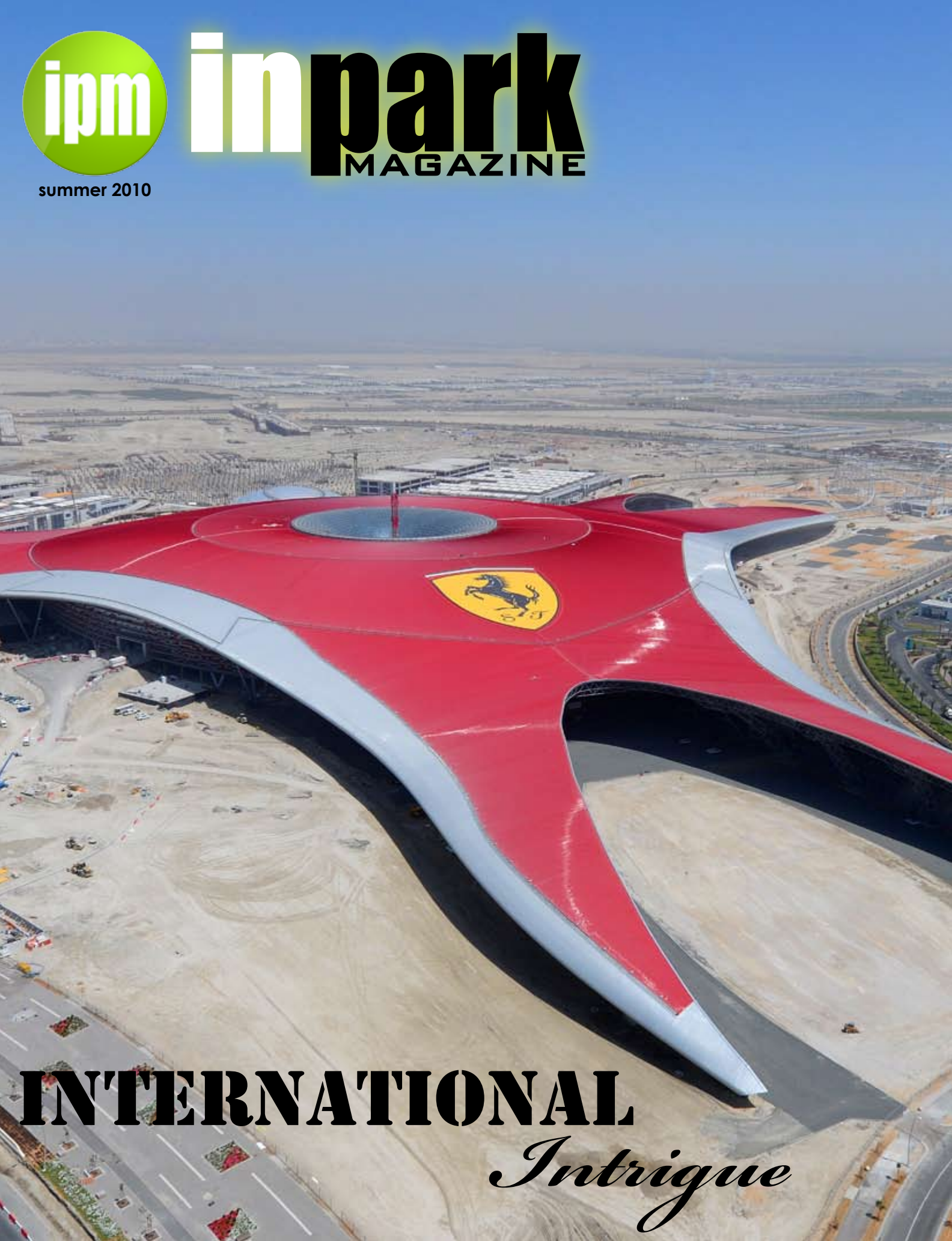




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I'm about to say something that might not be very popular. Regardless of your political affiliations, and in the face of Eternal American Optimism™, I have to say I don't think this economic downturn is over. Of course, I want it to be a thing of the past. I want all of our parks to grow and expand, to add new attractions and experiences, and I want new places to pop up and ideas to flourish.

But I don't think we're at that point yet. The US system of growth and expansion has relied almost exclusively on a high ratio of lending to capital. And with that lending system under increasing scrutiny from shareholders, investors, and government regulators, it doesn't seem to be loose enough really fund extensive research and development.

But the situation may not be as grim throughout the world. In fact, some of the most exciting park plans and projects are happening far away from the United States. Thankfully, many developers are relying on the expertise U.S. companies are able to provide right now. But that competitive edge will not last forever.

The dirty downside to global corporate expansion is the increased global competition. And you can be assured that someone out there will do the same thing you are doing, only cheaper. Now is the time our industry should be sending down international roots, establishing recognizable brands and touting our commitment to quality and respectable safety standards. And our industry associations have an obligation to protect their members' intellectual property in the often seemingly lawless international marketplace.

The political divisiveness embroiling the United States does not bode well for a quick recovery – when enough people stand on the far ends of a teeter-totter, eventually it will break. But for now, the U.S. maintains a good global position, with a president generally well-liked around the world. If you aren't already, get involved in international projects - it may be the only way to ensure your company's survival.

-Martin Palicki

people

OTTAWA, CANADA - **ProSlide** is proud to welcome the newest member to the ProSlide Team! Based out of Amsterdam, **Lars Lenders** will step into the role of Business Development Manager for ProSlide's overseas projects. Lars will join the Sales Team, with **Rick Hunter, Jeff Janovich, Phil Hayles & Frank Good**, to further develop the company's presence in Europe, Asia and the Middle East.

Having worked with both manufacturers in the theme park and waterpark industry, Lars will use the extensive experience he has gained from being in charge of leisure projects worldwide. "In fact, now that I have seen the various fields of leisure development, I look forward to combining this know-how in future waterpark projects", says Lenders.



POLK COUNTY, FL - **LEGOLAND®** Florida announced **Adrian Jones** has been appointed as General Manager with his duties beginning immediately.

Jones has had a fantastic career within Merlin Entertainments. Most recently, Jones served as Divisional Director of Midway Attractions in the Western United States, responsible for LEGOLAND Discovery Center in Schaumburg, Illinois, Madame Tussauds Las Vegas and Madame Tussauds Hollywood -- which was the first Madame Tussauds attraction ever to be built from the ground up in 200 years. Jones has worked in leisure attractions for more than 20 years and has done everything from selling ice cream to being a General Manager that has driven attendance and visitor satisfaction in his attractions. His experience will prove to be a tremendous force in guiding LEGOLAND Florida into being one of the best theme parks in the world.



