

ABSTRACT

Title of Thesis:	HOW TO CATCH A STAR: A LIGHTING DESIGN
	Peter Frank Antone Leibold VI, Master of Fine Arts, 2019
Thesis Directed By:	Misha Kachman, Associate Professor, School of Theatre, Dance, and Performance Studies

The purpose of this thesis is to provide research, supporting paperwork, and production photographs that document the lighting design for the Kennedy Center Theatre for Young Audiences' production of How to Catch a Star, conceived, written, and directed by Jared Mezzocchi. This thesis contains the following: research images collected to develop and visually communicate ideas about color, texture, intensity, form, composition, and mood to the production team; preliminary and final organization of desired equipment to execute the lighting design; a full set of drafting plates and supplementary paperwork used to communicate the organization and placement of lighting equipment to the master electrician; and magic sheets and cue lists used as organization tools for the lighting designer during the tech process. Archival production photographs are included as documentation of the completed design.

HOW TO CATCH A STAR, A LIGHTING DESIGN

by

Peter Frank Antone Leibold VI

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
2019

Advisory Committee:

Associate Professor: Misha Kachman, Head of MFA Design, Chair

Associate Clinical Professor: Brian MacDevitt, Academic Adviser

Assistant Professor: Jared Mezzocchi

© Copyright by
Peter Frank Antone Leibold VI
2019

Dedication

This thesis is dedicated to all those who have taught me and encouraged my interest in the arts. These include Sherry Juhl for encouraging me to try every aspect of theatre in high school, to Lonnie Alcaraz and Jaymi Smith for helping me split focus in undergrad and giving me the basics of what would eventually become my career, to Alison Boresi for making sure I took the job that eventually led to this life, to Scott Viets and Dennis Jones for giving me my start in this business when I knew very little about running a lighting department, to my professors at the University of Maryland, notably Brian MacDevitt and Andrew Cissna, who gave me the opportunity to finally discuss lighting and helped me grow in every way, to all the friends and collaborators from whom I have learned in the room, to my fellow third year designers at UMD, notably Chris Brusberg who has stayed with me through thick and thin in the long road of graduate school, to the many others I have not yet mentioned, and of course to my parents and sibling who have encouraged me every day along the way. I have a deep and sincere love for you all.

Acknowledgements

I would like to thank Jared Mezzocchi for bringing me into the process of a beautiful piece of theatre.

I would also like to acknowledge my fellow collaborators on this work:

Director and Writer: Jared Mezzocchi

Scenic and Projections Designer: Olivia Sebesky

Compositions: Zak Engel

Choreography: Orange Grove Dance Company

Costume Designer: Jeeanette Christensen

Sound Designer: Christopher Baine

Props Master: Patti Kalil

Puppet Designer: Matt Reckeweg

Stage Manager: Julia Singer

Head Electrician: Greg Goldsmith

And of course, the production team and staff at the Kennedy Center Theatre for Young Audiences, who were instrumental in the crafting and creating of this brand-new work. I extend my gratitude to them for their assistance as we grappled with this work.

Table of Contents

Dedication	ii
Acknowledgements	iii
Table of Contents	iv
List of Figures	v
Chapter 1: The Pre-Production Process	1
1.1: Design Concept Statement	1
1.2: Early Notes	4
1.3: Research Images	5
1.3.1: Father's World	5
1.3.2: Boy's World	9
1.4: Design Meetings	12
1.5 Anticipated Equipment Request	15
Chapter 2: The Production Process	17
2.1: Crafting the Lighting Ideas	17
2.2: Area Layout	20
2.3 Lighting Plot	21
2.3.1: All Overhead	21
2.3.2: Overstage	22
2.3.3: Front of House	23
2.3.4: Booms and Ladders	24
2.4 Supporting Paperwork	26
2.4.1 Channel Hookup	26
2.4.2: Instrument Schedule	34
2.4.5: Focus Areas	48
2.5: Pre Show Programming	49
2.5.1: Groups List	49
2.6: Design Run Notes	51
Chapter 3: The Tech Process	52
3.1: Designing During Tech	52
3.2: Magic Sheet	55
3.2.1: Paper Conventional Magic Sheet	55
3.2.2: Paper Moving Light Magic Sheet	56
3.2.3: ETC Eos Live Magic Sheet	57
3.3 Cue List	58
3.4: Preset List	66
Chapter 4: Production Photographs	67
4.1: Section 4, Flight	67
4.2: Section 5, Martian	68
4.3: Section 9, Storm	69
4.4 Section 10, The Dream	69
4.5 Section 12, The Way Back Home	70
Chapter 5: Final Reflection	72
Bibliography	75

List of Figures

Figure 1: Early Design Notes.....	4
Figure 2: Father's World, Contained Backlight in the opening scene	5
Figure 3: Father's World, Sharp cut lines creating an isolated world.	5
Figure 4: Father's World, single point source casting eerie shadows	6
Figure 5: Father's World, Isolating light through the morning window	6
Figure 6: Father's World, Sharp focus, keeping the rest of the world at bay.....	7
Figure 7: Father's World, Window light washing the world in gray	8
Figure 8: Boy's World, Surrounded by saturate glows with infinite paths	9
Figure 9: Boy's World, An imagined surround of bold	9
Figure 10: Boy's World, A soft, glowing adventure awaits.....	9
Figure 11: Boy's World: A glow of saturate red and amber create a strange dreamscape.....	10
Figure 12: Boy's World, Sunlight is altered, forcing a new, saturate perspective	10
Figure 13: Boy's World, Saturate painted background with side creating silhouette .	11
Figure 14: Equipment Request pg 1.....	15
Figure 15: Equipment Request pg 2.....	16
Figure 16: Area Layout.....	20
Figure 17: Lighting Plot, All Overhead	21
Figure 18: Lighting Plot, Overstage.....	22
Figure 19: Lighting Plot, Front of House.....	23
Figure 20: Lighting Plot, Booms and Ladders.....	24
Figure 21: Lighting Plot, Section.....	25
Figure 22: Channel Hookup pg 1	26
Figure 23: Channel Hookup pg 2.....	27
Figure 24: Channel Hookup pg 3.....	28
Figure 25: Channel Hookup pg 4.....	29
Figure 26: Channel Hookup pg 5.....	30
Figure 27: Channel Hookup pg 6.....	31
Figure 28: Channel Hookup pg 7.....	32
Figure 29: Channel Hookup pg 8.....	33
Figure 30: Instrument Schedule pg 1	34
Figure 31: Instrument Schedule pg 2	35
Figure 32: Instrument Schedule pg 3	36
Figure 33: Instrument Schedule pg 4.....	37
Figure 34: Instrument Schedule pg 5	38
Figure 35: Instrument Schedule pg 6.....	39
Figure 36: Instrument Schedule pg 7	40
Figure 37: Instrument Schedule pg 8.....	41
Figure 38: Instrument Schedule pg 9	42
Figure 39: Instrument Schedule pg 10.....	43
Figure 40: Instrument Schedule pg 11	44
Figure 41: Instrument Schedule pg 12	45
Figure 42: Instrument Schedule pg 13	46
Figure 43: Instrument Schedule pg 14.....	47
Figure 44: Focus Point List.....	48

Figure 45: Groups List pg 1	49
Figure 46: Groups List pg 2	50
Figure 47: Design Run Notes.....	51
Figure 48: Paper Conventional Magic Sheet	55
Figure 49: Paper Moving Light Magic Sheet	56
Figure 50: ETC Eos Live Magic Sheet	57
Figure 51: Cue List pg 1	58
Figure 52: Cue List pg 2	59
Figure 53: Cue List pg 3	60
Figure 54: Cue List pg 4	61
Figure 55: Cue List pg 5	62
Figure 56: Cue List pg 6	63
Figure 57: Cue List pg 7	64
Figure 58: Cue List pg 8	65
Figure 59: Preset List.....	66
Figure 60: Production Photos, Boy Flying	67
Figure 61: Production Photos, Plane Crash	67
Figure 62: Production Photos, Boy lands on moon	68
Figure 63: Production Photos, Martian and Boy make a plan	68
Figure 64: Production Photos, Boy reaches for star amidst a storm	69
Figure 65: Production Photos, Penguin comforts boy in the ocean	69
Figure 66: Production Photos, Boy's dream.....	70
Figure 67: Production Photos, Boy reaches for star	70
Figure 68: Production Photos, Boy pauses to enjoy star	71

Chapter 1: The Pre-Production Process

1.1: Design Concept Statement

Father is slowly revealed in a tight pool of sepia light; a confinement of his own making. He is unable to move within this space but is unconcerned by his boundaries. He strikes miniature lights in a toy theatre, also illuminating lights changing on the stage behind him. Boy pops up out of the darkness as he snaps on an incandescent amber nightstand light which envelops the Boy. The light expands and defines the room. Outside the definition of the room, the deep blues of night are faintly visible, gently washing the rich mahogany floorboards. In this space, which will soon become imaginary, the struggle between Father's protective confinement and Boy's imaginative energy will play out, as both characters try to control their world through their control of light. Father's confined world is that of natural light, of tinted ambers and blues, of straight and sharp lines, and of stark light from above. The Boy's ever expanding, imaginative world is filled with the saturate, amped up blues and indigos of a childlike imagination of space and the deep ocean; of soft and reckless lumens flung with abandon, pouring into the space like an enormous paint bucket, washing over the scene.

As Boy's journey to catch his chosen star begins, he quickly shifts from the safe, boxed in world his father has created for him and into a world created in his own mind. He takes his trusty amber-tinted flashlight with him to hold onto a sense of control over his world. After a paper airplane becomes a fully built flying machine and he flies higher and higher into the atmosphere, the world around Boy becomes more saturate, the floor disappears, and his plane's headlight cuts through deepening

blue. Boy floats in the undulating rhythm of the thinning air, eventually landing on the cheese-green glow of the moon. He is surrounded by the deep, velvety blue of outer space, verging on black in the extremities. As stars begin to twinkle in the sky, golden beams from these paper-esque stars dance around Boy and Martian as they plan their escape from the moon. As they dance and communicate, the moonscape becomes a party and celebrates their joy and friendship with them. The success of Boy is most apparent here, his imagination and creativity washing the world with swaths of deep-space blue and floods of his cheese/alien green moon as he moves the stars around with Martian.

After they fall from the moon, they land in a boat with Penguin, surrounded by foamy blue greens and softly wrapped in Boy's idea of the middle of the ocean. As the storm picks up, lightning blasts from all sides, white foam and blue waves wash onboard, and the boat becomes more tightly confined as Boy tries to grip tighter to his plan and his way of doing things. The rest of the ocean disappears and only the trio's struggle exists. Boy soon falls into the ocean, and is enveloped in a deep, oversaturate blue as whales and fish swim by. Suddenly we land in a dream, filled with pulsating green light, unlike any we've seen before. It morphs back into the deep blue expansive looks of the ocean and the sky until Boy wakes up in the searingly bright icy white snow of the south pole. The white light bounces from everywhere, without a traceable source, enveloping him in a fit of creativity to use the ice luge to get back to the star. As Boy ascends into the sky on the ice luge, all that white slips away, softly becoming more and more focused until he plunges back into the deep blue surroundings of the ocean having not quite reached his goal of capturing the star. This

time it's sharper and more confined in his failure, anticipating his coming disappointment.

Boy wakes up in a tightly confined beam of golden morning daylight on the beach, incredibly disappointed about losing his star. It is at this point he is most like his father, trapped in reality and frustrated with the confined space he allows himself to occupy. As the scene continues, the low golden sunlight expands to cover the entire beach, where he sees his star! Back in his bedroom, the late morning peach sun pours in the wide windows, washing the room in comfort and the companionship of the lessons he learned and the friends he made. Boy can now teach Father a more enveloping style of embracing the world. Boy begins to share his story and shares his star with a father who can only benefit from its light.

1.2: Early Notes

HICAS CONCEPT THOUGHTS

Father vs. Son (with no hard feelings)

It's about a kid learning to flourish in, through, and above his father's shadow.

Is it all taking place in the toy theatre?

It's about energy & control & exploration & ~~EXPOSURE~~ EXPOSURE & acceptance.

* Dad isn't mean, he's trying to protect Boy by putting him DOWNSTAIRS in the box he's learned to live in.

TWO WORLDS

<u>IMAGINATIVE</u>	<u>CONFINING</u>
Soft edged	Isolating
Colorful	(Not unpleasant)
Without Contines	Sharp
Kid's version of space	Oppressive
Kid's version of Northpole	Jagged
	Refining
	Knocks Boy away from his journey and makes him self-conscious.
	<u>DOWNSTAIRS</u>

■ Dad is telling son how to live his life and CONTAIN his energy.

- Trying to teach him how to deal with it in the same way that he has.

■ Boy is trying to live in the way he knows (CURIOSITY)

- He wants a STAR, He wants a FRIEND
- Has a lot of energy, creativity. Trying to use them the best ways that he can.

QUESTIONS

How do we make sure the audience understands that we're seeing what BOY sees, not how it may change, etc?

Can't something tactile in lights and set more and more as we go? Making things more and more real?

Projected reality light on the bed? Start set in reality?

Figure 1: Early Design Notes

1.3: Research Images

1.3.1: Father's World



Figure 2: Father's World, Contained Backlight in the opening scene



Figure 3: Father's World, Sharp cut lines creating an isolated world.



