



winter 2011

# in park

MAGAZINE

reviving  
relics:

MAKING  
MUSEUMS  
MODERN



# Audio Visual Experience!

For over 45 years, Electrosonic has helped bring ideas to fruition. We have the expertise to guide your project from concept to completion. Call Electrosonic today to talk about the creative possibilities of your next project.



The National World War II Museum  
*Beyond All Boundaries*  
4D Theatrical Presentation

3D & 4D Theaters  
Interactive Exhibits  
Large Screen Projection  
Domes & Immersive Environments  
and more

Design  
Engineering  
Installation  
Maintenance



MuseumExpo™  
Booth# 1137

**ELECTROSONIC**

info@electrosonic.com | 888.343.3604 | www.electrosonic.com

- 4 people, places, projects & products
- 7 iaapa recap
- 8 collaborating with the stars
- 10 bringing the past to life
- 12 unwrapping mummies
- 14 blurring the lines
- 17 inpark classroom
- 18 inpark opinion

### advertisers

electrosonic	2
entertainment design group	20
fiberoptic lighting, inc.	15
iaapa	19
texas digital	16
whitewater west	9,11,13

### staff & contributors

EDITOR	steve guy
martin palicki	alexander kerr
	christine kerr
CONTRIBUTING EDITORS	aimee roy
mitch rily	andrew vila
kim rily	
judith rubin	SALES
	martin palicki
DESIGN	
mcp, llc	
CONTRIBUTORS	
mattheis carley	
ben dickow	

InPark Magazine (ISSN 1553-1767) is published five times a year by Martin Chronicles Publishing, LLC. 2349 E Ohio Ave. Milwaukee, WI 53207. Shipping address: 2349 E Ohio Ave. Milwaukee, WI 53207. Phone: 262-412-7107. Fax: 414-377-0769. Printing by MagCloud (www.magcloud.com)

Contents © 2011 InPark Magazine. All rights reserved. Nothing in the magazine may be reproduced or used in any manner without the prior written permission of the magazine. InPark Magazine is not responsible for unsolicited manuscripts, photographs or illustrations. Such material must be accompanied by a self-addressed and stamped envelope to be returned.

Postmaster: Send address changes to InPark Magazine 2349 E Ohio Ave. Milwaukee, WI 53207. Subscriptions are available annually for \$30 per year (\$40 international).

Opinions expressed in editorial matter are not necessarily those of InPark Magazine or its publishers, Martin Chronicles Publishing, LLC.

Welcome to another year of InPark Magazine! We are starting our seventh year of publishing and are continuing to evolve to serve the needs of the amusement park, watermark, museum and themed entertainment industries.

If you haven't noticed already, thanks to Judith Rubin's help, InPark has launched a weekly Top 5 News email. Every week we present the top five most visited news stories from our news page from the past week, along with five of our own picks for newsworthy items. We also present a blog posting of note, and a few other surprises as well.

We are in the process of assembling a team of bloggers to create a unified source of information and opinion on the industry. We hope it provides for some different viewpoints and insight into this creative world we all love.

Our article archive is being populated with stories from the past seven years of InPark Magazine and cross-referenced to help aid in research on specific topics.

Of course, current issues are always available in digital form as PDF's to print or as HTML pages to read on your laptop or mobile device.

Our iPad version of InPark is still free to download from the MagCloud app. All 2010 issues are available to download, as will issues going forward.

Of course, the print edition of InPark is still available - both in subscription format and also as single issues.

All of these enhancements and services are available on our website, [www.inparkmagazine.com](http://www.inparkmagazine.com), which also will be going through a facelift in the coming quarter.

I thank you for your continued interest and support of InPark Magazine. And I look forward to hearing your comments on the latest additions and changes.

-Martin Palicki  
[martin@inparkmagazine.com](mailto:martin@inparkmagazine.com)

# people

JACKSONVILLE, FL - **Sally Corporation** has promoted **David Jones** to the position of customer service manager. Jones, who joined the Jacksonville, Florida-based dark ride and animatronics company in 1980 as an electro-mechanical technician, has worked as chief animatronics programmer and audio technician until recently, participating in numerous installation projects worldwide. As customer service manager, Jones is responsible for providing customized manuals for all Sally products and fast turn-around on any repair or replacement needs. He is available to clients 24/7.



BRUSSELS , BELGIUM - **nWave Pictures Distribution** Hires **Kyle Vilella** as their new Director of Film Distribution and Sales!! As nWave expands to new offices in Burbank, California - Kyle will be joining Senior Vice President, **Janine Baker** to oversee sales in North and South America. "nWave is a pioneer in the 3D attraction and ride film special venue industry and continues to lead the pack in an ever growing and changing market with their jump to 3D feature film releases through their new deal with Studio Canal," Kyle states, "I am proud and excited to bring my years of traditional distribution to such an innovative and forward thinking company." Ms Baker adds "With the boom of 3D in the Hollywood marketplace and the crossover into additional special venue markets, we have been incredibly busy! I believe Kyle will help in taking us to a new and even higher level of sales!" Prior to joining nWave, Mr. Vilella held positions in theatrical distribution and sales at Lionsgate Films, Paramount Pictures, Freestyle Releasing and The Weinstein Company. Kyle Vilella can be contacted at [kvilella@nwave.com](mailto:kvilella@nwave.com)



ISTANBUL, TURKEY - **Creek-Surfing** (Hungary) owner of patent protected, revolutionary new concept in energy saving water activities called CREEK-SURFING® and **Polin Waterparks and Pool Systems** (Turkey) a world leader in design, engineering, production and installation of waterparks, formed a global alliance. As of January 2011, Polin Waterparks and Pool Systems became a global distributor for CREEK-SURFING®. The two companies will act in cooperation to introduce this unique, innovative product. Creek-Surfing is a new activity offering a solution for the problem arising from seasonality of the most popular winter sports: skiing and snowboarding. Creek-Surfing can be integrated into waterparks and/or amusement parks or can be a stand alone attraction.

The combination of Creek-Surfing's revolutionary new concept with Polin's strong partner network across the globe aims to bring added value to amusement industry.

# projects

NEWHALL, CA - "Symbio!" Nighttime Spectacular, designed by **Utopia Entertainment, Inc.**, was revealed to a Hong Kong audience Wednesday night and was met with rave reviews.

"Symbio!", a multi-media extravaganza was presented to dignitaries, local officials and the media during an unveiling of **Ocean Park Hong Kong's** newest development, Aqua City. The event marks a major milestone in the theme park's master redevelopment plan and the halfway point in the entire HK\$ 5.55 billion (US\$750 million) project undertaken by the park, which is owned by the Hong Kong Special Administrative Region (SAR).

On hand for the ceremonies and opening night of the show was Donald Tsang, Chief Executive of Hong Kong SAR. Joining him and several thousand excited invitees was Ocean Park Chairman Dr. Allan Zeman who stated, "Aqua City will enable us to set new standards...bolstering Ocean Park as the premier international travel destination that combines conservation advocacy with the best theme park enjoyment."