BURBANK, CA - The International Board of the **TEA** (Themed Entertainment Association) selected as TEA's next president 40-year attractions industry veteran **Rick Rothschild**, founder and chief creative officer of **FAR OUT! Creative Direction**, and creative director at **Global Immersion**. Rothschild, best known for his three decades as creative executive with **Walt Disney Imagineering**, will formally commence his term in November.

"I welcome the opportunity that the International Board of TEA has extended in selecting me as President for the upcoming year," says Rothschild. "For TEA, serving the global community of those who create compelling guest experiences and places, this next year is significant as it leads up to the 20th anniversary of TEA's founding. I look forward to leading the TEA International Board... and to helping plan the next 20 years..."

projects

UNITED KINGDOM - With the 2010 season now in full swing, UK amusement ride manufacturer **Amusement Technical** has announced the completion of a range of projects for a variety of attraction venues, while also introducing several new "off the shelf" safety related products.

At **Camelot** theme park in north west England, Amusement Technical has completed the full refurbishment of the park's 33-seat Pirate Ship ride, while also carrying out continued maintenance on the Nightmare roller coaster. At **Knowsley Safari Park**, also in the north west area, the company has refurbished the venue's mini-Pirate Ship and Severn-Lamb built train.

On the south coast, at **Funland Hayling Island**, Amusement Technical has completed the full refurbishment of the park's Breakdance ride, including a full upgrade of the drive and control system, while it has also carried out work on the Ghost Train on the South Pier in Blackpool, where a new control system and a newly developed vehicle anti-collision system have been added.

The anti-collision system is, in fact, part of a retrofit safety product range the company is developing in response to feedback from both operators and ride inspectors for the need for such devices to reduce even further the possibility of incidents occurring on different amusement ride devices.



UNITED KINGDOM - **The Grand Pier** in Weston-Super-Mare, near Bristol, and **Great Yarmouth Pleasure Beach** on the Suffolk coast, have both added new 4D effects theatres from the UK based specialist **Simworx Ltd.**, adding more family fun and excitement and a totally new type of attraction to their offerings.

Devastated by a fire in July 2008, the Grand Pier is on schedule to re-open this summer following a £39 million rebuilding programme, which includes state-of-the-art rides and attractions. Among these is a new, 51-seat, 4D effects theatre from Simworx, who have completed a full turnkey project, incorporating the theatre into the new Pavilion building.

Featuring grandstand seating, the theatre also utilises full HD 3D projection, a **Christie** high definition sound system, special effects lighting and numerous 4D effects, such as seat vibration, water spray, leg ticklers, wind blowers, low smoke and bubbles. Several films will be available which can be changed on a regular basis to take into account the high number of repeat visitors who come to the pier, those due to be shown including the award winning World War Two epic The Mission, the fast action paced Ravine Racer and the fun-filled, award winning pirate adventure Curse of Skull Rock.

Commenting on the two projects, Simworx Managing Director Terry Monkton said: "I'm delighted to have secured these two quite different projects at two of the UK's most popular seaside resorts. It's been a pleasure to be involved in the re-building plans at the Grand Pier in Weston-super-Mare and I'm sure our theatre there will become a very popular part of the overall experience provided. At Great Yarmouth, again we're very proud to bring to a traditional seaside amusement park an attraction which features some of the latest, state-of-the-art technology which I feel will add another dimension to the vast array of rides and attractions on offer. I'm confident both projects will be very successful."

ISTANBUL, TURKEY - **Aquafantasy Waterpark** (Izmir, Turkey) a part of Aqua Fantasy Hotel and Spa built on a 45 acre land, located in Selcuk ancient city, along the Aegean coast, celebrated its 10th year by adding two unique water rides designed, manufactured and installed by **Polin Waterparks and Pool Systems** (Kocaeli, Turkey). The slides are L-RTM (Light-Resin Transfer Molding) manufactured "Family Rafting Slide" and a "Wave Slide" that belongs to the "Extreme Slide Series" of Polin which are different than the other slide series in terms of their distinctive design and their ride path.



San Francisco, CA - **Thorburn Associates** Principal Lisa Thorburn presented her White Paper entitled China 2020: How China's Growth and Future Will Impact Business Development in the A/E/C Industry at the 2010 SMPS (Society for Marketing Professional Services) Build Business™ conference in Boston.

The paper, which focuses on strategies for companies in the Architecture, Engineering and Construction (A/E/C) fields, also explores the general business practices and customs of China and provides valuable insight for anyone looking to expand their business in that direction. Thorburn researched a host of A/E/C companies currently working in China as well as drew upon Thorburn Associates' own global business experience.

"Most people understand that marketing a business in China requires a great deal more preparation and groundwork than in most Western countries," explains Thorburn, "but few realize how dynamic of an environment it is in China right now." Many of the skills necessary to succeed in this rapidly growing market are directly transferable to other markets - building trust and developing relationships is one example.

Thorburn put the finishing touches on the White Paper during a recent visit to China for the World's Fair in Shanghai. "The Olympics in 2008 and Expo 2010 are showing the world that China's paradigm for doing business with Westerners is changing," says Thorburn. "I wanted to be able to share the insights we have gained at Thorburn Associates with others."

Thorburn presented the paper at the SMPS Build Business™ conference in Boston in mid-July. The SMPS Foundation, a non-profit educational collaboration, sponsored the White Paper as part of its annual series of educational sessions and White Papers. The White Paper is available for viewing online at <http://www.smeps.org/Content/NavigationMenu/Foundation/Research/default.htm>



SHANGHAI, CHINA - Emmy winning digital media pioneer **Mindi Lipschultz** was engaged by **BRC Imagination Arts**, one of the world's leading creators of entertainment and brand experiences, to direct and produce some 80 animated and interactive media segments for the Information & Communications Pavilion presented by China Mobile and China Telecom at Expo 2010 Shanghai.

BRC was creator, designer and executive producer of the pavilion. The Shanghai Expo, which opened May 1 and will run through October 31, is the largest world's fair ever raised, with a projected total attendance of 70 million visitors. The theme of the expo is "Better City, Better Life."

SEOUL, SOUTH KOREA - **WhiteWater International LLC**, the global leader in waterpark design, engineering and manufacturing, today announced the completion of the first Abyss™ waterslide, the largest and most thrilling waterslide attraction in the world. The Abyss™ opened at **Hanwha Resort** in South Korea in August 2010.