Figure 4: Father's World, single point source casting eerie shadows



Figure 5: Father's World, Isolating light through the morning window



Figure 6: Father's World, Sharp focus, keeping the rest of the world at bay



Figure 7: Father's World, Window light washing the world in gray

1.3.2: Boy's World



Figure 8: Boy's World, Surrounded by saturate glows with infinite paths



Figure 9: Boy's World, An imagined surround of bold blue wash with Boy focused in the center



Figure 10: Boy's World, A soft, glowing adventure awaits



Figure 11: Boy's World: A glow of saturate red and amber create a strange dreamscape



Figure 12: Boy's World, Sunlight is altered, forcing a new, saturate perspective



Figure 13: Boy's World, Saturate painted background with side creating silhouette

1.4: Design Meetings

While this process did not function in exactly the ways that the MFA Design department processes do at the university, it was representative of a collaborative professional production. In that way, it was a fantastic bridge to have into the professional world in my final year at Maryland. Our meetings were consistently filled with good discussion about the story, the world, and the art we were creating. As Jared is also a designer, he knew how to have informed conversations about design and we spoke openly about incorporating my ideas of confined isolation and colorful expanse in the show. We knew that we didn't want Father's world to feel like a horrible place to be but confined and somewhat stifling from a child's perspective. The world had to stem from Boy's point of view, of trying and trying to get control of his world through catching his star and travelling through wondrously imaginative worlds to achieve that. We needed him to feel his failure to stay on track, and to feel increasingly boxed in as his frustration built, causing him to falter and fall back.

In a workshop at the Kennedy Center in April, our team began to discuss our vision for the piece; to create an exciting and wonderous world to which young audience members could relate. The Boy's story had to feel like it could be anyone's story so that the kids could get wrapped up in it. Seeing some of the vocabulary the choreographers were beginning to utilize was incredibly beneficial in informing us how we'd be using timing for cue movement. I was also fortunate to have worked fairly extensively with the choreographers in the past two years and was already aware of some of their tastes and styles, and we talked about how to get Boy's world to feel like a dance party at times, when I could pulse the colors of his world in time

with their choreography. I was able to watch the start of the paper stop-motion video being created to get a sense of how that would affect which areas onstage I could and should light, and Olivia and I discussed the color palettes we would be using. Primary colors would be a staple of our work together while keeping ourselves open to many options. We also discussed the times at which I would take the lead (i.e. the opening section of the show where the flying lightbulb was the “control battle’s” focus), and the times she would be at the forefront (for example, the airplane crash onto the moon, when I would be following her color scheme and timing). Zak's beginning compositions primed me for what sort of musicality we'd use for the show. I listened to his work early in the process, so I knew aspects of his style. Themes and motifs began to emerge and we played off of each other when we created the lightning storm. The initial costume renderings gave me a peek into the colors Jeanette was considering, which supported my thoughts on how to use color and saturation in the show and my design, with Father in a more natural, neutral palette, and with Boy in saturate, imaginative costumes. I showed the research I had collected, and it turned out that most of us were working within many of the same color palettes and styles. We liked the home-made aspects of Boy’s imagined world, which would build alongside a vision of reality where he could make friends and learn that it was okay to fail.

Jared and I were able to continue our conversations as we worked together over the summer, so when I returned to Maryland with research I had begun, we were speaking the same language in terms of color and overall style. Boy would be steeped in saturation when he was succeeding but caught in isolation and bland colors when

failing. We discussed at length the ideas of confinement and abandon, of defined reality and explosions of color. We discussed some ideas of practicals in the show to help track the reality of the world for Boy and his attempts to grasp control. Over a phone meeting the next week, we all discussed the idea of those practicals both in their use as grounding the play and supporting the theme of control. The practicals became a continued point of discussion that I realize in retrospect should have been a larger part of our conversations earlier in the process.

Our continued meetings and conversations led us all down a path that felt right for the show. It was exciting to be a part of early on discussions for a new work like this one, where our conversations could have a direct effect on the storyline and how the themes of the play could be realized.

1.5 Anticipated Equipment Request


HTCAS	The Kennedy Center Family Theatre	November 2018
Version: Plot v1		
How to Catch a Star Written and Directed by Jared Mezzocchi Based on books of Oliver Jeffers		
Lighting Equipment Request		
Producer:	The Kennedy Center	
Date:	October 9, 2018	
Venue:	The Family Theatre The Kennedy Center 2700 F St NW, Washington, DC 20566	
Director:	Jared Mezzocchi	
Lighting Designer:	Peter Leibold 209.352.0243 peterleiboldvi@gmail.com	
Production Manager:	Owen Burke	
Load-in:	November 8, 2018	
Tech Starts:	November 14, 2018	
Opening Night:	November 21, 2018	
Closing Night:	December 16, 2018	
Notes: Items listed here are preferred units, but designer is happy to discuss units in stock as replacements. Additional notes on plot drawings.		
Page 1 of 2		Peter Leibold 209.352.0243 peterleiboldvi@gmail.com
www.PeterLeibold.com		

Figure 14: Equipment Request pg 1

Version: Plot v1

UNITS

Qty v1	Qty v2	Qty v3	Item(s)
16			ETC Source 4 50°
62			ETC Source 4 36°
44			ETC Source 4 26°
2			ETC Source 4 19° (750w)
30			ETC Source 4 19° (Top Hats for all units front of house)
4			2k 10" Fresnels (Barn Doors)
12			Wybron Cygnus PAR (Barn Doors)

MOVING LIGHTS

Qty v1	Qty v2	Qty v3	Item(s)
2			Rosco I-Cues with stock scrollers and DMX Iris
15			Martin Mac Aura XB

PRACTICALS

Qty v1	Qty v2	Qty v3	Item(s)
6			Incandescent Twinkle Christmas Light Strings, 5m long
1			Bare A26 style light bulb, rigged to fly in and out.
1			Approx. 4' RGB LED tape (To be installed in Toy Theatre, placement TBD)

SET ELECTRICS

Qty v1	Qty v2	Qty v3	Item(s)
2			Warm White Gantom Nanospots (seelightbox.com/shop/nanospot)
1			Blue Gantom Nanospot
1			White Gantom Nanospot
1			Approx. 4' RGB LED tape (All above to be installed in Toy Theatre, placement TBD)

END LIST

Figure 15: Equipment Request pg 2

Chapter 2: The Production Process

2.1: Crafting the Lighting Ideas

When the scenic drawings first arrived, I dug into the positions on which I could place lights. The Family Theatre has several positions front of house that are designated with specific units already hung, placed and circuited, so those choices were virtually made for me. I was able to change the color and barrel degree of these units and add to the ladder positions, so fortunately I could get some of the lower, angled ideas I planned to use to wash Boy from all sides in his expansive imaginative world. The designated front of house positions were both a bit restricting and a relief (as the restriction set up the way I would utilize my basic front light system). I did some initial photometrics to understand the space and how my design could function around the set and then put it away for a few days to percolate.

Upon my return to the draftings, I began to tackle my biggest hurdle- staying far enough away from the translucent drops and projection material so as to not wash the video content out while still flooding the space with color and isolating down tightly for Father's confinement. I knew that I would want to have large washes of color that would appear expansive and carefree, particularly in the world of the boy as he embraced the youthful wonder in his thoughts about space and the ocean. I wanted these ideas to be able to change quickly from saturate teals and blues of the ocean to odd moon-cheese greens of the moon, and then to something even stranger in the dream. This became a LED source idea, which I placed overhead and on the sides of the stage so that I'd still be able to fill in the faces of the characters while sculpting them with these bold washes of color to create Boy's imaginative, expansive fun. The

challenge was that the LED color-changing sources that the Family Theatre stocks are all wash lights, which would be more difficult to control around the projection surfaces.

The confining, boxed-in Father's world was easier to deal with, as it was inherently contained and not in danger of flooding out projections. Also, through conversations and the drafting, we decided Father's world would have less projection (if any at all), so my focused lights could bounce if they needed to. This world took up less of the show, of course, so these ideas were not difficult to implement. The play didn't support the inverting of these ideas, though I did briefly consider if it could.

The other large challenge I fought against was including my concept for the practical in the show. I knew we would need a single lightbulb that could fly in within reach of the actors (which later became more complicated than originally anticipated). I also had discussed early on with Jared having a light attached to the bed unit Boy sleeps in to snap us out of the introductory story and into the bedroom. This idea proved difficult and we eventually abandoned the idea as the bed unit had to function as so many parts and already had many moving pieces. While it was the right choice for this version of the play, I still would have loved to see this light and the moment it created snapping on in the final version. We did get an option of a light on the airplane attachment onto the request and discussed it with the Head Electrician, who assured me it would be possible to control wirelessly. This device wasn't finalized until several days into tech, but we found a solution to keep it from inhibiting the actor and action. We also deferred our discussion of the lights in the Toy Theatre, as

the Toy Theatre hadn't yet been designed. This delay was certainly the right choice as it became something different than what I originally had in my head. Jared and I had discussed making the lighting in it match what was happening onstage, creating a bridge between the two, but when we were partway through tech, I realized that was not the idea anymore and we let it go.

This plot was not the most difficult I have created, but I realize that it would have been better to have more conversations with Olivia, the scenic designer, early on to incorporate my ideas of practicals into the initial draftings. I felt that we had put together a strong package in Scenic, Lighting, and Projections that would afford us many opportunities and that mine would let me quickly adapt and fall in line with other ideas in the room as needed while keeping my ideas a part of the conversation.

