

LOCH NESS PRODUCTIONS



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Performance License Agreement

The planetarium show "**Larry Cat In Space**" has been copyrighted by Loch Ness Productions. As the copyright owners, only we have the legal rights to 1) to copy any portion, and 2) authorize its public performances. Public performance authorization comes in the form of a **Performance License**. It details certain conditions to be met when presenting "**Larry Cat In Space**" to public audiences. The license is issued for the planetarium site by Loch Ness Productions after signed copies of the Agreement are received. The agreement is reprinted here for reference.

AN AGREEMENT is made between Loch Ness Productions, P. O. Box 1159, Groton, Massachusetts, 01450-3159, USA (referred to below as "LICENSOR", "We", "Our", or "Us"), and the planetarium, theater, or institution identified below (referred to as "LICENSEE", "You", or "Your").

WHEREAS we have obtained and own certain rights with respect to a collection of copyrighted audio, visual, and textual materials titled "**Larry Cat In Space**" (hereinafter referred to as "the show") and,

WHEREAS you wish to license the right to publicly display and perform the show, according to the terms of this license,

NOW THEREFORE, for good and valuable consideration, the receipt and sufficiency of which are hereby acknowledged, we and you agree to the following terms and conditions:

1. IN-HOUSE PERFORMANCE RIGHTS	We grant you limited and non-exclusive rights to install the show on a single playback system for display in a single planetarium or theater at your facility. The show may be displayed and performed for public audiences as often as you desire; admission may be charged for the performances.
2. PERFORMANCE CONDITIONS	You agree that when presented in public, the show will always be performed in its entirety. The show may not be excerpted or edited. You may not create derivative works based on this show.
3. SYNCHRONIZATION RIGHTS	We grant you permission to synchronize display of the text of the script using captioning or other text-display devices. We also grant you permission to record and synchronize translated narration tracks with a narrationless soundtrack provided by us for such purpose. Beyond this, you agree not to add or substitute audio or visual material from other sources without first obtaining our express written permission.
4. COPIES	We grant you permission to copy only the materials necessary for producing the show as an effective presentation at your site. For example, the video and soundtrack files may be copied from our distribution media onto various media storage devices for theater playback, backup and/or archiving purposes. Beyond these production copies, no portion of the show — visuals, script text or soundtrack — may be duplicated, reproduced, stored in a data retrieval system, distributed or transmitted by any means, whether electronic, mechanical, photocopying, or otherwise, without first obtaining our express written permission.
5. COPYRIGHT	The show contains materials copyrighted by Loch Ness Productions, and others which are used under strictly limited permissions from their respective copyright owners. You and your employees agree to abide by all applicable copyright laws, and not reproduce, recreate, duplicate or otherwise make unauthorized copies of copyrighted material, and to take all steps as reasonably necessary to prohibit others from doing the same. The copyright law of the United States (Title 17, U.S. Code) governs the making of reproductions of copyrighted material without permission; certain international copyrights also apply.
6. OTHER VENUES AND MEDIA	You agree that no portion of the show will be displayed or performed outside the licensed site, used in any other program, or transferred to another medium, such as radio or television broadcast, cable or Internet, without first obtaining our express written permission.
7. PUBLICITY	In all forms of advertising — e.g., posters, press releases, Web pages, public service announcements — that you create for the show, the credit phrase "This show was created by Loch Ness Productions." must be included. You agree not to state or in any way suggest that the show was created or produced by you or your staff, or that we are presenting the program at your facility. Phrases such as "The McKluth Planetarium presents..." are acceptable in billing the program. Biographical and promotional material provided with the show package about the people involved in the production may be used in publicity releases for the show, but this information may not be altered to state or in any way suggest that any individual or organization in the above-mentioned credit phrase is endorsing, starring in, or making a personal appearance at your presentation.

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8. NON-TRANSFER	You agree that neither this License nor use of any or all parts of the materials provided in the show shall be transferred, conveyed, granted, assigned or sublicensed to any of your officers, employees, agents or assignees, or to other individuals or organizations. You may not rent, lease, loan, export or resell any portion of the show to any other individual or organization without first obtaining our express written permission.
9. TERM	This License shall continue for a term of fifty (50) years, or until otherwise terminated.
10. TERMINATION	We retain the unqualified and irrevocable right to terminate this Agreement at any time, without cause, upon verbal, written or electronically transmitted notice to you.
11. BREACH	Use of the show for any purpose outside the scope of this License without first obtaining our express written permission shall be a breach of this License. In such event, or if you fail in any of your obligations under this Agreement, this License shall automatically terminate, and you shall promptly return all show materials to us at the above-indicated address. If the termination is due to a breach, we shall be entitled to all proceeds of any kind received by you for such unauthorized use.
12. AUTHORITY AND VOLUNTARINESS	You and we expressly represent and warrant that we each have the requisite power and authority to enter into and to perform the obligations under this Agreement, and have entered into this Agreement voluntarily and without compulsion.
13. AMENDMENTS	This Agreement constitutes the entire agreement between you and us, and shall not be modified, except in a written document you and we both sign.
14. INDEMNITY	You agree to defend and indemnify us against all claims, losses, liabilities, damages, costs and expenses, including attorney's fees, which we may incur in connection with your breach of this Agreement. This section shall survive termination of this Agreement.
15. NON-WAIVER	A failure to enforce any provision of this Agreement at any time shall not nullify our right to enforce the same or any other provision in the future.
16. JURISDICTION	The law governing the interpretation and enforcement of this Agreement shall be determined pursuant to the choice of law rules applicable in the jurisdiction in which any action to interpret or enforce this Agreement is commenced.
17. SEVERABILITY	In the event that a court of competent jurisdiction enters a final judgment holding invalid any material provision of this Agreement, the remainder of this Agreement shall be fully enforceable.
18. NO WARRANTY AND LIMITATION OF LIABILITY	The materials in the show are provided "as is" and without any warranty or condition, whether express, implied or statutory. In no event will we or our suppliers be liable for any lost profits or other consequential, incidental or special damages (however arising, including negligence) in connection with the show or this agreement, even if we have been advised of the possibility of such damages.
19. PRIVACY STATEMENT	The Loch Ness Productions Privacy Statement found online at < http://www.lochness.com/privacy.html >, is incorporated herein by reference.

IN WITNESS WHEREOF, the parties have executed this Agreement, effective on the later of the execution dates shown below.

LICENSOR For: Loch Ness Productions By: _____ Printed Name: _____ Title: _____ Date: _____	LICENSEE For: _____ Planetarium/Theater/Institution (licensed site) By: _____ (authorized signature) Printed Name: _____ Title: _____ Date _____
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ABOUT THIS SHOW PACKAGE

Thank you for your interest in "**Larry Cat In Space**". We think it's a state-of-the-art show package, and have taken great pride in the production — we hope it shows.

We've created quite a few shows that have been immensely popular. That may be one of the reasons why you bought this show from us. We want to assist you in making the best presentation for your audiences.

We've provided these production notes to help you get the most for your money. Herein you'll find the advice, suggestions, and background information you'll need to present the show in your planetarium facility.

BEFORE WE START

If you have other Loch Ness Productions shows — "*The Cowboy Astronomer*," "*MarsQuest*," "*Light Years From Andromeda*," "*Oceans In Space*," to name a few — you already know what to expect.

If this is your first show package purchased from us, we'd like to offer a few words before we begin.

We at Loch Ness Productions view the planetarium as an audio-visual theater, and our show as the "current feature." Thanks in part to Hollywood feature films, today's audiences are conditioned to expect the wonders of the universe once they're inside your doors.

Gone are the days when a planetarium show consisted solely of a demonstration of the star projector.

Our show isn't intended to be a primary vehicle for planetarium projector demonstration and constellation identification. These types of traditional shows deserve their own time, and you're better suited to "customize" them to the needs of your local audiences.

We've put our efforts into producing the kind of multimedia program you might not have the time, facility, inclination, or budget to create yourself.

If you want to present a "what's up tonight" startalk, or other information beyond the topic of the show, the time to do it is before or after our "main feature." With its running length of 30 minutes, you have plenty of time to spare.

JUST ADD STARS AND STIR

As you can tell, months of work have gone into the production of "**Larry Cat In Space**". We feel the resulting program is already a *complete* show — it can run as a stand-alone multimedia show, with an occasional starfield from you.

We've gathered all the necessary elements and packaged them so you can install the program to look its best in your theater.

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Once you've gotten our visuals into the projectable form needed for your theater and programmed the automation, you should be most of the way there.

You really need only to operate the star projector, and maybe a couple of stock-in-trade planetarium effects, such as a zoom-slew or rotator. If your planetarium has these special-effects capabilities, feel free to use them where they're appropriate. We've noted several spots in the production notes. But they're not required, and we don't see a need to add anything else to the images provided.

THE LEGAL BEAGLE

You don't want to violate the copyright law; we don't want you to!

You have purchased a license to present the materials we've assembled as a finished production called "**Larry Cat In Space**" in your theater. This is outlined in the performance license agreement you signed.

A lot of people contributed to this program, and naturally, they expect *you* to present the show as *we* represented it to them. Our legal agreements with our artists, photographers, and voice talent license us (and you) to use their work in the context of "**Larry Cat In Space**" only. So, we're reminding you of your obligation in this area: no portion of the script, soundtrack or the visuals may be used in any other show.

We also want to stress that you show all the credits we've provided when you present "**Larry Cat In Space**". Again, we assured our contributors that you would — and screen credit was a condition to obtaining permission for usage in some cases. It costs nothing, and means a lot to the folks whose names appear — especially if they happen to be in the audience!

ON WITH THE SHOW

With all that taken care of, as Larry says, "Now . . . time for a little excitement".

Once again, we thank you. We've worked hard to make this the best show we could produce, and we're always eager to hear what you think of our efforts.

We hope both you and your audiences enjoy "**Larry Cat In Space**".

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ABOUT THE PRODUCTION PERSONNEL

LOCH NESS PRODUCTIONS is an innovative company that features the talents of several of the planetarium community's "stellar attractions". It was formed in 1977 by Mark C. Petersen, who was at the time Composer-in-Residence at Fiske Planetarium, Boulder, Colorado. Many pleased planetarium patrons came up to the console after the shows, asking where they could obtain the music they had heard during the programs. Since it was original music composed just for the shows, Mark put together the most-requested selections and began the **GEODESIUM** series of albums.

Over the years, Loch Ness Productions has added other planetarium production materials to the catalog. Since its founding, more than 750 planetaria in the US and 42 other countries have purchased programs, slides, and/or music from Loch Ness Productions.