The Abyss™ is a bold new multi-person experience that is as visually inspiring as it is entertaining. Standing nearly 30 meters tall and using high capacity four- or six-person rafts, the Abyss™ towers over other waterpark attractions. Its innovative design features bigger drops, higher walls and more near-vertical oscillations than any other ride in its class. Both the flume and the funnel are available in a variety of configurations and come in a wide range of colors. Decorative themes and advanced interactive sound and lighting can also be added to create an even more original and entertaining guest experience.

The Hanwha installation site - a small space on the roof of a partially underground building - posed a daunting challenge to WhiteWater engineers. To minimize weight and conform to the limited footprint, WhiteWater developed an advanced lightweight exo-structure that actually improves the visual appeal of traditional funnel rides by reducing the amount of visible steel. Angled concrete footings and pilings bear most of the weight. The result is a massive orange, blue and silver structure that appears to hover just above the ground.

"Introducing a new multi-person attraction is always extremely exciting," says WhiteWater CEO Geoff Chutter. "This time, the installation conditions were particularly challenging, but thanks to a shared vision of success and a highly collaborative working relationship with the Hanwha Resort management team, we were able to open this new attraction on time and on budget. Guests will love the Abyss™ for the unique entertainment experience it offers."



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products

CHICAGO, IL - **CENTAMAN's** next generation Centurion turnstiles now feature IP connectivity. CENTAMAN Remote Turnstile Management software is designed to access the IP enabled turnstiles via the internet allowing settings and timers to be remotely adjusted, turnstile operation history to be accessed and in the event of any problems, undertake remote diagnostics to identify what the problem is thereby reducing the time required on site or eliminating the need for a site visit completely.

Remote Turnstile Management coupled with a 24/7 Sydney based support centre ensures CENTAMAN is in the best position to keep your turnstiles operating as efficiently as possible no matter where they are located.

Remote Turnstile Management is designed to reduce the hidden cost of ownership and ensure the maximum up time of a turnstile system. It is now feasible to have turnstile settings remotely adjusted. In the event of any problems the cause of the problem can often be identified without sending someone to site and often that problem can be simply rectified either remotely or clear instructions can be given as to what is required thereby eliminating the cost and time delay of a technician to be sent to site. In the unlikely event that a technician is required to attend site they will know ahead of time what is required.



LAS VEGAS, NV - **Wildfire Inc.**, market leader in UV (ultraviolet, aka "black light") effects for theater, themed entertainment and special events, will reveal a new product line: the UltraRail Series, and two new fixtures: one in its popular Effects Master series and one in its core Long-Throw series, at LDI 2010, the annual trade show and conference for live entertainment industries, October 22-24, in Las Vegas, NV. Wildfire will display their new products at LDI 2010 in booth #2406.

"We are very excited to unveil these new energy efficient and lower cost models into our popular Long-Throw and Effects Master product lines at LDI. We anticipate the versatile UltraRail Series will be ideal in a wide variety of retail and architectural applications," says John Berardi, president of Wildfire Inc.



places

Luna Park, Melbourne, deploys CENTAMAN people counting solution

Luna Park Melbourne has been an icon in Melbourne since its opening in December 1912. Some of the original attractions included the Scenic Railway roller coaster, the River Caves, the Pharaoh's Daughter, the American Bowl Slide, the Palais de Folies, the Ferris Wheel and numerous American slot machines (that used dimes).

These days Luna Park remains a galaxy of amusements and sensations. From the jaw dropping, eye ball popping super thrill rides like the Pharaoh's Curse, Metropolis and the Enterprise, to the exhilarating rides like the Spider, Twin Dragon, G force and Shock Drop, the park has been attracting families for nearly 100 years.

Luna Park is a free to enter, un-gated venue which wanted to be able to accurately count the number of people entering the site without causing any physical obstruction which might distract from the iconic entry.

Luna Park already used **CENTAMAN's** Enterprise solution for a variety of applications including ticketing, POS & Membership so they consulted with CENTAMAN Systems as to their options for people counting. CENTAMAN recommended deploying thermal sensors over their main entrance which could be connected to Traffic Insight™, CENTAMAN's people counting software solution.

Two outdoor thermal scanners were linked together to monitor the 4 metre wide entrance of the park and they accurately count people coming and going, even when they are walking closely together in groups.

The Traffic Insight™ software, in turn, logs all the counts from the sensors allowing the system to provide accurate real time counts of population levels as well as later reporting back on hourly counts of pedestrian traffic in and out of the area, thereby providing valuable pedestrian traffic data to Luna Park's management team to help with its strategy and decision making.