The Show features the first of it's kind 360 degree water screen, custom animation projection, LED water fountains, jets and cannons, articulating flame jets, pyrotechnics, original sound track, theatrical lighting and an enormous fire on the water effect, which when released during the premiere prompted the audience to collectively gasp in amazement (and to take a few steps back from the lagoon's edge).

"We couldn't be happier with the production. After three years of development it's exciting to finally witness the guest's reactions to the show and all of its incredible effects. The show is certainly unlike any other and seems to fit perfectly into Ocean Park's environment, especially this incredible new land of Aqua City," states Daniel Burzlaff, Chief Creative Officer and President of Utopia.

"Symbio!" which runs for just over 10 minutes, shall be presented each night to the Ocean Park guests and is included in their general admission. It's estimated that that 5000 people or more will have the opportunity to experience this nightly production by gathering around the Aqua City Lagoon located next to the brand new main entrance and the Frank Gehry designed Grand Aquarium.

"We believe that this type of nighttime show will offer our guests a wonderfully unique final experience to cap of their day with us...and perhaps a reason to come back soon," states Todd Houglan, Director of Operations for Ocean Park, Hong Kong.

Utopia Entertainment, Inc., with production offices in Los Angeles, California, is a leading provider of entertainment solutions for clients around the globe. Utopia Entertainment's Design, Production, and Operations groups all focus on a singular goal: Providing "World Class" themed entertainment and special event experiences worldwide. For more information please contact Rebecca Pontius at Utopia Entertainment, Inc., 661-254-9943, or visit us on the web at [www.utopiaworldwide.com](http://www.utopiaworldwide.com).



Clostermann Entertainment currently produces the 40 metre-high sculpture of a rain forest tree in the Ruhr Region's Gasometer, Europe's tallest exhibition hall. The crown of the artistically recreated primeval forest giant alone has a diameter of 25 metres and weighs almost two and a half tons. It has now been completed as the first section and raised 40 metres into the large inner space of the Gasometer hall.

The tree sculpture will be the artistic climax of the forthcoming exhibition "Magical Places" which leads its visitors to the Earth's great natural and cultural heritage sites and makes their creative forces come alive. In the International Year of Forests, this giant rain forest tree stands for the monumental "Tree of Life" as a symbol of the beauty, fertility and vulnerability of the eternal cycle of nature. The exhibition will be opened on 8 April 2011. It is being developed in cooperation with the German UNESCO Commission.

VENICE, CA - Famed four-time Emmy Award-winning designer Jeremy Railton and his partners at **Entertainment Design Corporation (EDC)** had a special reason to celebrate at their studio in Venice, Calif. this Christmas. December 25, 2010 marked the debut of their latest creation, "Crane Dance" starring the world's largest animatronic figures in a dazzling spectacle at the \$4.9 billion **Resorts World Sentosa** in Singapore.

Imagine two massive steel 10-story Eiffel Tower-like structures, weighing hundreds upon hundreds of tons, suddenly lifting themselves out of their concrete embedded foundations and beginning a swirling, graceful dance. These unprecedented mechanical marvels then proceed to spread their majestic wings and mimic each other's movements in a seamless ballet for which their real-life namesakes are renowned.

"The sheer enormity of this installation is truly amazing, even to me," says Railton who has staged Olympic opening ceremonies, live extravaganzas for the likes of Cher and created the two largest digital screens in the world. "To see these fabulous birds transform with digital imaging, music, lighting and water effects is really thrilling and combined with our story of how the power of love can infuse life into inanimate objects, we'll be sharing something really special with the world."

Years in development, the Cranes weigh 500 tons and are anything but "bird-brained." An ultra-sophisticated motion control system, similar to ones used for Japanese bullet trains or the most high tech automotive assembly plants, enables the Cranes to gracefully dance with each other and engage in a beautiful mating dance ritual, like real cranes in the wild. Utilizing specially designed digital technology for eyes, the birds blink, squint and react to each other's movement with character and personality.

The Cranes reside on a glittering man-made island and are powered by four giant diesel engines, generating nearly 5000 horsepower—the equivalent of four speeding locomotives.

Railton says their wings are particularly dramatic. Two giant water systems attached to the back of the cranes spray thousands of liters of sea water, one-hundred and twenty meters in either direction in a colorful and theatrical wing simulation, creating the impression that the Cranes are flapping their giant wings.

Instead of being fed worms, the stomachs of the giant birds are filled with literally miles of electrical cables to integrate all the special effects.



CLERMONT, FL - AT&T Dolphin Tales, an inspiring theatrical production starring several Atlantic bottlenose dolphins, is poised to thrill and amaze visitors at **Georgia Aquarium**. A sweeping musical tribute to the beauty and grace of dolphins, this visually lush indoor show combines live action, dramatic storytelling, state-of-the-art technology and thrilling animal behaviors in a way that has never been seen before.

In a collaborative effort between Georgia Aquarium, architectural firm **PGAV**, owner representative **Heery** and entertainment design & production company **WOW!Works**, the group developed the theatrical technical designs for the theater, as well as created and produced every element of the groundbreaking show. Working closely with the animal training staff and a talented team of creative experts including writers, directors, graphic artists, digital animators and musicians, WOW!Works conjured a magical journey that will transport audiences into a legendary story of the sea. With a duration of 25 minutes, the show features dazzling special effects, digitally projected animation, a sweeping orchestral score, theatrical lighting, exhilarating dolphin behaviors, and the Broadway-quality talents of a live performer.

"We wanted to create a unique dolphin show that has a real emotional impact. We knew the best way to would be to create a story that takes you on an adventure," said Bettina Buckley, the show's Producer and Company Principal at WOW!Works. "There's something for everyone – from the agility of the dolphins and the trainers to the exciting action sequences and the unforgettable beauty of the music."

The \$110 million Dolphin addition is the Aquarium's largest expansion to date. The expansive new dolphin gallery will be revealed to the public for the first time this spring. The brand new 1800+ seat theater has a show space the size of the Radio City Music Hall stage, encompassing 84,000 square feet and housing 1.8 million gallons of water in four pools. The show's backdrop rises high above the large, glistening performance pool and consists of five organic tail shapes that serve as the projection surfaces for captivating digital media. There is also an interconnected network of elevated platforms and bridges for the human performers.

As the show begins, a falling star conjures a mysterious storyteller, the StarSpinner. Singing with power and intensity, this enchanting character holds the audience spellbound as stories of mythical dolphins and adventure on the high seas come to life right before your eyes.

"This is unlike any dolphin show anywhere on earth," said Gary Paben, Co-Director. "It takes you on a voyage with the StarSpinner, and dolphin behaviors actually advance the plot. The audience is so captivated by the whole experience that they forget they're sitting in a theater." Roy Luthringer, Co-Director, went on to say, "It's all about the relationship between humans and dolphins...and the best part is, the dolphins help the StarSpinner to triumph over evil in the end. You have to see it to believe it!"

The result is an indoor dolphin show which is oceans beyond those offered anyplace else in the world. Visitors lucky enough to experience AT&T Dolphin Tales will leave inspired and enlightened. "We wanted to inspire guests with the beauty and majesty of dolphins in a whole new way," says Buckley. "We decided that the best way to present both the playful and the powerful aspects of dolphins was through captivating and innovative storytelling. That's how you create a connection that lasts."