CAROLYN COLLINS PETERSEN is an award-winning science writer with more than a dozen Loch Ness Productions shows to her credit. She has also written custom scripts for major U.S. planetaria. She and Mark shared the First Prize for the video production based on the Loch Ness planetarium show "*HUBBLE: Report From Orbit*" in the Casa de las Ciencias (La Coruña, Spain) Sixth Contest for Science Publications.

Carolyn served as Editor of Books & Products at Sky Publishing Corporation, as well as Editor of SkyWatch Magazine, and Associate Editor of Sky & Telescope from 1997 through 2000. She is the lead author of the book "*Hubble Vision*," published in 1995, revised in

1998, published by Cambridge University Press, and co-written with Dr. John C. Brandt. She is also co-editor (with J. Kelly Beatty and Andrew Chaikin) of "The New Solar System," Fourth Edition, co-published by Sky Publishing Corporation and Cambridge University Press.

On the Web, Carolyn is proprietor of The Henrietta Leavitt Flat Screen Space Theater (www.thespacewriter.com), the Web's first and foremost online planetarium show.

MARK C. PETERSEN has also created original music and custom soundtracks for major planetaria, Sky-Skan, Evans & Sutherland, NASA News Net's coverage of the Voyager encounters, and video press releases from the Space Telescope Science Institute. For Caedmon Records, he produced 20-minute "Comet Halley" soundtrack for worldwide distribution.

In 1985, 1987, and 1988, he took his keyboards on the road, performing in planetarium concerts in the U.S. and the U.K. Mark has also worked with advertising agencies, film, video, and multi-image producers on radio and TV commercials, jingles and other projects.

TIM W. KUZNIAR, artist and graphics designer, has served the planetarium field as producer, artist and special effects technician for over 20 years, at planetaria in Ohio and Pennsylvania. He was author and co-producer of Loch Ness Productions' show "ALL SYSTEMS GO!", a commemorative planetarium program produced in conjunction with NASA for their 25th anniversary, and has created visual material for every Loch Ness Productions program produced to date.

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Tim is also a freelance space, fantasy and science fiction artist; he has created original artwork, illustrations, sculpture and scale models for education and business concerns, museums and planetaria throughout the United States.

BOB DAVIS is a free-lance artist from Fort Collins, Colorado. While his artistic endeavors include sculpting, stained glass, woodworking and painting, most of his efforts are in the graphic design field, incorporating his cartooning skills into his design work. Bob's basic attitude toward life is: "if it isn't fun, don't do it!"

STEVEN ST. JAMES, the voice of Larry, makes his living acting in radio and television commercials and industrial films for such companies as Coors, US West Communications, and McDonalds. He specializes in celebrity impressions, and was recently seen as Humphrey Bogart in an award-winning commercial for KCNC-TV in Denver. Steven first appeared on stage in 1979 as Henry II in "The Lion In Winter." Since then, he has appeared as Pontius Pilate in "Jesus Christ Superstar," Petrucchio in "The Taming of the Shrew," and Dracula in "Dracula, The Musical?" He has studied with teachers from Stella Adler Studios, New York University, and the Eugene O'Neill National Theatre Institute, as well as Tony Barr of CBS-TV, Hollywood, California. Steven read a passage of

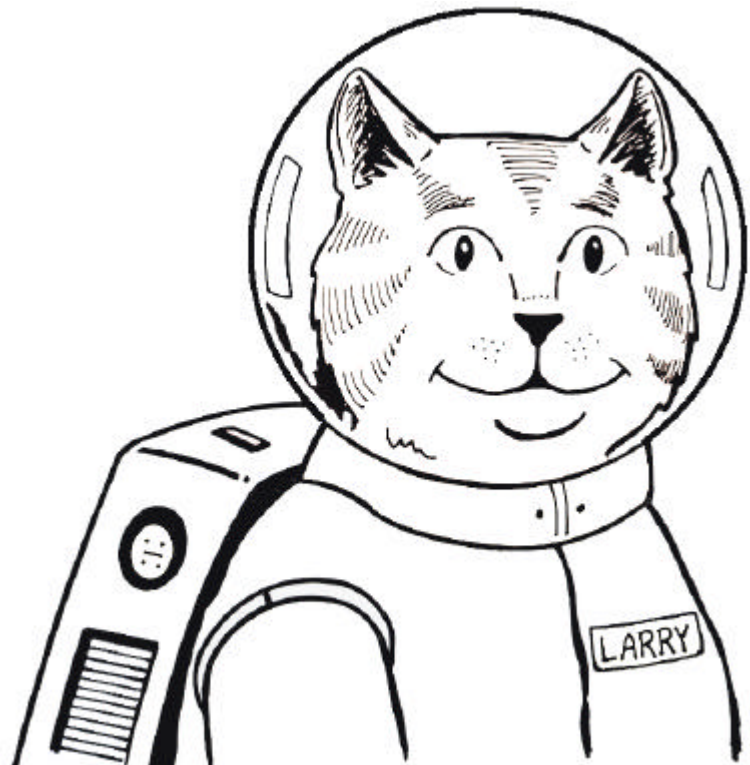
We're providing this line art drawing of Larry for you to use in creating posters, advertisements, brochures, etc.

Edgar Rice Burroughs for the Loch Ness Productions program, "*The Mars Show*".

DARIEN GOULD, the voice of Diana, taught astronomy, physics and math at three Denver area colleges. Formerly the director of the Lane Educational School District planetarium in Eugene, Oregon, she currently works as a financial specialist in Denver.

KEVIN and CAROL ATKINS have been active in the planetarium community for many years. Kevin created the models used in the Loch Ness Productions programs, "*The Mars Show*" and "*MarsQuest*".

JENN TUOMALA, formerly of the Alice G. Wallace Planetarium in Fitchburg, Massachusetts, studies photography and fine arts at Fitchburg State College.



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PRODUCTION NOTES

We've included these notes to help you in your production of this show, since we can't be there in person. While the script is fairly self-explanatory, we'll kind of "walk you through" the show, adding our comments on certain images and visual interpretations as we go along.

In the script, the **audio** column contains music and effects indications. There is usually a 3-5 second break between paragraphs. If the break is much longer, we've made a special indication of it. A "music bridge" is just that; a bridge between two sections — the music continues, rising up and back down. A "music segue" is an audio crossfade — the music changes (as the scene does).

The **time** column marks elapsed time from the beginning of the show, with an indication at the start of each paragraph in the text.

The imagery indicated in the **visuals** column is in conventional type style. Planetarium projector cues are in Courier typeface: **STARS up**, **POINTER**, etc. There's plenty of blank space for you to add your own console and programming notes.

Visual cue indications may appear aligned with the narration paragraphs, but

we think it is an appropriate programming technique to have a visual appear just before the text describing it, not after the narrator has started talking about it.

In most cases, the audio changes when the scene does, and such changes usually precede the first words of a paragraph. Just listen to the music and background sounds change, and adjust your fades to match. It's all a matter of timing.

While the images are listed sequentially in the script, that doesn't mean when one goes up, the previous one must come down. Often, we intend for multiple images to visualize a scene together. Sometimes one image comes up first, and others are added — each appearing when indicated in the script, creating a montage. Then they come down together, or in a "wipe", in "first on, first off" order.

The next few paragraphs apply to those using slides. It's an axiom in the planetarium field: "There are eight ways to drop a slide in the projector tray — and seven of them are wrong." We've mounted the slides so that they would project properly if, standing in front of a slide projector, the serrated edge is at the top, and the label facing the dome.

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The slide mounts of choice come from the former Wess Plastic, Inc., now distributed by BCA Manufacturing. We've adopted the Wess method of labeling the screen side of the mount, since we use their labels, which fit their mounts. To some, this may not seem the most ideal method – the labels face away from you when the slide is right reading on the light table. But, the label *is* conveniently at the top when the slide's in the tray. When you're trying to find a slide in a hurry, you can usually read it without even lifting the slide out. When the slide is on the light table, you can just as easily look at the image itself!

We've gone to great lengths to remove dust and dirt specks from the slides. We project each one; they were clean when they left our studios. But no doubt during shipping, some crud has shaken loose or crept in. Keeping slides clean is one of the chores of being a planetarian. We've done nothing tricky with our slides, and we expect you'll be taking them apart to clean them periodically.

The ultimate placement of images on the dome is up to you, but we've designed the show in the L-H-S Spec Level Three format – three adjoining dissolve pairs aimed Left, Center, and Right – to handle the bulk of the show's slides. If you don't have a copy of the L-H-S Spec – the Loch Ness Productions – Joe Hopkins Engineering – Sky-Skan, Inc. Level

Specification for Planetarium Capabilities – just point your Web browser to the Planetarium Reference Library section of our Web site.

The multi-panel images and others that have an obvious bottom are clearly intended to be projected on the horizon. Horizon panoramas are essential for creating environments, one of the things planetaria are good for.

We've designed some of the images in the partial panorama scenes so that you can duplicate them and create full 180 or 360-degree pans. We'll point them out as we go along. Also, the Fence pan (images #2/3) and the Yard/Porch pan (images 11/12/15) are called for several times during the show, so they should be put in dedicated projectors, or duplicated.

While special effects are not essential, all the zooms, rotators and slewing mirrors you may have will add to the basic show materials we've provided. We've provided different Moons and Earths in various sizes so you can select the most appropriate ones for zooming. If your planetarium doesn't have these capabilities already, we recommend contacting sources such as:

Sky-Skan, Inc.
51 Lake Street
Nashua, New Hampshire 03060
+1 603 880 8500 or 1-800-880-8500

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East Coast Control Systems
347 Bigler Road, P. O. Box 486
Bigler, PA 16825-0486
+1 814 857 5420

Joe Hopkins Engineering
Box 14278
Bradenton, Florida 34280
+1 813 794 3200 or 1-800-JHE-5960

It's our programming philosophy to use the planetarium starfield only when actually depicting a space or nighttime scene, NOT as generic background. For example, on page 6, it wouldn't make any sense to see stars when Diana has come running into her house, so we will recommend taking the stars out at that point. While we realize some star projectors don't allow you to fade the stars up and down, it's certainly necessary to lose them for some sections of the show. You need to consider that your audience may be bothered more by an out-of-context starfield than the "zapping" on and off of your star projector. Besides, in this show, the stars are only used as generic background.

