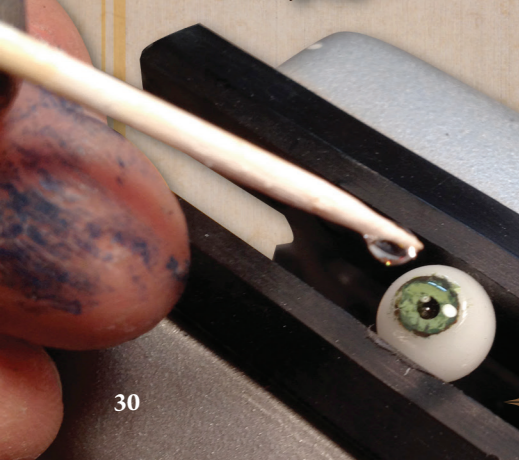
ABOVE: Stainless steel ball and socket armature.

RIGHT: In this close-up shot of the wing construction, you can see how each feather was created to "fan out" and replicate the movement of real bird's wings. The rigging proved itself versatile, given that it was interchangeable between Alice & the Valkyries. Through the magic of cinema, only one set of these wings was created for the production of "A Night at the Opera."

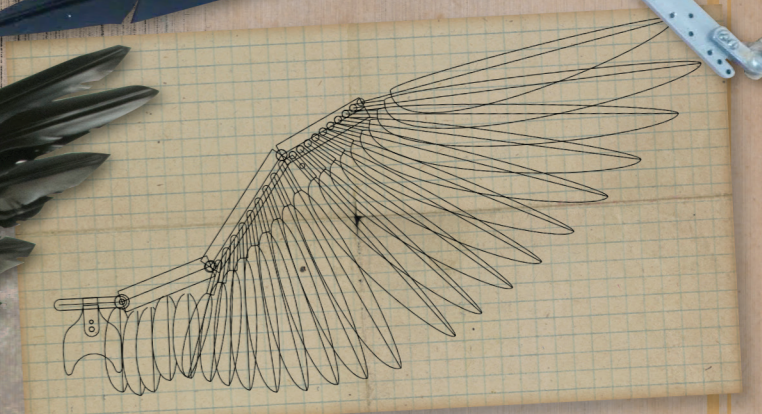


LEFT: Give the man a hand (or two.) Cast examples of the poseable hands used for Mr. Wagner. Worth noting, the workshop looks questionable with left-over limbs strewn about.

BELOW: Painting eyeballs with surgical precision. The resin used gives a natural sheen that reacts well to the lighting used on set.



LEFT and ABOVE: Careful planning and preparation was given to the construction of the wings. Masterfully created by Jim Randall, they bring an interesting and convincing flight element to our heroine's otherwise grounded mobility options. Maybe consider it a test flight of sorts for new abilities in Alice's next adventure? We can always dream...





ABOVE and ACROSS: Various stills of the team positioning our actors for each shot.



PRODUCTION

Director's Notes: Shooting took place over the summer of 2014 in Valencia, California. I was incredibly lucky to get a studio space equipped with a motion control rig for almost nothing, but we had a limited time and a lot of shooting to do.

We used the motion control rig for almost every shot and this allowed me to make some great alternate passes for complicated visual effects plates. For instance, the landscape in front of the cave was done by taking one 4 foot set piece and moving it around 4 times with different passes, then compositing all of

the shots together to get a 20 foot set piece that would have taken me weeks to build.

It took about 4 months to build the sets and puppets. The main set pieces were the dragon cave interior and exterior, the opera stage, and the prop room. Valhalla was all created digitally because it would have just been too big to build practically and I was doing all the fabrication myself with the exception of Alice's clothes and hair. *Julian Petschek* did almost all of the animation and we really only had time to do 1 take for each shot, but he pulled through and got us to the end. -TM



ABOVE: A frame-by-frame test of the dragon combined with a zoom out of the camera.