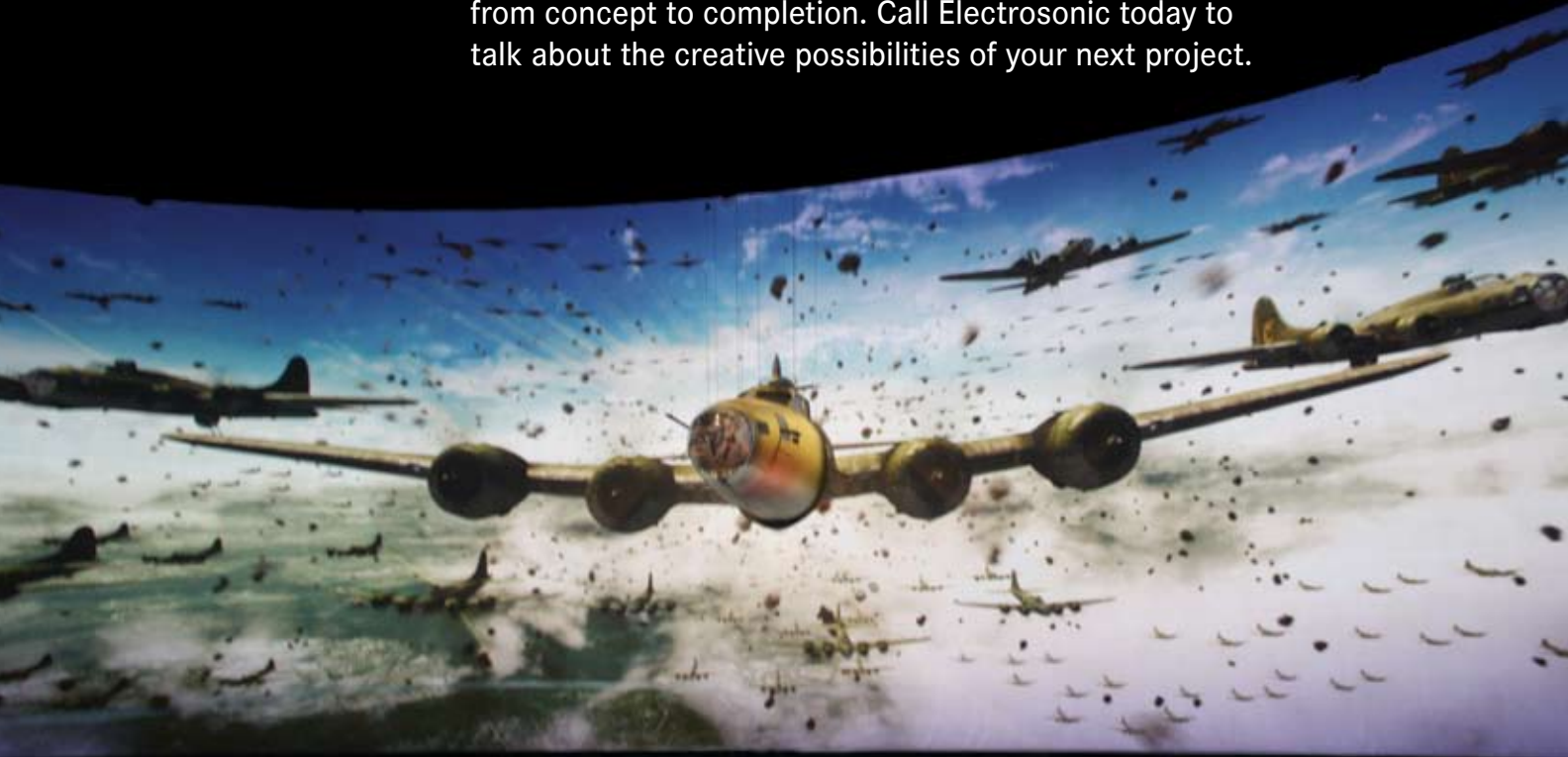
BURBANK, CA – Its arc structure resembling the keel of a ship, the China State Shipbuilding Pavilion at **Expo 2010 Shanghai China** showcases the nation's time-honored history of shipbuilding and is one of the few pavilions that will remain as a museum after the Expo concludes. **Electrosonic** provided the extensive audio, video and show-control systems for the pavilion that enable visitors to explore the role of shipping in China's past, investigate exciting concepts for future floating cities and farms, and simulate navigation. Electrosonic was challenged to deliver multi-image and edge-blended displays onto unusual surfaces; and furnish immersive interactive experiences for visitors.

Electrosonic project manager Marcelo Videla describes the challenges presented by the project. "A project the size and scope of the China State Shipbuilding Pavilion typically has a life cycle of 18 months, but we had just seven months to complete our work from beginning to end. For much of the time we were working out of sequence with various phases of the process overlapping. Adding to the challenge was the fact that this is one of the few pavilions that will remain after the Expo so much effort went into ensuring that installed elements were easily expandable in the future." It will continue to operate as a permanent museum and exhibit long after the Expo is over.

Overall, Electrosonic furnished front, rear, and fog projection screens with the majority of surfaces edge-blended and/or warped to accommodate unusual screen geometry. More than 100 projectors were installed, as well as a videowall and 23 plasma and LCD displays – nine of them with built-in touch-sensitivity - ranging from 21 to 103 inches. In addition, 72 individual audio inputs and 94 individual audio outputs feed approximately 150 speakers.

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if you build it...

construction challenges in amusement parks

by Roger Hendrick, President, Hendrick Construction

Working in an operational amusement park is uniquely different than other construction sites. Beyond the challenges with the construction projects themselves, maintaining a safe environment for guests and normal operating hours for the park are critical concerns.

Surprises during construction often impact time and costs. But, a proactive team can identify items that require additional planning and coordination, and most issues can be eliminated when all of the stakeholders establish a clear and common goal for the success of the project.

In Hendrick Construction's experience as a general contractor, we know that surprises can come from a variety of sources, and they are unique to each project. Below are examples and recommendations for avoiding common issues faced by amusement park owners and operators during the construction of new rides and attractions.

Owner/Contractor Review of Contract Documents

Once a general contractor is selected, review the plans with them in detail as soon as

possible. Identify the scope of work as well as the collateral requirements needed to achieve the scope of work. Make sure to understand how the project's needs translate to potential schedule and dollar impacts. With any new attraction, it is easy to assume that the design team has created the perfect project and the contractor will build it accordingly. But even though the design logic may be sound, there are often issues that affect park operation and public safety during construction. Utility tie-ins are an example. In order to get power or water to the new site, you may have to trench across an existing area that is designated to remain open. There may also be areas in the park that construction equipment needs to access that are not indicated on the plans. These issues can be very disruptive if not identified early on.

Site Investigation

If the new ride is in a green field site, there are often fewer hidden features below ground. Any challenges should be identified with the phase I environmental assessment for the property. But if the site was previously occupied by another attraction, the construction documents need to be prepared with additional caution and attention to detail. For example, the plans

need to precisely indicate where utilities are located, especially fiber optic, gas and power lines, which need to be marked with X and Y coordinates. The paths for these utilities can vary, and they are often not as rigid as water or sewer piping. The utility company should locate the depth and distance of the pipes from fixed monuments so they can be clearly marked and protected during construction.

Municipal Services

Emergency procedures should be clearly defined in writing, including the specific address of the worksite and whether emergency phone calls are routed through the park switchboard or straight to 911. Additionally, local authorities should know how to distinguish between an emergency with an employee or guest in the park and an emergency at the construction site.

Depending on the size of the site, it's often a good idea to have local fire, police, emergency medical services and OSHA agencies walk through and familiarize themselves with the area before construction. If you need to modify your emergency access route or evacuation points, it's critical for local authorities to be aware of the changes. These first responders also need to know what's happening at the site, the duration of the project and number of employees, whether dangerous chemicals are involved, and whether they need to be prepared for any special equipment or unique circumstances.

Identifying Existing Conditions

It is important to clearly identify how the area will be assumed by the contractor, including descriptions of what items are to be left, the area's cleanliness, and the location and status of existing utilities.

Additionally, the full disclosure of existing hazardous materials is usually required, but identifying who is taking care of them and the associated costs is essential. This includes hazardous materials that have been disposed of improperly or other unidentified random debris.