One final thing – we do have a planetarium in our own production facility, although it has a flat screen. It's a multi-image theater with a dedicated projector for stars, computer-controlled by Sky-Skan's SPICE automation. If you stopped

in, you'd be able to see this show presented in a manner any planetarium might do it. Since we've actually installed this show in our theater (and in other domes as well), we know the work that lies ahead of you to put it in your planetarium. Feel free to call us if you have any questions – but for best results, please be sure you've read all these production notes pages (including pages 3-5) first.

If you're just starting out with this show package, we suggest you array your images (in your computer's viewer program, or slides on your light table), call up the reference video in your player, then follow along with the script as it plays. We hope it will be very obvious how it's all supposed to fit together.

A note about the video demo: its purpose is only to give you an idea of what happens where and how. We had to take a few liberties in trying to simulate a surround planetarium environment on a flat video screen. So, for example, when we pan across panoramas, and squeeze a three-screen array into a strip across the middle of the screen — we think you'll get the idea. Clearly it's not for public display!

With the preliminaries out of the way, let's plunge ahead into the show. We'll abbreviate, for example, "Page 1, line 1" as 1/1, okay?

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Before you start your presentation, you might want to coach the kids that Larry's going to ask them to try saying the cat words for Moon and Earth – "MEEOON" and "MEEOW" – during the show, and have them practice up beforehand. A little audience participation.

1/1. During the opening music, bring the house lights down, but take your time – you have 20 seconds. Only after the final flourish fades away, and you hear the crickets, should you slowly fade in the Larry/fence pan. If you make it just after twilight, with a little horizon glow, perhaps – simulate early evening, it may help folks' dark adaptation.

You can duplicate image #4 to create a full fence panorama. If you do so, you might wish to darken it a bit, or only bring it up to half-brightness. We'll need this pan again on page 8.

1/14. Since we now see Larry up close, we lose the fence pan that has Larry's backside on it. Keep the Moon, though.

1/20. This is obviously a two-screen pan.

2/3. Since Larry's in the pan, cross-fade it to the close-up of Larry, and then cross-fade that to Larry on the rug.

2/13. This Yard/House pan stays up though 3/16, and is also called for again

on page 8. Because it's a bright cartoon yellow, and it's supposed to be night, you probably won't want to bring it up to full brightness.

3/5. This image replaces image #13, in the Yard/House pan. Depending on your dome size, you may need to opaque out the Moon and project a more appropriately-sized one wherever the telescope is pointed.

4/9. Clever planetarians will divide each of these images #19-#22 by duplicating them and opaquing out half. Then, bring each "half" up when it's called for in the script. You might want to build a whole-dome montage of the various scenes in Larry's day.

5/5. Bring back the Yard/House pan (images #11-#13).

6/2. You should be able to make a hard cut between image 25 and 26 to simulate the door slamming. At that point, you bring up Diana and her parents (and Larry looking) so she doesn't mysteriously disappear (or appear to be getting slammed in the door!).

6/21. Image #30 is the same as image #12, but without Larry, since Diana's holding him. Again, it should be obvious that this goes Left-Center-Right.

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7/4. Cross-fade the pan to this single image. We're doing a "zoom in" on the central characters.

7/12. Set the Moon so it's kinda shining in the stairway window.

7/21. This makes a partial panorama of the bedroom – L/C/R.

8/2. As in 6/2, you should be able to make the door slam. Then it should dissolve to Larry scratching at the door.

8/16. The same fence pan as the opening.

8/36. The same pan as 3/5.

10/17. If you lost the pan to bring up the Moon photos, bring it back in here.

13/3. This image obviously goes in your zoom, to be zoomed away as the van drives off.

13/9. Another 3-screen pan.

13/24. In this cutaway and succeeding ones, try to have Larry listening toward the direction of the action on the dome, wherever that might be. We've positioned him as it works in our L/C/R setup.

14/5. No fair substituting a Canaveral launch. We're trying to convey the mes-

sage that to get to the Moon in the future, we don't have Saturn V's anymore, but we should have a space plane. We hope we will, anyway – one that docks at a space station called Freedom.

15/6. See if you can make the space plane dock with (or at least approach nearby) the Freedom. We've provided a side view for your slew, and a rear view for your zoom.

16/1. Fade Larry napping with the music, as if he's "blacking out" with sleep. Then do a hard cut on image #83 with the SFX of the bump.

17/15. As above, fade Larry napping with the music.

17/24. Once Larry pops out of the trunk, he can see the entire cabin, so we should too. You can duplicate the walls to create a full pan, perhaps with "holes" in which the action can take place.

18/3. If you have a rotating image projector, here's the place for it. If it's pointed at a slewing mirror, even better. You might need to opaque out the Larry in image #94 if you can indeed make Larry tumble out of the clothes.

18/15. Here we change perspective from Larry inside the cabin looking out, to outside looking at the lunar shuttle and the

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Earth. You might have the Earth on the left, shuttle in the middle, and then the Moon comes up on the right, in the direction the shuttle is going.

18/24. This line should be familiar to hip planetarians. (Hint: the van's license plate.)

19/1. The Moon should zoom in, as if we're going to it.

19/10. If you have risers, here's the chance to run them in reverse.

20/16. You should be able to match the image changes to the music's rise and fall. It also works best with L/C/R orientation.

22/12. You can duplicate the wall panels to make a full pan, leaving holes where the images with the furniture will get inserted.

23/1. Images #124-#126 should match as dissolve pairs from images #121-#123.

23/15. You could probably make a full pan with several corridors. Images #131 and #132 should match with image #129 for dissolves.

24/7. If you position Larry listening (image #133) on the left, you can have Diana/Commander Stone (image #134) "behind the door". You can keep Larry up

throughout. Then it will dissolve to #135 at 25/5.

26/14. Another corridor scene.

27/10. If you duplicate the Larry half of this image, and position him higher and higher, then cycle through the images, you can make him jump and bounce.

28/4. Images #146/#148 and #147/#149 are dissolve pairs. If you have dissolving pans, set them up so that #148 is teamed up with #147, and #149 with #146. The end result will be Diana holding Larry on the left looking out to the empty lunar surface on the right, then when they step over to the rock, the scene on the left is empty. Again, you can duplicate the surface to make a full pan.

28/19. In essence, we're zooming in on Larry and the Earth from here to the end. We've paired up the different sizes of Earth with the closer shots of Larry to make a quasi-zoom, rather than give you just one Earth for your zoom – which would give the wrong impression that the Earth was getting closer to the Moon or growing bigger in the sky.

Apollo astronauts reported that the bright glare of the Moon's surface prevents stars from being seen, so for authenticity, you might want to leave them off. On the other hand, once we're no longer seeing the surface, and are zooming in, and it's

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the end of the show, maybe artistic license would permit seeing a star field. You'll have to decide.

29/20. Bring Larry and the Earth all the way out before starting up the credits. Don't forget to make up some of your own. We used a TrueType font called "ArtBrush", if you want to match the style. They're also printed on the first page of the script, if you want to resize or recolor them.

It's our philosophy that it's the height of rudeness to ignore the credits – we hate it when movie audiences leave during them. Please don't bring up the house lights during the credits – 30 seconds isn't asking too much. Let the people listen to the pretty music (about the only chance they have to hear it without somebody talking over it!), and appreciate who the creative people are who contributed to the show (we told them you would). Anyway, you'll be giving them a constellation identification talk afterwards, so they're not going anywhere – they'll stick around.

Following the show, we suggest a live constellation identification presentation, which will allow for discussion of the material we presented, and question/answer opportunities. Don't forget to mention the other shows you may have playing at your planetarium.

As you wrap up, remind folks that, if they liked the music in the show, they'll find more of the same sounds on the GEODESIUM albums "*West of the Galaxy*" and "*Fourth Universe*" on sale in your gift shop. (They are, aren't they?) We even have a colorful slide which depicts the covers, and says the same thing; we'll send you several if you ask. If you project them on the dome, and play the albums as entrance and exit music, people will flock to find out where they can buy the music.

No gift shop? Send folks to our Web site at www.lochness.com. Thanks!

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IMAGE LIST




















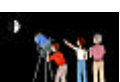


	1. Title logo		16. 2:00 PM man with watch		31. Diana/Larry looking at Moon		46. Moon photo: Imbrium Site
	2. Moon: full, small		17. 8:00 AM people working/jogging		32. Diana/Larry/Moon closeup		47. Moon photo: Mountains/craters
	3. Fence/Larry		18. 11:00 PM person sleeping		33. Moon: full, large		48. Moon photo: Crater Archimedes
	4. Fence		19. Larry waking/eating		34. Larry on stairs		49. Moon photo: Crater Alphonsus
	5. Larry introducing himself		20. Larry sleeping/playing		35. Larry looking sad		50. Moon photo: Trenches/valleys
	6. Alley: cat and trash cans		21. Larry eating/bathing 21. Mirikha		36. Bedroom: person waving in door		51. Larry alarmed
	7. Alley: cats with Old Dad		22. Larry watching sunset/Moon		37. Bedroom: Diana packing		52. Larry on telescope
	8. Moon: crescent		23. Larry pointing to Moon		38. Bedroom: Larry under bed		53. Moon: 1st quarter
	9. Larry looking scared		24. Diana Sandberg		39. Diana leaving front door		54. Larry with thought clouds
	10. Larry on carpet w/Sun		25. Diana entering front door		40. Larry scratching at door		55. Cloud: portrait of Larry
	11. Yard/House		26. Door		41. Larry walking away from door		56. Cloud: trunk
	12. Yard/Porch with Larry		27. Diana and parents		42. Larry angry at Moon		57. Larry checking out trunk
	13. People stargazing		28. Larry looking at Diana		43. Larry angry with tail up		58. Larry inside trunk
	14. Larry with one eye open		29. Larry rubbing against Diana		44. Larry shunning attention		59. Larry packing toys
	15. People with telescope		30. Yard/Porch without Larry		45. Moon photo: South Pole Area		60. Bedroom: door