ABOVE LEFT: Carefully co-ordinating Alberich in his dragon form for the climatic combat scene. ABOVE RIGHT: Alice zooming into action in her valkyrie form.



ABOVE: Another detailed photo of Miss Liddell as she appears in "A Night at the Opera".



ABOVE: Alice, practicing her lines in front of an empty crowd during rehearsal.



ABOVE: An indication of the size of the puppets, and also the cave set.



ABOVE: Greenscreening in progress for each of the flight action shots.

A NIGHT AT THE OPERA



COMPLETE EPISODE SCRIPT - Written by Troy Morgan

SCENE I (Ext. Opera House - Night)

WIDE SHOT: We close in on the London Royal Opera house. There are posters for the opening of Wagner's "Die Walküre".

SCENE II (Int. Costume Room - Night)

Alice ♀ stands alone at a table in a dark room, surrounded by costumes and props. Here, she is mending and washing several decommissioned costumes.

A♀: (Voice Over - Self Narrative) I've always dreamed about going to the opera. Mother and Father used to describe it to me when I was a girl. They said it was the only place on earth where dreams come alive. They told me that when I was old enough, they would take me to a performance. But that was before the fire...

EXTREME CLOSE UP: On gas lamp. We see Alice ♀ through the flames and hear distant screams.

A♀: (Voice Over - Continued) I was lucky to find employment here recently, especially because I was becoming desperate for money. But I still have yet to see one of the shows. Maybe someday...

Just then a small button slips from her fingers and falls to the floor, rolling away under the racks of clothes. Alice ♀ runs after it searching frantically and disappears into the racks of costumes. She crawls through the maze of fabric, searching the dark floor with her hands. She eventually finds an open area where she sees a single golden rope hanging from above with a small note tied to the end which reads: "Pull me."

HIGH ANGLE: Alice ♀ pulls the rope and...

EXTREME WIDE SHOT: The darkness is sliced as two massive curtains part before her. Alice ♀ walks out into the light and finds herself on center stage in an Opera House.

SCENE III (Int. Opera House - Night)

LOW ANGLE: A mountain of brass horns and instruments rise from the orchestra pit, the sound of instruments tuning up fills the Opera house. Richard Wagner stands on the very top behind a podium.

CLOSE UP: Wagner is inking in the first notes of his opera on paper. He looks up and taps the baton. The music begins.

INSERT - PLAYBILL: "The Ring of Nibelungen, Written By Richard Wagner, Act 1, The Rhine Gold"

A giant backdrop of an underwater landscape illuminates behind Alice ♀. She spins around to look as wooden cutouts of rocks and dead trees roll in from the stage left and right. Paper seaweed is pulled up on strings and the set is complete.

CLOSE UP: Alice ♀ spins back around to look for the Conductor, but...

WIDE SHOT: The mountain of instruments has disappeared. The Opera House has taken the form of an underwater cavern. A hideous looking Dwarf emerges from the darkness.

CAMERA PUSH IN on Alice ♀ as she tries to back away.

MEDIUM SHOT: The Dwarf rips her necklace from her breast and quickly ascends up a scraggly rock to the surface. Alice ♀ chases after him.

SCENE IV (Ext. Rhine River - Day)

MEDIUM SHOT: Alice ♀ emerges from the surface of the water and finds herself perched on a rock in the middle of the river.

INSERT - PLAYBILL: "Act 2, Valhalla and the Valkyries"

LOW ANGLE: Storm clouds gather overhead, swirling in the sky like liquid smoke. The clouds part and four winged Valkyries come flying down toward Alice ♀.

CAMERA FOLLOWS as the Valkyries swoop down and grab Alice ♀, lifting her high into the air. They soar toward a giant mountain where the palace of Valhalla rests on the very top.

INSERT - (Music Notation Being Inked On Paper.)

SCENE V (Int. Valhalla - Day)

Out from a swirling mist, the large shape of Wotan becomes visible. He is a giant among giants, with a long scraggly beard and one missing eye.