Logistics

Create a marshalling plan that identifies the work area and all temporary facilities, construction entrances, storage and lay-



Hendrick Construction recently completed the NASCAR-themed Intimidator roller coaster at Carowinds, which opened this year as the tallest, fastest and longest roller coaster in the Southeast. The ride is named for NASCAR legend Dale Earnhardt and features a 5,316-foot track with a 232-foot peak and multiple drops and twists that reach speeds exceeding 75 mph.

down yards, security fencing, access control points and delivery areas. Clearly identify all requirements and paths of egress to and from the site with signage for the public and the construction team that is easy to understand. Work hours and restrictions should also be known by the contractor, owner and all of the suppliers.

Spell out issues such as parking, access to the site, use of the loading dock, work-hour restrictions, noise limitations, the location of electrical panels and utility tie-ins, and who is responsible for paying the utility bill during construction.

Utility Tie-Ins

If using the existing utility infrastructure, make sure to locate the tie-in points and have a plan for any cutting or patching that may be necessary. Identify any temporary utilities needed for construction and plan for the time required to get them to the site.

It is important to know when new utilities need to be online and compare that information to park schedule and season. Plan accordingly for necessary shut downs.

Allow time for ancillary items when tying in to the master system. For example, when the water tie-in is complete, the system may need to be chlorinated and flushed for 24 hours and tested before service can be restored to the public. Some equipment will need to be

recalibrated if the power has been shut off. Additionally, if services such as a fire line are disrupted, sudden pressure can build on the backflow preventer when the water is restored, which can cause the fire alarm to sound. Therefore, it's important to coordinate with emergency monitoring agencies and security systems during utility tie-ins.

Additional Considerations

Owners need to clearly identify the expectations for cleanup, site maintenance and other issues such as stone or mud on the parking areas and roads. A "clean site" means different things to different people. Identify how often roads, project signs and perimeter fencing should be cleaned, and spell out what constitutes a tidy site.

New attractions can often be kept confidential for a long period of time. Make sure to get confidentiality agreements signed by all parties that view the documents or discuss the project. Do not post documents on a public plan room or Web site. Use either printed copies controlled by one agency in charge of distribution or private electronic plan rooms with pass codes.

Finally, it is important to consider how the project will affect the rest of the park and what work restrictions should be in place. Once the preliminary project schedule has been established, compare the activities in peak

season and evaluate them for noises, smells and other hazards. Anything that could conflict with the enjoyment of the guests needs to be addressed with a specific plan.

Conclusion

In conclusion, this is not intended to be a complete checklist, but rather insight into the level of detail a prepared owner needs to have prior to the start of a new project. When building new rides and attractions in occupied amusement parks, it is important to be proactive and identify items that require additional planning and coordination in order to minimize delays and cost increases.

Roger Hendrick is a fifth-generation general contractor & president of Charlotte, N.C.-based Hendrick Construction, Inc. A leader in commercial construction in the Southeast, the company's portfolio includes facilities for amusement parks, entertainment venues and restaurants, corporate headquarters, manufacturing, industrial, health care and biotech companies, as well as schools, government buildings and churches.



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all revved up

how a french race car simulator center is keeping it real

By Claire Dumbreck

I-WAY shows how attractions can use the latest professional sports technology to exploit the need for speed and get truly interactive for less than 100 Euros

Motorsport globally is on the up. Formula One's television viewing figures are expected to rise to around two billion per season within the next few years; spending by North American companies on motorsport is predicted to rise to \$3.3 billion in 2010; and the construction of new race tracks in the world's emerging markets is providing new fans for global brands and car marques. We are also seeing a rise in the number of motorsport-themed attractions. North America's five NASCAR Speed Parks were joined by the NASCAR Hall of Fame in Charlotte in May this year; in Germany, the ring° werk attraction at the Nürburgring race circuit aims to "make every visitor feel like a Formula One driver"; and in March, more details of a \$5280 million race track and motorsport-themed entertainment facility, the Changhi Motorsports Hub, were announced by the Singapore Sports Council.

A passion best simulated

While the fun end of the motorsport business has been exploiting race fans' hunger to own or experience a piece of the action for years through merchandising, kart tracks and 'track days', behind closed doors (at the serious end), the professional motorsport simulation industry, ignited recently by track testing bans, has been quietly creating a new generation of state-of-the-art machinery and software. These simulators are now heavily relied upon by the world's top level race teams in Formula 1, NASCAR and Indy Car to train racing drivers, develop new race cars and test components and race strategies. In 2005, a Netherlands-based simulator developer, Cruden B.V., realised the potential for professional equipment to provide hours of addictive, highly competitive fun. Not an arcade style game but a full motion, interactive system that provides the same accuracy and realism as relied upon by Formula One teams to replicate their race cars and borne out of flight and US NAVY submarine simulators.

One of Cruden's first customers was a trio of Frenchmen with a dream. Driven by a deep passion for motorsport, they strived through an attraction called I-WAY, to find a way to get ordinary people in a car as close to a real Formula 1 racer as possible and allow them to race against each other, truly pushing themselves, safely; all for under 100 Euros. Today, thanks to 18 Cruden Hexatech simulators and a carefully created professional motorsport-themed environment, I-WAY has achieved its goal.

"It costs between 3,000 and 5,000 Euros to drive a real F1 car on a track, and for that you get no race, you are not capable of pushing yourself to go really fast, and it is not entirely safe," says Pierre Nicolas, one of the founders and a former professional tennis player. "With karting, you get the racing but not the car and certainly not the realistic exclusive motorsport environment. I-WAY provides access to the most realistic motorsport event that non-professionals can hope for, from just 90 Euros."

Located in central France in the trendy technology quarter of the country's second





Photos courtesy of Cruden and I-WAY

largest city and around 450 kms from the famous Le Mans track, I-WAY, which has been open for two years, is organised around three simulation areas with six simulators in each. Guests can choose from Formula 1 cars, Endurance Pescarolo sports cars and Citroën C2 Rally cars. While I-WAY will always be considered a niche attraction, it has cleverly expanded its offering to cater for the corporate market, female visitors and the passing lunchtime trade. Continuing its cool and exclusive, premium offering, I-WAY offers several other luxurious areas – a spa, an alcohol-free bar, a lounge bar, a restaurant with two terraces and four conference rooms for corporate events.