IMAGE LIST

	61. Bedroom: Dad packing trunk		76. Larry/trunk: dizzy		91. Cabin wall A		106. Larry/shirt with paw raised
	62. Bedroom: clothes on bed		77. Larry/trunk: dizzy/eating		92. Cabin wall B		107. Diana/crewman in doorway
	63. Larry hiding under clothes		78. Space plane: side view		93. Cabin wall C		108. Larry jumping to Diana
	64. Trunk closed		79. Space plane: rear view		94. Larry floats away from trunk		109. Larry sailing over Diana
	65. Parents carrying trunk		80. Freedom space station		95. Larry chasing tail		110. Diana kneeling w/Larry
	66. Van: side view		81. Larry/trunk: listening right		96. Larry and clothes at window		111. Larry jumping to Diana again
	67. Van: rear view		82. Larry/trunk: napping right		97. Window close-up: Earth		112. Larry sailing overhead again
	68. Conveyor Belt A: trunk		83. Larry/trunk: jostled right		98. Earth: large		113. Larry bouncing w/ Diana/crewman
	69. Conveyor Belt B: luggage		84. Crewpeople carrying trunk		99. Lunar shuttle		114. Diana holding happy Larry
	70. Conveyor Belt C: space plane		85. Larry/trunk: jostled left		100. Moon: gibbous, large		115. Diana walking w/Larry
	71. Larry/trunk: listening on top		86. Larry/trunk: listening left		101. Larry/clothes floating down		116. Diana/Larry mad
	72. Larry/trunk: eating		87. Larry/trunk: sniffing		102. Trunk/clothes floating down		117. Apartment wall panel A
	73. Space plane takeoff		88. Larry/trunk: napping left		103. Larry by upside-down trunk		118. Apartment wall panel B
	74. Larry flattened in trunk		89. Larry/trunk: weightless		104. Larry/shirt hiding		119. Larry hissing at door
	75. Space plane over Earth		90. Larry rising out of trunk		105. Larry/shirt surprised		120. Larry learning Moonwalking

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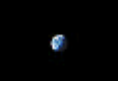
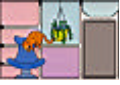














































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IMAGE LIST

	121. Larry bouncing: desk		136. Diana/Larry and Stone		151. Larry pointing at Earth		
	122. Larry bouncing: bed		137. Diana/Larry getting sympathy		152. Earth: small		
	123. Larry bouncing: chair		138. Diana/Larry by window		153. Larry thinking of Earth		
	124. Larry sleeping: desk		139. Window close-up: Moonscape		154. Earth: medium		How some images about to form partial "panoramas"
	125. Larry sleeping: bed		140. Diana/Larry		155. Larry looking at audience	3, 4.	
	126. Larry sleeping: chair		141. Corridor crowd		156. Credit: Larry logo	6, 7.	
	127. Larry opening door		142. Cmdr. Stone w/petition		157. Credit: writer/soundtrack	11, 12.	
	128. Corridor wall with door		143. Diana/Larry bouncing		158. Credit: voices	11, 30.	
	129. Corridor hall		144. Cmdr. Stone/empty space suit		159. Credit: artwork/photography	146, 147.	
	130. Corridor wall panel		145. Diana/Larry in airlock		160. Credit: copyright	148, 147.	
	131. Corridor: Larry strolling		146. Lunar surface pan left			146, 149.	
	132. Corridor: Larry getting petted		147. Lunar surface pan right			68, 69, 70.	
	133. Corridor: Larry listening		148. Diana holding Larry on Moon			91, 92, 93.	
	134. Diana/Cmdr. Stone in office		149. Diana/Larry sniffing Moon			121, 122, 123.	
	135. Corridor: Larry outraged		150. Pawprints/footprints			128, 129, 130.	

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A TEACHER'S INTRODUCTION TO "LARRY CAT IN SPACE"

SYNOPSIS: "Larry Cat In Space" is a playful and imaginative presentation about a inquisitive cat who takes a trip to the Moon. Through Larry's eyes, we meet his human family, a group of enthusiastic sky-watchers. One of his family members is Diana, who goes to work on the Moon as a lunar geologist. Larry misses Diana, so he figures out a way to get to the Moon and live with her. He smuggles himself on board the space plane, which takes him to space station Freedom. From there, he is taken aboard the Lunar Shuttle, and he eventually ends up on the Moon, surprising Diana, meeting the rest of the Moon base inhabitants, and learning about life in the Moon's environment.

"Larry Cat In Space" is *not* a pedagogical presentation of a set of Moon facts. It does not attempt to explain the whys and wherefores of lunar phases. It's not a primer of lunar geology. It is not designed to teach your students everything they need to know about the Moon. These are important areas of study that you will wish to introduce to your students in detail. In preparing this program, we assume that most students will already know something about the Moon, or are about to embark on a program of related work. The show simply serves to enrich your students' knowledge – to provide a vehicle that applies elementary knowledge in an entertaining way.

Now that we've told you what "Larry Cat In Space" does and doesn't do, here is a description of the many topics it touches upon, and what observant students can learn from it.

Throughout the show, Larry gives us a "cats-eye-view" of the Moon, backyard astronomy, space travel, and what it takes to live on an

other world. Through Larry's viewpoint, we can experience the sense of wonder and amazement we all have when we take our first look at the stars, and the Moon, and try to understand what we're seeing.

"Larry Cat In Space" projects us into the very near future, when humans will be living and working on the Moon. Yet, the humans living on both the Earth and the Moon will still be sky watchers. And, they'll have pets to keep them company.

Like all cats, Larry is a keen observer of events and objects in his universe. Just as humans do, he notes that the Moon changes shape over many nights and sometimes shows up during the day. To illustrate this, different phases of the Moon appear during the show.

Larry remarks on the fact that his humans are avid sky watchers. He observes them as enthusiastically as they study the night sky. This offers positive reinforcement of sky watching, and encourages everyone to "look

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up". He knows that humans use telescopes to look at the Moon (in addition to naked-eye viewing of the Moon), and even tries to use the telescope himself. He hears them talk about the appearance of the Moon. He tries to understand their talk – even to the extent of puzzling over just what "craters" are, and why the humans are so interested in them.

As an enthusiastic observer of human behavior, Larry notes that humans keep track of time somewhat differently than cats do. He describes how people divide time into units like days, weeks, minutes and hours. He contrasts that with a humorous account of how cats spend their days – and nights.

The infrastructure of space travel is an important concept, and something that some of our students will experience in their lifetimes. In particular, the trip to the Moon is done differently from the Apollo Moon missions, which used a direct flight approach, and a single launch from a Saturn V vehicle. As of this writing, there are no more Saturn V's; Moon trips will likely be done using some form of the shuttle/space station approach we describe. We also depict the space plane as a viable mode of transportation – which we hope it will be, when it advances from the proposal stage to actuality. It was already on US Airmail postage stamps, so that's a good start.

For the first part of his trip, Larry can't see where he's going, since he's enclosed in a trunk full of clothes. He has to rely on his hearing and his sense of smell to figure out

where he is. On the space plane, he experiences the heavy G-forces of take-off for the first time, and describes the experience.

Once en route to space station Freedom, he has nothing to do but listen to the sounds of space flight. On board Freedom, he listens to the strange environment of a rotating station, but has no idea where he is. Only when he is onboard the lunar shuttle does Larry experience full weightlessness for the first time.

Larry sees the Earth from the lunar shuttle, but doesn't recognize it, of course – but he does think it's lovely. When he sees the Moon, he realizes just what his humans had been seeing – the cratered world as it looks from space.

Like many other lunar visitors, Larry has to adapt to the lunar gravity – which is one-sixth that of Earth's. His experience is amusing, and he revels in it. It serves to show students just how things will be different when they first walk on the Moon.

Larry's descriptions of Moon life show that people can and will make the Moon their home. In this show, humans live in a mostly-underground base called Imbrium Village, near Archimedes crater. The site is easily found on most lunar maps; Apollo 15 landed near the edge of Mare Imbrium. Underground homes in the Moon will provide the best protection against solar radiation, and at the same time allow base planners to insulate the living and working quarters.

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Through Larry, we learn about the conditions on the lunar surface: no atmosphere, temperatures which range from boiling hot to freezing cold, the lengths of the lunar day and night (14.5 Earth days). Despite these extremes, Larry sees people willingly making careers of scientific study of the Moon. When he gets to explore the Moon, he discovers the dusty surface and makes some footprints of his own. Finally, he sees the Earth, and realizes that it is another world – and his former home.

Cat behavior is accurately described in situations throughout in the program: when a cat is happy, it will rub against a human; when it's angry, a cat will stick its tail straight up. Playful cats will chase their own tails, and flash their tails to express excitement or anger. The non-verbal methods used by cats to communicate ideas or feelings to humans thus play an important role, and are true to life. How cats use all their senses to learn about their environment is also demonstrated. Larry sniffs the air, and tries to sniff the lunar dust through his helmet. He tries to touch the Earth with his paw. He listens constantly, and even uses the sense of taste – he relishes his eating time!

"Larry Cat In Space" is a fun show. Through the fun, we hope that students will develop a feel for what it's like to travel in space, and make a home on the Moon – all through the eyes of an unabashed little cat who set himself up for a big adventure. Your students will have a good time, and learn something in the process.