WOTAN: (BOOMING)

You have brought with you a great gift to this land Alice, but also a great curse. Alberich has taken this source of power from you.

A♀: Is he the small man who ran off with my necklace?

W: We are in the midst of a great war, a war between man and the gods. Now, with your necklace, Alberich has the power to end everything. You must find him, destroy him, and bring the charm to me so I can put an end to what he has begun. But I warn you Alice, he is no longer the same little man that you found in the river Rhine. You will need an army to fight him now.

A♀: An army? But I haven't got an army.

W: Go to the battlefield of Ragnarok. You will assemble your army from those who have been slain in our war. The dead will rise and fight for you Alice.

CAMERA FOLLOWS as Wotan slams his sword to the ground, causing the stone floor to crack. The fissure shoots toward Alice ♀ and envelops her. She lurches forward in a painful spasm.

LOW ANGLE: Wings sprout from her Alice's ♀ back.

HIGH ANGLE: Antlers burst from Alice's ♀ skull.

W: (Continued) Go now and bring me the necklace.

INSERT - PLAYBILL: "Act 3, Ragnarok and the Warriors of the Dead"

SCENE VI (Ext. Battlefield - Day)

WIDE SHOT: Alice ♀ and the Valkyries are fly through the clouds and descend on the charred battlefield of Ragnarok. As they soar across the landscape, mutilated corpses rise from the earth in their wake. An army of soldiers follow the Valkyries.

INSERT - (Music Notation Being Inked On Paper.)

SCENE VII (Int. Mountain Cavern)

WIDE SHOT: The army enters the mouth of an enormous, dark cave. A wave of fire incinerates the first row of soldiers.

WIDE SHOT: The cave becomes a stage setting of dramatic orange lights and projections. We now see Alberich the Dragon; a towering marionette puppeteered by wires and rods.

HIGH ANGLE: The soldiers continue to charge at Alberich the Dragon as he breathes fire and knocks them away like ants. But he doesn't see the Valkyries circling closer to his head.

MEDIUM SHOT: Alice ♀ dives down and spears the beast in the neck. It screams in pain.

LOW ANGLE: The dragon drops down with a blood curdling death rattle.

CRANE IN FROM ABOVE: as the dust settles, the entire dragon is replaced with the dead body of Alberich the Dwarf, still clutching the necklace in his hand.

INSERT - PLAYBILL: "Act 4, The Twilight of the Gods"

SCENE IIX (Int. Valhalla - Day)

Alice ♀ and the Valkyries descend into the throne room of Valhalla. Alice ♀ walks over to Wotan, and hands the necklace to him.

MEDIUM SHOT: Wotan's hand closes over the necklace. A soft white light begins to glow in his fist.

CLOSE UP: Wotan's single eye begins to glow red.

W: Now the earth shall be reborn from ash...

SCENE IX (Ext. Valhalla - Day)

WIDE PAN: Far below the mountain, the ground trembles and shakes. One after another, volcanoes spew molten lava into the air. The sky grows dark.

SCENE X (Int. Valhalla - Day)

A♀: What are you doing?! You said you would restore order with my necklace and put an end to this destruction!

W: A new order will rise from ruins. An order made only for the gods. All of man's trivial disputes will now end. A single vision will guide them from now on.

A♀: Not if I can help it!

MEDIUM SHOT: Alice ♀ swipes his sword and flies into the air. Wotan begins to rise off his throne in defence, but he is too slow. She plunges the sword into his heart and he freezes.

CLOSE UP: Wotan's eye turns from red to white.

WIDE SHOT: The two are surrounded by a light. Everything turns white. (Dissolve to...)

SCENE XI (Int. Opera House - Night)

Alice ♀ struggles to get up off the stage floor. She looks up at the backdrop and sees the mighty Valhalla engulfed in flames. She finds the necklace in her hand. (Crowd begins to cheer)

WIDE SHOT: Alice ♀ turns and faces the audience. Flowers are thrown at her feet.