2.2: Area Layout

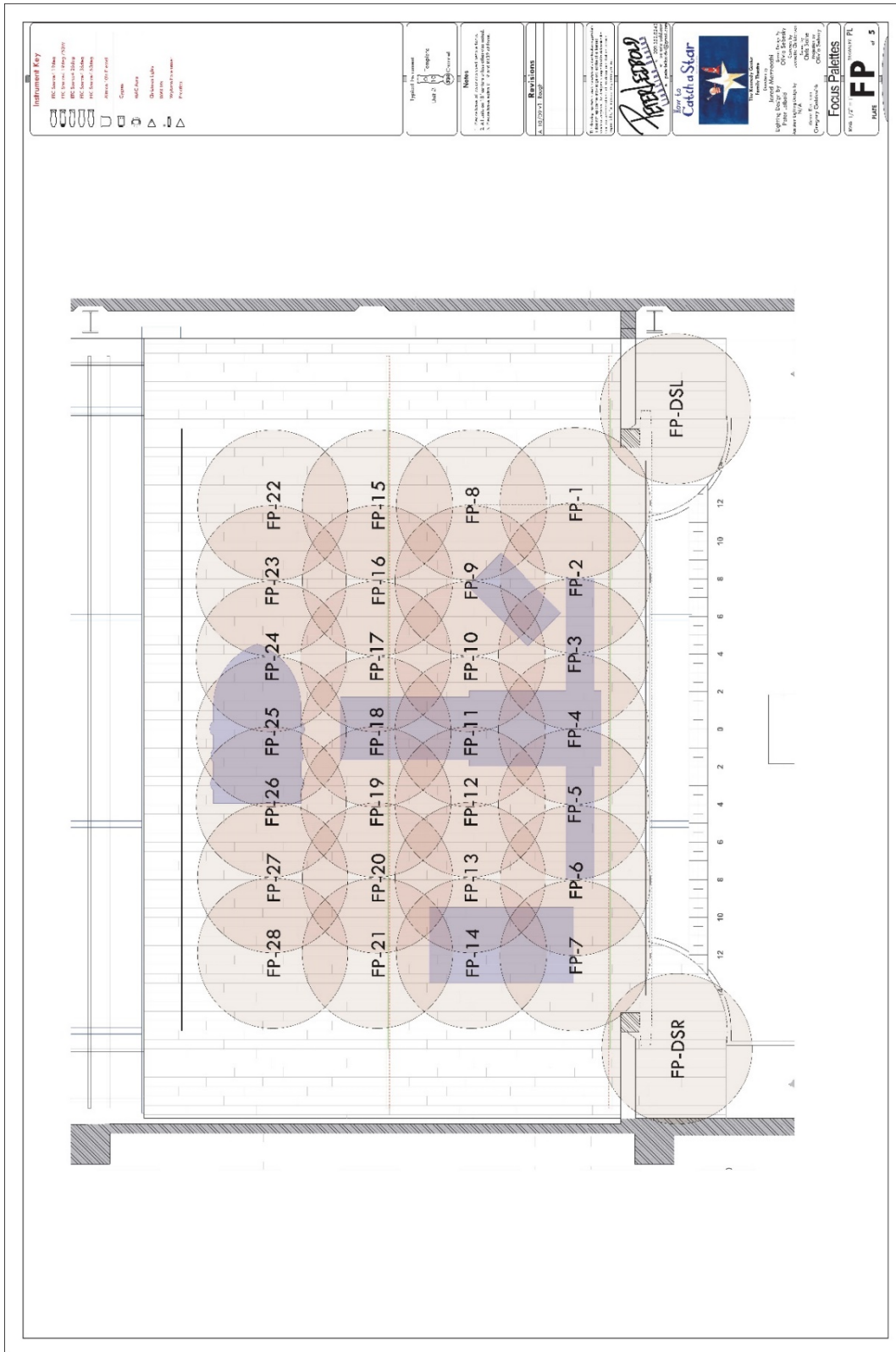


Figure 16: Area Layout

2.3.1: All Overhead

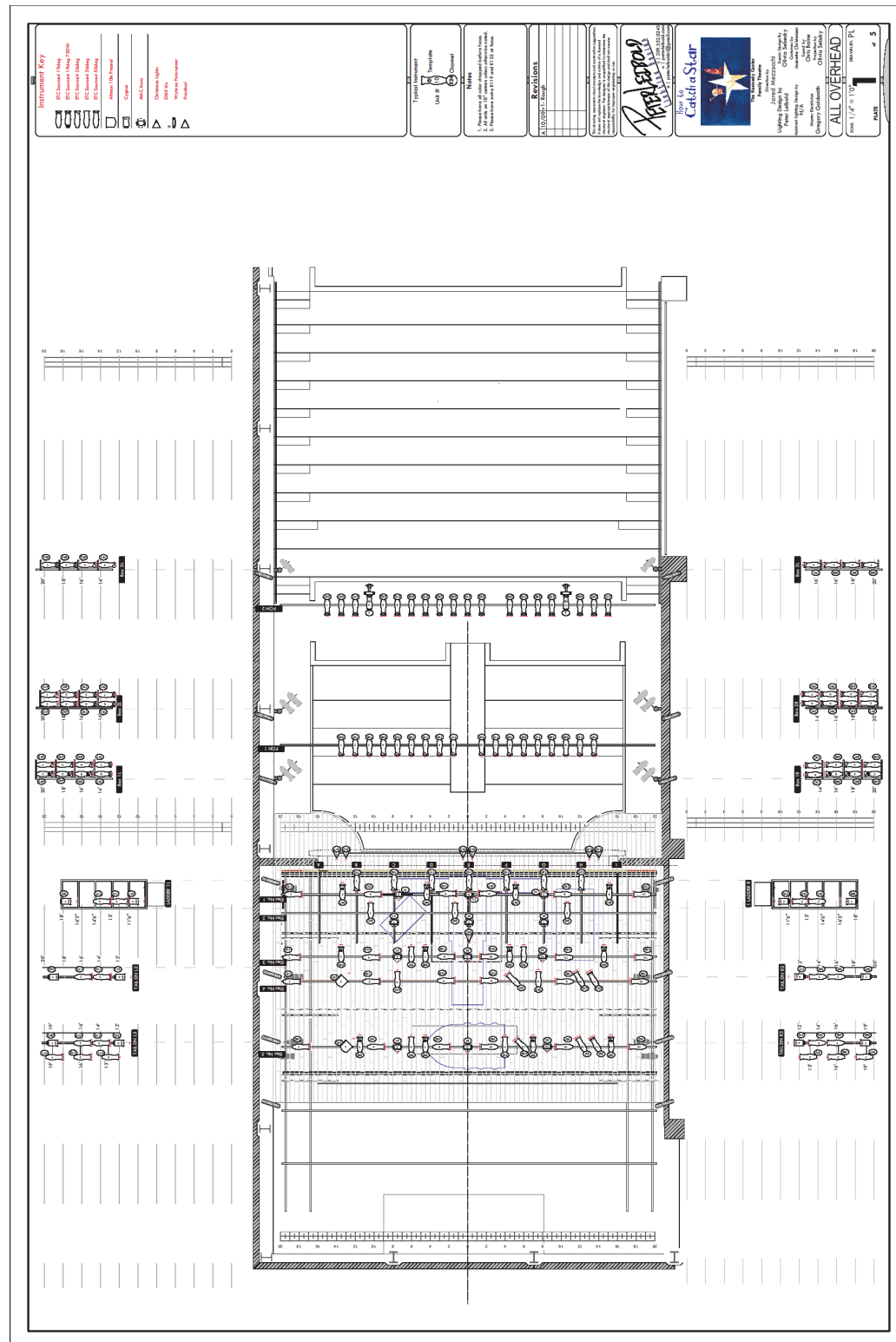


Figure 17: Lighting Plot, All Overhead

Figure 18: Lighting Plot, Overstage



Figure 19: Lighting Plot, Front of House



Figure 20: Lighting Plot, Booms and Ladders

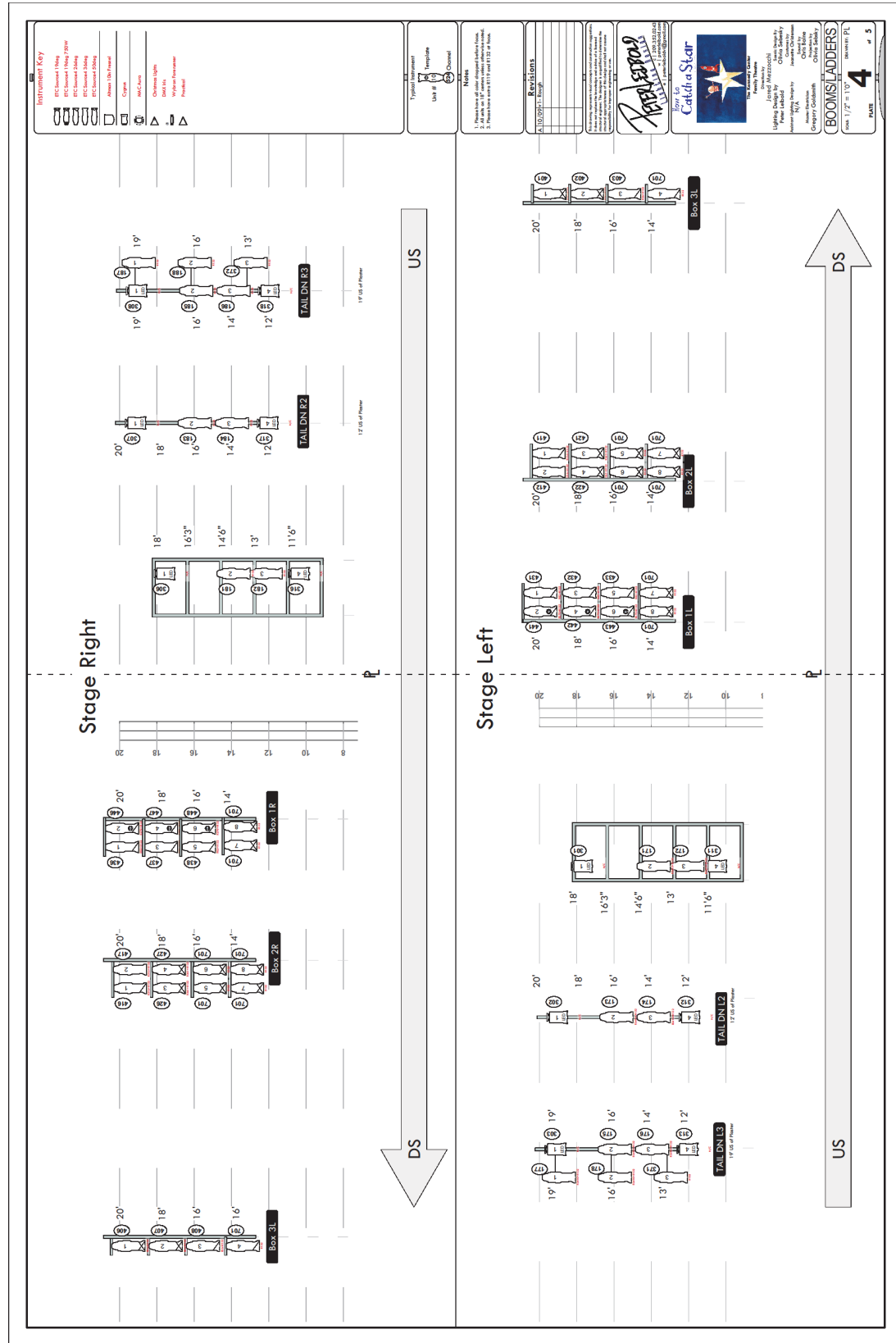


Figure 21: Lighting Plot, Section



2.4 Supporting Paperwork

2.4.1 Channel Hookup

How to Catch a Star			Channel Hookup			Page 1 of 8
Dir: Jared Mazzocchi						12/8/2018
Kennedy Center						HTCAS Lighting v2.1w6
Family Theatre						ID: Peter Laibold VI
Chan	Position	U#	Purpose	Inst Type & Access	Color & Gobo	
(1)	FOH 2	4	I-Cue L	ETC Source4 19deg 750W	R132	
	"	"	Iris	DMX Iris		
	"	"	I-Cue	I-Cue		
	"	"	Scroller	Wybron Forerunner		
(2)	FOH 2	17	I-Cue R	ETC Source4 19deg 750W	R132	
	"	"	Iris	DMX Iris		
	"	"	I-Cue	I-Cue		
	"	"	Scroller	Wybron Forerunner		
(11)	Electric No. 2	2	Mac Aura Z1	MAC Aura	N/A	
(12)	Electric No. 2	4	Mac Aura Z1	MAC Aura	N/A	
(13)	G	2	Mac Aura Z1	MAC Aura	N/A	
(21)	C	1	Mac Aura Z2	MAC Aura	N/A	
(22)	E	2	Mac Aura Z2	MAC Aura	N/A	
(23)	G	1	Mac Aura Z2	MAC Aura	N/A	
(31)	Electric No. 3	5	Mac Aura Z3	MAC Aura	N/A	
(32)	Electric No. 3	9	Mac Aura Z3	MAC Aura	N/A	
(33)	Electric No. 3	14	Mac Aura Z3	MAC Aura	N/A	
(41)	Electric No. 5	5	Mac Aura Z4	MAC Aura	N/A	
(42)	Electric No. 5	9	Mac Aura Z4	MAC Aura	N/A	
(43)	Electric No. 5	14	Mac Aura Z4	MAC Aura	N/A	
(101)	FOH 1	2	Front-Z1	ETC Source4 26deg	R132	
(102)	FOH 1	5	SP-Underwater	ETC Source4 26deg	R132	
(103)	FOH 1	8	F-Dream	ETC Source4 26deg	R132	
(104)	FOH 1	10	Front-Z1	ETC Source4 26deg	R132	
(105)	FOH 1	12	F-Dream	ETC Source4 26deg	R132	
(106)	FOH 1	15	Front-Z1	ETC Source4 26deg	R132	
(107)	FOH 1	18	Front-Z1	ETC Source4 26deg	R132	
(108)	FOH 1	3	Front-Z2	ETC Source4 26deg	R132	

Peter Laibold / Lightwright 6

(1) thru (108)

Figure 22: Channel Hookup pg 1

Chan	Position	U#	Purpose	Inst Type & Access	Color & Gobo
(109)	FOH 1	6	Front-Z2	ETC Source4 26deg	R132
(110)	FOH 1	7	F-Boat	ETC Source4 26deg	R132
(111)	FOH 1	9	Front-Z2	ETC Source4 26deg	R132
(112)	FOH 1	11	F-Boat	ETC Source4 26deg	R132
(113)	FOH 1	14	SP-Fall	ETC Source4 26deg	R132
(114)	FOH 1	17	Front-Z2	ETC Source4 26deg	R132
(115)	B	1	Front-Z3	ETC Source4 26deg	R132
(116)	C	2	Front-Z3	ETC Source4 26deg	R132
(117)	D	1	Front-Z3	ETC Source4 26deg	R132
(118)	E	3	Front-Z3	ETC Source4 26deg	R132
(119)	F	1	Front-Z3	ETC Source4 26deg	R132
(120)	G	3	Front-Z3	ETC Source4 26deg	R132
(121)	H	1	Front-Z3	ETC Source4 26deg	R132
(131)	Electric No. 1	1	Side L-Z1	ETC Source4 36deg	R3202+R132
(132)	Electric No. 1	3	Side L-Z1	ETC Source4 36deg	R3202+R132
(133)	Electric No. 1	5	Side L-Z1	ETC Source4 36deg	R3202+R132
(134)	Electric No. 3	1	Side L-Z2	ETC Source4 36deg	R3202+R132
(135)	Electric No. 3	4	Side L-Z2	ETC Source4 36deg	R3202+R132
(136)	Electric No. 3	8	Side L-Z2	ETC Source4 36deg	R3202+R132
(137)	Electric No. 4	1	Side L-Z3	ETC Source4 36deg	R3202+R132
(138)	Electric No. 4	3	Side L-Z3	ETC Source4 36deg	R3202+R132
(139)	Electric No. 4	5	Side L-Z3	ETC Source4 36deg	R3202+R132
(140)	Electric No. 5	1	Side L-4	ETC Source4 36deg	R3202+R132
(141)	Electric No. 5	4	Side L-4	ETC Source4 36deg	R3202+R132
(142)	Electric No. 5	8	Side L-4	ETC Source4 36deg	R3202+R132
(151)	Electric No. 1	6	Side R-Z1	ETC Source4 36deg	R3203+R132
(152)	Electric No. 1	8	Side R-Z1	ETC Source4 36deg	R3203+R132
(153)	Electric No. 1	10	Side R-Z1	ETC Source4 36deg	R3203+R132

Figure 23: Channel Hookup pg 2

Chan	Position	U#	Purpose	Inst Type & Access	Color & Gobo
(154)	Electronic No. 3	10	Side R-Z2	ETC Source4 36deg	R3203+R132
(155)	Electronic No. 3	15	Side R-Z2	ETC Source4 36deg	R3203+R132
(156)	Electronic No. 3	18	Side R-Z2	ETC Source4 36deg	R3203+R132
(157)	Electronic No. 4	6	Side R-Z3	ETC Source4 36deg	R3203+R132
(158)	Electronic No. 4	9	Side R-Z3	ETC Source4 36deg	R3203+R132
(159)	Electronic No. 4	12	Side R-Z3	ETC Source4 36deg	R3203+R132
(160)	Electronic No. 5	10	Side R-Z4	ETC Source4 36deg	R3203+R132
(161)	Electronic No. 5	15	Side R-Z4	ETC Source4 36deg	R3203+R132
(162)	Electronic No. 5	19	Side R-Z4	ETC Source4 36deg	R3203+R132
(171)	LADDER 1L	2	SP-Shine	ETC Source4 36deg	R3410+R132
(172)	LADDER 1L	3	MidSide L	ETC Source4 36deg	R3410+R132
(173)	TAIL DN L2	2	MidSide L	ETC Source4 36deg	R3410+R132
(174)	TAIL DN L2	3	SP-Shine	ETC Source4 36deg	R3410+R132
(175)	TAIL DN L3	2	MidSide L	ETC Source4 36deg	R3410+R132
(176)	TAIL DN L3	3	MidSide L	ETC Source4 36deg	R3410+R132
(177)	TAIL DN L3	1	MidSide L	ETC Source4 36deg	R3410+R132
(178)	TAIL DN L3	2	MidSide L	ETC Source4 36deg	R3410+R132
(181)	LADDER 1R	2	SP-Shine	ETC Source4 36deg	R132
(182)	LADDER 1R	3	MidSide R	ETC Source4 36deg	R132
(183)	TAIL DN R2	2	MidSide R	ETC Source4 36deg	R132
(184)	TAIL DN R2	3	MidSide R	ETC Source4 36deg	R132
(185)	TAIL DN R3	2	MidSide R	ETC Source4 36deg	R132
(186)	TAIL DN R3	3	MidSide R	ETC Source4 36deg	R132
(187)	TAIL DN R3	1	MidSide R	ETC Source4 36deg	R132
(188)	TAIL DN R3	2	MidSide R	ETC Source4 36deg	R132
(201)	FOH 2	2	Tonal 1	ETC Source4 19deg	R77+R132
(202)	FOH 2	5	SP-DSR Glow	ETC Source4 19deg	R77+R132
(203)	FOH 2	7	Tonal 1	ETC Source4 19deg	R77+R132

