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When I visited the Museum of Science and Industry for our cover story on their new exhibit Science Storms, I knew it was going to be a busy day. The trip down was arranged last-minute, and honestly I was pleased we were able to coordinate schedules so quickly. My host, Lisa Miner, and tour guide, Dr. Olivia Castellini

were gracious, helpful and informative. They also were blatantly honest. I was visiting the museum on the Thursday before Easter, a day where hundreds of thousands of Chicago's kids were on spring break – and they warned me it would be swamped later in the day.

My visit started 30 minutes before the museum opened, so I had an opportunity to quickly walk through some of the exhibit and take in the amazing exhibit icons in their, well, natural state. For a science nerd like myself, it was pure bliss.

And then the museum opened. Children (and parents) poured into the exhibit like an avalanche, ran around like a tornado, and cackled and shrieked like bolts of lightning. Perhaps this was the true exhibit, I thought. . . . Science Storms brought to life – literally!

To the museum's credit, the exhibit is designed to allow for a peak attendance day. The iconic experiences are large enough for large groups to enjoy. But if you want to drill down to get to the details of the smaller exhibits, well, it seemed hopeless. Even I was discouraged from trying all the experiments.

On one level, I suppose you want to leave a little something for next time, give people a reason to come back. But does that always fit in with an institution's educational mission when that school kid might only be able to come to the museum that one time with his class?

Perhaps there is an opportunity for museums to take a page out of the theme park playbook and focus on throughput. I'm not a fan of standing in line any more than the next person, but it's already happening within institutions for special exhibits, large screen cinemas, and even specific children's exploration areas (The Museum of Science and Industry had a hefty queue for their kids' EXPLORATION STATION the day I was there).

Tiered pricing plans can also encourage individuals and groups to visit on less crowded days and even out attendance. On the opposite end, exclusivity options can bring in a fair share of added revenue too - which helps to fund more exciting exhibits in the future. And what museum professional, science nerd, or eager schoolkid can argue with that?

-Martin Palicki
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people

SANTA CLAUS, IN - **Holiday World & Splashin' Safari** President **Will Koch** announces the appointment of three new directors to the parks' staff, as two new positions are created.

As Director of Information Systems and Technology, **Joseph P. Hurst** oversees the parks' computer systems, data storage, sound systems, phone systems, servers, camera systems, network cabling and fiber optics. Hurst began his career at Holiday World seasonally in 1990 and was hired full-time in 1996. He is a graduate of Forest Park High School in Ferdinand and the University of Southern Indiana in Evansville, where he earned a Bachelor of Science degree in Industrial Supervision. Hurst resides in Princeton, Indiana, with his wife, Lana, and their daughter, Katherine.

Samantha Ramsey is the parks' new Director of Training and Development. Her duties include planning and implementing Orientation and Hospitality Training for Holiday World & Splashin' Safari's 2,100 seasonal employees. She also heads up seasonal management training and keeps the operations departments fully staffed throughout the season. Ramsey began her career at the park seasonally in 1997 and was hired full-time in 2005; she was named Director of Cleaning in 2007. Ramsey is a graduate of Tell City High School and Oakland City University, where she earned an Associate's Degree in Business Administration and a Bachelor's Degree in Human Resource Management. She and her husband, Chad, live in Tell City.

Replacing Ramsey as Director of Cleaning is **Cathy Greubel**, who has worked seasonally at the park since 2005. She is responsible for a staff of 140 seasonal employees who scrub the parks down early each morning before opening, keep the parks free of litter while open, and clean restrooms and dining area continuous throughout each day. Greubel, who is a graduate of Tell City High School, lives in Tell City with her husband, Gary; they have two children and one grandson.

SAN FRANCISCO, NEW YORK, MINNEAPOLIS - **Auerbach Pollock Friedlander**, Performing Arts/Media Facilities Planning and Design with offices in San Francisco, New York and Minneapolis, is pleased to named four new associates, **Kevin Auses**, **Matthew Ezold**, **Howard Glickman** and **Robert Hill**.

"Due to the depth of our talented staff of dedicated professional we continue to excel in providing outstanding services to our clients. We congratulate our newly promoted associates as members of an outstanding leadership team," says the firm's Founder, **S. Leonard Auerbach**.

projects

OTTAWA, ON - Sitting on 100 acres, **Calypso Waterpark** – Canada's largest theme waterpark – is set to open on June 7, 2010. Offering something for everyone, the park is located twenty minutes from Ottawa, Ontario and is jam packed with signature attractions from **WhiteWater West**, some of which are the first of their kind to be installed in Canada!



Canada's first Family Boomerango and winner of the 2008 IAAPA award for Best New Product will wow guests, taking them vertical as they shoot up a wall, then pause before falling back for a sense of weightlessness as they pass over a transition hump and into a splashdown pool below. This raft ride is ideal for groups and families to share the excitement similarly to the traditional Family Raft Ride, another feature ride in the park.

Those who want to increase the adrenaline rush will experience high thrills sliding down the free fall speed slides, or trying out the eight-lane mat racer for a head-to-head battle of through a series of thrilling bumps, accelerating towards the finish line. Forces will keep riders heart rates up as they swirl around the walls of the SpaceBowl and SuperBowl, other exciting firsts for Canada.

There's lots of fun for the tots as well. They will be delighted with a group of slides all their own that includes two mini slides, an enclosed body slide and a ramp slide.

