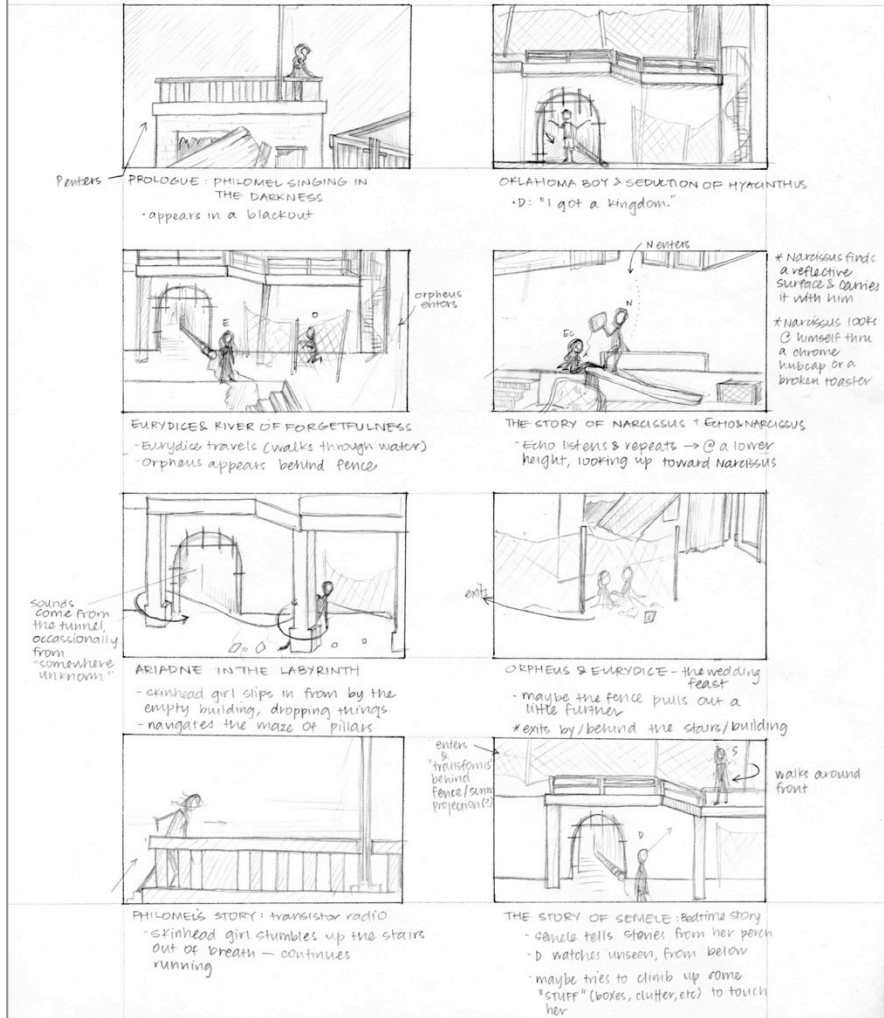


BY NAOMI IIZUKA | DIRECTOR MARGO HALL  
ZELLERBACH PLAYHOUSE | MAR 2017

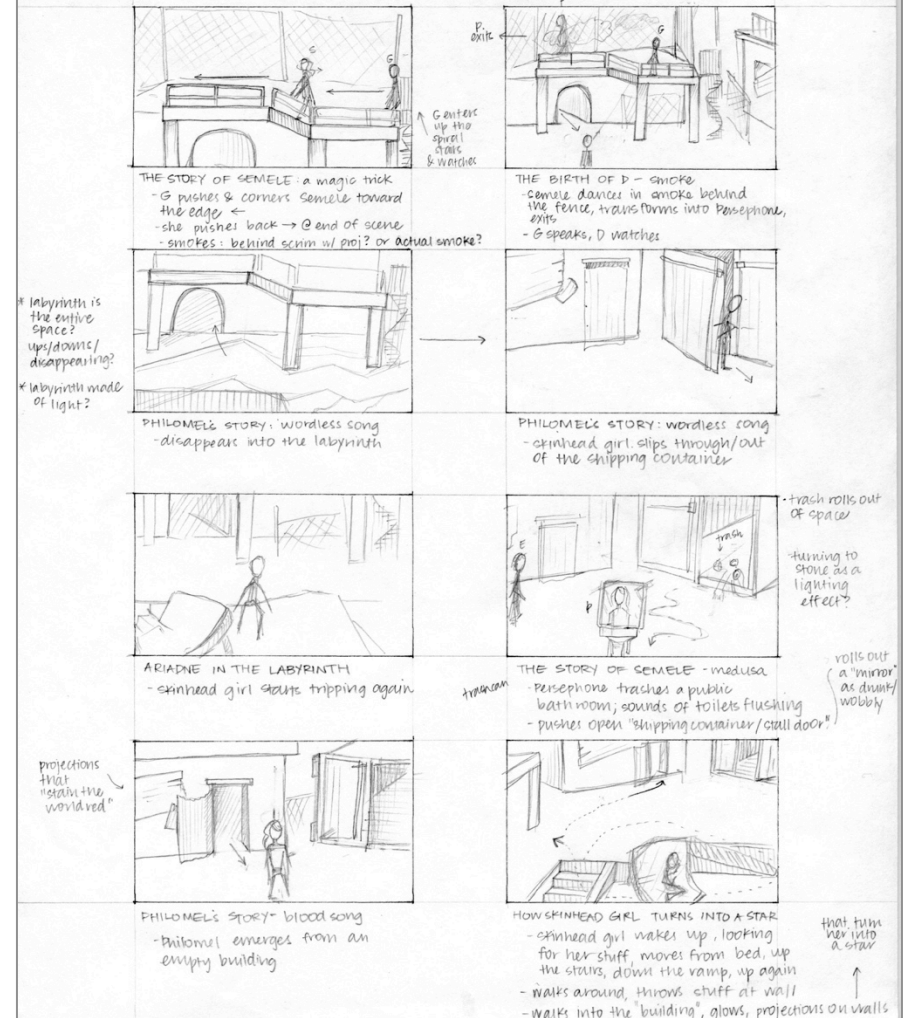
# POLAROID STORIES



POLAROID STORIES  
storyboard  
1/3

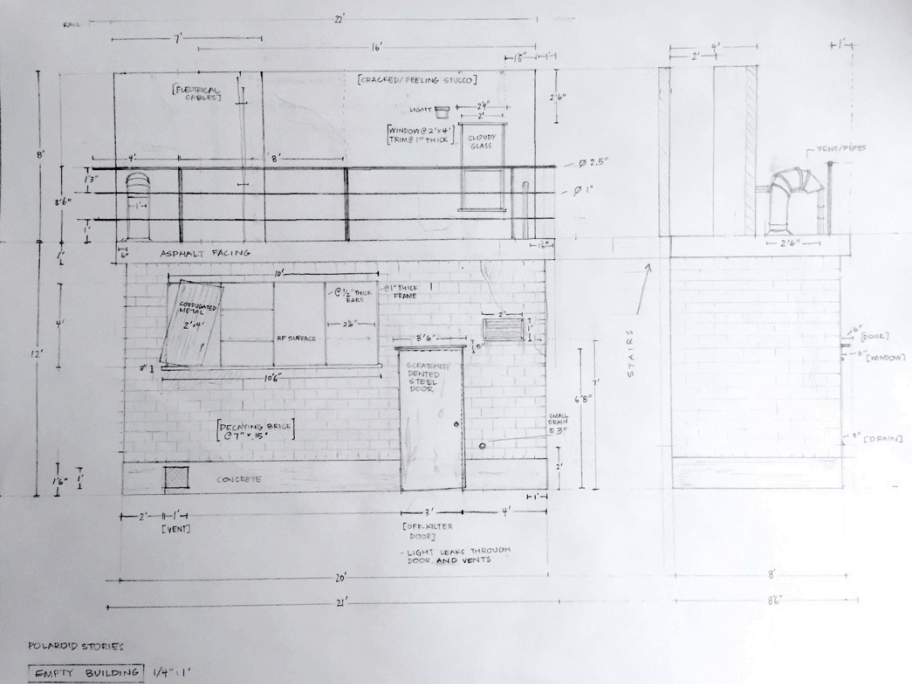


POLAROID STORIES  
storyboard  
2/3

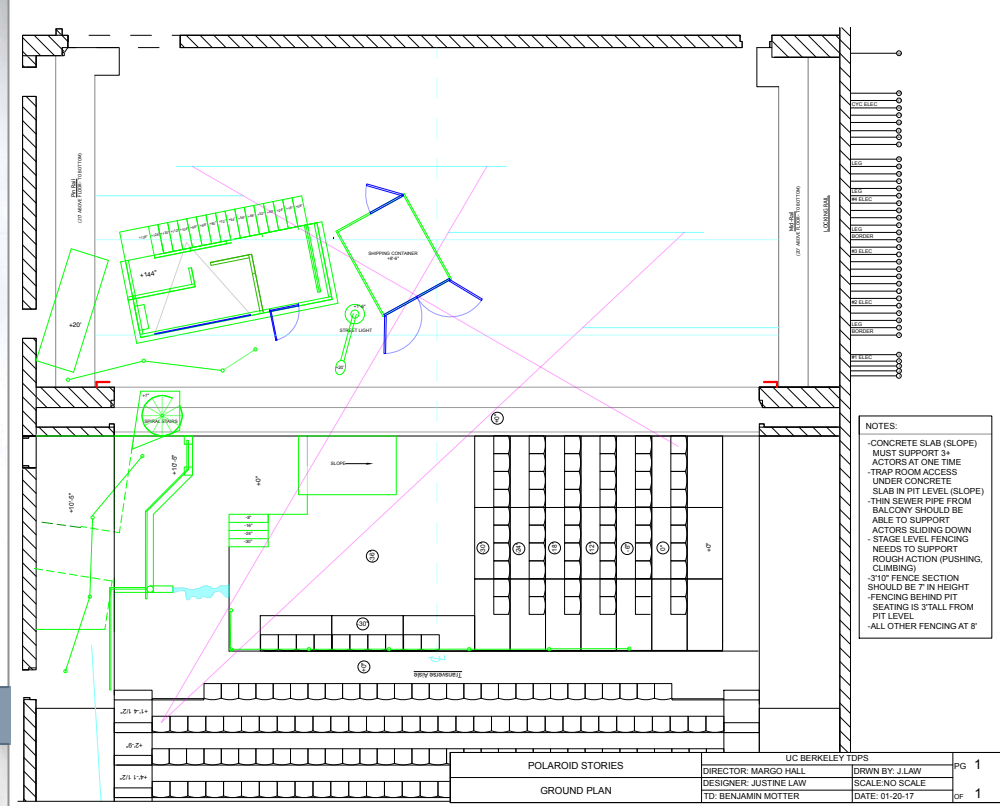