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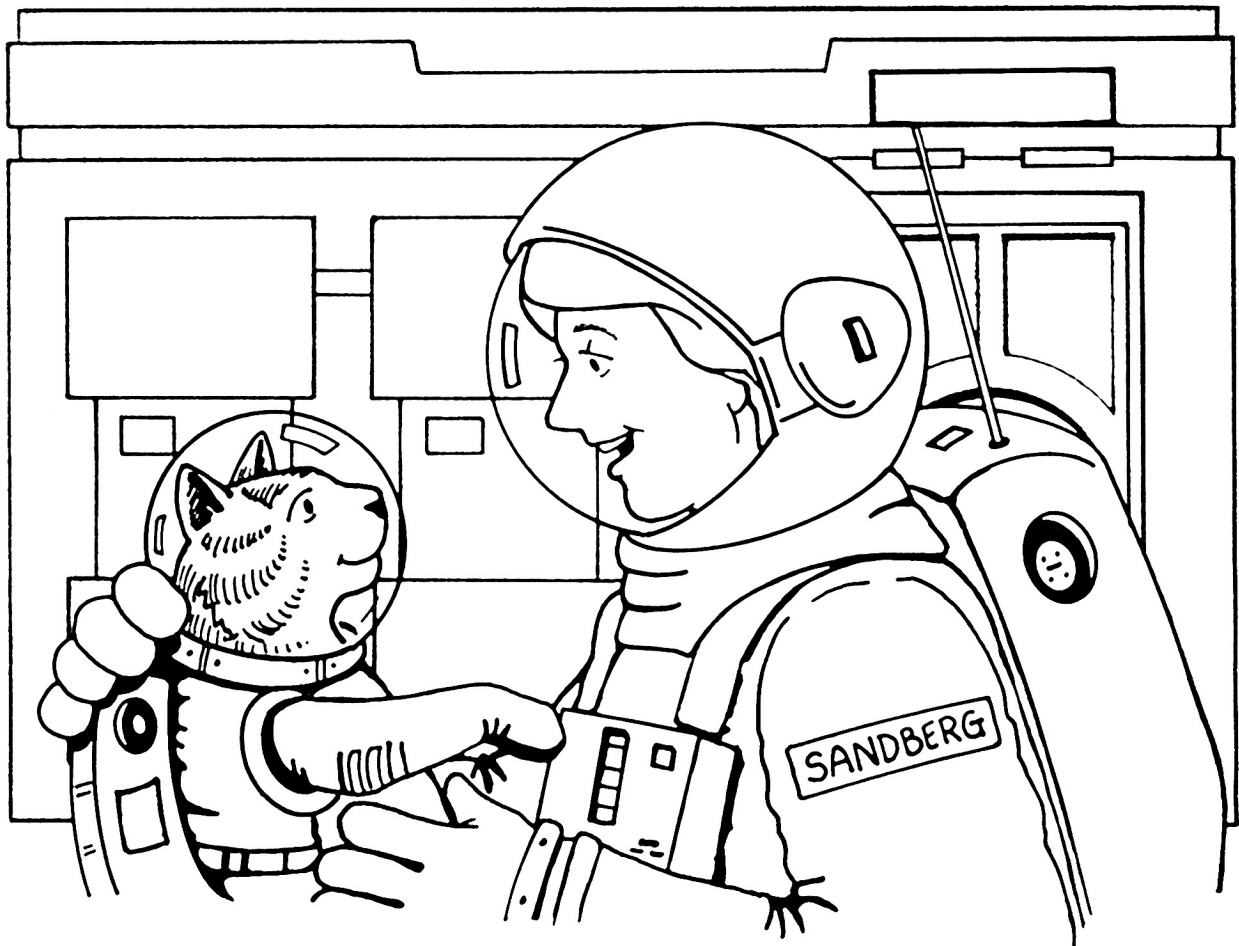
On the next two pages, we've provided scenes from the show in coloring-book form. You may wish to photocopy and distribute these to students to provide an auxiliary show-related activity.

LARRY CAT IN SPACE

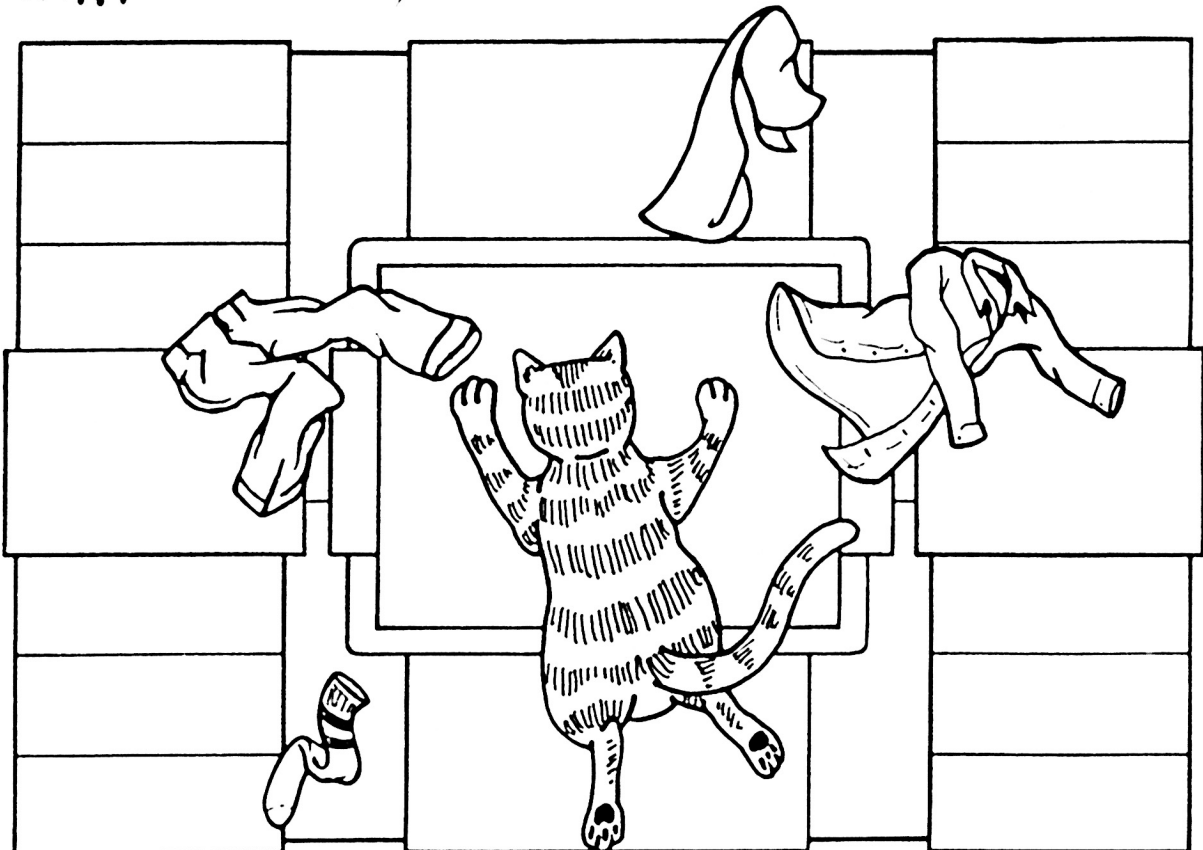
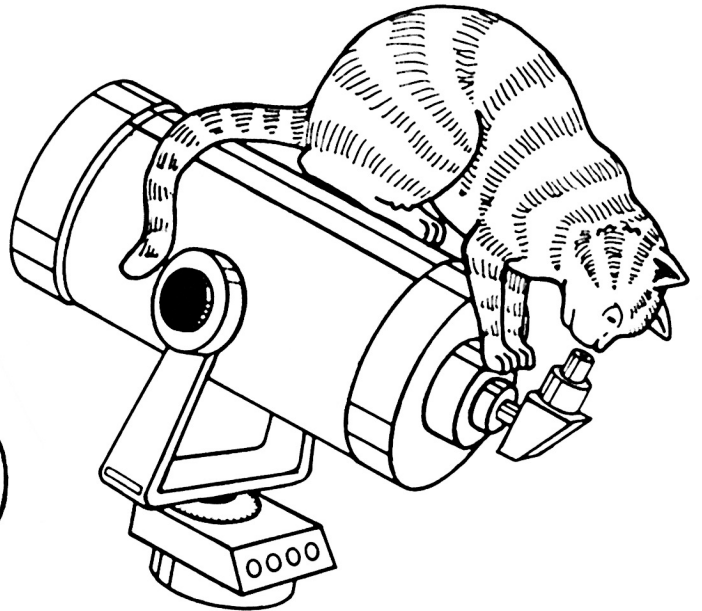
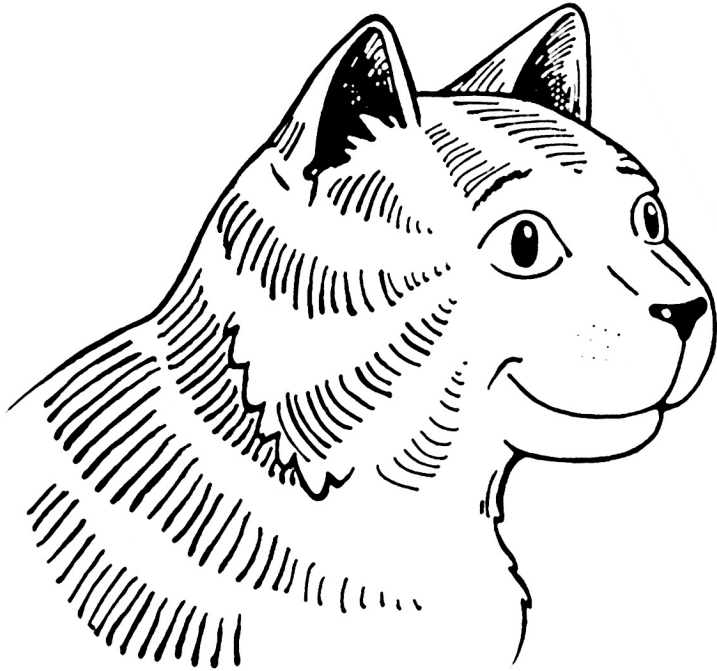
THE PLANETARIUM SHOW

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Productions

This page
may be
duplicated
for students
to color.



SEE LARRY AT THE PLANETARIUM!





voices by
STEVEN ST. JAMES
DARIEN GOULD
MARK C. PETERSEN
CAROLYN COLLINS PETERSEN
TIM W. KUZNIAR
KEVIN ATKINS
CAROL ATKINS

written by
CAROLYN COLLINS PETERSEN

cartoon artwork by
BOB DAVIS

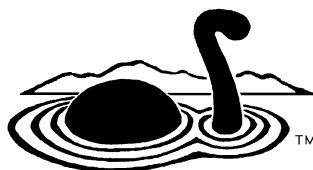
produced by
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backgrounds and graphics by
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music by
GEODESIUM

digital remastering by
JENN TUOMALA

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time	visuals	audio	
:00	House lights fade	(Opening music: 25 sec.)	1
	1. Title logo		2
:20	STARS in	<SFX: crickets>	3
	2. Moon: full, small		4
	3. Fence/Larry		5
:31	4. Fence	There it is -- the Moon. Fascinating! We cats call it "MEEOON". That means: "Big white thing up in the dark that changes shapes over many nights and sometimes isn't there at all and sometimes shows up during the day."	6
		<chuckle> It's a lot easier to say "MEEOON".	7
		You try it: "MEEOON!"	8
			9
			10
			11
			12
:55		Yeah, that's it!	13
			14
1:00	5. Larry introducing himself	My name's Larry -- Larry Cat. At least, that's what my humans call me. Like a lot of other cats, I watch the sky -- and I've wondered about the Moon for a long time. What is it really?	15
			16
			17
			18
			19
			20
1:16	6. Alley: cat and trash cans	Oh, we used to hear scary stories about it.	21
	7. Alley: cats with Old Dad	We'd gather around this yellow alley cat -- Old Dad was his name. He'd scare the fur off us	22
	8. Moon: crescent	with stories about "MEEOON"!	23
			24
			25