# products

GRANTS PASS, OR - **Fiberoptic Lighting, Inc.** is pleased to present their Magical Christmas panels. For any kind of night time event – consider using fiber optic animated panels. They are easy to store, easy to set up, require little or no maintenance, and are a delight to experience. And now, with our LED light sources – they really are displays with MANY DOTS... and VERY FEW WATTS. Everything from a parking lot to an empty corridor can be brought to life and turned into a money making experience. For more information, visit [www.flisign.com](http://www.flisign.com)



## THEME PARK DESIGN: BEHIND THE SCENES WITH AN ENGINEER

Murphy's Law. It seems to have a foreboding presence in the themed entertainment industry. Perhaps it's agitated by the monstrous scale of projects, timelines the size of a flea, and the complexity of fusing together so many different disciplines and technologies. One thing can be sure: stuff is bound to go wrong!

One would be hard pressed to find books buzzing about failures in the business. There are scores of publications covering minute Disney details and glossy summaries of parks and rides. Thankfully, many people work tirelessly to ensure Murphy's Law gets a flat on its way to the job site. In the end deadlines are met and most importantly the guests, innocently unaware of any ordeals along the way, see the finished product as pure magic. But what about all the potholes dodged to get there?

Enter Steve Alcorn's book, ***Theme Park Design: Behind The Scenes With An Engineer***, a painfully honest glimpse from a seasoned veteran's perspective. His quirky, humorous writing exposes both the good and gritty details of theme park work. It's a conversational overview of the daily challenges involved with a project, and is loaded with coffee, endless overnight shifts, and amusing anecdotes.

Alcorn writes in layman's terms making it a helpful read for anyone looking to dive into the realm of themed entertainment. Job titles are boiled down to the basics and thrown in with some absurd stories, providing an unrestrained experience of how Disney and other attractions get built. He focuses mostly on engineering disciplines but incorporates many areas throughout the book. In the final pages he also addresses some very thought provoking issues facing the industry.

So what can the reader learn from these problematic parables? When you fall get back up and press on. Fun and games aside, the show must go on and it takes an incredible amount of hard work to do it. It's all excellent advice, especially for newcomers just learning the ropes. *Theme Park Design* openly confronts failure and shows that with perseverance, if you can dream it, you really can do it.

-MATTHEIS CARLEY

# places

KENNEDY SPACE CENTER, FL - Design work has begun on a new master plan to transform **NASA's Kennedy Space Center Visitor Complex** into a place where explorers of all ages can tour America's spaceport to engage with the people and machines that shape the future of our world. **PGAV Destinations**, a global leader in the planning and design of cultural and entertainment destinations, was selected by **Delaware North Companies Parks & Resorts** at KSC, Inc., operators of Kennedy Space Center Visitor Complex, to design the ten-year master plan.

The new master plan will create excitement for guests as they discover the connection between NASA and their everyday lives. Immersive thematic zones will connect with guests of all ages in a personal way, integrating interactivity through exhibits and live presentations by astronauts and workers, while incorporating the unique role that Kennedy Space Center plays in human spaceflight and space exploration. Touring Kennedy Space Center will evolve into an expedition of a working space place, honoring the storied past of the human spaceflight program while embracing the future and celebrating the spirit of human determination.

The marquee element of the master plan for America's spaceport is a \$100 million exhibit displaying a flown space shuttle orbiter. Kennedy Space Center Visitor Complex has requested to be selected by NASA to display one of the three remaining orbiters. Initial design concepts for the 64,000 square-foot orbiter home include viewing the space shuttle in flight, showing how the spacecraft worked in space and providing a unique vantage point for guests looking at this remarkable vehicle up-close. Complementing the orbiter display will be interactive features reflecting major accomplishments of the Space Shuttle Program including the Hubble Space Telescope and construction of the International Space Station.

"We would be honored to showcase one of the space shuttle orbiters so we have begun designing a dynamic, interactive exhibit to tell the space shuttle story from our own unique perspective," said Bill Moore, Chief Operating Officer of Kennedy Space Center Visitor Complex. "Kennedy Space Center is home to the space shuttle; all of the 132 missions have launched from here."

The master plan is funded through revenue generated by visitor admission, food and retail sales at no tax payer expense. It will showcase up to ten themed areas, plus new and enhanced visitor amenities, bringing authentic and exciting NASA programs to life.

Delaware North Companies has operated Kennedy Space Center Visitor Complex and worked closely with NASA to tell the story of space exploration to millions of guests from around the world since 1995. In February 2010, NASA/Kennedy Space Center awarded Delaware North Companies the contract to continue operating Kennedy Space Center Visitor Complex.

# iaapa recap

Estimates indicate 25,000 people from 96 nations around the world, including approximately 14,800 buyers, participated in IAAPA Attractions Expo 2010 at the Orange County Convention Center in Orlando, Fla., Nov. 15-19.

IAAPA Attractions Expo is the world's largest conference and trade show for the \$24 billion attractions industry. It is owned and produced by the International Association of Amusement Parks and Attractions (IAAPA) and serves as the marketplace for amusement parks and attractions industry leaders, decision makers, and visionaries who gather to network, view the latest innovations, and plan for the future. The Orange County Convention Center estimated the five-day event had a \$47.7 million economic impact on the Orlando/Orange County region. IAAPA recently announced plans to host IAAPA Attractions Expo in Orlando for 10 years, from 2010 to 2019.

"It's good to be back home here in Orlando," said IAAPA President and CEO Charles Bray. "We've had a great show. There's an overall sense of optimism in the industry. Exhibit sales were strong and attractions industry leaders came here to buy. We had outstanding participation in our education conference and the social events were a big hit. I think these results reinforce the fact that Orlando is the right location for IAAPA Attractions Expo."

Tara Casey with Canada-based ProSlide Technology Inc. echoed Bray's comments: "The show's been great for us. Orlando makes people happy. We put in a little extra money and went for a bigger booth this year, and we're so happy we did it."

"It's truly collaborative. There are so many folks willing to come and share good ideas about what's working in their local economies. And the exhibitor space is second to none," said Curt Caffey of Orlando-based CNL Lifestyle Company LLC. "There's no other show in our [businesses] that provides this level of exploration. I've been tasked with finding new things, and I could spend six weeks out there and come away with something new every day. It's the mecca for what's next. I love the show theme this year is 'It's All Here,' because it is."

"This is the place where everyone in the industry meets," commented Xavier Blanco from Mundo Binario in Venezuela. "You have a chance to see old friends and find new projects, products, and services. We're always looking for ideas, so it's a great place to be."

Tom Rebbie, owner of Philadelphia Toboggan Coasters Inc. in Pennsylvania, is excited about the move to Orlando. "I like Orlando, and I'm really happy to be back here for this show. In 35 years, I've done 29 shows everywhere from Washington to New Orleans to Dallas and in between. Orlando's always been the best."

"The decision to go to Orlando was good," said Roland Mack of Mack Rides and Europa-Park in Germany. "You can visit the companies you want to see and you can visit the parks, so you get an intensive program. You can take clients with you and have both the discussion and the reality of using the products in the parks. We had a lot of good talks and we sold three rides."