Figure 24: Channel Hookup pg 3

Chan	Position	U#	Purpose	Inst Type & Access	Color & Gobo
(204)	FOH 2	10	Tonal 1	ETC Source4 19deg	R77+R132
(205)	FOH 2	13	Tonal 1	ETC Source4 19deg	R77+R132
(206)	FOH 2	15	Tonal 1	ETC Source4 19deg	R77+R132
(207)	FOH 2	19	Tonal 1	ETC Source4 19deg	R77+R132
(211)	FOH 2	3	Tonal 2	ETC Source4 19deg	R383+R132
(212)	FOH 2	6	SP-DSR Cool	ETC Source4 19deg	R383+R132
(213)	FOH 2	8	Tonal 2	ETC Source4 19deg	R383+R132
(214)	FOH 2	11	Tonal 2	ETC Source4 19deg	R383+R132
(215)	FOH 2	14	Tonal 2	ETC Source4 19deg	R383+R132
(216)	FOH 2	16	Tonal 2	ETC Source4 19deg	R383+R132
(217)	FOH 2	20	Tonal 2	ETC Source4 19deg	R383+R132
(221)	Electric No. 4	2	DBX-L Frase	Altman 1 Gln Fraenel	R02
(222)	Electric No. 5	2	DBX-L Frase	Altman 1 Gln Fraenel	R02
(231)	Electric No. 4	7	DBX-R Z1	ETC Source4 36deg	R3220+R132
(232)	Electric No. 4	10	DBX-R Z1	ETC Source4 36deg	R3220+R132
(233)	Electric No. 4	11	DBX-R Z1	ETC Source4 50deg	R3220+R132
(236)	Electric No. 5	12	DBX-R-Z2	ETC Source4 36deg	R3220+R132
(237)	Electric No. 5	16	DBX-R-Z2	ETC Source4 36deg	R3220+R132
(238)	Electric No. 5	17	DBX-R-Z2	ETC Source4 50deg	R3220+R132
(241)	Electric No. 1	2	DN TXT-Z1	ETC Source4 50deg+TEMPLATE 2	R3203, T:R77760
(242)	Electric No. 1	4	DN TXT-Z1	ETC Source4 50deg+TEMPLATE 2	R3203, T:R77760
(243)	Electric No. 1	7	DN TXT-Z1	ETC Source4 50deg+TEMPLATE 2	R3203, T:R77760
(244)	Electric No. 1	9	DN TXT-Z1	ETC Source4 50deg+TEMPLATE 2	R3203, T:R77760
(245)	Electric No. 3	2	DN TXT-Z2	ETC Source4 50deg+TEMPLATE 2	R3203, T:R77760
(246)	Electric No. 3	7	DN TXT-Z2	ETC Source4 50deg+TEMPLATE 2	R3203, T:R77760
(247)	Electric No. 3	11	DN TXT-Z2	ETC Source4 50deg+TEMPLATE 2	R3203, T:R77760
(248)	Electric No. 3	17	DN TXT-Z2	ETC Source4 50deg+TEMPLATE 2	R3203, T:R77760
(249)	Electric No. 5	3	DN TXT-Z3	ETC Source4 50deg+TEMPLATE 2	R3203, T:R77760

Figure 25: Channel Hookup pg 4

Chan	Position	U#	Purpose	Inst Type & Access	Color & Gobo
(250)	Electric No. 5	7	DN TXT-Z3	ETC Source4 50deg+TEMPLATE 2	R3203, T:R77760
(251)	Electric No. 5	13	DN TXT-Z3	ETC Source4 50deg+TEMPLATE 2	R3203, T:R77760
(252)	Electric No. 5	18	DN TXT-Z3	ETC Source4 50deg+TEMPLATE 2	R3203, T:R77760
(301)	LADDER 1L	1	HS Color-L	Wybron Cygnus PartBam Door	N/C
(302)	TAIL DN L2	1	HS Color-L	Wybron Cygnus PartBam Door	N/C
(303)	TAIL DN L3	1	HS Color-L	Wybron Cygnus PartBam Door	N/C
(306)	LADDER 1R	1	HS Color-R	Wybron Cygnus PartBam Door	N/C
(307)	TAIL DN R2	1	HS Color-R	Wybron Cygnus PartBam Door	N/C
(308)	TAIL DN R3	1	HS Color-R	Wybron Cygnus PartBam Door	N/C
(311)	LADDER 1L	4	MSide Color-L	Wybron Cygnus PartBam Door	N/C
(312)	TAIL DN L2	4	MSide Color-L	Wybron Cygnus PartBam Door	N/C
(313)	TAIL DN L3	4	MSide Color-L	Wybron Cygnus PartBam Door	N/C
(316)	LADDER 1R	4	MSide Color-R	Wybron Cygnus PartBam Door	N/C
(317)	TAIL DN R2	4	MSide Color-R	Wybron Cygnus PartBam Door	N/C
(318)	TAIL DN R3	4	MSide Color-R	Wybron Cygnus PartBam Door	N/C
(321)	Electric No. 2	1	Square BX-TT	ETC Source4 36deg	R3202
(322)	Electric No. 2	3	Square BX-DSC	ETC Source4 36deg	R09
(323)	Electric No. 2	5	Square DBX-DSC	ETC Source4 36deg	R3202
(331)	Electric No. 3	6	Square BX	ETC Source4 36deg	R09
(332)	Electric No. 3	13	Square BX	ETC Source4 36deg	R3202
(341)	Electric No. 4	4	Square DBX-MSR	ETC Source4 36deg	R09
(342)	Electric No. 4	8	Square DBX-MSL	ETC Source4 36deg	R3202
(351)	Electric No. 5	6	Square BX	ETC Source4 36deg	R09
(352)	Electric No. 5	11	Square BX-USC	ETC Source4 36deg	R3202
(361)	FOH 2	1	SP-DSC	ETC Source4 19deg	R132
(362)	FOH 2	9	SP-DSR	ETC Source4 19deg	R132
(363)	FOH 2	12	SP-Toy Theatre	ETC Source4 19deg	R132
(364)	FOH 2	18	SP-DSL	ETC Source4 19deg	R132

Figure 26: Channel Hookup pg 5

Chan	Position	U#	Purpose	Inst Type & Access	Color & Gobo
(365	FOH 1	1	SP-Window	ETC Source4 26deg	R132
(366	FOH 1	4	SP-DSL	ETC Source4 26deg	R132
(367	FOH 1	13	SP-Day Window--	ETC Source4 26deg	R132
(368	FOH 1	16	SP-DSR	ETC Source4 36deg	R132
(371	TAIL DN L3	3	SP-Stair Float	ETC Source4 36deg	R132
(372	TAIL DN R3	3	SP-Top of Bed	ETC Source4 36deg	R132
(401	Box 3L	1	Low Front L Color 1	ETC Source4 19deg	R26+R132
(402	Box 3L	2	Low Front L Color 1	ETC Source4 19deg	R26+R132
(403	Box 3L	3	Low Front L Color 1	ETC Source4 26deg	R26+R132
(406	Box 3R	1	Low Front R Color 1	ETC Source4 19deg	R26+R132
(407	Box 3R	2	Low Front R Color 1	ETC Source4 19deg	R26+R132
(408	Box 3R	3	Low Front R Color 1	ETC Source4 26deg	R26+R132
(411	BOX 2L	2	Low Front L Color 2	ETC Source4 36deg	R316+R132
(412	BOX 2L	1	Low Front L Color 2	ETC Source4 26deg	R316+R132
(416	Box 2R	1	Low Front R Color 2	ETC Source4 26deg	R316+R132
(417	Box 2R	2	Low Front R Color 2	ETC Source4 36deg	R316+R132
(421	BOX 2L	4	Low Front L Color 3	ETC Source4 19deg	R361+R132
(422	BOX 2L	3	Low Front L Color 3	ETC Source4 19deg	R361+R132
(426	Box 2R	3	Low Front R Color 3	ETC Source4 19deg	R361+R132
(427	Box 2R	4	Low Front R Color 3	ETC Source4 19deg	R361+R132
(431	Box 1L	1	BBL Color 1	ETC Source4 26deg	R02+R132
(432	Box 1L	3	BBL Color 1	ETC Source4 26deg	R02+R132
(433	Box 1L	5	BBL Color 1	ETC Source4 26deg	R02+R132
(436	Box 1R	1	BBR Color 1	ETC Source4 26deg	R02+R132
(437	Box 1R	3	BBR Color 1	ETC Source4 26deg	R02+R132
(438	Box 1R	5	BBR Color 1	ETC Source4 26deg	R02+R132
(441	Box 1L	2	BBL Color 2	ETC Source4 26deg	R370+R132, T:877721
(442	Box 1L	4	BBL Color 2	ETC Source4 26deg	R370+R132, T:877721

Figure 27: Channel Hookup pg 6

Chan	Position	U#	Purpose	Inst Type & Access	Color & Gobo
(443)	Box 1L	6	BBL Color 2	ETC Source4 26deg	R370+R1 32, T:R77721
(446)	Box 1R	2	BBR Color 2	ETC Source4 26deg+TEMPLATE 2	R370+R1 32, T:R77721
(447)	Box 1R	4	BBR Color 2	ETC Source4 26deg+TEMPLATE 2	R370+R1 32, T:R77721
(448)	Box 1R	6	BBR Color 2	ETC Source4 26deg+TEMPLATE 2	R370+R1 32, T:R77721
(481)	DSR Dock	1	Anchor Lamp	Practical	N/A
	"	2	Floor Lamp	"	"
(501)	E	1	Bare Bulb	Practical	N/A
(511)	Prosc	1	Sail Chases	Christmas Lights	N/A
(512)	Prosc	2	Sail Chases	Christmas Lights	N/A
(513)	Prosc	3	Sail Chases	Christmas Lights	N/A
(514)	Prosc	4	Sail Chases	Christmas Lights	N/A
(515)	Prosc	5	Sail Chases	Christmas Lights	N/A
(516)	Prosc	6	Sail Chases	Christmas Lights	N/A
(551)	Toy Theatre	5	Toy Theatre Tape	LED Tape	N/A
(552)	Toy Theatre	1	Toy Theatre	Gantom NanoSpot	N/A
(553)	Toy Theatre	2	Toy Theatre	Gantom NanoSpot	N/A
(554)	Toy Theatre	3	Toy Theatre	Gantom NanoSpot	N/A
(555)	Toy Theatre	4	Toy Theatre	Gantom NanoSpot	N/A
(558)	SL Dock	1	Low Side	ETC Source4 36deg	R3220
(571)	Set Mount	1	Airplane Light	Practical	N/A

Figure 28: Channel Hookup pg 7

Chan	Position	U#	Purpose	Inst Type & Access	Color & Gobo
(701			Spare		R132
			"		"
			"		"
			"		"
			"		"
			"		"
			"		"
			"		"
			"		"
			"		"
			"		"
(711			Spare		R132

Figure 29: Channel Hookup pg 8

2.4.2: Instrument Schedule

How to Catch a Star

Instrument Schedule

3/9/2019

HTCAS Lighting v2.lw6

LD: Peter Leibold VI

Dir: Jared Mezzocchi

Kennedy Center

Family Theatre

TABLE OF CONTENTS

FOH 2	1	TAIL DN L2	8
FOH 1	2	TAIL DN L3	8
Electric No. 1	3	LADDER 1R	9
Electric No. 2	3	TAIL DN R2	9
Electric No. 3	4	TAIL DN R3	9
Electric No. 4	5	Box 3L	10
Electric No. 5	6	Box 3R	10
H	6	BOX 2L	10
G	7	Box 2R	11
F	7	Box 1R	11
B	7	Box 1L	11
C	7	Prosc	12
D	7	Toy Theatre	12
E	7	Set Mount	12
LADDER 1L	8	DSR Deck	12
		SL Deck	13