Reality and interaction

From the outset, Pierre knew that industrial technology would play a significant role in delivering the I-WAY concept and that to provide the most accurate, affordable and safe experience, he had to use simulators. Wary of creating nothing more than a glamorous video game, he found Cruden simulators which provide six degrees of freedom (6DOF) or full motion. "If the experience is to be real, you have to have a system reaching high bandwidths so you can feel the realistic up and down movement of bumps and rumble strips, just like a racing driver would," explains Pierre. "When you drive a car, you have inputs in six degrees of freedom. To provide anything less is not to provide a true driving simulation. You will always miss something."

The simulators – real car bodies mounted onto motion platforms concealed under a raised floor – come complete with 100%

realistic steering feedback and wraparound screens. Following an ambitious project to install 18 simulators in less than 18 months, they have been in operation for two years without any breakdown or disruption to guest programmes.

The simulators are expected to endure around a further ten years heavy use before requiring an overhaul. I-WAY gets online support whereby Cruden connects remotely to resolve any technical issues and if necessary, be on site within 24 hours.

Racing forward and with potential to expand

I-WAY enjoys good awareness within France as a destination for driving enthusiasts, despite its location miles away from a race track. At weekends, all 18 simulators are almost at full capacity and with corporate clients representing half of I-WAY's visitors, the facility performs well during the week. Pierre Nicolas concludes: "It took us four years from the blank sheet of paper to opening the doors. I truly believe there is strong potential for the I-WAY model to succeed in other global markets.

So, race fans, it appears, are everywhere. And if you believe I-WAY, they know their Playstations from the real thing. As professional simulation technology – the motion hardware systems, the accurate motion-cueing that drives them and the realistic vehicle and track software models – is only just becoming accessible to the masses, the attractions industry might just need to revise its understanding of what simulators are really about.

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expo expert

gordon linden weighs in on the most important world's fair in decades

Shanghai, China has hosted Expo 2010 billed as the largest Expo in history. In our last issue, InPark reviewed the Expo from a unique park-based perspective. In order to get some deeper insights into the event and its significance to the visitor attraction industry, InPark caught up with Gordon Linden, author of the Expo Book and current consultant to the City of Edmonton, Canada for its bid to host Expo 2017, who recently visited the Expo:

IPM: Give us a little background on the claim that Shanghai's Expo is the biggest in history.

GL: Since World War II, there have been 20 Expos held mostly in Europe, North America and Asia. In 1970 Osaka organized Expo 70 which had an attendance of over 60 million which was the largest such event up until this year as Shanghai will exceed that mark with an attendance of over 70 million. It's also a fact that attendees at many of the prior Expos had season passes and came to the site many, many times, driving up the overall attendance numbers, but since they were not "unique" visitors the results look more impressive than they actually were; the season pass policy also had other undesirable consequences such as reducing per capita expenditures. Shanghai sold 7 day passes, but, due to the cost of attending, probably the majority of visitors came once or twice. In fact, although the Expo is limited by the rules of the Bureau of International Expositions (BIE) to a six month run, they could probably continue for another six months and still have mostly unique visitors.

IPM: With the global economic downturn, did this reduce the interest in participation at Expo 2010 in Shanghai by countries and companies?

GL: On the contrary, China's importance to the rest of the world as a producer and consumer made it imperative for countries and companies alike to be present in Shanghai not only to generate goodwill but also to make business connections which are essential in the highly competitive global marketplace. With the success of the Beijing Summer Olympics in 2008, it was evident that China was more than capable of organizing a world class megaevent. Shanghai has set the record for participation at an Expo with 200 countries and international organizations in a variety of exhibits including large, self-designed and built pavilions as well as smaller presentations in buildings built by the organizers. Also, a new innovation is the Best Practices Area which featured exhibits from various cities from around the world including Madrid, Hamburg, San Francisco, and several from China.

IPM: What was the visitor experience like in Shanghai?

GL: First, although the Olympics were a major success in China, the fact is that a relatively small number of people were actually in attendance at the Games and most Chinese experienced the event via television. The Expo, being a visitor experience, offered up a whole new range of possibilities and expectations which were unique in Chinese history. Although there are obviously a good number of affluent, well-traveled Chinese, there are many more people who have had little or no opportunity to experience a face-to-face encounter with someone from a country which is far away and seemingly quite exotic, like the Kingdom of Saudi Arabia or South America. Thus, there was an interest in the Expo among lots of people which presold it and made it a "must-see" experience. Shanghai's summer weather is hot and humid with some rain, but visitors to the Expo seemed to take it all in stride as they lined up, sometimes for hours, to visit the various pavilions, to ride the ferry boats crossing the Hunapu River which divides the site, to eat in





Photos courtesy of Edward Wills

restaurants, to enjoy shows and entertainment and to purchase souvenirs; in addition to the wide variety of merchandise available on-site, many stores and shops in Shanghai had entire sections devoted to Expo goods, some of which was quite expensive. Major investments in transportation infrastructure, including a new metro line, eased the daily ebb and flow of visitors, staff, and supplies to the site.

IPM: Is there anything which is new at this Expo which we're likely to see in future Expos?

GL: The aforementioned "Best Practices Area" is going to be a component of the upcoming Yeosu, Korea's Expo 2012. In Shanghai, which had the theme "Better City, Better Life", the Urban Best Practices Area featured cities. In Yeosu, which has the theme "The Living Ocean and Coast: Diversity of Resources and Sustainable Activities" will feature an Oceans and Coast Best Practices Area (OCBPA) which will accommodate, according to preliminary plans, governmental and non-governmental organizations, and private institutions or corporations. The other major innovation – The Virtual Expo – is certainly the most interesting idea to come along in many years and one that is sure to make the Expo experience more accessible to more people throughout the world. Basically, the Shanghai Expo Online, which has been produced by Crystal CG, the official multimedia provider for Shanghai Expo

2010, allows anyone, anywhere in the world with a computer to enter the Expo site and the individual pavilions. The 3D modeling is quite realistic; three months into the Expo, the website had experienced 43 million clicks, so that tells you something about how popular this feature was in Shanghai.

IPM: We published 6 chapters of material from your book, "The Expo Book: A Guide to the Planning, Organization, Design & Operation of World Expositions" in our magazine over the past couple of years. How is that project coming along?

GL: We're delighted that the book is now completed and contains the latest information about Expos up through Shanghai Expo 2010. It will be first published in China this year through the sponsorship of Crystal CG. We will subsequently be offering it for sale worldwide on major online retailers such as Amazon where it will be available in a variety of printed and electronic formats. Stayed tuned to our website for details – www.theexpobook.com. We're already planning another book which will document the legacies of past Expos exploring the various outcomes – physical, financial, impact on branding, etc. – which various cities have experienced.