A♀: I think I've had my fill of the theatre for a while.





ABOVE: Alex Crowley. "The New Queen."

The day I joined the *Otherlands* project I sketched the picture above. What struck me as a cool concept with *Otherlands* was the idea that Alice was now the master of her own domain. No longer the tortured soul she once was, she takes her place as rightful ruler of Wonderland, seated atop the Red Queen's throne. I couldn't resist including her charming feline companion in there too. -AC

CHAPTER FOUR

Further Down The Rabbit Hole...

Introduction by Alex Crowley - Supporting Artist & Graphic Design "Alice: Otherlands"

Alice has been a massive inspiration in my sketchbook for a long time.

Nothing left an impression on me quite like my first glimpse of "American McGee's Alice." During a computing class in high school, a friend had passed around a well-handled videogame magazine. Within, I came face to face with American's take on the Cheshire Cat, sitting alongside our brunette heroine. Safe to say, it was love at first sight.

For me, my love of the series came from the combination of undeniable lethality, and the sheer beauty of Alice's Wonderland. Upon securing a copy of the game, I played through each chapter at a snail's pace. I'd be looking behind each mushroom, in every nook and cranny, then panning over every character model to get as much as I could out of this new and exciting world. I also had a thing for angsty goth ladies, so it was up my alley by default.

Fast forward a few years later when *Madness Returns* was released, I was fan-boying all over again. The superb art direction and visual feast that is Alice's second romp through a broken Wonderland is gorgeous beyond words. But you guys already know that.

I backed the kickstarter hard when it was announced.

In April 2015, through a series of fortunate events, a few emails and some fan-art later, I found myself working on the graphic design, this book and the

printed media for *Otherlands*. It's all been very surreal for me to say the least (for the record, I was stupid-nervous the first time I skyped American.) Although *Otherlands* is not akin in scope or budget to a new, fully-fledged game in the series, I think the team and the backers have allowed something special and unique to be created here. The idea of *Otherlands* introduces a new take on the story, and creates endless possibilities to continue Alice's adventures. I hope you enjoy what Troy and Ed have created for this project.

In the final chapter of this book, you'll find some notes made during Alice's videogame development. These may shed some new light on narrative themes from Alice's previous adventures. There's also some new art, and a thank you to all the backers. Go and find your name in there!

As a final word from a fellow fan, the *Alice* series is something I firmly believe in. If you're reading this, then I'm sure you do too. The idea of *Alice* is simply beautiful, she has captured the imaginations of legions of fans from all over the world. Moving forward, I can only hope that the continued support shown by the fans can assist in moving the gears of fate to eventually greenlight an *Alice 3*. (Can you imagine? Next-gen Wonderland? Yes please).

Massive thank you to American and his teams, (past, present and future) that have brought Alice's world to life for us all. -AC



THE STORY SO FAR

Alice's story is a dark and violent one. Below are some paraphrased, never-before-seen notes that were created during the original pitch for *Otherlands*. The timeline and concepts behind each of Alice's adventures are all linked, and explained in chronological order for the first time.



Prelude

Alice's power has been developing since she was a child (*"Alice in Wonderland"*, *"Through the Looking Glass"*). Before the fire it was nascent, benign and unnoticed - she was "just a girl with a very active imagination". The fire changed all that. Alice's imagination became her escape - a sanctuary from her cruel reality (Personified in the series by the asylum & death of her family).



Alice I - The Deluge

Alice seeks eternal paradise within the psychological world of Wonderland - a complete escape from the material world. The "Gods" of this universe (archetypes of Alice's psyche) fight back - the Queen of Hearts unleashes a "great deluge" to destroy Wonderland. After surviving the "flood" Alice returns to the real world - the streets of Victorian London, free from the Asylum and ready to put aside the quest for paradise in Wonderland.



