



For Small Alison, I want to create a space that takes her confusion and infuses that into her memory, while also dramaturgically pulling color from her childhood home.



I want the space to feel familiar, but distorted, and almost sickly. The top right images demonstrate the infusion of green into her memories.



We see this time in her life through the lens of Big Alison. I want it to feel dense, and have the space be distorted through the lens of her reflection.



Fun Home

Small Alison

Max Okst



For Medium Alison, I want it to feel as though Big Alison is looking back fondly at these middle year memories.

While she does struggle with her sexuality during this turbulent and comedic time in her life, she seems to enjoy reflecting on her time of discovery in college.

With that in mind, I wanted her college experience to have a rosy filter. It will reflect how Big Alison engages with these memories more positively.

While things are becoming clearer for Big Alison, we still see some distortion happening during her middle memories.



Fun Home
Medium Alison
Max Okst



When we see Big Alison "today", we want her to be in her studio, and to show her move towards clarity as she finishes writing her graphic novel.



I want her to exist in a white space that will reflect her clearer headspace.

We can return to this white clarity motif whenever we see Big Alison onstage. It will aid the audience and show her present-day self in contrast with her memories.



Fun Home
Big Alison
Max Okst



For Pony Girl, and the NYC Apartment, it is described as being, small, shabby, hot, and humid.

The light should be warm and sickly, to follow the color palette of small Alison.

The warm interior aids the hot and sticky feeling Alison gets in the memory of the apartment.

Motivated sources include interior lamps and exterior facing windows



Fun Home

Pony Girl

Max Okst

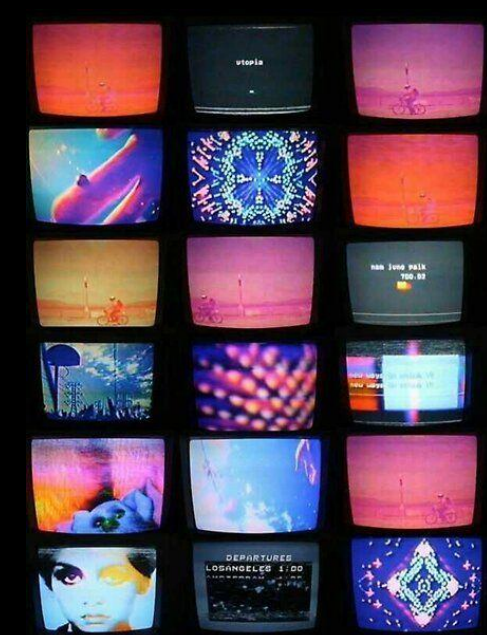
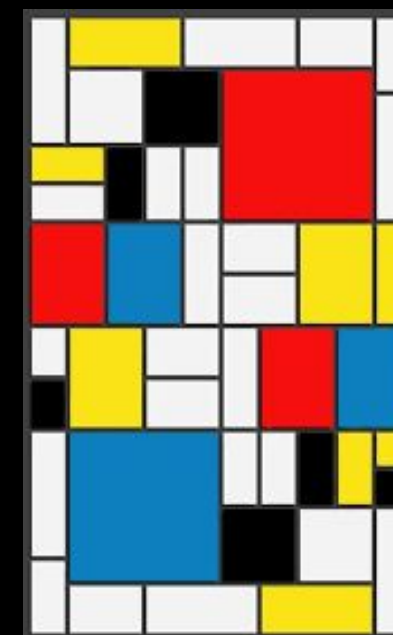


For Raincoat of Love, it should feel as though the characters are stepping through the living room tv.

This is a release for the kids, and it a place where the kids can be loose and express themselves without adults in the room.

This place of excitement and color is **only** achievable when there are no adults in the room.

At the end when Bruce comes in, the TV world melts away and the color pulls back into the TV



Fun Home
Raincoat of Love
Max Okst



In Telephone Wire, we see Alison put her present day self into the memory, and comment on it as we see it unfold.

It should be an exploration of Alison's interior thought, crossed with the blur of passing cars and street lights.

Alison longs to create a connection with Bruce, but she is too late and she knows it.

Motivated sources include the car's dashboard, street lights, and stop lights.



Fun Home

Telephone Wire

Max Okst



We start in Bruce's new "project", a dilapidated home he longs to fix.