## Buyers Learn About Industry Trends and Shop for New Attractions and Experiences

Buyers from 6,484 amusement parks, waterparks, family entertainment centers (FECs), zoos, aquariums, museums, resorts, independent attractions, and casinos from around the world participated in IAAPA Attractions Expo 2010.

Expo attendees participated in 104 education programs, including sessions on industry trends, behind-the-scenes tours at Orlando attractions, all-day institute programs, and show floor vendor tours. Attendance at the education program sessions was 8,800. Two highlights of this year's conference included the Rookies and Newcomers program for FECs and the Social Media Symposium. Sixty-eight people participated in the day-and-a-half-long Rookies and Newcomers seminar, while attendance at the Social Media Symposium sessions was 520.

Brian Knoebel with Knoebels Groves Amusement Resort and Campground in Pennsylvania said, "It's the premier event of the year. We look forward to it every year to

talk with colleagues and find out what worked and what didn't, what new products are out there, what's selling, the hot new games, and what's happening. We bring a staff of up to 20 people—operations managers, games managers, food and beverage managers—and we're trying to gain as much knowledge as we can."

## Exhibit Floor Abuzz with Optimism

The North and South halls of the convention center were packed with exhibits from 1,140 companies that displayed their innovative new products and services on 453,100 net square feet of space on the trade show floor. They represented 33 countries and showcased new technologies, thrilling rides, ticketing systems, new food and beverage concepts, games of skill, and much more.

"This year you could definitely tell there's excitement in the industry about being back in Orlando," said Michael Turner of United States-based Gateway Ticketing Systems. "The activity on the trade show floor was double what we saw [last year]. Qualified people. Money to spend. Projects to push. People are willing to open their pocketbooks and spend money again. It was a good show."

Sam Barros with Applied Tesla Technology said, "We're here at IAAPA because this is the premier venue for reaching out to the type of customers we're interested in. Everyone is interested, they have really good questions, and we have solid leads so far. We're out there, but we want to go big. This is the best launching platform for the expansion we want to do."

IAAPA Attractions Expo will return to the Orange County Convention Center in Orlando, Nov. 14-18, 2011. More than 100 companies have already reserved their booths on the trade show floor. Information about exhibiting or attending is available at [www.IAAPA.org/IAAPAAttractionsExpo](http://www.IAAPA.org/IAAPAAttractionsExpo).

# collaborating with the stars

creating the nixon presidential and ray charles memorial libraries

by Ben Dickow, Lexington

In 2010, Gallagher & Associates approached Lexington Design + Fabrication in Los Angeles to collaborate on two current museum/exhibition projects: the Nixon Presidential Library and the Ray Charles Memorial Library. Gallagher & Associates handled the museum master planning and interpretive design, as well as the project management. Lexington brought technical design, fabrication expertise, and final installation. This early and sustained Design/Build collaboration ensured the success of both of these iconic projects.

In complex projects involving famous individuals and/or government agencies, cementing the partnership between the designer and fabricator early affords significant advantages. Continuous, real-time budget verification also helps to value engineer the project and ensure that the funding is utilized in the most effective and efficient way.

Unlike a traditional Design/Bid/Build arrangement where the fabricator is brought into a project after the design process is completed, the two projects highlighted in this article are Design/Build partnerships. The latter allows the fabricator and the designer to collaborate from the onset of the project. Oftentimes, in the Design/Bid/Build arrangement, the fabricator is not afforded the opportunity of communicating with the design partner prior to bidding. With a company like Lexington, early collaboration can benefit more than the bottom line; it can also shorten the development process. All team members can quickly become familiar with the project and begin to respect the challenges that are bound to happen in the future. Many of the advantages relate to the quality of the communication, which is given time to grow between the exhibit designer and the fabricator.



**The Ray Charles Memorial Library.** Photos courtesy Robert Malootian, Gallagher & Associates

Because both firms were communicating with each other throughout the development process, Lexington was able to suggest alternate materials and fabrication techniques to be incorporated into the design. The partnership truly helped to mold the success of the Ray Charles Memorial Library project. Gallagher & Associates' dynamic, immersive design concepts included interactive elements such as a mock recording studio and karaoke stage. Lexington's previous experience creating similar interactives helped streamline the production of those for the Ray Charles exhibit.



**The Ray Charles Memorial Library.** Photos courtesy Robert Malootian, Gallagher & Associates



The Ray Charles Memorial Library. Photos courtesy Robert Malootian, Gallagher & Associates

At both sites, the nature of the clients and the exhibit subjects offered the partnership between Gallagher & Associates and Lexington distinct advantages, as well as challenges to their collaborative efforts. According to Patrick Gallagher, Principal of Gallagher & Associates, "Keeping the story accurate and honest, is paramount to the success and quality of the final product. Visitor evaluation is vital to crafting that story, as is the input of the client. We have to find out how to make them part of the process. Having to help bring them along in the process, we learn more about the story."

Collaborating with the client progresses smoothly when the entire team is around the table early. "The client has to trust you and that takes time," says Ron Antone, Lexington Project Director for the Ray Charles Memorial Library. He points out that, "For Ray Charles, we were basically working in someone's home. Early and good communication was key to making that work."

Working with experts and those who know famous individuals increases the possibility of incorporating rich stories from a personal perspective; however, getting all to agree on just which stories can take time. According to Stewart Zilberberg, Director of Project Planning and Development for Lexington involved in the Ray Charles and Nixon projects, "As the fabricator, we're responsible for final delivery." Because of this ultimate responsibility, Lexington must work hard to keep the project on schedule.

Both firms may develop a workable schedule, but the nature of working with an iconic subject, like a former president, can complicate matters. In the case of the Nixon Presidential Library, content needed to be vetted at all

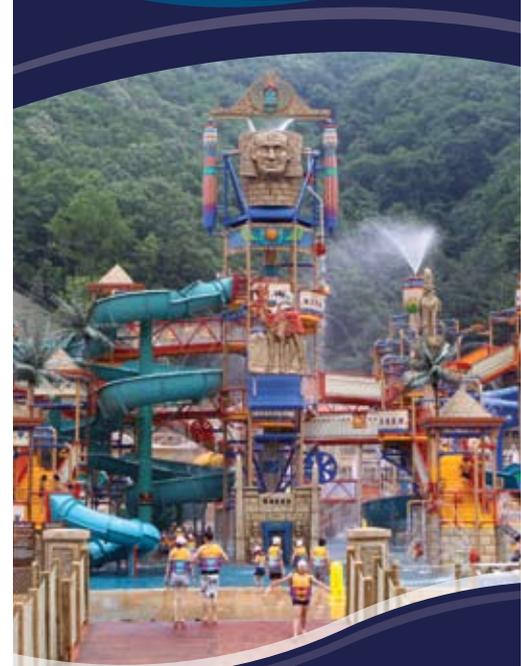
times by the client, the National Archives and Record Administration. Working with this type of client can be a more arduous process than others. Gallagher & Associates and Lexington worked together from the onset to mitigate the effects on the schedule. Ben Stein, Project Manager for Lexington on the Nixon project, adds that, "Along with the public review of content, there are a lot of unique regulations when working with the federal government, including issues in the field, security matters and the screening of employees." All of this must be taken into account in the project schedule and collaborating early in crafting the schedule is an advantage.