Figure 30: Instrument Schedule pg 1

Dir: Jared Mezzocchi
Kennedy Center
Family Theatre

FOH 2

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(361)	SP-DSC	ETC Source4 19deg 575w	R132	
2	(201)	Tonal 1	ETC Source4 19deg 575w	R77+R132	
3	(211)	Tonal 2	ETC Source4 19deg 575w	R383+R132	
4	(1)	I-Cue L	ETC Source4 19deg 750W 750w	R132	
4	(1)	Iris	DMX Iris		
4	(1)	I-Cue	I-Cue		
4	(1)	Scroller	Wybron Forerunner 25w		
5	(202)	SP-DSR Glow	ETC Source4 19deg 575w	R77+R132	
6	(212)	SP-DSR Cool	ETC Source4 19deg 575w	R383+R132	
7	(203)	Tonal 1	ETC Source4 19deg 575w	R77+R132	
8	(213)	Tonal 2	ETC Source4 19deg 575w	R383+R132	
9	(362)	SP-DSR	ETC Source4 19deg 575w	R132	
10	(204)	Tonal 1	ETC Source4 19deg 575w	R77+R132	
11	(214)	Tonal 2	ETC Source4 19deg 575w	R383+R132	
12	(363)	SP-Toy Theatre	ETC Source4 19deg 575w	R132	
13	(205)	Tonal 1	ETC Source4 19deg 575w	R77+R132	
14	(215)	Tonal 2	ETC Source4 19deg 575w	R383+R132	
15	(206)	Tonal 1	ETC Source4 19deg 575w	R77+R132	
16	(216)	Tonal 2	ETC Source4 19deg 575w	R383+R132	
17	(2)	I-Cue R	ETC Source4 19deg 750W 750w	R132	
17	(2)	Iris	DMX Iris		
17	(2)	I-Cue	I-Cue		
17	(2)	Scroller	Wybron Forerunner 25w		

Figure 31: Instrument Schedule pg 2

FOH 2

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
18	(364)	SP-DSL	ETC Source4 19deg 575w	R132	
19	(207)	Tonal 1	ETC Source4 19deg 575w	R77+R132	
20	(217)	Tonal 2	ETC Source4 19deg 575w	R383+R132	

FOH 1

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(365)	SP-Window	ETC Source4 26deg 575w	R132	
2	(101)	Front-Z1	ETC Source4 26deg 575w	R132	
3	(108)	Front-Z2	ETC Source4 26deg 575w	R132	
4	(366)	SP-DSL	ETC Source4 26deg 575w	R132	
5	(102)	SP-Underwater	ETC Source4 26deg 575w	R132	
6	(109)	Front-Z2	ETC Source4 26deg 575w	R132	
7	(110)	F-Boat	ETC Source4 26deg 575w	R132	
8	(103)	F-Dream	ETC Source4 26deg 575w	R132	
9	(111)	Front-Z2	ETC Source4 26deg 575w	R132	
10	(104)	Front-Z1	ETC Source4 26deg 575w	R132	
11	(112)	F-Boat	ETC Source4 26deg 575w	R132	
12	(105)	F-Dream	ETC Source4 26deg 575w	R132	
13	(367)	SP-Day Window-	ETC Source4 26deg 575w	R132	
14	(113)	SP-Fall	ETC Source4 26deg 575w	R132	
15	(106)	Front-Z1	ETC Source4 26deg 575w	R132	
16	(368)	SP-DSR	ETC Source4 36deg 575w	R132	
17	(114)	Front-Z2	ETC Source4 26deg 575w	R132	
18	(107)	Front-Z1	ETC Source4 26deg 575w	R132	

Figure 32: Instrument Schedule pg 3

Electric No. 1

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(131)	Side L-Z1	ETC Source4 36deg 575w	R3202+R132	
2	(241)	DN TXT-Z1	ETC Source4 50deg 575w	R3203	R77760
3	(132)	Side L-Z1	ETC Source4 36deg 575w	R3202+R132	
4	(242)	DN TXT-Z1	ETC Source4 50deg 575w	R3203	R77760
5	(133)	Side L-Z1	ETC Source4 36deg 575w	R3202+R132	
6	(151)	Side R-Z1	ETC Source4 36deg 575w	R3203+R132	
7	(243)	DN TXT-Z1	ETC Source4 50deg 575w	R3203	R77760
8	(152)	Side R-Z1	ETC Source4 36deg 575w	R3203+R132	
9	(244)	DN TXT-Z1	ETC Source4 50deg 575w	R3203	R77760
10	(153)	Side R-Z1	ETC Source4 36deg 575w	R3203+R132	

Electric No. 2

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(321)	Square BX-TT	ETC Source4 36deg 575w	R3202	
2	(11)	Mac Aura Z1	MAC Aura 236w	N/A	
3	(322)	Square BX-DSC	ETC Source4 36deg 575w	R09	
4	(12)	Mac Aura Z1	MAC Aura 236w	N/A	
5	(323)	Square DBX-DSC	ETC Source4 36deg 575w	R3202	

Figure 33: Instrument Schedule pg 4

Electric No. 3

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(134)	Side L-Z2	ETC Source4 36deg 575w	R3202+R132	
2	(245)	DN TXT-Z2	ETC Source4 50deg 575w	R3203	R77760
4	(135)	Side L-Z2	ETC Source4 36deg 575w	R3202+R132	
5	(31)	Mac Aura Z3	MAC Aura 236w	N/A	
6	(331)	Square BX	ETC Source4 36deg 575w	R09	
7	(246)	DN TXT-Z2	ETC Source4 50deg 575w	R3203	R77760
8	(136)	Side L-Z2	ETC Source4 36deg 575w	R3202+R132	
9	(32)	Mac Aura Z3	MAC Aura 236w	N/A	
10	(154)	Side R-Z2	ETC Source4 36deg 575w	R3203+R132	
11	(247)	DN TXT-Z2	ETC Source4 50deg 575w	R3203	R77760
13	(332)	Square BX	ETC Source4 36deg 575w	R3202	
14	(33)	Mac Aura Z3	MAC Aura 236w	N/A	
15	(155)	Side R-Z2	ETC Source4 36deg 575w	R3203+R132	
17	(248)	DN TXT-Z2	ETC Source4 50deg 575w	R3203	R77760
18	(156)	Side R-Z2	ETC Source4 36deg 575w	R3203+R132	

Figure 34: Instrument Schedule pg 5

Electric No. 4

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(137)	Side L-Z3	ETC Source4 36deg 575w	R3202+R132	
2	(221)	DBX-L Fres	Altman 10in Fresnel 2kW	R02	
3	(138)	Side L-Z3	ETC Source4 36deg 575w	R3202+R132	
4	(341)	Square DBX-MSR	ETC Source4 36deg 575w	R09	
5	(139)	Side L-Z3	ETC Source4 36deg 575w	R3202+R132	
6	(157)	Side R-Z3	ETC Source4 36deg 575w	R3203+R132	
7	(231)	DBX-R Z1	ETC Source4 36deg 575w	R3220+R132	
8	(342)	Square DBX-MSL	ETC Source4 36deg 575w	R3202	
9	(158)	Side R-Z3	ETC Source4 36deg 575w	R3203+R132	
10	(232)	DBX-R Z1	ETC Source4 36deg 575w	R3220+R132	
11	(233)	DBX-R Z1	ETC Source4 50deg 575w	R3220+R132	
12	(159)	Side R-Z3	ETC Source4 36deg 575w	R3203+R132	

Figure 35: Instrument Schedule pg 6

Electric No. 5

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(140)	Side L-z4	ETC Source4 36deg 575w	R3202+R132	
2	(222)	DBX-L Fres	Altman 10in Fresnel 2kW	R02	
3	(249)	DN TXT-Z3	ETC Source4 50deg 575w	R3203	R77760
4	(141)	Side L-z4	ETC Source4 36deg 575w	R3202+R132	
5	(41)	Mac Aura Z4	MAC Aura 236w	N/A	
6	(351)	Square BX	ETC Source4 36deg 575w	R09	
7	(250)	DN TXT-Z3	ETC Source4 50deg 575w	R3203	R77760
8	(142)	Side L-z4	ETC Source4 36deg 575w	R3202+R132	
9	(42)	Mac Aura Z4	MAC Aura 236w	N/A	
10	(160)	Side R-Z4	ETC Source4 36deg 575w	R3203+R132	
11	(352)	Square BX-USC	ETC Source4 36deg 575w	R3202	
12	(236)	DBX R-Z2	ETC Source4 36deg 575w	R3220+R132	
13	(251)	DN TXT-Z3	ETC Source4 50deg 575w	R3203	R77760
14	(43)	Mac Aura Z4	MAC Aura 236w	N/A	
15	(161)	Side R-Z4	ETC Source4 36deg 575w	R3203+R132	
16	(237)	DBX R-Z2	ETC Source4 36deg 575w	R3220+R132	
17	(238)	DBX R-Z2	ETC Source4 50deg 575w	R3220+R132	
18	(252)	DN TXT-Z3	ETC Source4 50deg 575w	R3203	R77760
19	(162)	Side R-Z4	ETC Source4 36deg 575w	R3203+R132	

H

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(121)	Front-Z3	ETC Source4 26deg 575w	R132	

Figure 36: Instrument Schedule pg 7

G

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(23)	Mac Aura Z2	MAC Aura 236w	N/A	
2	(13)	Mac Aura Z1	MAC Aura 236w	N/A	
3	(120)	Front-Z3	ETC Source4 26deg 575w	R132	

F

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(119)	Front-Z3	ETC Source4 26deg 575w	R132	

B

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(115)	Front-Z3	ETC Source4 26deg 575w	R132	

C

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(21)	Mac Aura Z2	MAC Aura 236w	N/A	
2	(116)	Front-Z3	ETC Source4 26deg 575w	R132	

D

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(117)	Front-Z3	ETC Source4 26deg 575w	R132	

E

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(501)	Bare Bulb	Practical	N/A	
2	(22)	Mac Aura Z2	MAC Aura 236w	N/A	
3	(118)	Front-Z3	ETC Source4 26deg 575w	R132	

Figure 37: Instrument Schedule pg 8

LADDER 1L

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(301)	HS Color-L	Wybron Cygnus Par 200w	N/C	
2	(171)	SP-Stairs	ETC Source4 36deg 575w	R3410+R132	
3	(172)	MidSide L	ETC Source4 36deg 575w	R3410+R132	
4	(311)	MSide Color-L	Wybron Cygnus Par 200w	N/C	

TAIL DN L2

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(302)	HS Color-L	Wybron Cygnus Par 200w	N/C	
2	(173)	MidSide L	ETC Source4 36deg 575w	R3410+R132	
3	(174)	SP-Stairs	ETC Source4 36deg 575w	R3410+R132	
4	(312)	MSide Color-L	Wybron Cygnus Par 200w	N/C	

TAIL DN L3

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(177)	MidSide L	ETC Source4 36deg 575w	R3410+R132	
1	(303)	HS Color-L	Wybron Cygnus Par 200w	N/C	
2	(178)	MidSide L	ETC Source4 36deg 575w	R3410+R132	
2	(175)	MidSide L	ETC Source4 36deg 575w	R3410+R132	
3	(371)	SP-Stair Float	ETC Source4 36deg 575w	R132	
3	(176)	MidSide L	ETC Source4 36deg 575w	R3410+R132	
4	(313)	MSide Color-L	Wybron Cygnus Par 200w	N/C	

Figure 38: Instrument Schedule pg 9

LADDER 1R

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(306)	HS Color-R	Wybron Cygnus Par 200w	N/C	
2	(181)	SP-Stairs	ETC Source4 36deg 575w	R132	
3	(182)	MidSide R	ETC Source4 36deg 575w	R132	
4	(316)	MSide Color-R	Wybron Cygnus Par 200w	N/C	

TAIL DN R2

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(307)	HS Color-R	Wybron Cygnus Par 200w	N/C	
2	(183)	MidSide R	ETC Source4 36deg 575w	R132	
3	(184)	MidSide R	ETC Source4 36deg 575w	R132	
4	(317)	MSide Color-R	Wybron Cygnus Par 200w	N/C	

TAIL DN R3

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(187)	MidSide R	ETC Source4 36deg 575w	R132	
1	(308)	HS Color-R	Wybron Cygnus Par 200w	N/C	
2	(185)	MidSide R	ETC Source4 36deg 575w	R132	
2	(188)	MidSide R	ETC Source4 36deg 575w	R132	
3	(186)	MidSide R	ETC Source4 36deg 575w	R132	
3	(372)	SP-Top of Bed	ETC Source4 36deg 575w	R132	
4	(318)	MSide Color-R	Wybron Cygnus Par 200w	N/C	

Figure 39: Instrument Schedule pg 10

Box 3L

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(401)	Low Front L Color 1	ETC Source4 19deg 575w	R26+R132	
2	(402)	Low Front L Color 1	ETC Source4 19deg 575w	R26+R132	
3	(403)	Low Front L Color 1	ETC Source4 26deg 575w	R26+R132	

Box 3R

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(406)	Low Front R Color 1	ETC Source4 19deg 575w	R26+R132	
2	(407)	Low Front R Color 1	ETC Source4 19deg 575w	R26+R132	
3	(408)	Low Front R Color 1	ETC Source4 26deg 575w	R26+R132	

BOX 2L

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(412)	Low Front L Color 2	ETC Source4 26deg 575w	R316+R132	
2	(411)	Low Front L Color 2	ETC Source4 36deg 575w	R316+R132	
3	(422)	Low Front L Color 3	ETC Source4 19deg 575w	R361+R132	
4	(421)	Low Front L Color 3	ETC Source4 19deg 575w	R361+R132	

Figure 40: Instrument Schedule pg 11

Box 2R

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(416)	Low Front R Color 2	ETC Source4 26deg 575w	R316+R132	
2	(417)	Low Front R Color 2	ETC Source4 36deg 575w	R316+R132	
3	(426)	Low Front R Color 3	ETC Source4 19deg 575w	R361+R132	
4	(427)	Low Front R Color 3	ETC Source4 19deg 575w	R361+R132	

Box 1R

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(436)	BBR Color 1	ETC Source4 26deg 575w	R02+R132	
2	(446)	BBR Color 2	ETC Source4 26deg 575w	R370+R132	R77721
3	(437)	BBR Color 1	ETC Source4 26deg 575w	R02+R132	
4	(447)	BBR Color 2	ETC Source4 26deg 575w	R370+R132	R77721
5	(438)	BBR Color 1	ETC Source4 26deg 575w	R02+R132	
6	(448)	BBR Color 2	ETC Source4 26deg 575w	R370+R132	R77721