SELECTED STORYBOARDS

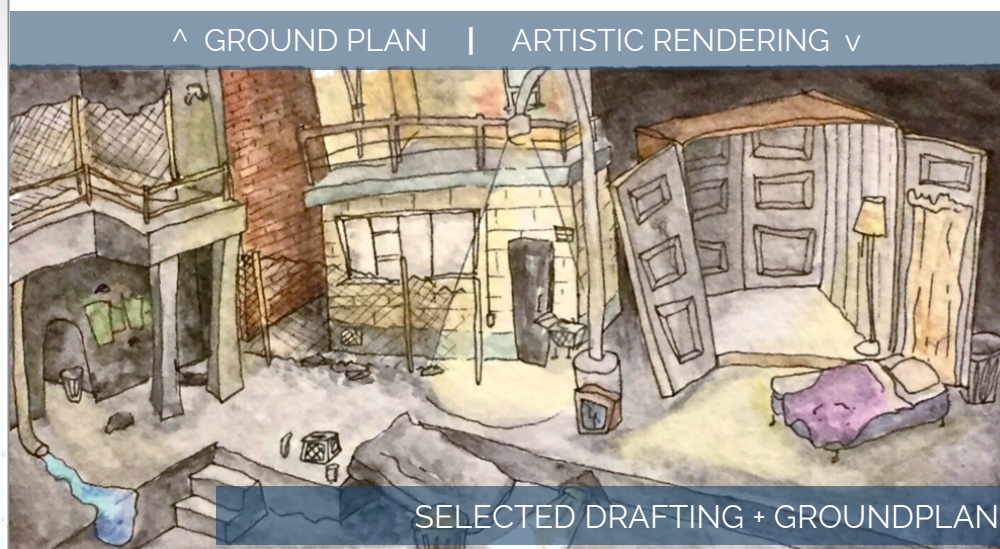
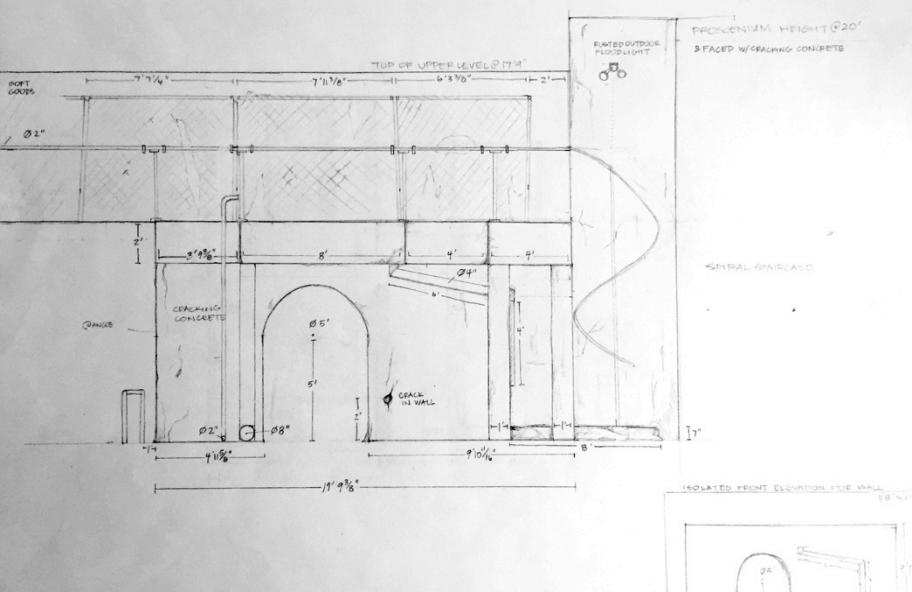
POLAROID STORIES



^ EMPTY BUILDING | SEWER/BALCONY v



^ GROUND PLAN | ARTISTIC RENDERING v



SELECTED DRAFTING + GROUNDPLAN





^ D'S KINGDOM | THE UNDERWORLD v



^ THE STORY OF SEMELE (MOTEL)