Gallagher & Associates and Lexington agree that their level of collaboration and attention to quality is no different on these projects than any other, but that their iconic subjects brought several added challenges. They also came with added thrills. Stewart Zilberberg of Lexington offers an example, "What makes work [on public figure exhibits such as Ray Charles] more interesting and enjoyable is that there's a desire to create an extraordinary experience because of the love of the music and what it represents. How could you not get behind a figure like Ray Charles?" He continues, "Not that we don't always get emotionally or personally invested in our work, but in these projects, we're touching history."

\*\*\* Photo are not available for the Nixon Presidential Library; it is scheduled to open early Spring 2011.



The coolest family fun  
with something  
for everyone!



 **WHITE WATER**  
The Waterpark Company

+1 604 273 1068 • www.whitewaterwest.com

# bringing the past to life

electrosonic provides interactive workstations and video displays for a new permanent exhibition at new york city's national museum of the american indian

Visitors to the National Museum of the American Indian (NMAI) in Lower Manhattan are discovering the beauty of Native American artifacts and the stories behind those stunning objects in the new permanent exhibition, "Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian," planned to be in place for the next decade.

Electrosonic engineered, provided and installed 20 exhibits for "Infinity of Nations" – 10 linear video stations and 10 interactive workstations housed in the NMAI's George Gustav Heye Center in the Old Customs House. Five years in the making, the new

permanent collection reflects the geographic and chronological scope of the museum's collection, and includes magnificent headdresses, robes, beadwork, baskets and vessels, as well as works by contemporary Native American artists.

"Preparing for 'Infinity of Nations' required the first major renovation of the historic Old Customs House in recent times," notes Electrosonic senior sales consultant Bryan Abelowitz. "The building's architecture is incredible. It was a challenge to protect the fabric and integrity of the building while showcasing the collection for 21st-century visitors."

With 700 objects on display, NMAI puts a new emphasis on aesthetics, beauty and art. The artifacts, arranged by geographical region from the tip of South America to the Canadian Arctic, are supplemented by ten linear video stations that display video clips, short texts and brief interviews with historians who help relate their stories. The stations comprise 15-inch Boland monitors with Alcorn McBride Binloop solid-state players.

Ten more interactive workstations from Electrosonic highlight focal-point objects representing each region, including a Mayan bas-relief depicting a ball player, an elaborately-beaded Inuit woman's inner parka,



a Chumash basket with a Spanish-coin motif and a Mapuche hand drum illustrating the cosmos. The interactive stations consist of Dell workstations, ELO 22-inch touchscreens and Dakota overhead directional sound arrays that were color matched to blend into the ceiling.

Playback for the linear video stations and computers for the interactive workstations are housed in the museum's basement control room. Due to the distance, Magenta Cat 5 video extensions were required to feed signals more than 500 feet to the second-floor gallery. The control room also includes signal monitoring, DSP processing and a new AMX control system.

"The network-based control system enables us to monitor things remotely and detect trouble before it becomes an issue," says Abelowitz. "NMAI has limited technical resources in-house, so everything was designed to be fairly automatic and extremely simple to use." Electrosonic provides ongoing support and maintenance of the control-room facility.

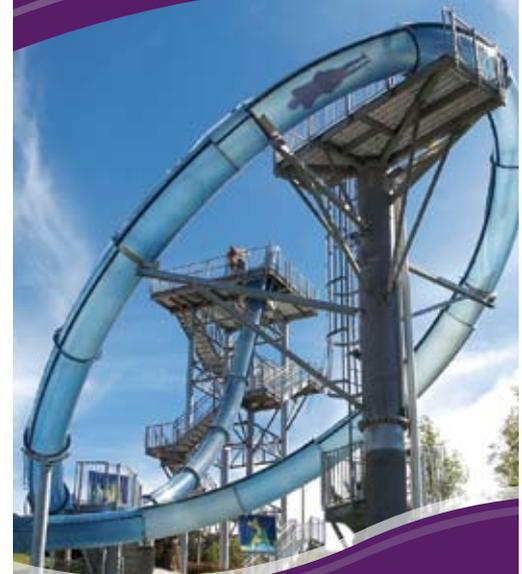
Robert Haroutunian of PPI Consulting was the system designer. At Electrosonic, Ellen Simich was the project manager, Randy Sherwood the project engineer and Chris Hartwell the AMX programmer.



Photos courtesy of Electrosonic



Greatest waterslide  
I've ever been on in  
my entire life!



**WHITE WATER**  
The Waterpark Company

+1 604 273 1068 • [www.whitewaterwest.com](http://www.whitewaterwest.com)  
Licensed by AquaRena

# unwrapping mummies

mummies of the world starts its trek across the us

by Martin Palicki

Apparently, museums (and their patrons) are extremely fond of dead things. Initiated years ago with the variety of plastinated human body exhibits, the trend continues with ancient mummies being studied and displayed in ways never seen before.

Mummies of the World, a traveling exhibition presented by American Exhibitions, Inc. opened last year at Los Angeles' California Science Center and recently moved to the Milwaukee Public Museum for the winter season. The exhibit showcases over 40 mummies from various institutions throughout the world. Mostly human mummies, the collection also includes an assortment of mummified animals and artifacts.

The collection of mummies was literally unearthed in 2004 in Germany, when Doctor Rosenthal, of Germany's Reiss-Engelhorn Museum discovered a collection of 20 mummies that had been donated to the

museum in the 1920's and assumed lost after World War II (during the war, many artifacts were given to benefactors for safekeeping—some made their way back to the museum, others did not).

Rosenthal began to study the mummies and utilize current technology, including detailed CAT scans, to probe into their origins and find out more of their histories. When other museums heard about his work, they wanted more information on the mummies in their archives as well.

Soon, a sizeable collection had been amassed and was being exhibited in Europe. It was during this tour when American Exhibitions' Director of Exhibition Development and Sales Jimmy Delay discovered the exhibit and approached the German museum about bringing the exhibit to the US.

Working with the CAT scans and other scientific information on the mummies, American Exhibitions partnered with the museum to beef up the educational elements on a wide array of mummy-related topics.

Therein lies the surprise element to Mummies of the World. Going in, one expects to find the typical array of gilded Egyptian sarcophagi and burial artifacts. Instead, the darkened exhibit is punctuated by illuminated cases of real mummies, absent of glitter, glamour and often their wrapping bandages. Although there is information on each mummy, the artifacts are really allowed to speak for themselves.

Not only do they tell the story of the person's past, but they also help to educate on the process of mummification, how it happens, where it happens, and even why it happens.



**The Orlovits family, Michael and Veronica Orlovits, and their son, Johannes, were discovered in a long, forgotten crypt in Vac, Hungary in 1994. They are an example of naturally preserved mummies, preserved by the cool, dry air and oil from the pine boards used to build their coffins. On loan from: Hungarian Natural History Museum, Budapest**



**These Egyptian mummy heads are part of the Mummies of the World exhibition. Two centuries ago, Egyptian mummies were frequently cut into pieces and sold, often to tourists. On loan from: Archives of Merck KGaA, Darmstadt, Germany**

“Our goal was to have people leave the exhibition saying, ‘Wow! I didn’t know that,’” explains Jimmy Delay.