We see cracks forming in Bruce, and in the home as he spirals out of control.

Bruce's death, should be the brightest moment in the story,

He should be blinded by the lights of the truck, and then we expand to include the audience in that brightness.

This allows us to snap into Alison's calm resolve afterward.



Fun Home

Edges of the World

Max Okst

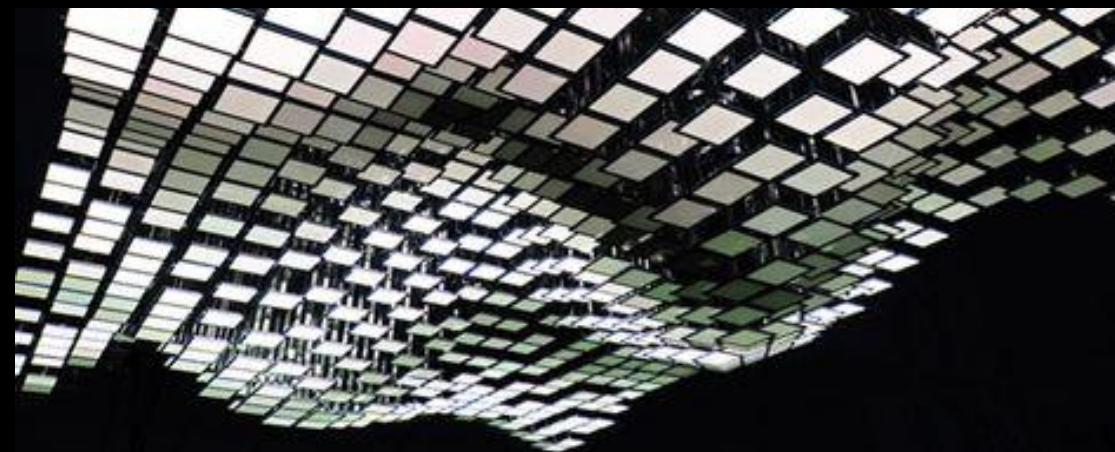
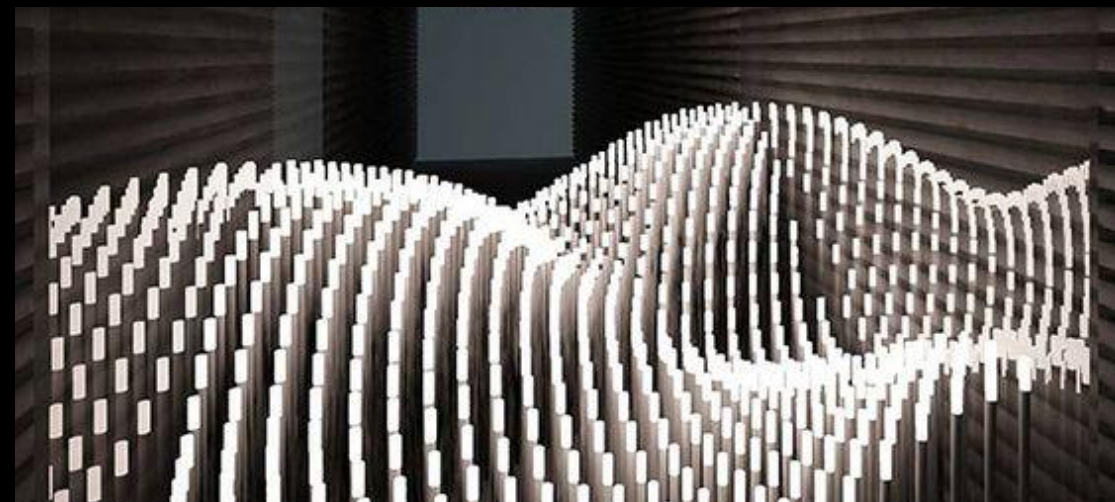


Flying away is the moment in the play when there is a pivot in Alison's resolve. She is pushing towards clarity.

It should show a movement from cloudiness to clarity. It should be a transition to freedom.

We see Alison becoming one with her memories in this moment.

There is a breakaway of the architecture, and light pours through the cracks of her father's legacy, allowing her to create her own life beyond the grip of her father.



Fun Home

Flying Away

Max Okst