MODEL PHOTOS

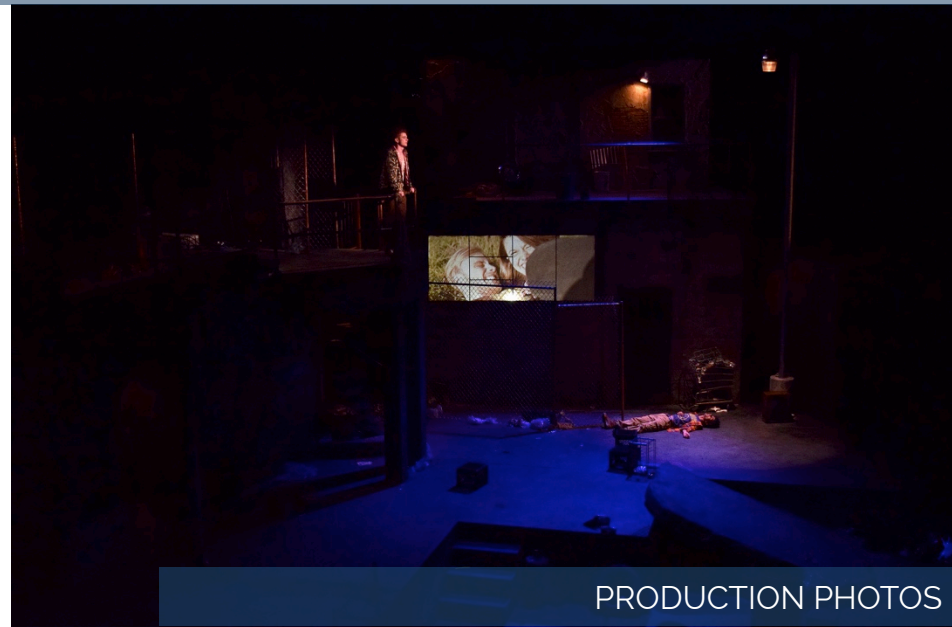




^ G AND EURYDICE | INCIDENTAL TRANSFORMATIONS v



^ STORY OF SEMELE (MOTEL) | TRANSFORMATION OF THE LYDIAN SAILOR v



PRODUCTION PHOTOS

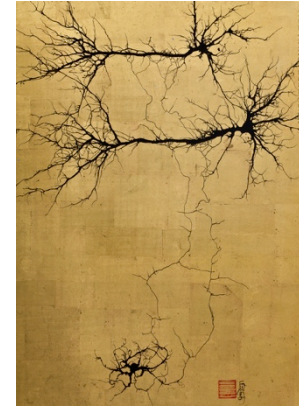




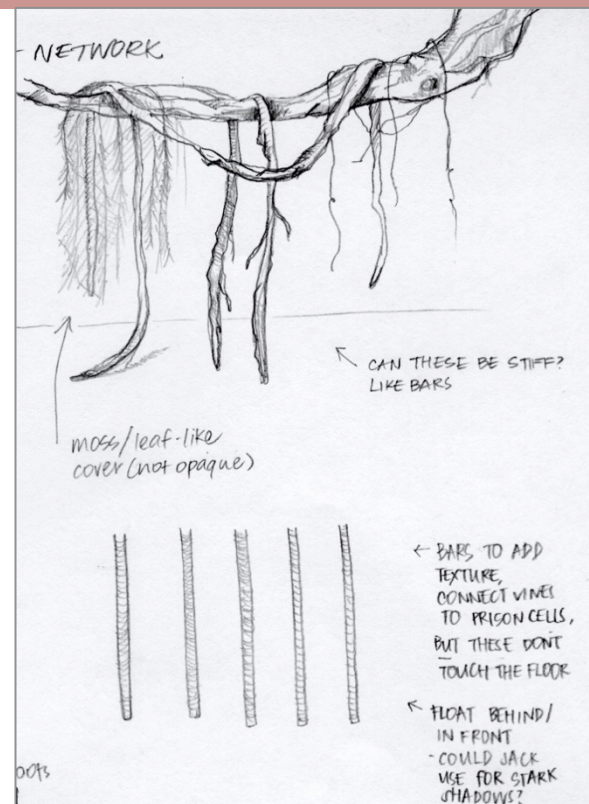
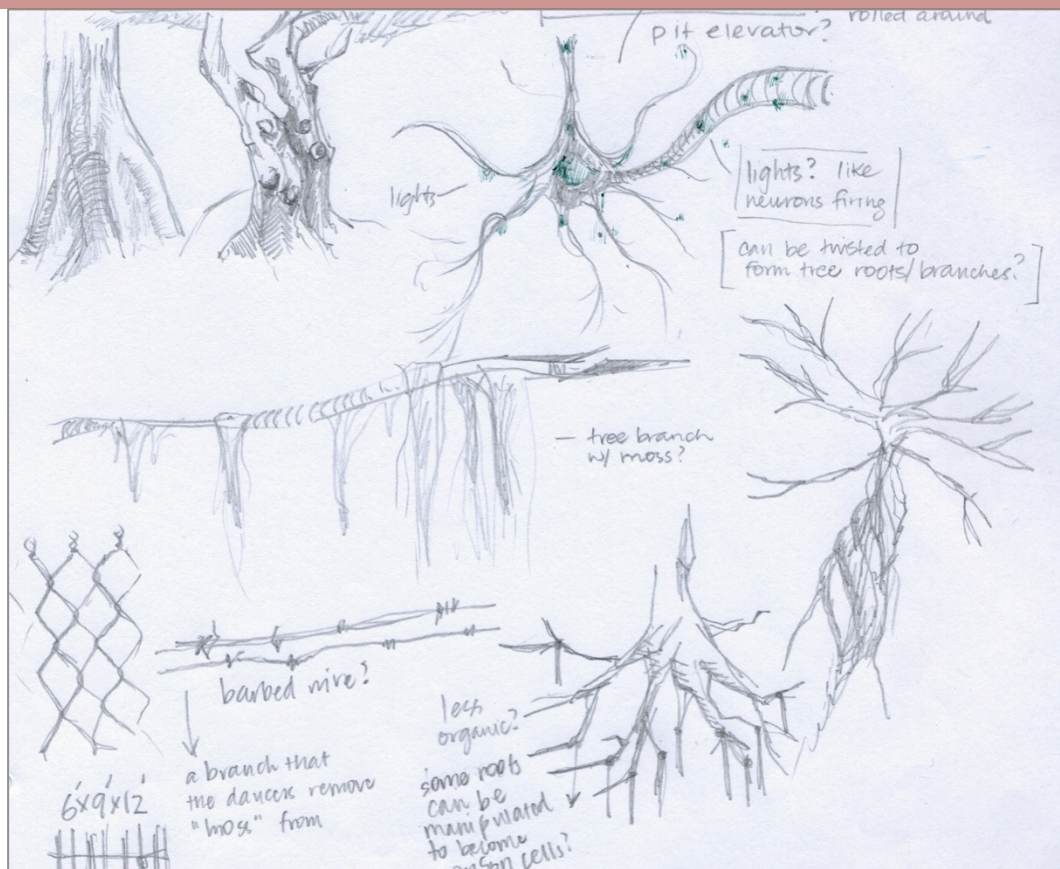
ROOT  
SYSTEMS