Box 1L

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(431)	BBL Color 1	ETC Source4 26deg 575w	R02+R132	
2	(441)	BBL Color 2	ETC Source4 26deg 575w	R370+R132	R77721
3	(432)	BBL Color 1	ETC Source4 26deg 575w	R02+R132	
4	(442)	BBL Color 2	ETC Source4 26deg 575w	R370+R132	R77721
5	(433)	BBL Color 1	ETC Source4 26deg 575w	R02+R132	
6	(443)	BBL Color 2	ETC Source4 26deg 575w	R370+R132	R77721

Figure 41: Instrument Schedule pg 12

Prosc

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(511)	Sail Chase	Christmas Lights	N/A	
2	(512)	Sail Chase	Christmas Lights	N/A	
3	(513)	Sail Chase	Christmas Lights	N/A	
4	(514)	Sail Chase	Christmas Lights	N/A	
5	(515)	Sail Chase	Christmas Lights	N/A	
6	(516)	Sail Chase	Christmas Lights	N/A	

Toy Theatre

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(552)	Toy Theatre	Gantom NanoSpot	N/A	
2	(553)	Toy Theatre	Gantom NanoSpot	N/A	
3	(554)	Toy Theatre	Gantom NanoSpot	N/A	
4	(555)	Toy Theatre	Gantom NanoSpot	N/A	
5	(551)	Toy Theatre Tape	LED Tape	N/A	

Set Mount

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(571)	Airplane Light	Practical	N/A	

DSR Deck

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(481)	Anchor Lamp	Practical	N/A	
2	(481)	Floor Lamp	Practical	N/A	

Figure 42: Instrument Schedule pg 13

SL Deck

U#	Chan	Purpose	Instrument Type & Load	Color	Gobo
1	(558)	Low Side	ETC Source4 36deg 575w	R3220	

Figure 43: Instrument Schedule pg 14

HOW TO CATCH A STAR

Focus Point List

Focus Area	US/DS	SL/SR
1	2'6" US	12'0" SL
2	2'6" US	8'0" SL
3	2'6" US	4'0" SL
4	2'6" US	0'0"
5	2'6" US	4'0" SR
6	2'6" US	8'0" SR
7	2'6" US	12'0" SR
8	8'0" US	12'0" SL
9	8'0" US	8'0" SL
10	8'0" US	4'0" SL
11	8'0" US	0'0"
12	8'0" US	4'0" SR
13	8'0" US	8'0" SR
14	8'0" US	12'0" SR
15	13'0" US	12'0" SL
16	13'0" US	8'0" SL
17	13'0" US	4'0" SL
18	13'0" US	0'0"
19	13'0" US	4'0" SR
20	13'0" US	8'0" SR
21	13'0" US	12'0" SR
22	18'6" US	12'0" SL
23	18'6" US	8'0" SL
24	18'6" US	4'0" SL
25	18'6" US	0'0"
26	18'6" US	4'0" SR
27	18'6" US	8'0" SR
28	18'6" US	12'0" SR
DSL	3'0" DS	17'0" SL
DSR	3'0" DS	17'0" SR

LD: Peter Leibold
209.352.0243 | peterleiboldvi@gmail.com

Figure 44: Focus Point List

2.5: Pre Show Programming

2.5.1: Groups List

HOW TO CATCH A STAR

Groups List

GROUP #	CHANNELS	LABEL
1	1-2	I-Cues
11	11-13, 21-23, 31-33, 41-43	Auras All
12	11-13	Auras Z1
21	21-23	Auras Z2
31	31-33	Auras Z3
41	41-43	Auras Z4
101	101-121	Front All
102	101-107	Front Z1
108	108-114	Front Z2
115	115-121	Front Z3
131	131-142	Side < All
132	131-133	Side < Z1
134	134-136	Side < Z2
137	137-139	Side < Z3
140	140-142	Side < Z4
151	151-162	Side > All
152	151-153	Side > Z1
154	154-156	Side > Z2
157	157-159	Side > Z3
160	160-162	Side > Z4
171	171-178	MidSide < All
172	171-172	MidSide < Z1
173	173-174	MidSide < Z2
175	175-176	MidSide < Z3
177	177-178	MidSide < Z4
181	181-188	MidSide > All
182	181-182	MidSide > Z1
183	183-184	MidSide > Z2
185	185-186	MidSide > Z3
187	187-188	MidSide > Z4
201	201-207	Tonal 1
211	211-217	Tonal 2
221	221-222	DBX <
231	231-238	DBX > All
232	231-233	DBX > Z1
236	236-238	DBX > Z2
241	241-252	DN TXT All
242	241-244	DN TXT Z1
245	245-248	DN TXT Z2
249	249-252	DN TXT Z3
300	301-318	Color > <All

LD: Peter Leibold
209.352.0243 | peterleiboldvi@gmail.com

Figure 45: Groups List pg 1

GROUP #	CHANNELS	LABEL
301	301-303, 311-313	Color < All
302	301-303	Color < High
306	306-308, 316-318	Color > All
307	306-308	Color > High
311	311-313	Color < Mid
316	316-318	Color > Mid
362	362, 368	Apron SR
364	364, 366	Apron SL
401	401-403, 406-408	LF Red All
402	401-403	LF Red <
406	406-408	LF Red >
411	411-412, 416-417	LAF All
412	411-412	LAF <
416	416-417	LAF >
421	421-422, 426-427	LAF Blue All
422	421-422	LAF Blue <
426	426-427	LAF Blue >
431	431-433, 436-438	BB Color All
432	431-433	BB Color <
436	436-438	BB Color >
441	441-443, 446-448	BB TXT All
442	441-443	BB TXT <
446	446-448	BB TXT >
1001	1-2, 101-121, 131-142, 151-162, 171-178, 181-188, 201-207, 211-217, 221-222, 231-233, 236-238, 241-252, 321-323, 331-332, 341-342, 351-352, 361-368, 371-372, 401-403, 406-408, 411-412, 416-417, 421-422, 426-427, 431-433, 436-438, 441-443, 446-448, 471, 501	

ID: Peter Leibold
 209.352.0243 | peterleiboldvi@gmail.com

Figure 46: Groups List pg 2

2.6: Design Run Notes

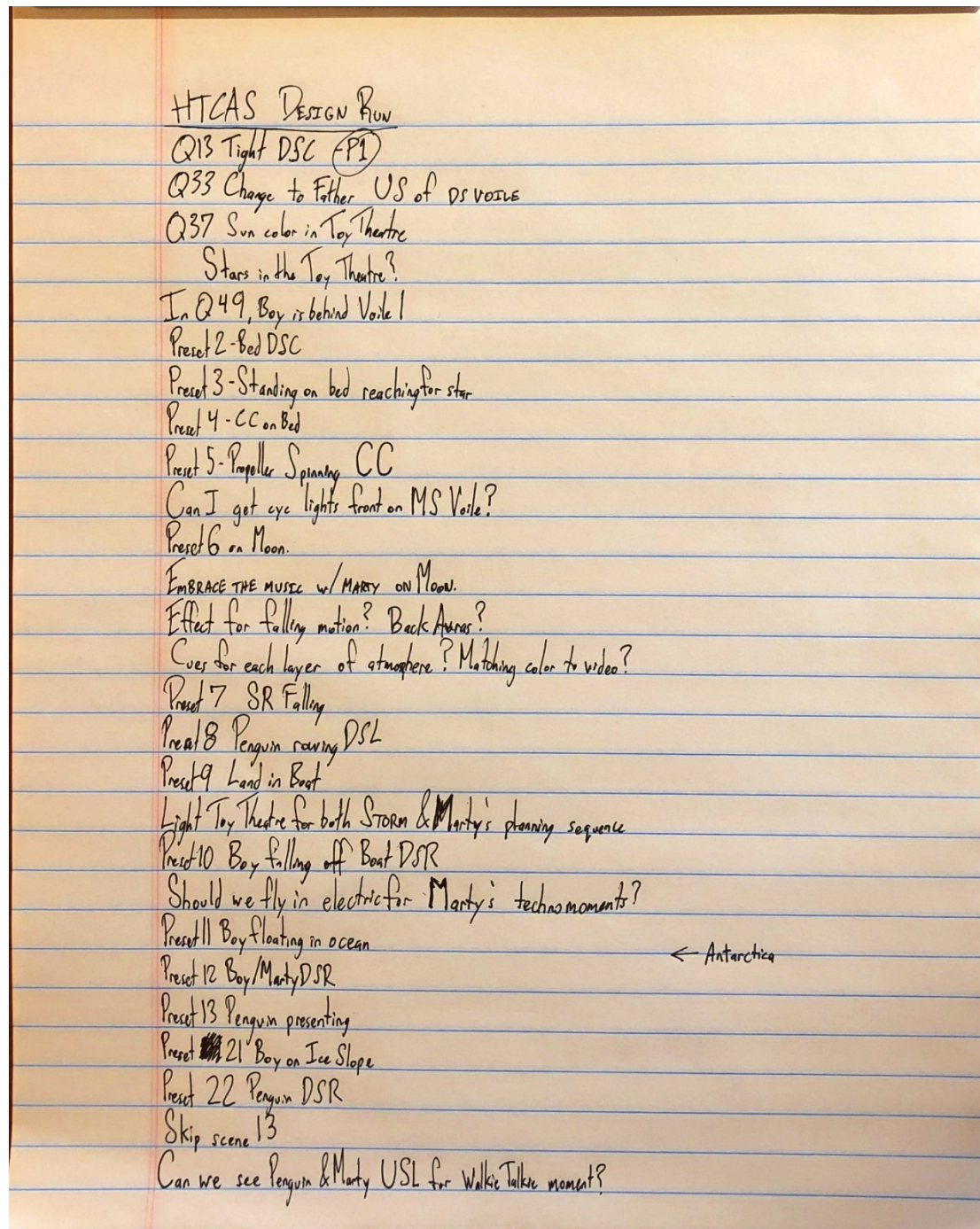


Figure 47: Design Run Notes

Chapter 3: The Tech Process

3.1: Designing During Tech

Before technical rehearsals began, I had the opportunity to begin working in the theatre building some initial presets that I had put together from the design run. In the design run, I had realized that I'd be spending a great deal of time focusing the fourteen moving lights, so I attempted to shorten this time by being as prepared as possible before actors and other designers came into the room and watched what I was creating. The Head Electrician/Programmer Grego and I approximated these presets from my notes once we had focused the rig. With a show containing fourteen moving lights, I had attempted to note the ones I anticipated using for each preset so that we could move quickly through programming the presets.

Throughout the main section of tech, Grego (the head electrician) and I attempted to work as quickly as we could, as this show was quite tech-heavy, and we wanted to prevent the rest of the room from waiting on us very often. Overall, we were fairly successful, though Grego has less experience programming moving lights than I do, and when I felt myself becoming frustrated with that process, I tried to let go of this frustration and be present in the room with the other designers. In the moments that we moved slowly, I tried to approximate the position and move on, knowing we could fix it in notes later.

Three days into tech, I realized that my front light system was not being used as intended, and that it could be more useful in soft, concentrated areas to keep light off of the projection areas. The curtains were being used somewhat more than I had originally thought, which supported changing the use of these lights as we were

typically unable to use a full system of front light to push onto the stage through the voile. I was very clear with Jared to make sure we wouldn't suddenly decide we needed them later in tech and refocused most of them the next morning. This change was incredibly useful and gave us much more versatility. I also gently released aspects of the constrained, constricted idea that I had for Father's world, as the staging didn't support the initial boxed-in idea. I held onto this concept as a color and angle idea, but we lost the sharp lines I had originally conceived. I do think this alteration was the correct route for the show, as Father needed free reign to interact with the audience at the beginning and throughout the first scene as we couldn't be sure of how the kids would react and interact with him. Father was also a very expressive actor who was brilliant at responding to the kids, even when they threw him figurative curveballs.

As we inched closer to previews and opening, we were falling a bit behind schedule to get everything done and teched into the show, so tensions began to rise. The members of the team were all aware of it, so we were generally a bit gentler with each other to make sure we completed our work as well as possible. The final days were stressful, but we arrived at the final preview, nonetheless. In this performance somehow a submaster was bumped and turned all of the moving lights on at three percent, which just proved that such a small shift could create a disaster. Every time the lights moved, they showed us their path as they stayed on. At first I didn't know what was going wrong and thought that in the final moments we had made a mistake in the programming, but it became clear this was not the case. I was trapped between audience members and felt it was inappropriate to text my operator. Instead I suffered

through it, hoping all the while the operator would notice the error. In some small consolation for this error in the final preview, when we pulled down the submaster for the opening, the show looked markedly better, even without the cueing time I had anticipated having between shows.

Throughout the process, I communicated often with both Jared and my fellow collaborators. Olivia and I discussed the ways in which we could both support each other better each day, such as her adjusting the specific locations and increasing the contrast of some of the projections so that I could complete a particular moment of saturate expanse and my taking a backseat in a moment when she had a clearer and cleaner way to express Boy's elation. Chris and I found ways to make lighting match the soundscape better (and vice versa) from a timing standpoint to keep the audience engaged and locked in to the story of Boy's struggle for control. In discussing and building the Toy Theatre with Matt, we often conversed about placement of our miniature lights inside, and how to best get them focused, as they are not typical theatrical instruments. Jared and I talked throughout to make sure the world we were creating was achieving what he wanted from the show and still fitting into the ideas I had laid out and discussed heavily long before.

Overall, I think the tech was successful. We certainly did have some trying times, but the product at which we arrived in the end was something beautiful, and all were largely happy with it.