While the exhibit focuses on the educational side of mummies, the content matter is still controversial to those who feel the deceased should not be on public display. To their credit, the exhibit does maintain an aura of respect and solemnity, restricting

cameras and cell phones in the exhibit. Furthermore, the California Science Center independently produced an ethics report on each of the specimens in the exhibit, certifying that they had each been obtained legally and had been in care of museums for over 100 years, which, according to Delay, assisted in the “legitimacy of the exhibit.”

After Milwaukee, the mummies move to the Franklin Museum in Philadelphia, part of the jigsaw puzzle that touring exhibit

managers wrestle with regularly. “We work with the museums to find a location that has the right space and market for the exhibit,” explains Delay. “Coming out of Los Angeles, the timing in Chicago didn’t fit, so we looked at Milwaukee. We learned that summer is a

popular time for festivals and any excuse to not be inside for Milwaukeeans, so we knew that Mummies of the World would do better during a winter visit.”

Of course, moving the exhibit is almost as complicated as was creating it. Many of the loaning museums require their own curators come to package and ship the mummies, while American Exhibitions is responsible for just about everything else in the exhibit. Artifacts are transported separately, and tweaks are made to the supplemental signage and materials during the down time - the brief down time. Mummies of the World closes in Milwaukee on May 30th and reopens in Philly a scant 19 days later on June 18th.

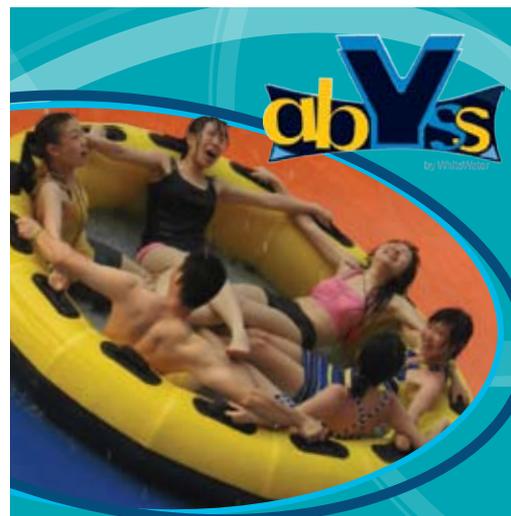
**88% of the people loved the exhibition**

**and would recommend it to friends.**

**71% said it increased their knowledge**

**of mummies and the mummy process.**

American Exhibits Exit Survey



The world's largest  
and most thrilling!



 **WHITE WATER**<sup>®</sup>  
The Waterpark Company

+1 604 273 1068 • [www.whitewaterwest.com](http://www.whitewaterwest.com)  
Some models not available in Canada and United States

# blurring the lines

from the experience they offer to how they make money - theme parks, sports teams and cultural attractions are all learning from each other

*By Christine Kerr, with collaboration from Aimee Roy and Alexander Kerr*

Organizations and institutions ranging from sports teams to theme parks and cultural attractions share more in common than they sometimes recognize or perhaps care to admit. But a review of these common threads reveals great opportunities for discovering new approaches and sharing best practices.

Much has been written about how the lines are blurring – or have blurred – between types of experiences that were once very distinct. Museums, art galleries, science centers, zoos and aquariums are all “borrowing” from theme park attractions. Sporting events have a layer of content, entertainment and spectacle once reserved for theme parks, Broadway or Las Vegas. And authenticity and even educational layers increasingly creep into theme park attractions. These changes all relate to the core product and the guest/visitor/fan experience and there’s no doubt that a shift has been taking place.

As these organizations see the success of enhancing the overall experience they offer, one of the next natural areas to explore should be in how they earn their revenue. This exploration should start with the segment of their audience who are their most passionate supporters – annual pass holders, season ticket holders and members. Whether these businesses are for-profit, not-for-profit or public, the goodwill – and revenue streams – that these “fans” provide is usually unwavering, sometimes lifelong and is always the best sort of endorsement and support.

Each type of business has a different progression in mind, but even these audience development approaches share similarities. The most extreme progression is probably the cradle-to-grave approach of the not-for-profit that follows a progression similar to the following:

**school visit -> single day ticket -> member -> one-time donor -> annual donor -> high-value donor -> bequest**

In their own context, this is what a sports team would like as well:

**single game ticket -> multi-game package -> season ticket holder -> higher value season ticket holder -> bequest**

It’s hard to say who does the best job at generating this kind of loyalty. But there is definitely something to learn from researching across all of the organizations as a benchmarking exercise.

Do these businesses recognize what they could learn from each other to optimize the opportunities? Because, of course, the lines are blurring here too. It is often said that there are no new ideas out there – just lots of great



Extreme fans of the collegiate kind. Photo reprinted with permission of author Patrickneil from wikimedia.org

ideas that can be adapted or re-purposed for different types of experiences, attractions and events. In the past, not-for-profit and public facilities have been slow to align themselves with profit-driven thinking. Perhaps this is out of fear that learning from a for-profit example of how to make more money would be perceived to somehow negatively affect their commitment to their mission. But they are more and more challenged in their search for funding from public and private sources. And such challenges breed creative thinking.

At the same time, these cultural institutions are often the most connected to their members, because they offer the best access to staff, experts and behind-the-scenes experiences through the constant and creative stream of programs linking them. Their members are usually a huge resource, volunteering time to support the cause and therefore allowing cash to be re-focused in different ways. So they are coming to realize that their bottom line can benefit as well. Others can certainly learn from what they do and how they incorporate their audience into their operations and activities.

Science Centers are embracing the notion of the "Citizen Scientist", someone in search of life-wide and life-long learning. This notion links the on-site and pre- and post-visit experience. While such citizen participation provides any company with an important audience perspective, the key is to embrace this point of view and recognize it as an essential component of a business system. Think about how true this is across the board for cultural organizations, sport teams and other attractions. Expanding a company's outlook and reference points can inspire new ideas – and help boost revenue streams.

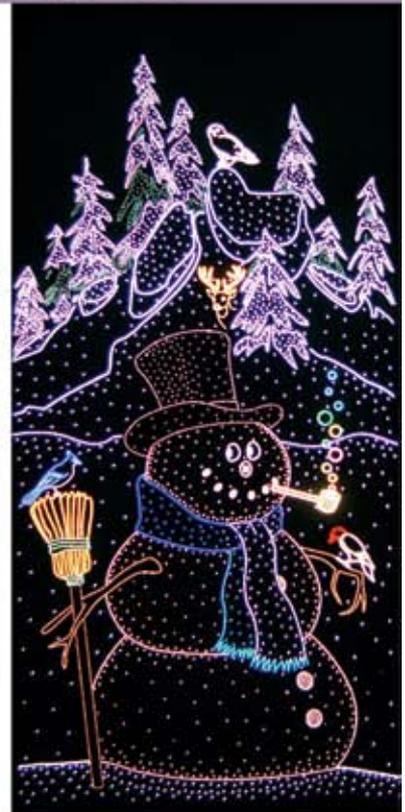
In a similar vein, sports teams have always understood that access to players is a key benefit that they can offer. But they now create events and programming opportunities that offer access to the game ops staff and business ops staff as well – allowing insights into coaching strategies, player development plans and marketing campaigns. Season ticket holders are often also boosters, supporting the team in their community development efforts or on new and unique projects. How would theme parks manage their annual pass members as volunteers? It's a little hard to imagine, but parks already know that this passionate group can be a great source of insight into their operation and their overall guest experience. And theme parks are moving in this direction with programs focused on activities outside of their daily operations. They are getting involved so that they can control the message by jumping in to steer the conversation.