SINGAPORE'S  
SUPERTREES

PRISON  
CELLS



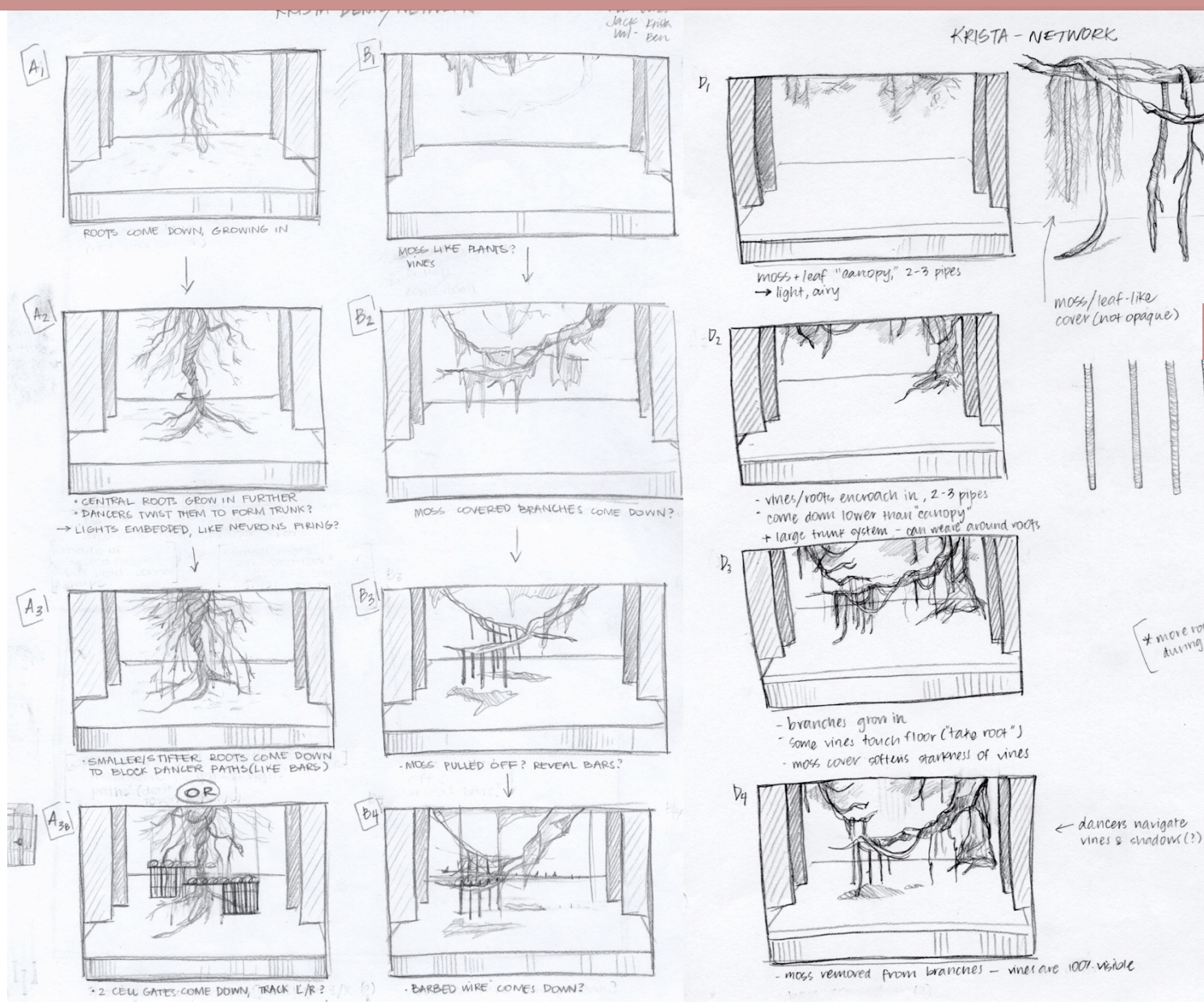
## CHOREOGRAPHER NOTES: NETWORKS OF COMMUNICATION AMONG CELLS (PLANT, BRAIN, PRISON)



RESEARCH + FIRST SKETCHES



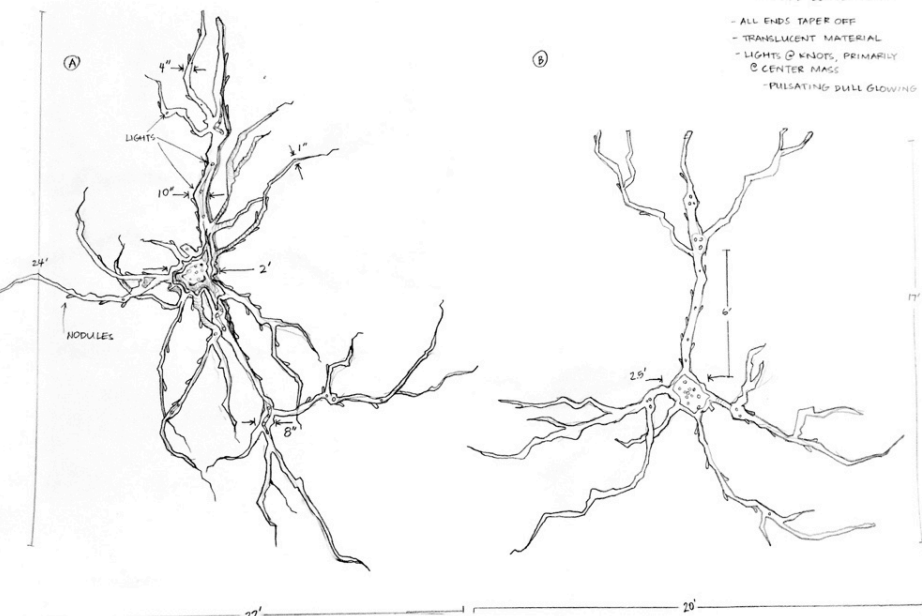
# CHOREOGRAPHER NOTES: "NATURE OF INTERDEPENDENCE AS INHERENT TO OUR SURVIVAL"