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time	visuals	audio	
1:29	<p>9. Larry looking scared</p> <p>STARS out</p>	<p>"The Cat Who Went Mad Under the Light of the 'MEEOON'" . . . "The Lost Little Kitten and the Evil Crescent 'MEEOON'"! <shiver> I'd be afraid to go outside at night for weeks after camping out with Old Dad.</p>	<p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p>
1:45	<p>10. Larry on carpet w/Sun</p>	<p>His stories always seemed less scary during the day -- when "MEEYUUN" was up. That means "Big bright thing in the sky that makes heat and shines yellow light on the rug". My humans call it "the Sun".</p>	<p>7</p> <p>8</p> <p>9</p> <p>10</p> <p>11</p> <p>12</p>
2:01	<p>11. Yard/House 12. Yard/Porch with Larry 13. People stargazing</p> <p>STARS up</p>	<p>The humans I lived with -- they watched the sky a lot. Not so much during the day, but at night -- when it got dark. They'd go outside, point up, and talk a lot about what they saw.</p>	<p>13</p> <p>14</p> <p>15</p> <p>16</p> <p>17</p>
2:16		<p>Me, I watched them . . . from a safe place, of course . . . like, under the porch. And, I'd listen to them. After a while, I figured out what they were saying about "MEEOON". But of course, they called it "the Moon".</p>	<p>18</p> <p>19</p> <p>20</p> <p>21</p> <p>22</p> <p>23</p> <p>24</p> <p>25</p>

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time	visuals	audio	
2:33	14. Larry with one eye open	<p>We cats study humans, you know. It might look like we're asleep, and sometimes we are. But, a lot of the time, we're watching you.</p>	1 2 3 4
2:46	15. People with telescope	<p>Anyway, I watched them while they talked about the Moon. They'd go on and on about what shape it was. They talked a lot about something called "craters". They would spend hours looking through this thing called a "telescope", counting "craters". I could never figure that out. I say, if you can't touch it, or smell it -- or eat it -- why bother with it?</p>	5 6 7 8 9 10 11 12 13
3:17	STARS out	<p>But humans are like that though. They worry about all kinds of things that cats don't care about.</p>	14 15 16 17
3:23	16. 2:00 PM man with watch	<p>Now take the way they keep track of time. They've got months and weeks and days . . . then they split the days up into hours, minutes, and seconds.</p>	18 19 20 21 22 23 24 25

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time	visuals	audio	
3:36	17. 8:00 AM people jogging	Now when the sun is shining, they call that "daytime". Humans do all sorts of stuff then -- "work" . . . "play" . . . more "work" -- <hmp>!	1 2 3
3:48	18. 11:00 PM person sleeping	When it's dark out, it's "nighttime", and that's when they study the sky . . . and when they sleep.	4 5 6 7
3:57	19. Larry waking/eating 20. Larry sleeping/playing	Now cats . . . we start our day whenever we first see the sun in the morning. For me, that means its time for breakfast! <chuckle> Then, I curl up for a nap, because lookin' for the sun and eating takes some energy.	8 9 10 11 12 13
4:15	21. Larry eating/bathing	Now after my nap, I might play with my toys, or go outside for some exercise. Then, it's time for lunch! Some cats bathe after lunch. I take another nap, because eating lunch is work.	14 15 16 17 18 19
4:33	22. Larry watching sunset/ Moon	Then, late in the day, when the sun makes long shadows on the rug, I wake up and get ready for the evening.	20 21 22 23
			24 25

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time	visuals	audio	
4:41		Some cats prefer to watch the sun set. Others don't even wake up until it's nearly dark outside. It really depends on what the cat has planned for the evening.	1 2 3 4
4:53	11. Yard/House 12. Yard/Porch with Larry 13. People stargazing STARS up	Me, I like to go out with my humans and look at the sky. Other cats -- well, they do pretty much what cats have always done at night, which is a secret, you know. But, one day is pretty much like another -- to cats, anyway. <yawn> Where was I? Oh, yeah, I was talkin' about the Moon.	5 6 7 8 9 10 11 12
5:17	23. Larry pointing to Moon	I guess I forgot to tell you that I live on the Moon now. Maybe you'd like to hear about how I got here. It's not a long story, really!	13 14 15 16
5:28	24. Diana Sandberg STARS out	One of my human friends lives here with me: Diana -- Diana Sandberg. She works on the Moon; her job is to study Moon rocks. She's the reason I traveled to the Moon in the first place. I remember the day she came home and told us all that she'd gotten her job	17 18 19 20 21 22 23
	25. Diana entering front door	<SFX: footsteps/door: 4 sec.>	24 25

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time	visuals	audio	
5:52	26. Door	<i>DIANA: "Mom! Dad! Look at this! I got the job! I'm going to work on the Moon!"</i>	1 2
	27. Diana and parents 28. Larry looking at Diana	<i>DAD: "You got it!"</i>	3 4
		<i>MOM: "Oh, Diana, that's great!"</i>	5 6
		<i>DAD: "The geology research position!"</i>	7 8
6:01		<i>DIANA: "Yes! Listen to this: I'm supposed to leave in three days. It says here that I've got a seat on the space plane! It'll take me to Space Station Freedom tomorrow. Then the lunar shuttle will pick me up and we go right to Imbrium Village!"</i>	9 10 11 12 13 14 15
6:16	29. Larry rubbing against Diana	Diana was really excited -- and so was I. I started swishing my tail around, and rubbing up against her to let her know that I was happy too. She picked me up, and took me out to the yard.	16 17 18 19 20 21
6:30	11. Yard/House 30. Yard/Porch without Larry 31. Diana/Larry looking at Moon STARS up	<i>DIANA: "Larry Cat, see that? See the Moon? That's where I'm going to work as a lunar geologist. That's where I'm going to live."</i>	22 23 24 25

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time	visuals	audio	
6:39	32. Diana/Larry/Moon closeup	"MEEOON"? She was going <i>there</i> ?! I rubbed my head on her cheek, to tell her that I didn't want her to go away -- especially without <i>me</i> !	1 2 3
6:50		<i>DIANA: "No, Larry, I can't stay here. I have to go."</i>	4 5 6
6:54		I licked her hand, and tried to tell her I wanted to go with her. But I don't think she understood me, because she just shook her head.	7 8 9 10 11
7:06	33. Moon: full, large 34. Larry on stairs 35. Larry looking sad STARS out	It was the saddest night of my life. I couldn't look at the Moon. I couldn't sleep. I howled at the door to her bedroom. I paced up and down the stairs. I just couldn't believe that she was going away.	12 13 14 15 16 17 18
7:28	36. Bedroom: person waving 37. Bedroom: Diana packing 38. Bedroom: Larry under bed 39. Diana leaving front door	The next day, she packed her bags, and said goodbye to everyone. Me, I hid under the bed. I just couldn't say goodbye. <i>(music transition: 7 sec.)</i> <SFX: Door open/close>	19 20 21 22 23 24 25

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time	visuals	audio	
7:41	26. Door 40. Larry scratching at door 41. Larry walking away from door	Finally, she walked out the front door. I ran after her . . . but, it was too late. I scratched at the door, hoping that she'd open it and come back for me. But she was gone! <i>(music bridge: 4 sec.)</i>	1 2 3 4 5 6
7:57	42. Larry angry at Moon 43. Larry angry with tail up 44. Larry shunning attention	I was angry! Angry at the Moon! Angry at that ugly "MEEOON" that took my human friend away from me! I stalked around the house for days. My tail stuck straight up with anger! If anyone tried to pet me, I just turned my back on them. <i>(music transition: 7 sec.)</i>	7 8 9 10 11 12 13 14 15
8:20	STARS up 2. Moon: full, small 3. Fence/Larry 4. Fence	But, as the days and nights went by, I began to get over it. I went back to watching the sky, looking for some small vision of Diana in her new home. Perhaps she would come back someday and visit me!	16 17 18 19 20 21
8:40	11. Yard/House 12. Yard/Porch with Larry 15. People with telescope	One night, as Diana's parents and their friends were outside looking at the Moon through the telescope, I heard them talk about her.	22 23 24 25

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time	visuals	audio	
8:49		<p>MOM: "Okay . . . see it? A little over to the left of the crater in the middle there . . . "</p>	1 2
		<p>KEVIN: "Yeah, I think I do. That's Imbrium Village?" That's where Diana's living?"</p>	3 4 5
9:01		<p>DAD: "I'm pretty sure it is. That's what her letter said."</p>	6 7 8
		<p>MOM: "She says that most of the village is really underground. That way, the sun's radiation doesn't hurt them."</p>	9 10 11 12
9:11		<p>KEVIN: "I wonder how she likes it?"</p>	13 14
		<p>MOM: "Oh, I think she's really happy up there."</p>	15 16 17
		<p>DAD: "Here, listen to what she said in her last letter."</p>	18 19 20
9:18		<p>DIANA'S VOICE READING LETTER: "Dear Mom and Dad, Here I am on the Moon! I really like it here."</p>	21 22 23 24
			25

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time	visuals	audio	
9:24	45. Moon photo: South Pole	<p><i>"I've sent you some pictures I took just before the lunar shuttle landed. We all go out exploring every chance we get. There are rocks, mountains and craters everywhere you look. The surface is covered with a thick layer of dust -- which gets into everything!"</i></p>	1
	46. Moon photo: Imbrium Site		2
	47. Moon photo: Mtns./craters		3
9:40	48. Moon photo: Archimedes	<p><i>"We're going to start taking rock samples in Archimedes crater tomorrow. We have a good long time to explore -- the sun shines for 14 and a half days, so we have plenty of light. Then it'll be dark for 14 and a half days, too. But we don't have to work the whole time; it's a rule that we have to rest at least 10 hours every shift, so we don't get too tired."</i></p>	4
	49. Moon photo: Alphonsus		5
	50. Moon photo: Trenches/valleys		6
10:02	11. Yard/House		7
	12. Yard/Porch with Larry	<p><i>"Well, I miss you all, especially Larry Cat. Please send me a picture of him, will you? Oh, one more favor. They're allowing me to have more of my things shipped here, so will you pack my old trunk with the rest of my clothes and send it to me? Thanks! I'll write again soon."</i></p>	8
	15. People with telescope		9
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time	visuals	audio	
10:20	51. Larry alarmed	Oh NO! I couldn't believe my ears! If they sent the rest of her clothes, that meant she was <i>never</i> coming back.	1 2 3 4
10:30	52. Larry on telescope 53. Moon: 1st quarter	After they went inside, I jumped up to look through the telescope at Diana's new home. But I couldn't see much -- just a bright white light with some dark markings on it. How could she live some place as strange as that?	5 6 7 8 9
10:47	<p data-bbox="261 1003 418 1024">STARS out</p> 54. Larry with thought clouds 55. Cloud: portrait of Larry 56. Cloud: trunk	Then, I had an idea. They were going to send a <i>picture</i> of me, why not just send <i>me</i> ? If Diana wasn't comin' back here, why couldn't I go there? The trunk! That was it! I could hide in the trunk, and travel to Diana's new home that way!	10 11 12 13 14 15 16 17
11:10	57. Larry checking out trunk 58. Larry inside trunk	Late that night, I climbed in and checked it out. It was like hiding in the clothes basket -- one of my favorite games when I was a kitten. The trunk was bigger, and I was sure there'd be room for me -- <i>if</i> they didn't pack it too tightly.	18 19 20 21 22 23 24 25