Prime Symbolism:
The Alpha



Alice II - The Shattered Wonderland

The material world invades Wonderland (Bumby attempts to manipulate Alice's psychological landscape to cover his misdeeds). Alice fights to save not only herself and her sanctuary (Wonderland), but also fights for others in the "material world" (children trapped in Bumby's web). Accomplishing these goals requires Alice to unify the psychological and physical worlds. She becomes master of her dominion.



Prime Symbolism:
The Omega



Alice III - Alice in Other Wonderlands

Having unified the material and psychological worlds Alice now embraces her power, which allows her to move freely between both realms. No longer limited by mortal constraints, she can enter into and manipulate the psychological worlds of others. Now a confident and powerful heroine, (although still not entirely void of her trademark attitude) she's able to help those in need - confronting manifestations of their psychological trauma, thereby guiding them to resolution and tranquility. *This is where our story continues...*



Prime Symbolism:
The Venus

ALICE SYMBOLIC THEMES

Alchemy symbols played a supporting role in Alice's first adventure, being present on her dress, emblazoned on the walls in Hatter's domain and positioned in other random locations throughout Wonderland. Alice 2 again featured such alchemy symbols, which serve a similar purpose to the first game. They represent subtle communication of psychological themes within domains and narrative movements.

unconscious are translated into images, narrative or personified as separate entities. It can serve as a bridge between the conscious 'ego' and the unconscious and includes working with dreams and the creative self via imagination or fantasy. Jung linked **Active Imagination** with the processes of alchemy in that both strive for oneness and inter-relatedness from a set of fragmented and dissociated parts."

Alchemy has long been associated with the imagination and psychology, as illustrated by this excerpt from Wikipedia: "**Active Imagination** is a concept developed by Carl Jung between 1913 and 1916. It is a meditation technique wherein the contents of one's

Alchemy, *Active Imagination* and Alice's quest to bring wholeness to her shattered memories go together neatly. We might call *Active Imagination* Alice's "super power". Alchemy symbols provide a unified motif related to that power, which besides providing interesting aesthetic, also help to visually tie in narrative themes to her journey.



DRESS SYMBOLISM

Alice II Dresses

The Alchemy symbols used in Alice's second adventure were not just for show. Each symbol was selected to represent a visual theme of the narrative, as demonstrated below.

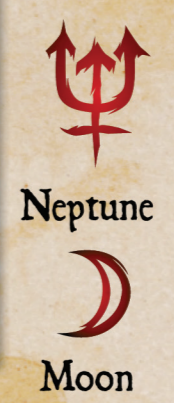
Classic Dress

A garment from Alice's wardrobe we all know and love. **Eris** is the ruler of *strife and discord*. **Jupiter** is representative of *mind rising above the horizon of matter*.



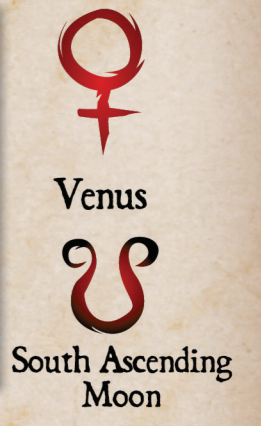
Carpenter's Domain

True to form, there's something fishy about this outfit. **Neptune** is for **Carpenter** - *Ruler of Illusions (builder of undersea stages and theatre)*. Besides being the only night-time domain, the **Moon** is also representative of Alice's emotions *out of control*.



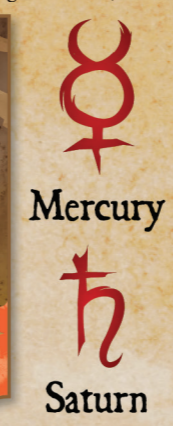
Queen's Domain

A throwback to the card emblems and themes present throughout Wonderland. **Venus** represents the **Queen** - *Ruler of "Love" (Hearts)*. **South Ascending Moon** for (*Ruler of Karma and the past - manifested as Queen Child Alice*).