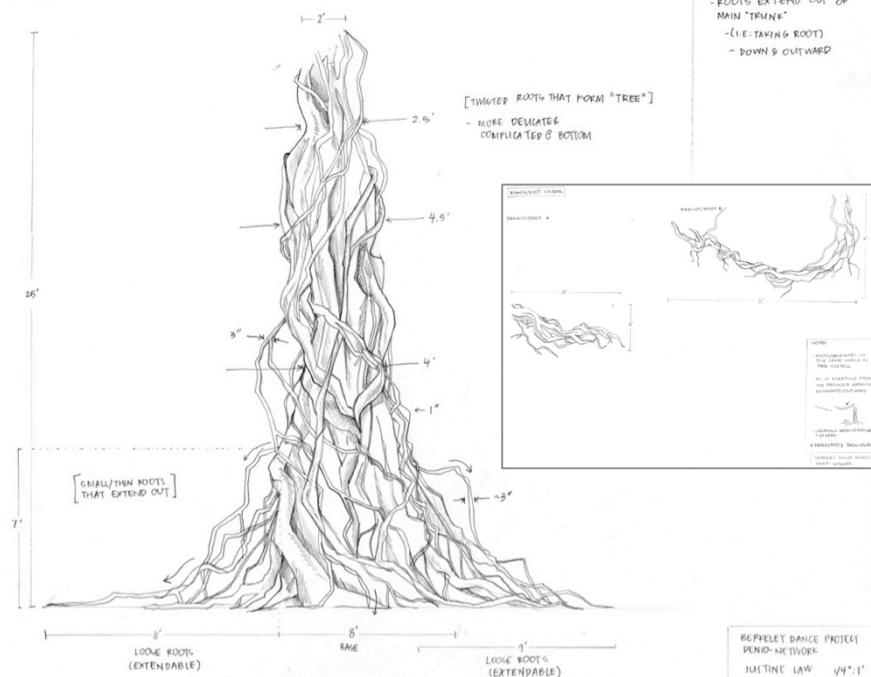
STORYBOARD ITERATIONS



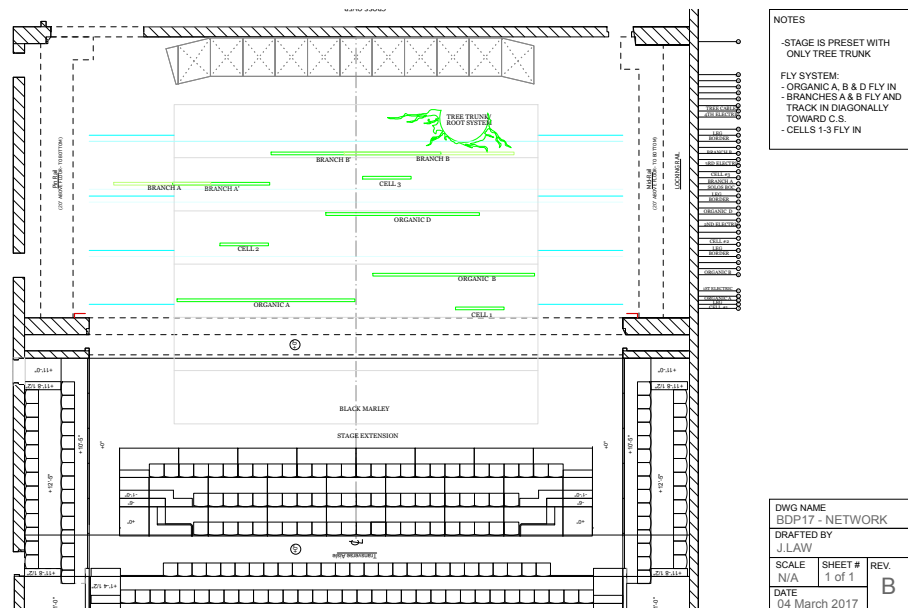
ORGANIC A + B



^ NEURONS | GROUND PLAN v



^ TREE / BRANCHES | MODEL v



SELECTED DRAFTING + MODEL

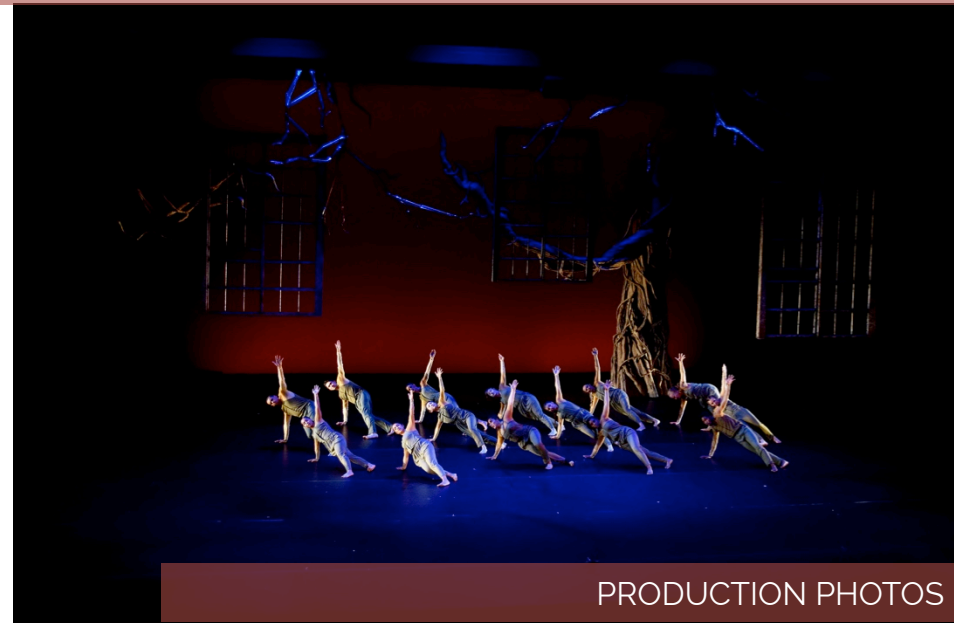




^ GROWTH / INTERDEPENDENCE | CONFINEMENT v



^ RESISTANCE v



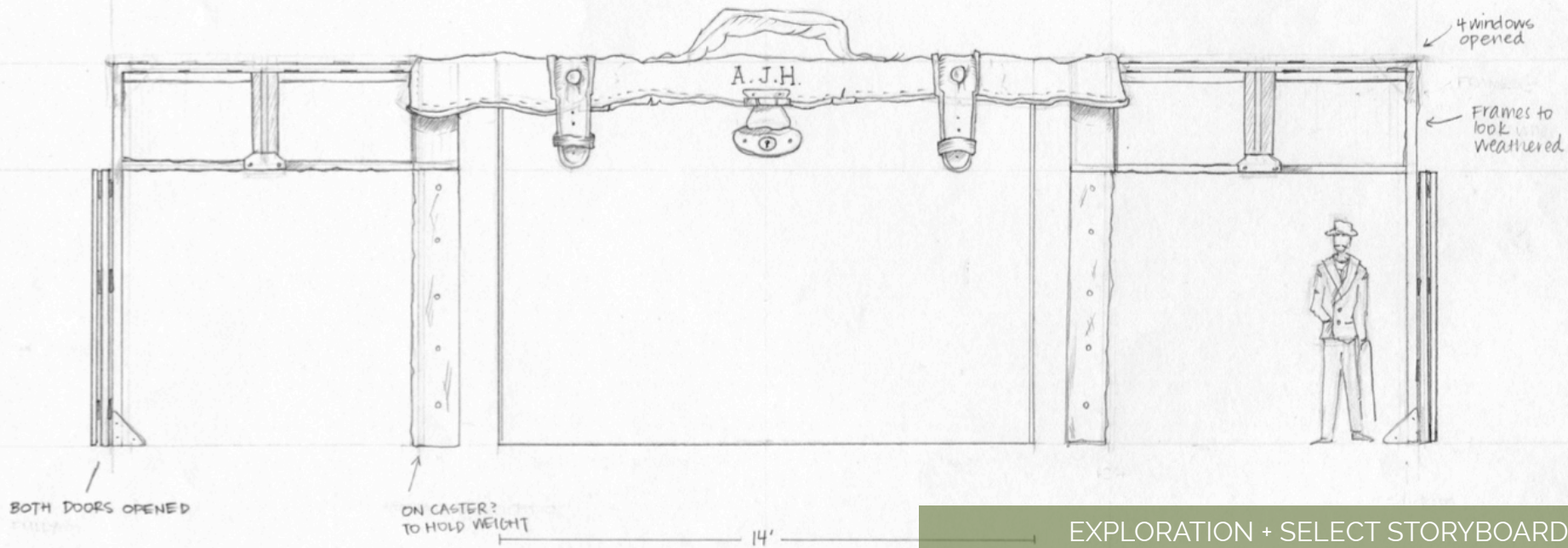
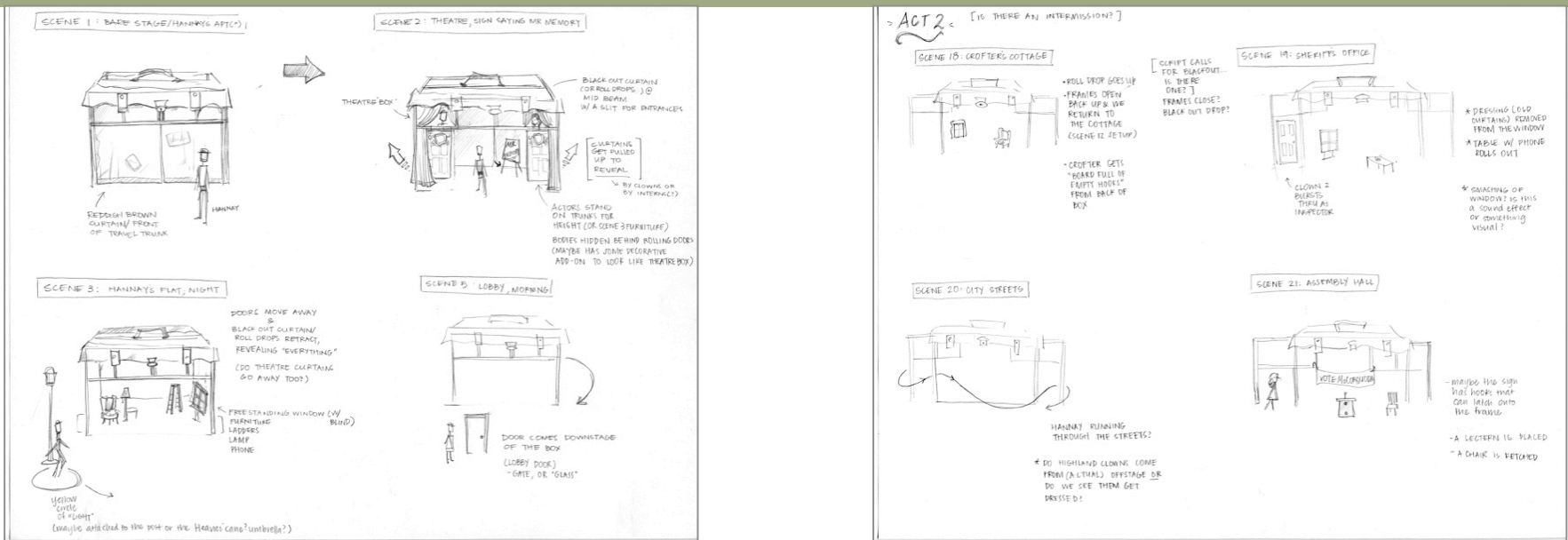
PRODUCTION PHOTOS







# DIRECTOR NOTES: BOX THAT CONCEALS AND REVEALS | NEAT + CONTAINED



EXPLORATION + SELECT STORYBOARDS

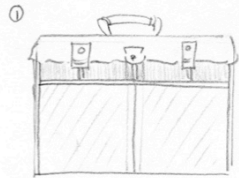
THE 39 STEPS



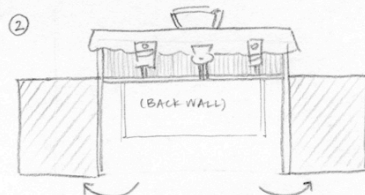
# REVISITING BOX FUNCTIONALITY FOR PRACTICALITY IN A REPERTORY SETTING

## THE 39 STEPS - DOOR/SLIDERS VARIATIONS

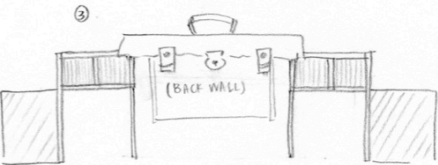
### (A) SLIDERS WITH DOORS



- DOORS CLOSED



- DOORS OPEN (ATTACHED/HINGED TO SLIDERS)