3.2: Magic Sheet

3.2.1: Paper Conventional Magic Sheet

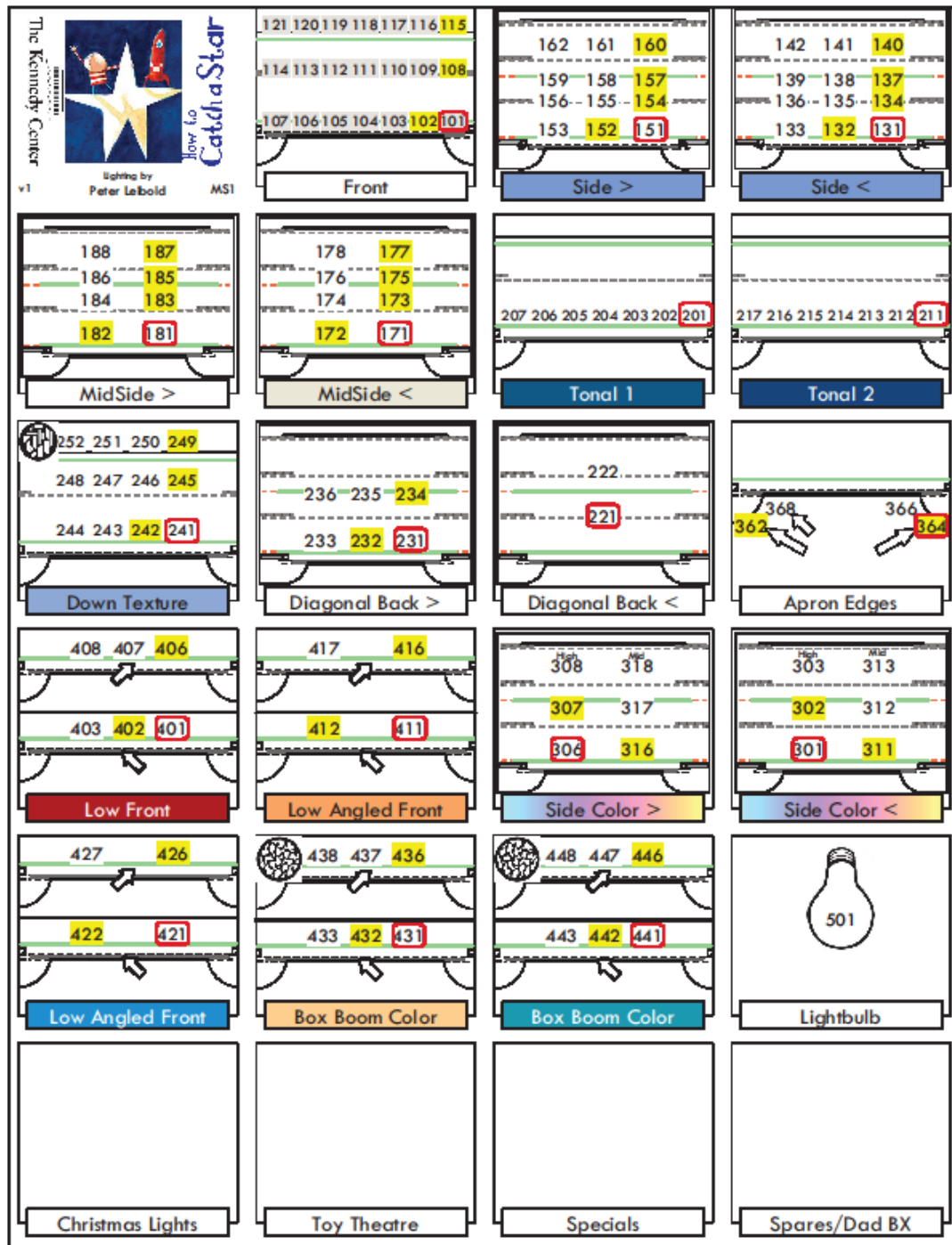


Figure 48: Paper Conventional Magic Sheet

2.3.2: Paper Moving Light Magic Sheet

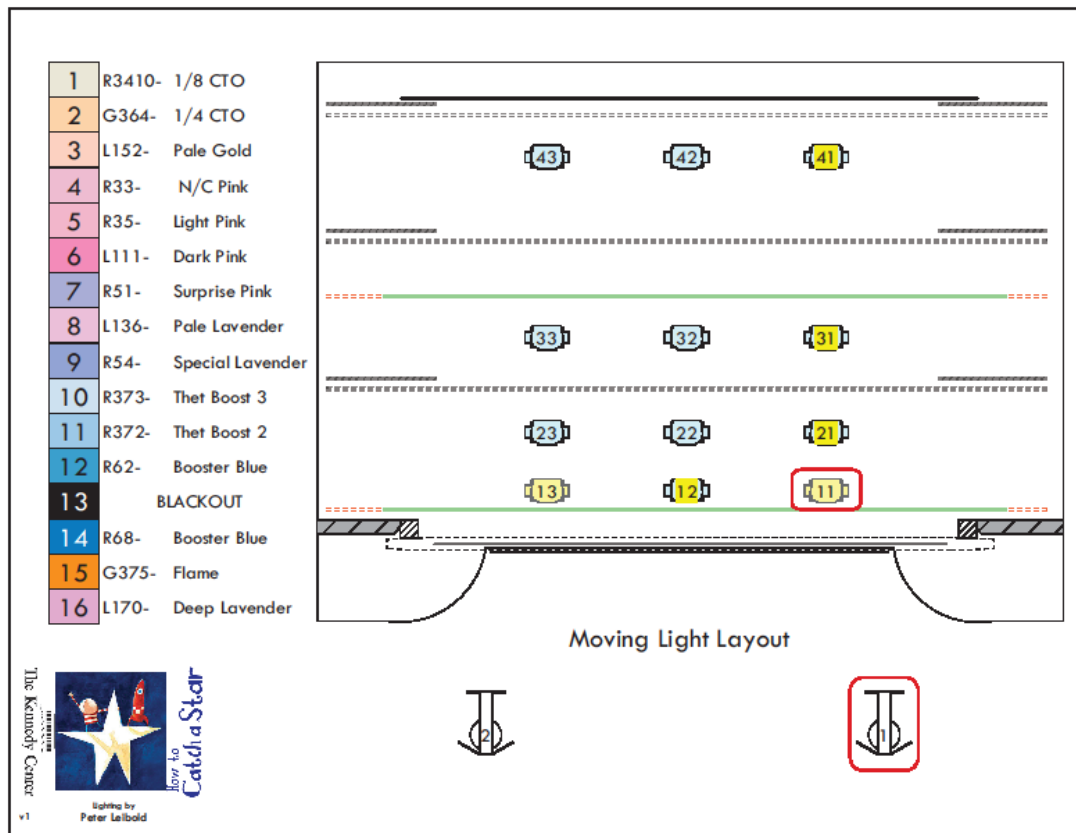


Figure 49: Paper Moving Light Magic Sheet

3.2.3: ETC Eos Live Magic Sheet

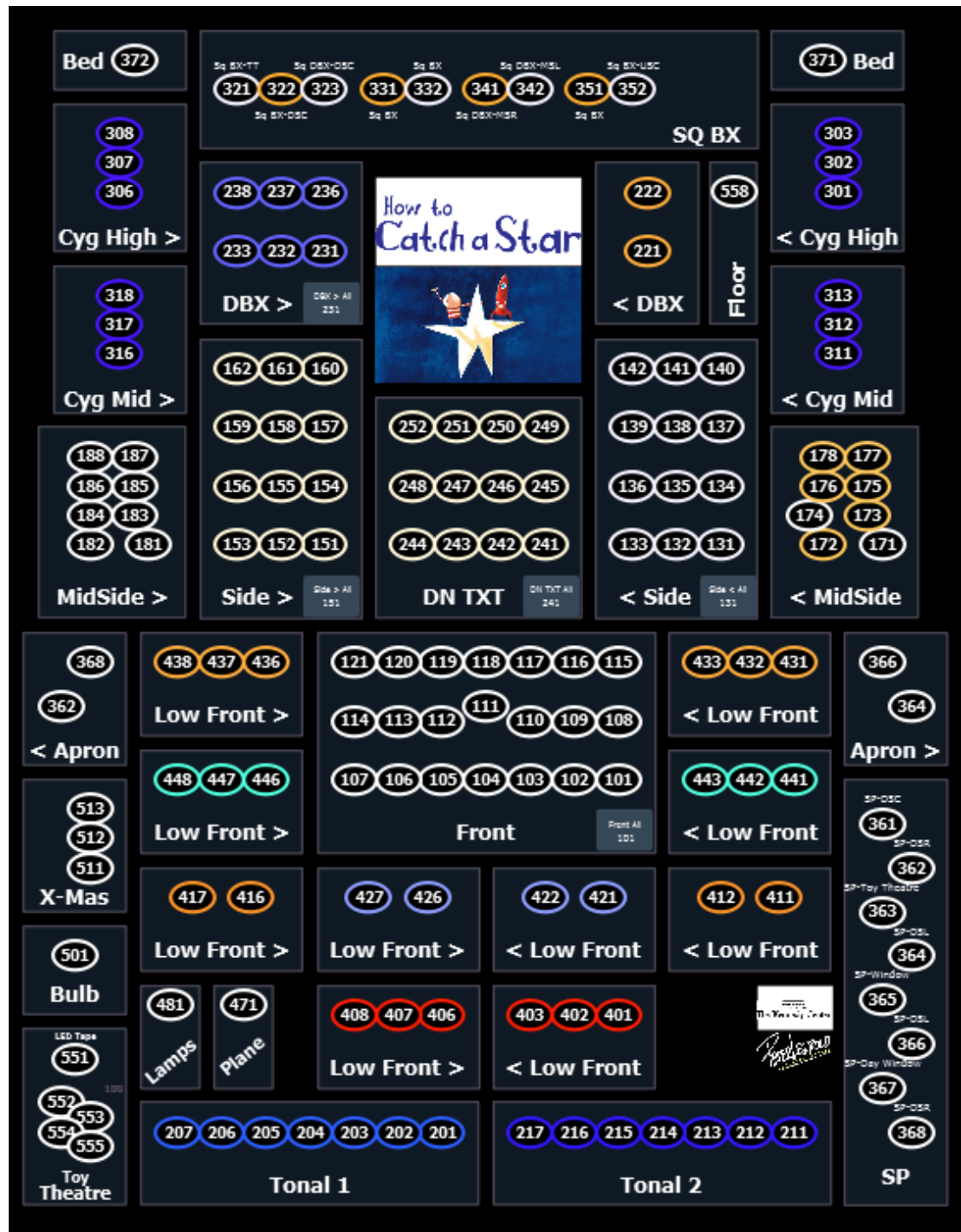


Figure 50: ETC Eos Live Magic Sheet

3.3 Cue List

How to Catch a Star

Cue List

Page 1 of 8

3/12/2019

HTCAS Lighting v2.lw6

LD: Peter Leibold VI

Dir: Jared Mezzocchi

Kennedy Center

Family Theatre

Cue#	Effect	Label	Time	Curve	B	M	Fw/Hg	Pg	Placement
Preshow									
1		Preshow	4.9					2	
3		House to Half	4.9					2	
1: The Universe									
11		House Out	0		B			2	w/ Music: The Universe
13		I-Cues in	10/ 5		b			2	Dallas in place
15	212	House up	0					2	Penguin sneezes
17		House out	0					2	w/ Music
19	212	House up (DELAY)	[7] 5/ 5					2	Cell phone
21		House out	0					2	w/ Music
23		House up						2	Chips
P1			8						
P2			[3] 5/ 5						
25		House out	0		M			2	w/ Music
35		Dad X to Toy Theatre	[0] 3/ [2] 6		B			4	Dad crosses to toy theatre
37		Sun In	2		b			4	With sun entrance
38		Sun out	2					4	With sun going away
39		Earth Up	2					4	Earth tilts up
41	212	Bulb Flickers/Rises	1					5	As noise is made by audience
43		Bulb Lowers/Solid	4.9		M			6	Audience is quiet
45		Click on Bedroom			B			6	"That was close!" GO
P1			8		811	M			
P2		DSR Lamps	12		811				

Figure 51: Cue List pg 1

Cue#	Effect	Label	Time	Curve	B	M	Fw/Hg	Pg	Placement
47		Fade into Bedroom						6	"I want that star!" GO
P1			[0] 10/ [4] 10						
P2			30						
47.5			5			M			
48		Up on BunkBed	3						Boy stands on bed
48.5		Loss Bunkbed	3		b				Boy off bunkbed
49		Restore Dad Story	5					7	w/ Music: The Universe
51		Focus Bed			B			8	Dad crosses to bed
P1			5						
P2			[5] 4.9/ 4.9						
P3			10						
52		Open to Boy X	4.9			M		9	"Um, 20 feet?"
53		Fade to Night	4/ 0.5		B	M		11	Dad turns off the lights
2: Failures									
55		Begin Failures	6		b	M		13	With music
56		Build 1	10		b				Bed in place
57		Tap Measure down	0.5		b	M			With music out
58		Build 2	10						With music restore
59		Collapse	0			M			With music out
60		Build 3	5						With music Restore
61		Life Preserver	1						With music out
62		Music restore	6			M			With music restore
71		High Five	1		b	M		13	w/ high five at end
3: Expanding Dreams									
75		Dock Expands	3/ 10		B	M		15	w/ music shift