If we drill down even more and look at the on-line community that exists for each of these types of businesses, we can see that technology and social media are causing our world to become increasingly transparent. Why not throw open the physical doors as well as the virtual ones?

# INTERPRETIVE DISPLAYS WHIMSICAL DISPLAYS



## MANY DOTS FEW WATTS



FIBEROPTIC • LIGHTING  
INCORPORATED



Custom  
Fiber optic displays  
800-543-2533  
[www.flisign.com](http://www.flisign.com)

We may as well harness the energy and passion because it will happen anyway.

Understanding their most committed audience allows businesses to create closer connections than ever to "super-users" and to foster their user community. It also provides unprecedented exposure. There was a point in time when businesses might have thought of these life-long "fans" as irritants or groupies, but now it's time to embrace and harness their passion. And this perspective will allow businesses to better align their business with the communities they serve – whoever they might be.

In the same way that sports teams, theme parks and cultural attractions can expand their point of view and look for experience-enhancing inspiration by actually visiting similar and contrasting facilities and events, they should also look at what is happening "behind the scenes" at these other types of businesses. The opportunities for discovering best practices that can contribute directly to their bottom line and significantly enhance their overall guest/visitor/fan experience are endless.

"The real voyage of discovery consists not in seeking new landscapes, but in having new eyes." Marcel Proust

*Christine Kerr is Vice President of BaAM Productions based in Toronto. She began her career working in theme park entertainment, operations and development in Canada, England and the US. Christine has spent the last 10 years working on projects with clients from cultural attractions and major league sports.*

*Aimee Roy is a Project Coordinator at BaAM Productions working on projects for a wide range of clients. She has just completed her MA in Communications and Culture.*

*Alexander Kerr is a Graduate student in the Science Communication program at Laurentian University. He has worked on sports and culture projects for BaAM for the past 5 years.*



**“iPad, meet ipm”**

inpark is now available for the iPad.

Search for “MagCloud” in the iTunes app store.



**Add some 'mmmm' to your menus!**

Enhance your menu boards with dynamic graphics, videos, TV and more to drive sales and entertain your customers.

**VitalCAST™**  
Indoor/Outdoor  
Digital Menu Boards

[www.txdigital.com](http://www.txdigital.com) | [entertainmentsales@txdigital.com](mailto:entertainmentsales@txdigital.com) | 800.693.2628

Texas Digital

# inpark classroom

small parks and attractions can help improve employee retention through responding to workers' needs

by Andrew C. Vila, CPA, Agent, New York Life Ins. Co.

Winning over employees, keeping morale high, and building company loyalty are as important to your business's success as a healthy balance sheet. Sure, you've hired good people, but how do you keep them happy and productive? A competitive salary is a good place to start, but that's just one element in an attractive package.

Recent studies show that a key concern of employees is finding the right balance between their life at the workplace and their life at home. In addition, employees are looking toward their employers for help in managing their basic needs, such as adequate health care coverage, life insurance, and putting something aside for the future.

Management must respond to workers' needs while carefully containing the cost of funding these programs. In recent years, many cutting-edge companies have experimented with creative new personnel ideas. A wide range of programs, from "telecommuting" to "voluntary payroll deduction," have been designed to enhance employee quality of life while boosting company productivity.

## Innovative Attendance

For most in this industry, the 9 to 5 grind is a thing of the past - even for administrative personnel. Depending on the nature of the business, it may not be necessary for every employee to work strictly a 9 to 5 schedule. "Flextime" allows employees to select their own starting time (within a range of hours, say, 7AM - 9AM), and then leave work eight hours after their starting time. With two working parents as a norm, "telecommuting," has become a way for companies to keep valuable employees who otherwise may leave their job. This work-at-home arrangement uses the technology of laptops, fax machines, and e-mail to make working outside the office easier than ever.

## Supplement Benefits, Not Costs

In the past decade, "Voluntary Payroll Deduction" (VPD) programs have emerged as a convenient way of supplementing the range of benefits provided to employees. It's rapidly become one of the most popular ways to buy life insurance, and it's at home in businesses as diverse as Wall Street law firms and Main Street



Recent studies show that a key concern of employees is finding the right balance between their life at the workplace and their life at home.



small businesses. A VPD program can usually be set up using your existing procedures for payroll deduction. A life insurance agent would then meet individually with each employee to explain the benefits of life insurance and the ease with which it can be purchased. All products purchased through VPD are employee-owned and paid for, with no direct out-of-pocket cost to you except the cost of administration. The VPD offerings can be a smart way to supplement your overall benefits package, without draining your budget.

## Why Employees Like VPD

Most people agree that adequate life insurance coverage is a necessity; however, many employees rely heavily on their group plan, and don't purchase it on their own. A VPD program affords employees the opportunity to get the coverage they need in a relatively painless fashion. Because the policy is being offered to many employees, premium rates are generally quite competitive. Since employees own their policy, it's portable — they can take it with them if they leave the company. If they choose permanent life insurance, along with vital insurance protection, the policy accumulates guaranteed\* cash values.

## Attracting the Best & Brightest

As the pool of qualified employees shrinks, employers must go "beyond the nine dots" to attract and retain talented people. Companies perceived as employers of choice are successful largely due to the superiority of their personnel policies and the range of choices they offer their employees. If a VPD program sounds right for your employees and your firm, you'll want to choose a top-notch insurance company to serve as the provider.

Note: Employee participation in a payroll deduction insurance program is completely voluntary. Since this program is not intended to be subject to the Employee Retirement Income Security Act of 1974 (ERISA), employers cannot contribute to, or endorse, this program.

\*Guarantees are dependent on the claim-paying ability of the issuing company.



To learn more about the information or topics discussed, please contact Andrew Vila, New York Life Insurance Company, 135 S. 84th Street, Milwaukee, WI 53214, at (414) 339-4796 or via email at [avila@ft.newyorklife.com](mailto:avila@ft.newyorklife.com).

# inpark opinion

tough economic climate presents challenges / opportunities for design / production companies

by Steve Guy, President, Entertainment Design Group

Let's face it – Economically speaking, the past five years have been brutal. For EVERYONE. There's not an industry that hasn't been adversely affected in some way by the initial economic freefall and the subsequent (and continued) economic uncertainty. For theme parks and attractions – and those of us who make our livings servicing this industry – the squeeze has been felt.

As recently as the 1990's, it seemed that our biggest concern involved figuring out how to sustain the level of growth we were enjoying and how to ride that wave of success as far as it would take us. By 2000, and into the new millennium, our concerns focused on the growing competition from the retail and gaming sector. The solution to these "challenges" was clear-cut: generating sustained success and maintaining competitive advantage required constant adaptation and innovation. Parks that continued to do well shared similar traits: they truly understood their key audience, and they were able to adapt (either through technology or other innovations) to maintain a connection with the people who were most responsible for their economic success.