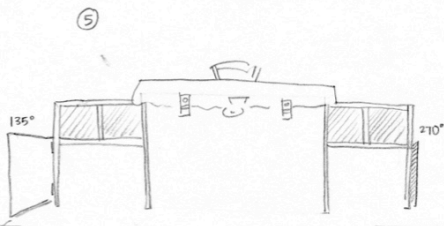


- SLIDERS OPEN  
- MAYBE THESE "OPEN" SIDES OF THE DOORS CAN HAVE PROPS/DRESSING HUNG TO DEFINE SPACES? SCENES?

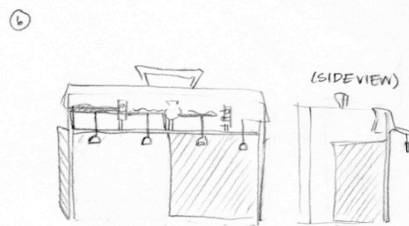


- DOORS CLOSE, FORM WINGS  
- WINDOW HATCHES CAN OPEN?  
→ THEATRE BOXES

← maybe treated like the interior of a trunk, but also "fancy" enough to be in "theatre box" world

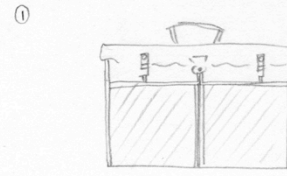


- DOORS CAN OPEN @ 135° (DIAGONALLY?)  
- OR ALL THE WAY @ 210°

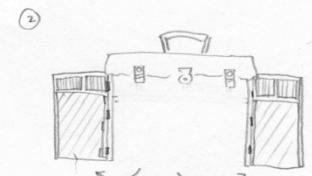


- "TRAIN SCENE?"  
- "WINDOW" HATCHES OPEN PARTIALLY & FLAT "LIGHTS" HANG DOWN?  
→ ONE DOOR OPEN/ONE CLOSED?  
DOESN'T NEED TO ALWAYS BE SYMMETRICAL

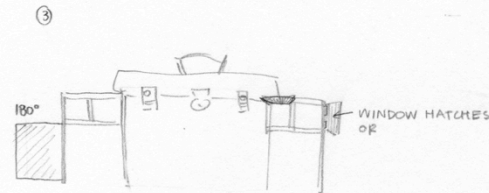
### (B) NO SLIDERS, JUST DOORS?



CLOSED



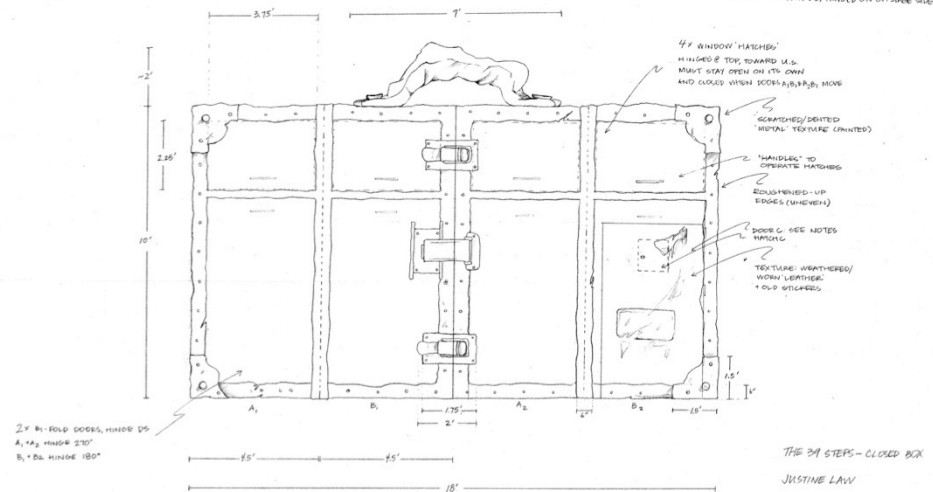
- HINGE OPEN



- 2ND SET OF HINGE OPENING?