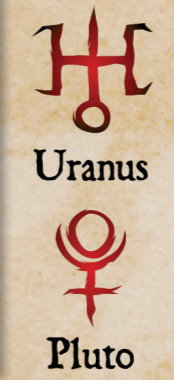
Hatter's Domain

A steampunk-mecha inspired dress. In the game, **Mercury** is for **The Hatter** - *Ruler of Travel (builder of trains)*. **Saturn** represents *matter taking precedence over mind or spirit (machines taking over, Ruler of Law - the new law of Wonderland being introduced)*.



Oriental Domain

This exotic dress embodies **Uranus** and **Caterpillar** - *Ruler of revolutions and violent upheaval*. **Pluto** represents - *Ruler of evil and death - mind transcending matter to reach a divine spirit (Alice reaching the Caterpillar)*.



Dollhouse Domain

A twisted and macabre dress for the game's most psychologically traumatic area. **Mars** for the **Dollmaker** - *Ruler of Lust*. **Ceres** for *Ruler of the Harvest (harvesting children for lustful purposes)*.





Promotional Artwork / Bits & Pieces

ABOVE: "The Others." The main promotional artwork for *Alice Otherlands*. Designed to show a wide range of possible minds Alice can venture into. The piece has a foreboding and threatening feel, with Alice acting as the centrepiece for all of these piercing gazes...

LEFT: Alex Crowley. "Alice." I drew this pose with reference from a book I picked up in Japan before working on *Otherlands*. I thought the pose exuded some attitude, as well as a confident stance, which seems to tie in with Alice's personality for *Otherlands*. Plus, any chance to draw gravity defying hair is okay with me. -AC



RIGHT: Alex Crowley. "DVD and Blu-ray Disc Artwork." The idea behind the disc art was to open the cover and have it feel like you'd just obtained a relic from Alice's world. There's a floor plate from *Madness Returns* in the Hatter's Domain that inspired this design. The ring of alchemical symbols is a visual staple of Alice's world. Comes in two flavours, bloody and gnarly for DVD. Crisp and clean for Blu-ray. -AC



ABOVE LEFT: Alex Crowley. "Rabbit." I whipped up this take on Rabbit for a Kickstarter update. Super quick drawing, but I think the loose style adds to the mania of the character. You can almost hear him prattling on about the time. **ABOVE RIGHT:** Alex Crowley. "Alice II." I drew this ages ago, (the day I backed the Kickstarter back in 2013.) Peculiar that it would wind up in the artbook for the project it was inspired by! Again, weird hair for the win. -AC





OTHERLANDS TEAM BIOS



Troy Morgan Director of "A Night at the Opera"
A Journey into the Mind of Richard Wagner

troymorgan.net

Troy Morgan is a visual artist and filmmaker living and working in Los Angeles. He received his B.F.A. from the San Francisco Art Institute and his M.F.A. from California Institute of the Arts. His short animation, *Dragon*, won the Grand Jury Prize for Best Animated

Short at the Slamdance Film Festival 2006. His work has been exhibited at the UCLA Hammer Museum, The Charles H. Scott Gallery at Emily Carr University, SXSW, Blythe Projects, The American Cinematheque in Los Angeles, and the Hiroshima Animation Festival.



Edward Goin Director of "Leviathan"
A Journey into the Mind of Jules Verne

vimco.com/edwardgoin

Based in Shanghai and New York, Edward is an animation writer/director and, at the time of this writing, the creative director of Teebear.com (*Playpeli Inc.*), an eCommerce startup he co-founded with CEO Calvin Ng. Prior to *Alice Otherlands*, Edward provided all the animation for the 2D cut-scenes of *Alice Madness Returns* while working at FLY Films, a Shanghai-based TV production company. When not working on paid projects,

Edward writes, develops, and pitches new animation series IPs, complete with show bibles and animated trailers. Edward studied Film & TV production at NYU's Tisch School of the Arts, where he studied writing, animation, and was the Production Designer for a student Academy Award winning science fiction film, *Bohemibot* (directed by Brendan Bellomo).