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time	visuals	audio	
11:28	59. Larry packing toys	I gathered up some of my favorite toys, and dropped them in. I stashed little mouthfuls of food in the corners of the trunk, under some of the clothes. Too bad I couldn't get any water in there, but I figured I'd find some once we were underway.	1 2 3 4 5 6 7
11:49	60. Bedroom: door 61. Bedroom: Dad packing trunk 62. Bedroom: clothes on bed	The next morning, they finished the packing. Fortunately, they didn't notice my toys in there, or the food -- that would have given the whole thing away.	8 9 10 11 12
12:00	63. Larry hiding under clothes	When they weren't looking, I jumped in the trunk and hid underneath Diana's clothes. There was plenty of room! I congratulated myself for being so clever. Diana would be so surprised!	13 14 15 16 17 18
12:14	64. Trunk closed	It was pretty comfortable under the clothes. I curled up and went to sleep, and didn't even hear them close the lid.	19 20 21
	65. Parents carrying trunk	<i>(music transition: 5 sec.)</i>	22 23
	66. Van: side view	<SFX: van door closes: 2 sec.>	24 25

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time	visuals	audio	
12:28	67. Van: rear view	<p>I woke up when they put the trunk in the car. I was on my way!</p> <p><SFX: van drives away: 3 sec.></p> <p>(music transition: 13 sec.)</p>	1 2 3 4 5 6 7
12:48	68. Conveyor Belt A: trunk 69. Conveyor Belt B: luggage 70. Conveyor Belt C: space plane	<p>I wasn't sure where we were going, although I heard them say something about a "space plane" -- whatever <i>that</i> was. I could just barely see out through a crack under the lid.</p>	8 9 10 11 12
13:08		<p><i>PICO: "Is that Sandberg's stuff?"</i></p> <p><i>ALVARADO: "Sure is. Should I stow it in cargo?"</i></p>	13 14 15 16 17
13:12		<p><i>PICO: "Umm, no. There's no more room down there. We'll have to keep it up here in the cabin. Just find a place anywhere."</i></p> <p><i>ALVARADO: "Okay."</i></p>	18 19 20 21 22 23
13:22	71. Larry/trunk: listening on top	<p>Cargo? Cabin? What were those, I wondered?</p>	24 25

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time	visuals	audio	
13:27	72. Larry/trunk: eating	I was tired from the long trip already. So, I ate a little food and tried to go back to sleep. But I was nervous. Whatever this "space plane" was, it <i>vibrated</i> and made strange noises.	1 2 3 4
	73. Space plane takeoff	<i>(SFX: Space plane take-off: 18 sec.)</i>	5 6
13:59	74. Larry flattened in trunk	It was like listening to the growling of the biggest cat I ever heard! I felt like I was being crushed! I could hardly breathe! I howled! I cried! I scratched at the box! But, nobody could hear me! What was going on?? I was scared -- more scared than I had ever been when Old Dad was tellin' us stories out in the alley! I wanted OUT! OOUUUT!!!	7 8 9 10 11 12 13 14 15
		<i>(SFX fade: 10 sec.)</i>	16 17
14:34	75. Space plane over Earth	Gradually, the noise went away. I was still pressed to the bottom of the trunk, but then -- then, it didn't feel so bad. In fact, I felt kind of dizzy. Like I was falling, but I wasn't. The clothes didn't seem so heavy on me. It was a strange feeling!	18 19 20 21 22
	76. Larry/trunk: dizzy		23 24
			25

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time	visuals	audio	
14:58	77. Larry/trunk: dizzy/eating	Well, I was no little kitten, and it's not cool to be afraid -- besides, I'd lived through the loud noise! I sniffed around and found some food, and listened to the strange noises in the space plane.	1 2 3 4 5 6
15:16	78. Space plane: side view STARS up	<i>PILOT: "Houston, this is Orion. Everything looks real nominal."</i>	7 8 9
	79. Space plane: rear view	<i>CAPCOM: "Orion, Houston, we agree, you're looking good. Nice ride?"</i> <i>PILOT: "Real nice ride. No problems at all."</i>	10 11 12 13 14
15:29	80. Freedom space station	<i>CONTROLLER: "Orion, this is Freedom. You're cleared for space station approach in 35 minutes."</i>	15 16 17 18
15:36	81. Larry/trunk: listening right	Houston? Orion? Space station? I hoped all these strange words meant that I was on my way to see Diana. She'd make everything	19 20 21
	82. Larry/trunk: napping right	right! There wasn't much for me to do, so I settled down for a nap.	22 23 24 25

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time	visuals	audio	
	STARS out	<i>(music transition: 5 sec.)</i>	1
			2
	83. Larry/trunk: jostled right	<SFX: trunk bump>	3
			4
15:59		Whoa! What was that? Where was I? The trunk was being dragged along somewhere. But where? Maybe this was "space station".	5
			6
			7
			8
16:10	84. Crewpeople carrying trunk	PICO: "This is Sandberg's stuff. We're transferring it to the lunar shuttle."	9
			10
			11
		ALVARADO: "Okay. Anything else?"	12
			13
16:16		PICO: "Umm, some food supplies and some oxygen tanks in the bay."	14
			15
			16
16:21		I was being carried somewhere. It was a pretty short trip, and then they sort of dropped the trunk on the floor.	17
			18
			19
			20
	85. Larry/trunk: jostled left	<SFX: trunk drop>	21
			22
16:27		Hey! Be careful! I wanted to yell. But I didn't. Lucky for me I was cushioned by all the clothes.	23
			24
			25

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time	visuals	audio	
16:35		<p>ALVARADO: "Commander said we'd be storin' stuff in this empty cabin?"</p>	1 2
		<p>PICO: "Yeah. There are a couple of other trunks and some equipment, so we'd better get movin'."</p>	3 4 5 6 7
16:43	86. Larry/trunk: listening left	<p>Then they went away, and I laid still, listening to this new room. Was I any closer to Diana? <sniff sniff> I sniffed the air coming in through the crack -- no strange smells -- nothing like plants, or mice, or Diana, or anything that I could recognize. Well, time for a nap!</p>	8 9 10 11 12 13
	87. Larry/trunk: sniffing	<p><i>(music transition: 7 sec.)</i></p>	14 15 16
17:11	88. Larry/trunk: napping left	<p>When I woke up next, I was rising from the bottom of the trunk. This was really weird! Diana's clothes were swarming all around me, and my food was hitting me in the face. What was happening?? I bonked my head on the top of the trunk and the lid popped open! I . . .</p>	17 18 19 20 21 22
	89. Larry/trunk: weightless	<p>I was OUT!!! <yowl></p>	23
	90. Larry rising out of trunk		24 25
	91. Cabin wall A		
	92. Cabin wall B		
	93. Cabin wall C		
	94. Larry floats away from trunk		

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time	visuals	audio	
17:36	95. Larry chasing tail	I floated out of the trunk. On the way, I checked to see if my legs worked. Yep -- and there was my tail, drifting around behind me. I tried to catch it, and went tumbling head over tail! I was . . . flying . . . almost like a bird!	1 2 3 4 5 6
17:57	96. Larry and clothes at window	On one of my trips across the room, I discovered a window. It wasn't like the windows I was used to at home -- I couldn't jump through it and go outside. In fact, "outside" looked very strange!	7 8 9 10 11 12
18:12	97. Window close-up: Earth STARS up	A huge blue-and-white thing covered nearly the whole view. It was lovely -- but what was it?	13 14 15 16
18:21	98. Earth: large 99. Lunar shuttle	I watched the blue-and-white thing a long time, until it moved out of view.	17 18 19
18:28		Then I saw lots of little white points of light. They looked familiar -- like what my humans used to look at when they weren't looking at the Moon. What did they call them? Bees? No . . . stars! My gosh! It was full of stars!	20 21 22 23 24 25

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time	visuals	audio	
18:48	100. Moon: gibbous, large	<p>Then, something bright appeared.</p> <p>"MEEOON"! It was the Moon! I had never seen it quite like this before. It looked bigger. Those dark areas -- looked like shadows. Round holes everywhere . . . hey, maybe those were "craters."</p> <p style="text-align: center;"><i>(music transition: 7 sec.)</i></p>	1 2 3 4 5 6 7 8 9
19:15	<p>101. Larry/clothes floating down</p> <p>102. Trunk/clothes floating down</p> <p>103. Larry by upside-down trunk</p> <p>104. Larry/shirt hiding</p>	<p>All of a sudden, the vibrating stopped, and the trunk and all the clothes floated slowly down to the floor. And so did I. Then I heard voices and footsteps coming toward the room. Uh-oh! I scrambled to get back to the trunk, but it had landed upside down, and I couldn't get back in. So, I hid under some clothes and waited.</p>	10 11 12 13 14 15 16 17 18
19:37	105. Larry/shirt surprised	<p><i>PICO: "Sandberg, your stuff's stored in here."</i></p> <p>Sandberg! I heard them say Sandberg! I must have made it to the Moon!</p>	19 20 21 22
			23 24 25

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time	visuals	audio	
19:45		<i>DIANA: "Thanks guys. I'll get it out of your way."</i>	1 2
	106. Larry/shirt with paw raised	It was Diana! I sat up, and raised a paw to greet her and flashed my tail up and down.	3 4 5
19:55	107. Diana/crewman in doorway	<i>DIANA: "What happened in here? Oh, my . . . Larry??!! What are YOU doing here?"</i>	6 7 8
		<i>PICO: "Holy cow! A cat! You actually shipped your CAT here?"</i>	9 10 11
		<i>DIANA: "No! He must have gotten in the trunk! Oh Larry!!"</i>	12 13 14
20:09	108. Larry jumping to Diana	I was so excited, I jumped up to Diana's	15 16
	109. Larry sailing over Diana	arms . . . but I sailed clear over her head and	17
	110. Diana kneeling w/Larry	landed behind her. Now, how did I do that?	18 19
20:21		<i>DIANA: "Larry, you poor cat! You have no idea what's happening, do you?"</i>	20 21
20:26		Well, I had some idea. I decided to try it again. Ready . . . Aim . . . Jump!	22 23 24
	111. Larry jumping to Diana again		25