NOTES:  
- DOOR UNITS A1, B1, A2, B2 CAN BE STRUCK/STOKED UPSTAGE OR DOWNSTAGE  
- DOOR C IS A SWING DOOR, HINGED ON OFFSTAGE SIDE  
- HATCH C OPERATES, HINGED ON OFFSTAGE SIDE

## THE 39 STEPS

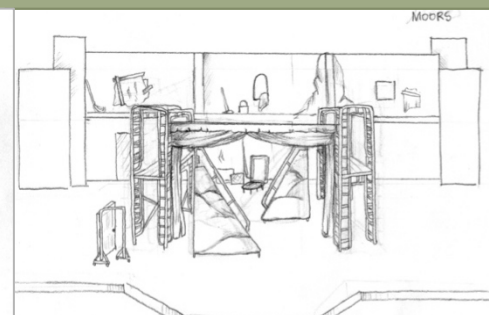
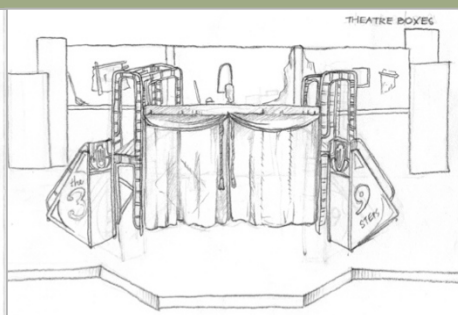
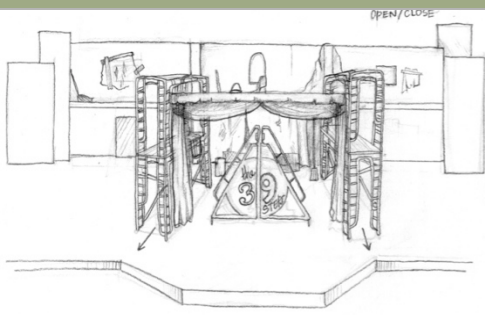


## REVISITING BOX FUNCTIONS + SELECT DRAFTING

# THE 39 STEPS



**\*\* PRELIMINARY DES. OVER BUDGET \*\*** – REVISE USING EXISTING PIECES FROM OTHER SHOWS IN REP



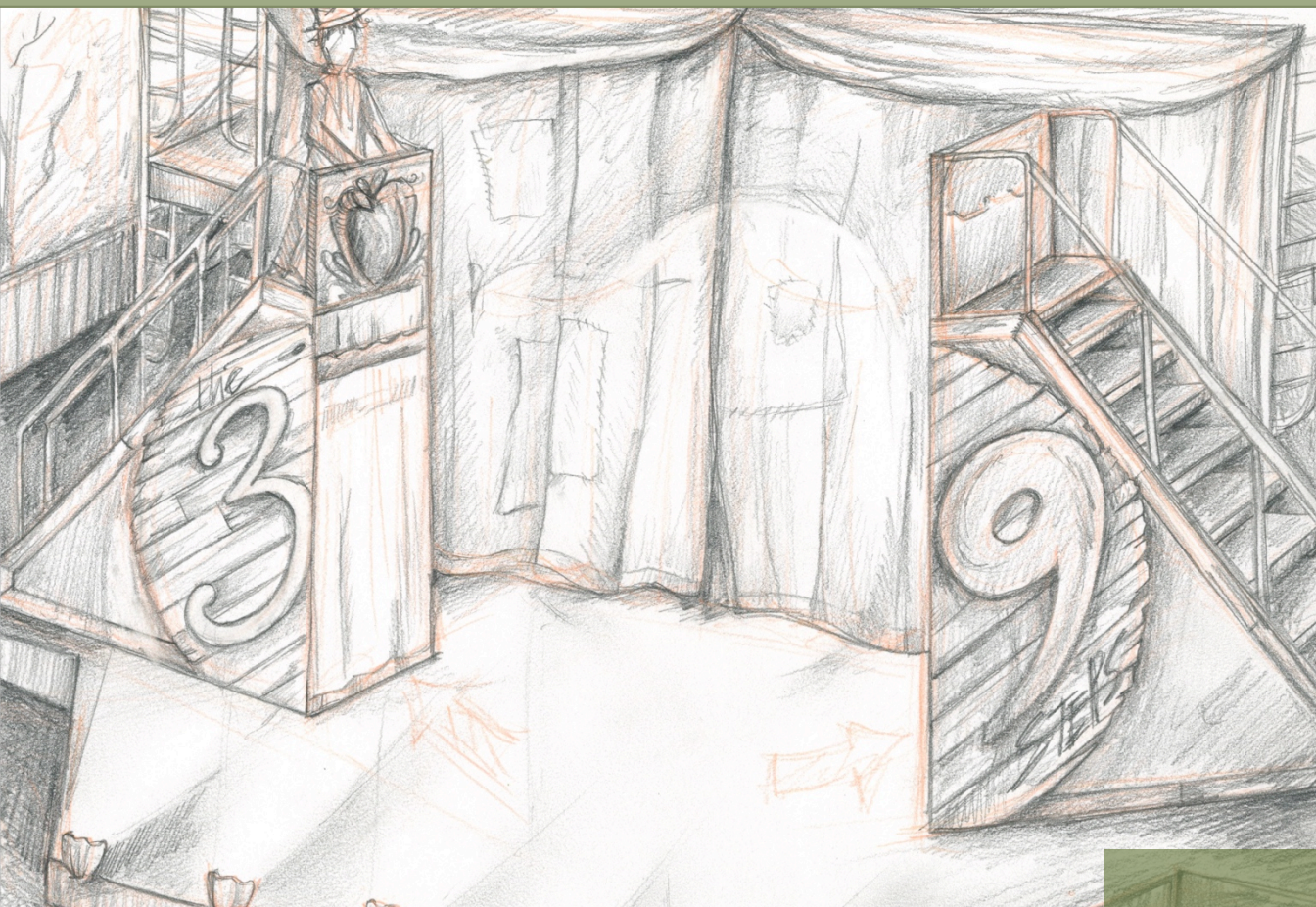
KEY PIECES:

SCAFFOLDING

ROLLING LADDERS

PERMANENT REAR  
STRUCTURE

DIRECTOR NOTES: CONCEAL AND REVEAL | EMPHASIZE "THEATRE"