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blooloop.com checks in with **andy keeling**, park manager for **ferrari world** abu dhabi as it nears completion

By Charles Read

Ferrari World Abu Dhabi, the world's first Ferrari theme park and largest attraction of its kind, will open its doors to the public on October 28, 2010. Blooloop's Charles Read talks to Park Manager Andy Keeling about the eagerly anticipated new theme park and his life in the Attractions Industry.

Share with us some of the key leadership roles that you've held in the amusement and leisure industry.

I have 24 happy years working in our industry. My first manager job was in 1994 as Entertainment Manager for Alton Towers. This was my first management role but more importantly it exposed me to the world of IPR (intellectual property rights) characters including Peter Rabbit, Barney etc. Alton Towers was the grounding which prepared me for a more demanding position in Germany at Warner Bros. Movie World, where I became Group Manager Entertainment in 1998; this time my helpers were Batman, the Police Academy Cadets and Bugs Bunny to mention but a few. Here in 2000 I made the cross over to operations becoming the Group Manager Operations & Entertainment.

In 2002 my career took another leap forward when I took the opportunity to participate in an indoor theme park as Director of Operations Space Center Bremen. This move was important because a) it was my first start-up project, and b) I was responsible for all operating departments and the day to day running of the park. Due to development problems with the master project, a giant mall complex, Space Center Bremen closed after 6 operating months despite achieving its targets. For the last two years I have had the pleasure to be involved in Ferrari World Abu Dhabi as the Park Manager, responsible for the future day to day operation of the world's largest indoor theme park and the first major theme park in the UAE.

Who in the industry has been an inspiration to you and why?

With every boss I have/had I have made myself a list of things a) I want to adopt from them and b) a list of things I don't want to adopt. "Take the best, leave the rest" is my approach. Of course I will only share some of the items from my "take the best" list:

Martin Barratt: Martin instilled in me my core values both as a person and leisure professional, as well as infecting me with my passion for our business. Thanks Martin.

Mark Germyn: Mark showed me the importance of prioritising and getting the balance right; "don't spend your time stamping on the ants when the elephants are charging behind you!". Thanks Mark.

Joe Meck: Joe was not a manager you found behind his desk, he was in the thick of it with his team learning from personal experience what works and what does not. 60 pairs of shoes later I am still practising the old school approach of "management by walking around". Thanks Joe.

Claus Frimand: Claus can really see the big picture, he helps keep my efforts focused on the important stuff & picks me up when the going is tough. Empowerment: he preaches but more importantly lives it! Thanks Claus.

At what stage were you brought into the project and what was it in your



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All photos and illustrations courtesy of Ferrari World Abu Dhabi

background that has made you the man for the job?

I joined a very small team (I am employee #6) 2 years ago. We were brought in to fine tune the theme park's design and to maximise its efficiency and revenue potential. Why me?

- I have a good pedigree i.e. I have been exposed to and performed "best practice" at each of my parks.
- I value and practice attention to detail.
- Working with exacting and demanding partners is normal to me e.g. Tussauds, Waner Bros., etc. and now Ferrari.
- I want to share my enthusiasm and knowledge for our industry so coming to the UAE is a perfect opportunity to be part of the leisure industry development in this region.
- I never give up, somehow I will find a solution and make it work.
- A sense of humor.

What are the park's unique attractions?

Everything in the park is in some way unique, an obvious example being the (soon to be) world's fastest roller coaster, Formula Rossa. However, even our rides that use existing platforms like the Huss Shot & Drop Ride have a uniqueness e.g. where else but on this ride can you get into a replica GT racing seat? At the other end of the spectrum our young driver experiences use miniature F430 spider cars for the driving

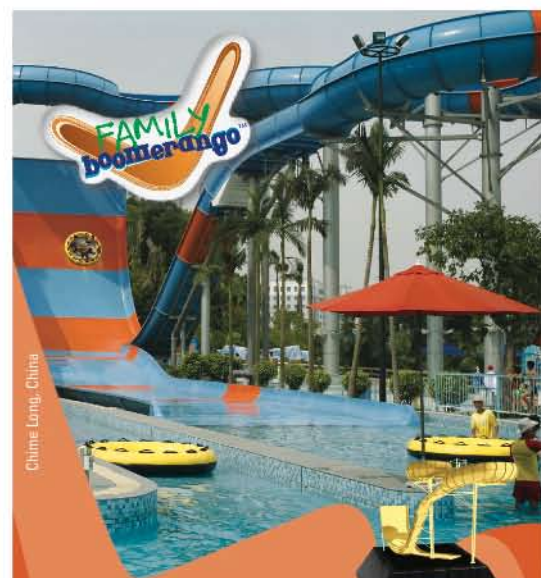
school, and the racing school uses miniature GP Ferraris. (I wish I my first driving experience had been in a Ferrari!)

One of the theme park's key design strategies is that of "part or full interaction for Guests", be it participating in a live theatre show or driving your own Ferrari (a simulator based on the Ferrari pilot sims) on the world famous Yas Marina Circuit. In addition our goal is to bring world class theme park experiences to the UAE and MENA Region. To do this we have engaged top manufacturers to create entertaining rides, such as Oceaneering's dark ride featuring an onboard simulator, 3D AV experience and a few other surprises!

How do the rides reflect the Ferrari brand through the guest experience?

We have been inspired by the Ferrari Spirit to create exhilarating and thrilling moments, but it is the authenticity and depth of the experience that has most impressed me. Here are some examples:

- Only if you work in the factory or buy a new Ferrari do you get a factory tour; we offer this unique insight to all our Guests.
- We use real Ferrari parts in some attractions. The steering wheels, gear shifter, seats, pedals and even some of the safety harnesses in the simulators come from the Ferrari factory.
- A custom made large format film captures the passion and spirit of winning that began with Enzo Ferrari and still exists in the GT



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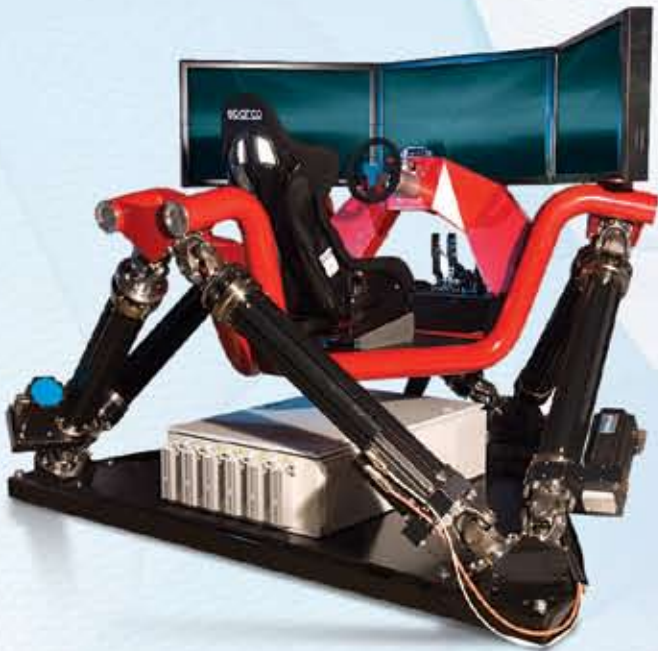
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and GP cars and drivers of today.