Figure 52: Cue List pg 2

Cue#	Effect	Label	Time	Curve	B	M	Fw/Hg	Pg	Placement
81		Penguin Alone	4.9		b	M			Penguin alone
85		Penguin DS							
P1			8/ 12						
P2			1.4						
4: Flight									
91	132, 903	Blackout	3		B		F5	16	Penguin crosses C
91.01	132, 903	**Mark**	1		b				**A/F**
92	132, 211, 903	Finding the Plane	4			M			As Boy enters with Plane
93		Plane C	3		b			18	when plane lands center
101	104, 131	Engine Sputters	4					18	w/ sound of engine trouble
101.5		To Digital	0.55/ 1						Boy lets go of bed post
102		Stillness	4		b	M			Boy stops moving
103		Boy on the Moon	5		I	M		18	Boy on top of moon
105	301, 903	X to Martian	6		I	M		19	w/ shift to Martian
107		X to Boy	6		I	M		19	w/ shift to Boy
109	301, 903	X to Martian	6		I	M		19	w/ shift to Martian
111		X to Boy			I			19	w/shift to Boy
P1			1						
P2			2						
5: Martian									
113		Martian Saves Him!	1					19	w/ Martian catching boy
114		Martian SL Popout	0				F2		Martain pops out SL
114.01		AF Restore	1						**A/F**

Figure 53: Cue List pg 3

Cue#	Effect	Label	Time	Curve	S	M	Fw/Hg	Pg	Placement
116		Martain SR Popout	0				F2		Martain pops out SR
116.0 1		AF Restore	1			M			**A/F**
119		Moon lift	2		b	M	F3		With moon lift
121	211	Focus Deck	4/ 10			M			Boy X off Moon
123	211	Headstand	2		b				Martian X for headstand
124	211	Headstand Done	4			M			Headstand over
126	211	Zoom Focus	1				F1.5		With Focus Zoom (Before greeting)
126.0 1	211	AF Restore	2			M			**A/F**
131	211	Greeting DSC	4/ 7		b	M		22	They begin greeting movement, DSL
133	211	Star Shake	0.5				F1.5		w/ Projection Star Shake 1
133.0 1	211	AF Restore	3						**A/F**
135	211	Star Shake	0.5				F1.5		w/ Projection Star Shake 2
135.0 1	211	AF Restore	3						**A/F**
137	211	Star Shake	0.5				F1.5		w/ Projection Star Shake 3
137.0 1	211	AF Restore	3						**A/F**
141	211	Star movement	10		b	M		22	They move stars together
143	211	Martian Drawing	5						Martian Draws
145	211	Martain on Moontop	3.5		b	M	F7		Martian crosses to moontop

Figure 54: Cue List pg 4

Cue#	Effect	Label	Time	Curve	B	M	Fw/Hg	Pg	Placement
145.0	211	AF Add front	3		b				**A/F**
1									
147	211	Lose special	7			M			w/ Crash motion (before Boy crosses upstage)
6: Planning									
151		w/ Planning Music	[2] 4.9/ 4.9		B			24	w/ music
152		Add Toy Theatre Window							Slide to house
P1			0.5			M			
P2			[0.3] 0.5/ 0.5						
169		They Fall	1/ 3					25	Begin fall
170		Split	1.5						As Boy and Martian separate
170.5		Return	1			M	F1		Boy and Martian move back C
7: The Fall to Earth									
171		Add Dad	4		b			28	Dad in place DSL
172		Add CC	0.5						Boy and Martian appear through Voile
173	141	Lose Dad	1				F0.5		"Stratosphere"
173.5		They Split							B and M X away
174	141	Falling motion	1						Final atmosphere layer
8: Penguin									
175		X to Penguin	1/ 0		B	M		31	Shift to Penguin
176		X to fall	0		b	M			Shift to Fall
177		X to Penguin	1/ 0		b				Shift to Penguin
178		X to fall	0		b				Shift back to Fall

Figure 55: Cue List pg 5

Cue#	Effect	Label	Time	Curve	B	M	Fw/Hg	Pg	Placement
179		FTB	3			M			As they stop screaming
191		Land in Boat				I		31	Land in boat
P1	121	Downs	1/ 0						
P2	121	Front	10						
9: Storm									
193	121	w/ Music	4.9		b		F1.01	32	w/ music
196.0 5	106.1, 121	Lightning 1	0		b		F0.4		**A/F**
196.0 6	106.1, 121	Lightning 2	0				F7		**A/F**
196.0 7	121	Boy Special	3		b		F2.8		**A/F**
196.0 8	107, 121	Special Out	4.9				F16.57		**A/F**
196.0 9	107, 121	Boy Reaching	0				F6		
197		Flash of boy falling	0.5		b	M	F3	34	w/ Boy falling into water
198			3			M			
201		Add Dad DSL	4.9		b	M		35	Dad in place DSL
202		In the Ocean	4.9		b				Dad begins to cross SL
203		Fade away	4.9		b			35	"Deeper and deeper" GO
209		Dream look	4.9		b	M		37	Begin dream look
10: The Dream									
211	112	Establish World	4.9		B	M		37	Scene begins
213	112	Dad enters	4.9			M		37	"Gee Marty, yes!" GO

Figure 56: Cue List pg 6

Cue#	Effect	Label	Time	Curve	B	M	Fw/Hg	Pg	Placement
215	112	Flying	3					38	"Let's Fly!" GO
217	112, 301	Pulse Dance Party	[0.7] 0/0		b			38	With dance party
218	112, 301		2			M			All three dance
219	112, 211	Pulse stops	10/ 4					38	Dance music out
219.5	112, 211	Boy on Box	4.9						Boy climbs up onto box
220	211	Dad is a star	12		b				Dad lands DSC
221		Fade to Water/Boy is a Star						38	w/ music out
P1			5						
P2			10						
269	211	Focus Boat	4.9		b	M		38	Boy is placed in boat
11: South Pole									
271		Land at South Pole	7		b			41	Boy wakes up
274		South Pole Sign out	5			M			When South Pole sign is placed
281		Presentation	3/ 8		b			41	Penguin pulls out white board
285		End Presentation	2/ 7			M		42	Presentation complete
287		Reveal ice slide US	4.9		b			43	Voile opens
289	151	Hopeful, building	6			M		43	With music
301		Slow Mo	12		b			43	Slow motion
303		Light Bulb Up	5		b			43	Lightbulb flies in
304		Music Swell	2			M			With music swell
305		Music Hit (Boy)	0.5				F1.5		Boy raises hammer USR
305.0 1		AF Restore	2						**A/F**
307		Climbing Stairs	5		b	M		43	Boy climbs stairs

Figure 57: Cue List pg 7

Cue#	Effect	Label	Time	Curve	B	M	Fw/Hg	Pg	Placement
308		Music Hit (Marty)	0.5				F1.5		As Marty steps on box
308.0		AF Restore	2			M			**A/F**
1									
12: The Way Back Home									
311		Moon Appears	5		B			45	w/ Music Swell
313		Marty DSL	3					45	Marty is flung DSL
314		Penguin DSR	3					45	Penguin is flung DSR
315		Boy Flies	2/ 4					46	Boy Flies
317		Boy Lands	3		b				Boy Falls
321		Boy say "Hi"	0.2		b	M		46	Boy floating on stairs
13: Finding a Star									
14: A New Morning									
341		Top of Scene	3		b	M		50	Top of scene
343		Add P&M	1.5			M			Penguin and Martian land in place
351		Fade into Story	15		b		F1.4	53	Begin story
353		To Silhouette	6		b				**A/F**
361		Fade Out	0.2		B	M		53	End of show
Bows									
401		Bows	3					53	
411		Post Show	6		b			53	
Saved Looks									
999	111, 901, 913	Dance Party	4.9		B				
999.1			0		B	M			
999.2			0			M			
999.3			0		B				

Figure 58: Cue List pg 8

3.4: Preset List

HOW TO CATCH A STAR

Preset List

PRESET #	LABEL	CHANNELS
1	Tight DSC	1-2, 21, 23
2	Bed DSC	11-13, 31
3	Bed-Reach	1, 31,33
4	CC on Bed	11-13
5	Propeller Spinning	11-13, 32
6	On Moon	41-43
7	Fall SR	1,23
8	P Rowing	2, 13,21,31
9	Boat	12,13,22,31,33
10	B Ocean Fall	11,21
11	Ocean Float	11,13,22,31,33
12	B/M DSR	11,13,32
13	P Presenting	2,12,22,31
14	Marty on Moon	41,43
15	High Point (Moon)	32
16	Marty Reveal Moon	2
17	Martian Headstand DSR	12
18	Martian DSL Focus	11
19	Moonscape Random	12,21,22,23
20	Planning X	11,13
21	B Finale Moon	31,41,43
22	P DSR	13,33
23	M DSL	11,31
24	B Beach	1,33
25	D on Steps	11,22,33
26	B DSL, Final	11,22,23,31
27	South Pole Sign	42
28	Boy Fist	32
29	P&M Finale	41
30	DSR Pro	1,2
31	Down Wash	11-43
32	DS BX	31-43
34	DSC w/ DBX	12,31,33
36	SR Cross	11,13,21,23,31,33,41
37	SL Cross >	11,13,41,43,31,33,43

41	Toy Theater	1-2
42	Ice Slide	41,43
46	Curtain Warmer	11,13
51	Window Cross	41
52	Curtain Heads	1-2
56	Fall 1	11-13,21-13,31-33
57	Up Fly 1	1,2
61	Dream Flying	1,11-13,21-23
71	SR Cross Wide	11-41
72	SL Cross > Wide	11-33,43
101	FX Ocean 1	11,13,21,23
102	FX Ocean 2	11,13,21,23
103	FX Ocean 3	11,13,21,23
111	Lightning Bright	11-43
121	Lightning Bright v2	11-43,301-318
9001	Home	1-2,11-43
9002	HighLight	11 BT
9003	LowLight	11 BT

LD: Peter Leibold
209.352.0243 | peterleiboldvi@gmail.com

Figure 59: Preset List

Chapter 4: Production Photographs

4.1: Section 4, Flight



Figure 60: Production Photos, Boy Flying



Figure 61: Production Photos, Plane Crash

4.2: Section 5, Martian



Figure 62: Production Photos, Boy lands on moon



Figure 63: Production Photos, Martian and Boy make a plan

4.3: Section 9, Storm



Figure 64: Production Photos, Boy reaches for star amidst a storm

4.4 Section 10, The Dream



Figure 65: Production Photos, Penguin comforts boy in the ocean



Figure 66: Production Photos, Boy's dream

4.5 Section 12, The Way Back Home



Figure 67: Production Photos, Boy reaches for star



Figure 68: Production Photos, Boy pauses to enjoy star

Chapter 5: Final Reflection

The show as a whole was largely successful, and I'm proud to have worked on it. The design team worked well together to develop a show that created a sense of wonder in the young audience and kept them engaged and simultaneously gave the parents and other adults an enjoyable experience of a hand-created piece of entertainment in a chiefly technical world. I would be thrilled to work with this team of collaborators again in the future and continue to create exciting art that speaks to us and keeps us excited about what we do.

Overall, I think the lighting design I created was successful and am proud of the work I put into it. I think I created the world that was essentially what I put forth in my initial research, concept, and discussions of a boy lost in wonder, grasping for control while trapped between a world of confinement and a world of wonder. The opening scene in the bedroom contrasted significantly with the world the Boy played in and explored, and I think these space, ocean, and dream scenes conveyed the sense of wonder and imagination I attempted to put into the show, which informed the final moments of the show in what I think was a beautiful way. Boy did end up catching his star but felt confident enough to let it be free, knowing that it would be there when he wanted it. We let the last scene pour rich sunlight into the room where before had been tight confinement, showing a melding of the two worlds and giving Boy control over himself rather than the world around him. From a technical standpoint, I think in general my cue timing was ninety-five percent correct for the show, though watching at opening made me question the timing of a few moments in the show, notably the "in" time of landing at the South Pole. Each day, learning more about the world and

discovering things in tech helped me stay with the changing landscape of the show, as we cut and rewrote scenes to make the show better.

If I were able to go back to this show and build it again, I'd certainly make changes. Given a perfect world, I'd utilize different instruments that could change color while cutting sharply off our projection surfaces. I often struggled to stay off the curtains and voile and only light the actors when they were upstage of another voile curtain, or near one generally. To be honest, I should also have considered the time of day more in the show. I initially hung a large amount of amber and no-color light to cover the stage as needed but realized that there were only two scenes in the light of day, while the majority were at night, in space, and in the ocean. Sunlight and amber light were incredibly useful for the comparison of these scenes, but only for two moments in the show. I realize now that I could have changed the color of a couple of full systems, but we ran out of time to do this. I'd also like to go back and have the conversation about the practicals earlier to make sure we could incorporate them, as we had discussed early on that they would be a method for Boy trying to control his world. I love the idea that Boy could be reading to himself in the first scene, utilizing a focused light attached to the bed, but we got too far into the process before I fought for it.

Furthermore, I would have hung more full systems of side light that could have sculpted and carved the actors out of the surround better, particularly in the ocean-dream scene where Boy falls into the water. He was surrounded by saturate blue light and a blue and white projection, where he mostly blended in to the

background, and with a more usable side light system, I'd be able to keep him sharply in focus without washing away my vision of saturate expanse.

In its entirety, though, I think the show opened with most of what we all wanted out of it and was an entertaining piece of theatre for children and adults alike. We all would like to remount the production one day and see if we can move another step towards the perfect production we have in our minds; another step closer through our failures and successes to our star.

Bibliography

Jeffers, Oliver. *How to Catch a Star*. HarperCollins Children's Books, 2015.

Mezzocchi, Jared. "How to Catch a Star." 2018. Theatrical Script.

Ho, Fan. *Hong Kong Venice*. 1962/2011

Google Image Search. <http://www.images.google.com> (Accessed July through September 2018)

Brigsby Bear. Directed by Dave McCary, Sony Pictures Classics, 28 July, 2017.

Shutterstock. <http://shutterstock.com> (accessed August 2018)

Tiplea, Remus. *Ferko/Gyuri. Loneliness in a parallel world*. 2012.

Sebesky, Olivia. Production Photography. November 2018

Guarniere, Grace. Production Photography. November 2018