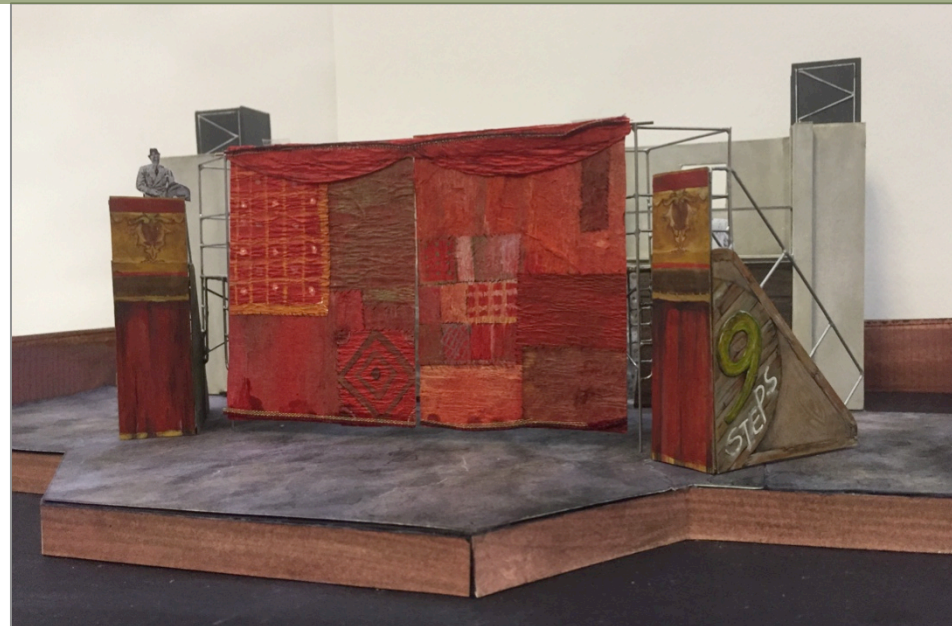


REVISIONS AND FINAL SKETCHES





^ OPENING SCENE | 1.14 SCOTTISH MOORS v



^ 2.32 THE LONDON PALLADIUM v



MODEL PHOTOS



SCENIC: JUSTINE LAW | LIGHTING: KENT DORSEY | COSTUME: B MODERN | SOUND: STEVEN CAHILL



^ OPENING SCENE | 1.14 PLANE CHASE v | 2.25 DARK MOORS >

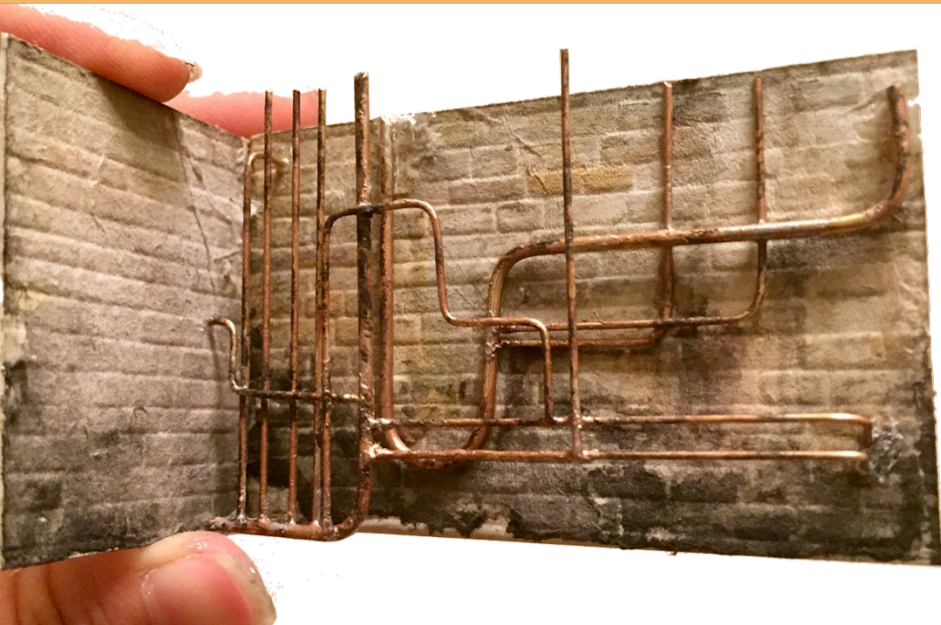


PRODUCTION PHOTOS

BY PATRICK BARLOW | DIRECTOR PAUL MULLINS  
SANTA CRUZ SHAKESPEARE | THE GROVE | JUL 2017

THE 39 STEPS

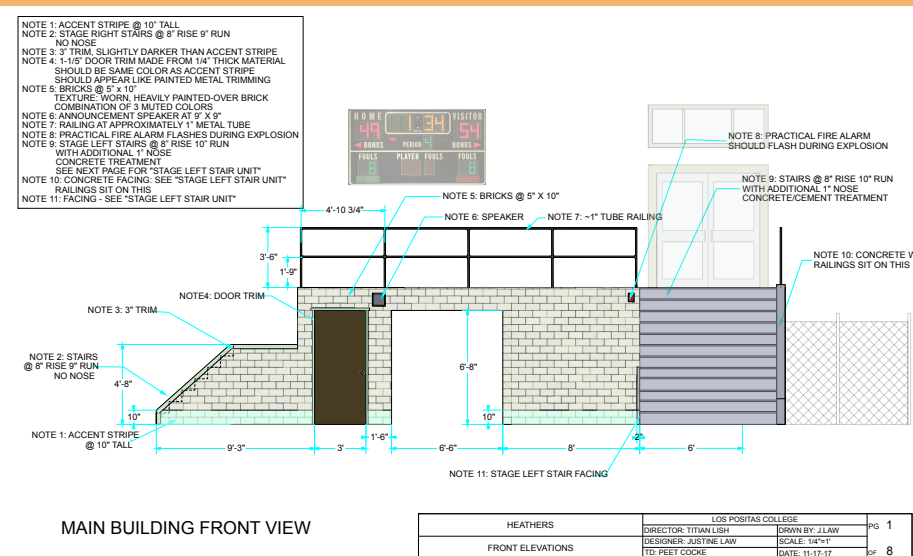




SCENIC PAINTING: THE 39 STEPS v

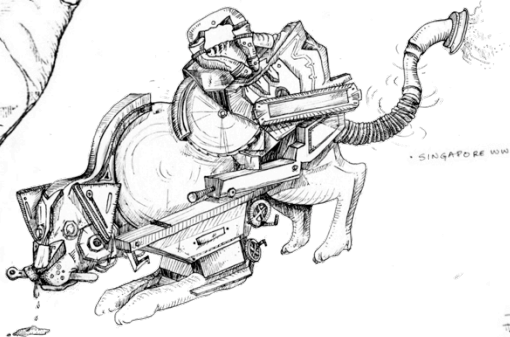
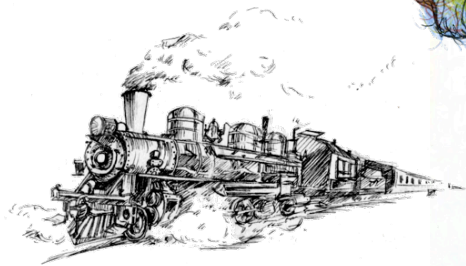
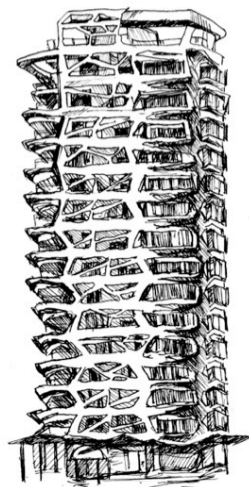


COMPUTER DRAFTING: HEATHERS v



MODEL / SCENIC PAINTING / DRAFTING





ILLUSTRATIONS / PRINTMAKING / SKETCHBOOK

OTHER WORK