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time	visuals	audio	
20:35	112. Larry sailing overhead again 113. Larry w/Diana/crewman	I missed <i>again!</i> And, this time, I <i>bounced</i> when I landed! I hadn't been this clumsy since I was a kitten, learnin' to walk!	1 2 3 4
20:43		<i>PICO: "Hey Sandberg, this Moon gravity is really playing tricks on your cat! He can jump higher, but he hasn't figured out why. He must weigh, oh what? A couple of pounds, I bet. He must be one confused cat right now! He going to have to learn to adjust his movements."</i>	5 6 7 8 9 10 11 12
20:59		<i>DIANA: "Just like we did the first few weeks we were stationed here."</i>	13 14 15
21:03	114. Diana holding happy Larry 115. Diana walking w/Larry	She came over and picked me up. I was so happy, I forgot all about how much I weighed, or why I could jump so high. I licked her face and purred, for the first time in days.	16 17 18 19 20
21:15		<i>DIANA: "Oh, Larry, it's so good to have you here -- I really missed you! But I have to hide you in my room until I figure out what to do."</i>	21 22 23 24 25

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time	visuals	audio	
21:23		<i>"It's against the rules to have pets here on the Moon. If Commander Stone finds out you're here, I'm really going to be in trouble! He'll probably make me send you back."</i>	1 2 3 4
21:34	116. Diana/Larry mad	<i>Back?! <yowl> After I had risked life and fur to get here? No way! I flashed my tail at her and told her exactly what I thought about that! Of course, she couldn't understand a word I said, but I think she got the idea.</i>	5 6 7 8 9 10
21:52	117. Apartment wall panel A 118. Apartment wall panel B 119. Larry hissing at door	I spent the next few days exploring my new home. Strange place here. The doors all hiss when they open and close. First time I heard one, I hissed back. It took me a while to figure out there wasn't a big cat on the other side.	11 12 13 14 15 16
22:10	120. Larry learning Moonwalking 121. Larry bouncing: desk 122. Larry bouncing: bed 123. Larry bouncing: chair	It also took me a while to learn the best way to walk, now that I only weighed two pounds. Once I got used to it, it was great. I really couldn't run -- I just sort of bounced in slow motion. And I could jump higher than I ever could before! I bounced around from chair to chair! It was fun!	17 18 19 20 21 22 23 24
			25

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time	visuals	audio	
22:34	124. Larry sleeping: desk	After a while though, I realized that I couldn't go outside. I couldn't even see outside -- there was no window in Diana's room. No more sleeping under the porch while Diana looked at the stars. No more prowling around the alleys. No sun shining on the rug, no birds or mice to chase. I was becoming a house cat. And, even a house cat can spend too much time sleeping.	1
	125. Larry sleeping: bed		2
	126. Larry sleeping: chair		3
		4	4
		5	5
		6	6
		7	7
		8	8
		9	9
		10	10
23:01	127. Larry opening door	One day when Diana was gone, I decided to go exploring. I managed to bump the door hard enough to open it, and I was OUT!	11
		Now . . . time for a little excitement!	12
		13	13
		14	14
		15	15
		16	16
23:14	128. Corridor wall with door	I walked down the hall like I knew what I was doin'.	16
	129. Corridor hall	People stared at me in surprise.	17
	130. Corridor wall panel	Whatsamatter? Never seen a cat before?	18
		19	19
		20	20
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		23	23
23:24	131. Corridor: Larry strolling	<i>BESS: "Hey! Look! It's a cat! How did he get here?"</i>	20
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		100	100

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time	visuals	audio	
23:32	132. Corridor: Larry getting petted	Everybody I met seemed happy to see me, and I rather enjoyed the attention. As I would walk by, they'd say "Come here, kitty!" So, I'd go in . . . explore a little . . . get my ears scratched and my back petted.	1 2 3 4 5 6
23:48	133. Corridor: Larry listening	Behind one door, I heard Diana's voice, and I heard her mention my name. Hey! They were talking about me! I crouched down behind the door to listen.	7 8 9 10 11
23:59	134. Diana/Cmdr. Stone in office	<i>STONE: "Sandberg, I've heard of cats crossing the country in search of their owners, but this is the first time I've heard of one crossing space! What do you plan to do?"</i>	12 13 14 15 16
24:10		<i>DIANA: "Well, sir, I'd like to keep him here."</i>	17 18
24:14		<i>STONE: "I don't think that's a wise thing to do. Who knows what he might get into? I don't think it's safe for him or us. I think you'd better arrange to return him to Earth."</i>	19 20 21 22 23 24 25

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time	visuals	audio	
24:26		<i>DIANA: "But . . . okay, I understand, Commander. I'll try to get him on the next shuttle."</i>	1 2 3 4
24:32	135. Corridor: Larry outraged 136. Diana/Larry and Stone	<i>What?! Wasn't she going to fight? After all I had been through to get here? I was outraged! Suddenly the door opened. Diana picked me up and introduced me to Commander Stone -- the evil person who was condemning me to a life away from her! I wanted to claw at him, but I just hissed and turned my head.</i>	5 6 7 8 9 10 11 12 13
24:56	137. Diana/Larry sympathy	Sadly, we returned to our room. On the way, we passed several people in the hall, and Diana told them the bad news. I got petted a lot, but it didn't help. I had to leave. I thought Diana and I acted very bravely.	14 15 16 17 18 19
25:16	138. Diana/Larry by window	Two days later, we headed out. There was a window in the boarding area, and we stood before it for a long, long time.	20 21 22 23 24 25

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time	visuals	audio	
25:25	139. Window: Moonscape	<p>So that's what the Moon really looked like. No trees. No grass. No blue sky! Diana said that there was no air out there, and the temperature was boiling hot. To go out, you have to wear a space suit and carry all your air and water with you!</p>	1 2 3 4 5 6 7
25:43		<p>I was amazed! I wanted to go out there and jump from rock to rock! But guess what? They didn't have any cat space suits. My big adventure to the Moon was about to come to an end, and I hadn't even gone outside!</p>	8 9 10 11 12 13
25:58	<p>140. Diana/Larry 141. Corridor crowd</p> <p>142. Cmdr. Stone w/petition</p>	<p>As we turned to leave, I noticed a group of people standing near the door. One of them was holding a piece of paper -- it was the evil Commander Stone.</p>	14 15 16 17 18
26:09		<p><i>STONE: "Sandberg, everybody on the base signed a petition to let you keep Larry Cat with you on the Moon. It seems that Larry's pretty popular with the other folks here. They say they miss their own pets."</i></p>	19 20 21 22 23 24 25

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time	visuals	audio	
26:24		<p><i>STONE: "Morale has been kind of low; with a cat around, people might enjoy their life on the Moon a little more, and do better at their jobs. Everyone has offered to help pay for his cat food. So, if you don't have any objections, I guess Larry can stay."</i></p>	1 2 3 4 5 6 7
26:41	143. Diana/Larry bouncing	<p><i>DIANA: "Oh, Commander, that's wonderful!"</i></p> <p>It was like a dream come true -- I was going to stay here with Diana! I was so happy, I started jumping around, bouncing higher and higher with each jump. Everyone was laughing and cheering -- even Commander Stone -- who isn't such a bad person after all.</p>	8 9 10 11 12 13 14 15 16
27:05	144. Cmdr. Stone/empty suit	<p><i>STONE: "I, er, uh, took the liberty of making Larry a cat space suit. Here -- I hope it fits."</i></p>	17 18 19
27:15	145. Diana/Larry in airlock	<p>Now, this was more like it. I would finally get to go outside!</p>	20 21 22
		<p><i><SFX: airlock cycles: 3 sec.></i></p>	23
			24
			25

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time	visuals	audio	
27:22		Diana held me while we waited in the airlock.	1
		The door opened with a hiss . . . but I wasn't	2
		scared by it <i>this</i> time!	3
			4
27:33	146. Lunar surface pan left	We stepped out onto the dustiest surface I've	5
	147. Lunar surface pan right	ever seen. The sunlight was so bright! And, it	6
	148. Diana holding Larry on	was quiet! No noises or vibrations. The only	7
	Moon	thing I could hear was my own breathing . . .	8
		and Diana's voice on the radio, telling me	9
		about our new home.	10
			11
			12
27:54	149. Diana/Larry sniffing Moon	We walked over to a rock, and she put me	13
		down. I tried to sniff the dust, but through my	14
		helmet, I couldn't smell a thing! I left the first	15
		pawprints on the Moon's surface, right next to	16
		Diana's boot prints. It was one large footprint	17
		for her and one small pawprint for me.	18
			19
			20
			21
			22
28:18	(optional: STARS up)	Then, I looked up and saw the lovely blue-	23
	151. Larry pointing at Earth	and- white thing I had seen from the lunar	24
	152. Earth: small	shuttle. It looked smaller, and far, far away. I	25
		tried to touch it with my paw -- but what was	26
		it?	27
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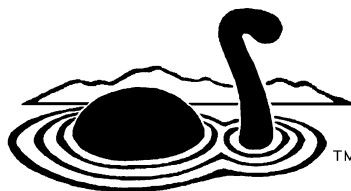


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time	visuals	audio	
28:33		<i>DIANA: "That's your old home, Larry. That's the Earth."</i>	1 2
28:37	153. Larry thinking of Earth 154. Earth: medium	So <i>that's</i> where I used to be! Hmmm . . . it looked like the Moon used to from the back yard, except for the clouds and blue color. The humans call it "the Earth." I thought about all the cats who might come here to live in the future -- we'd need to give this thing a cat name.	3 4 5 6 7 8 9 10
28:58	155. Larry looking at audience 98. Earth: large	Then, I had it: "MEEOW". That means "beautiful blue and white thing seen from the Moon that once was home" -- "MEEOW".	11 12 13 14
29:10		You try it . . . "MEEOW".	15 16
29:14		Yeah, that's it! I think it has a lovely sound!	17 18
	156. Credit: Larry logo 157. Credit: writer/soundtrack 158. Credit: voices 159. Credit: artwork/ photography 160. Credit: copyright	<i>(credits music: 38 sec.)</i>	19 20 21
29:55	STARS out House lights up	THE END	22 23 24
			25



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