Kian How Sound Editor

kianhow.com

Kian How is a contemporary composer and sound designer based in Shanghai, China with a focus on video games. Originally from Kuala Lumpur, Malaysia, he has attended the world renowned Berklee College of Music in Boston, Massachusetts where he graduated with honors in Film Scoring and Electronic Production & Design. He's had the privilege to work on high profile games such as *Eye Online* and *Dust 514* (*CCP Games*), *SpecOps: The*

Line (*2K Games*), *Splatterhouse* (*Namco Bandai*), *Test Drive Unlimited 2* (*Atari Games*) and the **2013 BAFTA's "Best Game Award" winner** *Dishonored* (*Bethesda*). Kian is currently an Audio Lead at Spicy Horse Games, his notable works at Spicy include *Akaneiro: Demon Hunters*, for which he produced a traditional Japanese inspired soundtrack that has been compared to the likes of *Jeff Van Dyck's Shogun 2* soundtrack.



Walter Sickert Music & Score

armyoftoys.com
Instagram: @WalterSickert

Raised on the tides tethered to the moon, Walter Sickert is a squid-inker of dreamscapes and a composer of piper tunes. His award-winning visual art is showcased in museums and private collections world-wide and his music has appeared on TV and in feature films. He is impresario of the SteamCRUNK band,

Walter Sickert & The ARmy of BROken TOys, who have been described as "Musically sophisticated... , diverse in material and presentation, a Dada-esque circus carnival run amuck, and just plain good 'not-always-so-clean' fun". Walter was thrilled to dedicate his hallucinatory mind dragons to the *Alice Otherlands* project.



Alex Crowley Supporting Artist & Graphic Design

alexceeart.com
Instagram: @alexceeart

A fellow backer and hard-core *Alice* fan who wound up on the *Otherlands* ship at the eleventh hour. Alex is a freelance professional graphic artist and illustrator, who currently spends his time creating artwork for the music, gaming and advertising industry. He hails from Australia, and is on a life-long mission to make stuff look cool. If he could have picked any series to work on, it would have been *Alice*, closely followed by *Doom*. Besides making this book,

Alex is a rampant videogame nut, heavy music fan and cherry cola enthusiast. Enjoys meeting cool/odd people, snowboarding and wearing stupidly large headphones. Flick him a follow or a few likes online because his artwork keeps him fed and out of trouble. **Massive thanks to my family and friends for all their encouragement while I'm away drawing stuff. Also, huge thank you to American for taking a chance on me to be a part of this project. -AC**



ALICE: OTHERLANDS



AMERICAN MCGEE'S ALICE leaps from your video game console and onto the silver screen! Set after Alice's first two adventures, *Alice: Otherlands* explores the concept of our heroine using her new found mastery of both the physical and mental realms to delve into the *Otherlands* of history's most famous minds!

The story continues as we witness Alice exploring the imaginations of literary mastermind **Jules Verne** in "*Leviathan*" (written and directed by Edward Goin), and battling through the powerful soundscapes of **Richard Wagner** in "*A Night At The Opera*" (written and directed by Troy Morgan).

This companion art book to the *Otherlands* short film series allows you to join Alice as she tumbles further down the rabbit hole. Within, you will find a twisted showcase of gorgeous conceptual images created during the *Otherlands* project, as well as original artwork made during the development of both short films. These pages will also shed some new light onto familiar themes from Alice's previous adventures, adding to the narrative and explaining the current story arc in greater detail.

The Art of Alice: Otherlands offers another peek through the shattered looking glass, which has been made possible by the backing, support and love shown by Alice's legion of fans across the world.