Now it's 2011. The sustained growth our industry once enjoyed is now a fading memory, and threats from potential competitors in the retail and gaming sector pale in comparison to the economic pressures brought on by a lingering credit crunch and lower consumer spending numbers. Attendance (on the whole) is down, and funding sources (whether from ticket sales, public or private investment, or through government grants) are increasingly harder to come by. Parks and attractions – and those of us who service the industry – have had to do more with less, as revenues have dropped, but expectations continue to rise.

Sure, it's a pretty bleak picture – but the current state of our industry is not without its opportunities. After all, it's human nature to want to be entertained. The companies that are succeeding in this challenging environment have simply learned to adapt to the relatively harsh environment – and many of them are thriving.

Two constants remain:

- Creating a memorable customer experience remains non-negotiable
- Quality is still mission-critical

But now more than ever, we must think more broadly than to assume that success can be derived from simply putting on a great show for current visitors. Success today now depends on delivering great entertainment, as well as the audiences (existing and incremental) that will ultimately deliver the desired return on investment.

Entertaining existing customers and attracting new ones has been a constant goal in our industry. But the true measure of success today depends on your ability to cement a relationship with your customers –and not just while they are visiting your location. This relationship must start long before a customer pays for a ticket and steps onto your property – and it must continue well after they leave.

For production companies serving the theme park industry, achieving this goal requires them think – and act –more like traditional marketers to deliver desired audiences, entertain them, and then bring them back for more. In the 1990s and the early 2000s, I sought to create a "one-stop-shop" approach as a competitive advantage over other production companies. From concept to completion, our shop would cover everything. We have a fabrication department, metal shop, woodworking shop, paint shop, wardrobe, production, lighting and sound – you name it.

And while this soup-to-nuts approach continues to serve our company well, I truly believe that the missing ingredient for us (until recently) was the incorporation of traditional marketing support services to help deliver enthusiastic audiences to the environments and experiences that the core team creates for our clients. After all, what we do in our industry can be considered a form of marketing – either "consumer activation" or "experiential marketing." It's a logical next step to offer a complete package of marketing disciplines to deliver a total solution to our customers.

And by "traditional" marketing support, I mean not only advertising, public relations and promotions, but also social media, mobile marketing, etc. We are facing an increasingly tech-savvy public, and we must embrace and excel at leveraging the latest technology to reach our clients' audiences. Our company has leveraged the latest technologies, including Fogscreens®, Barco DL 3 moving video heads, Yamaha Digital Audio Consoles, Phillips Solid State LED lighting, etc., to thrill audiences once they come to the park. But those efforts would be wasted if we did not leverage the same technological advancements to reach as many potential customers as possible, create a dialog with them, and convince them of the benefits of coming out to the park.

Our customers do their communicating on Facebook and Twitter. Texting has replaced phone calls and even face-to-face conversations. Our marketing efforts reach customers where they are (their laptop or mobile device), or in the case of relatively recent phenomena like QR codes or MMS texting, we encourage them to reach us – or, at least, to allow us to continue to communicate with them.

And once you reach these audiences, you need to have a compelling message to communicate. Otherwise, you'll lose them. This message depends on the audience, the attraction and the cost of entry. For example, if you are reaching out across the country to deliver audiences to an attraction, you must have a compelling message to convince consumers to make the trip. When reaching audiences for a local attraction, the communications effort may focus on how to encourage return trips.

These are not new concepts, but the way we are achieving them is new and ever-changing. Embracing the methods and technologies that are out there – and constantly searching for what's next – is critical for success, and survival, in our industry.

# The Force

## Behind the Attractions

### Products, Ideas, and Connections to Drive Your Business Forward

Build momentum for your business by attending **IAAPA Attractions Expo 2011**—the year's only business opportunity to deliver such a powerful ROI. Be first in line to test new products and discover the biggest new trends. Get expert advice and practical tools for increasing per-cap spending—without increasing costs. And make powerful connections while you experience the energy of the premiere industry-shaping event. It's the best investment you'll make all year.



### **IAAPA Attractions Expo 2011**

#### **Orlando, Florida USA**

Conference: November 14–18, 2011

Trade Show: November 15–18, 2011

Orange County Convention Center

North/South Building

**For more information visit [www.IAAPA.org](http://www.IAAPA.org).**

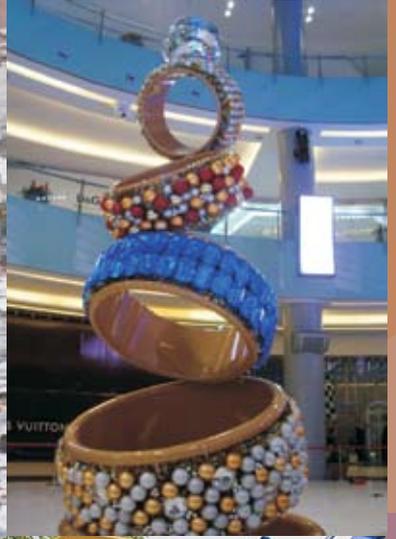
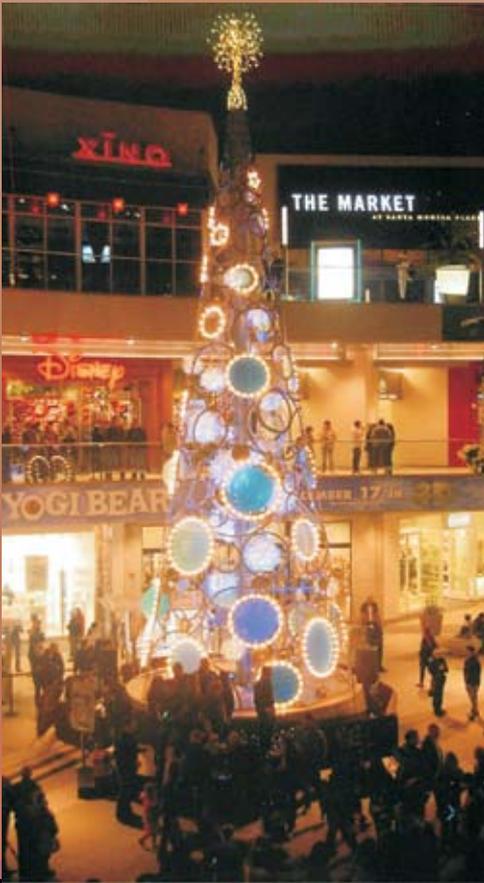


Produced by:



**IAAPA**

*looking for a  
themed environment  
company?*



**ENTERTAINMENT  
DESIGN GROUP, INC.**



DESIGN & FABRICATION STUDIOS

CREATIVE • INNOVATIVE • OUT OF THE BOX

ENTERTAINMENT & EVENT PLANNERS

Contact Steve Guy - [sguy@goedg.com](mailto:sguy@goedg.com)  
770-480-7837 [www.goEDG.com](http://www.goEDG.com)