Ferrari World also pays homage to the beauty and uniqueness of Italy through its park wide theming and in particular the Bella Italia ride, featuring vintage California Spyder cars and our "flying over Italy" ride.

As a family park, will there be something for everyone? There are some high octane thrill rides but what is there for the older and younger members of the family?

Yes is the simple answer; self drive experiences, theatre experiences, live shows, a carousel, large themed play, a museum together with 8 additional world class family rides which have minimum height restrictions of 90-110cm (approx 3-4yrs).

We are the first theme park of this kind in the region and indeed the world. What I can say is that we have 20 world class experiences to offer. We also have numerous food and beverage outlets, including an authentic Italian Food Court where we make our own gelato, pasta and where key ingredients are imported direct from Italy, as well as a signature Fine

Dining Restaurant. We know that dining and shopping greatly influence leisure time here, and as we also have a fantastic Ferrari Store and "fun" shopping experience for kids it is impossible to guess a "dwell time" at this point.

How has your understanding of theme parks and of Ferrari evolved in the course of this project?

We all learn every day so this project has taught me and the rest of our team much; I think the greatest asset of our team is its understanding that all the lessons we have learnt and best practices we observe need to be carefully tailored to our cultural and physical environment. For instance in order to maintain operational readiness of the outdoor attractions when we have temperatures of over 40 degrees C (104 F) in the summer, we have developed special eye protection goggles with a leading safety wear company for riders of the coasters because there is more air borne dirt here due to the desert environment. On a cultural note we have developed an item of clothing to be worn over head scarves or gowns to safe guard riders of the thrill rides.

Working with Ferrari is inspiring. Their passion for their product and brand, their attention to detail and their significant contribution to motor vehicle history are an example to us all.

How are you building a team to fit this unique park and its particular needs?

Our core management team has been recruited from both the local leisure and hotel industry as well as seasoned veterans from Europe and US theme park industry. Having been involved in opening a Disney or similar park is not an unusual claim to fame here! To start with we have recruited a first class Team from the local and international talent pool who in turn will go on to share their knowledge and passion for our industry with entry level colleagues from all over the world. We will focus on operating safely, courteously supplying outstanding customer service and having fun!

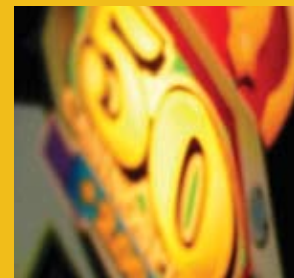




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touch-free technology

universal studios japan and gesturtek create motion-sensing interactive roller coaster

Universal Studios Japan takes visitors on a ride into the future of entertainment with GestureTek's patented 3D depth-sensing and multi-touch technology, used in the new multi-million dollar 'Space Fantasy' attraction.

"Space Fantasy is the first theme park ride to venture into 3D depth-tracking rider experiences," says Vincent John Vincent, President of GestureTek. "With GestureTek's world-first use of multi-touch and 3D tracking in a ride environment, we have taken our 3D gesture tracking invention to the next level and raised the bar for everyone in 3D gesture control space."

Using 3D cameras that scan the surrounding environment and detect movement, GestureTek created an innovative and exciting way for guests to interact in free space with dynamic multi-media imagery in the pre-ride area. On the actual ride, GestureTek's touch-free multi-touch interface adds a collaborative element to the rider experience, so that guests can interact together with on-screen elements while working towards a common goal.

"Our immersive gesture control systems are the inspiration for the technology behind Kinect, so it's fitting that GestureTek has taken this capability from the home to the public," said Vincent John Vincent, President of GestureTek.

GestureTek's award winning interactive gesture-control technology was used in two different parts of the attraction.

Visitors line up next to 85 feet of motion-driven 'Harmony Walls' designed to provide a unique and engaging interactive experience. Using an array of 22 integrated 3D depth cameras, 13 projection systems, a custom-designed tracker and 16 rack-mounted quad-core computers, GestureTek created an intelligent, vision-equipped environment where the heads of up to 66 guests and 132 hands can be tracked. The system's tracking capabilities track an entire audience and their specific gestures, providing visitors with the ultimate interactive experience.

GestureTek managed the creation of fun custom content featuring animated intergalactic 'sun fairies' that tumble, fly, lead visitors and scatter in reaction to visitors' movements and gestures. "Our 3D tracking system can be configured to respond to a broad range of one-handed or two-handed gestures, including swipes, circular motions, pokes, waves and more," said Francis MacDougall, GestureTek's Chief Technology Officer. "The Space Fantasy attraction primarily utilizes intuitive pointing gestures, to guarantee easy and immediate user interaction, with no learning curve."

As part of the ride, GestureTek's multi-touch software and custom-designed camera array powers an interactive experience where, for the first time ever, riders can control content on the screens around them, simply by gesturing with their arms.

The premise of the Space Fantasy ride is the impending death of the sun. As guests travel by cart up a 98 foot in-ride climbing tunnel lined with Barco LED display tiles, they can collect energy from the 'Stardust Clouds', that will be used to re-energize the sun.

"The tunnel ride is the first 'in-ride' device-free interaction that we have seen," said MacDougall. "GestureTek is one of a very few organizations possessing the in-depth knowledge of cameras, infrared and multi-touch required to isolate multiple hand movements while ride cars are in motion."

"We approached GestureTek on this project because we knew they had the unique skills and experience in camera-based multi-touch and 3D vision to bring this attraction to life," said Matt Jones, Project Lead, Universal Studios. "Space Fantasy will leave a lasting impression in the hearts and minds of our guests."

During one of the ride's lift hills, guests glide past a display wall and can interact with the images. Photo courtesy of GestureTek.





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