All of these attractions surround WhiteWater's RainFortress - a fully themed, multi-level and interactive play structure and the largest of its kind in Canada. It will delight park goers with its swashbuckling pirate theme and its giant tipping bucket that intermittently fills and spills on those adventurous enough to stand below. The structure boasts almost 200 features including numerous slides, bridges, climb nets, arch jets, water guns and pull ropes will provide hours of entertainment for hundreds of guests of all ages.

NORTH HOLLYWOOD, CA - **Ernie Merlán**, formerly Co-Principal of **Iguana Digital**, is excited to announce the launch of **Merlán Creative Studio**. We have the same awesome design team, location and cutting edge technology partners. Merlán Creative Studio is creating quality content from Computer Simulations, Animations, Motion Graphics, 3D models, Fly Through and Digital Murals to a variety of Interactive and Augmented Reality products.

We are the one stop content shop for tomorrow's technology, servicing major movie studios, amusement parks, museums and entertainment venues. In the last three years, we designed a "Magic Mirror" attraction for the "House of Tomorrow" in Tomorrowland; traveled around the country on a train to promote a movie about a Scrooge; partnered up with Total Immersion to promote Star Wars™ "The Clone Wars" game and much more. Recently, Universal Singapore opened with 80,000 sq ft of murals that we designed for their new attraction, "Journey to Madagascar".

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True museum buffs and park fans will recognize the “Our American Crossroads” and “The Wizard of Change” exhibits, or EPCOT’s “Bird and The Robot” show. But they might not know the name **Laurence Wright**, the musician credited with creating the soundtrack for these exhibits, as well as a variety of other movies and shows.

Wright recently compiled selections from his decades of work in a 2-CD album entitled “**Ocarina Man**”, named after the woodwind instrument he frequently plays in many of his scores. Wright’s music ranges from extremely contemporary to classic New Orleans jazz. He has composed in styles true to every era in the 20th century. Most frequently, Wright is called to create scores authentic to the 1920s, 1930s and 1940s, but with a contemporary twist. His more modern work has a timeless quality and sometimes a very contemporary sound.



Wright’s work was prevalent in the original **General Motors Pavilion at EPCOT**. “**Bird and The Robot**” was perhaps the most popular show in the pavilion, where a talking parrot interacted with a robotic arm similar to ones used on an automobile production line. The show was whimsical and vaudevillian in nature, which was reflected in Wright’s musical backdrop. He also composed music for **The Water Engine, Torture Test** and **Aerotest**, all featured in the GM pavilion post-show.

On the museum front, he composed the soundtrack for **Our American Crossroads**, a reinvention of a traveling presentation originally created in the 1930s. This was a narrated scale model of a city in which various lots in a small town flip over to reveal the improvements brought by the coming of the automotive age.

He also scored **The Wizard of Change**, the first ever **Holavision**® show, presented at the **California Museum of Science and Industry** and at the **Chicago Museum of Science and Industry**. It traced a history of manufacturing through three different ages starring an alchemist wizard (Richard Doyle), who turns base materials into wealth.

For info on how to obtain a copy of Ocarina Man, contact Laurence at www.ocarinaman.com.

places



JACKSONVILLE, FL - After much speculation by park fans and industry media, the secret is out: The Scooby-Doo-themed interactive dark rides at the four former Paramount Parks now owned by **Cedar Fair** have undergone a major transformation—**Sally Corporation**, has re-themed them into **Boo Blasters on Boo Hill**. Each ride has new characters, new storyline, new music and audio tracks and new, exciting special effects; even the ride cars have a new look.

Created as a family ride, Boo Blasters on Boo Hill pits guests against the wiles of the mighty king of ghosts, Boocifer, and his cohorts as they try to retain their hold on a stockpile of Scare Tonic, which they need to maintain their frightfulness and thus hold onto their haunted domain. The visitors are charged with zapping the Scare Tonic and driving out the ghosts...accumulating points along the way, of course. Many exciting and scary events happen throughout the sixteen-scene black-light ride.

“We’ve had a long history of success with Sally, and we knew we could count on them to deliver high attraction value for our guests,” Decker continues. “They brought new technologies to the project that we had considered too costly in the past, and effectively inserted new components to freshen the experience and deliver a wow factor.”



COLLEGE STATION, TX – Texas Digital has completed its VitalCAST Digital Signage software installation at Marcus Theatres® new Midtown Cinema in Omaha, Nebraska. Marcus Midtown Cinema, which opened in November, is a one-of-a-kind, four-level, five-screen entertainment destination located in Midtown Crossing at Turner Park. Texas Digital is a worldwide leader in digital signage technology, and is Marcus Midtown Cinema’s digital signage provider.

For the Marcus Midtown Cinema installation, Texas Digital’s software is installed on 26 LCD screens in a variety of sizes as digital menu boards, box office signage, promotional boards & wayfinding signs near the theatre’s escalators. Six of the displays are LG’s new 38-inch stretch displays, which are located at each auditorium entrance. The concessions and box office displays will all be updated automatically via an interface between VitalCAST and Marcus Theatres’ Radiant Systems point-of-sale (POS) system. VitalCAST will give the theatre more signage options than static signage allows, such as dayparting and announcing specials, and the ability to adjust pricing and other features on multiple screens simultaneously from Milwaukee. Previously, Texas Digital worked with Marcus Theatres on a VitalCAST installation in their Majestic Theatre just outside Milwaukee.



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