

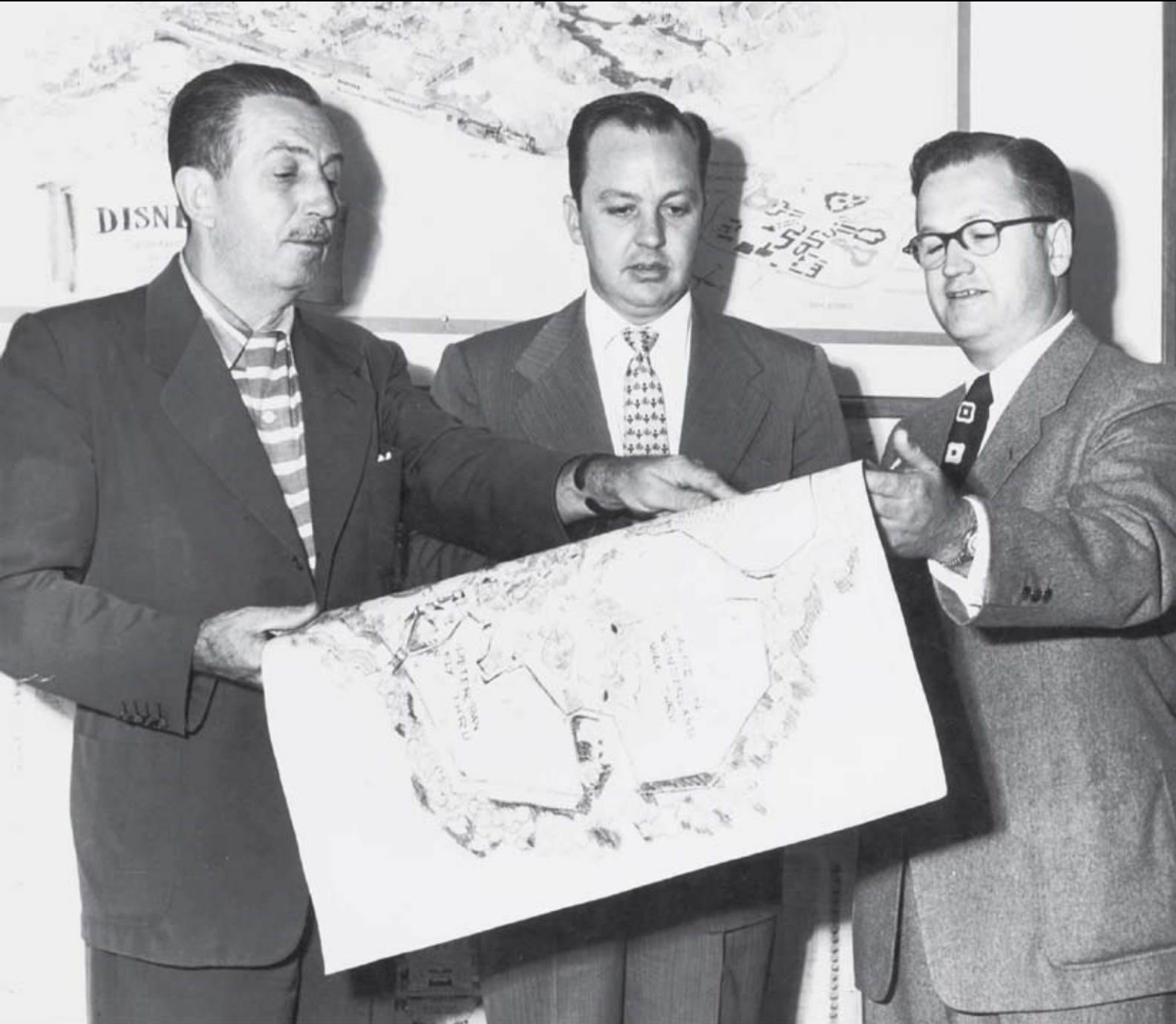


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MAGAZINE

IAAPA
2010



in memoriam
Harrison "Buzz" Price

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It's time for IAAPA once again – the perennial week of selling and schmoozing, learning and partying. This year will be a little different, though. In recent years, there always seemed to be a session focused on the great "old" men of Disney, frequently including Harrison "Buzz"

Price. It was always a highly popular seminar, with lots of attention both from industry veterans and newcomers alike.

This year there won't be a session with Buzz.

This is just one arena where he will be sorely missed. People loved him for his anecdotes and stories from the past, but also for the massive contributions he made to our industry. He wasn't necessarily the flashy showman that Walt Disney was, but he knew how to make things happen, and all the behind the scenes work that was required to pull it all off.

Sometimes, especially now, in our culture of PR spin and ultra-marketing control, we forget about all the people who work hard to create the attractions and entertainment we all love.

At the end of a movie, everyone who labored on the project gets at least some recognition. But in the attractions world, that army of people is kept hidden.

Each year the Themed Entertainment Association puts together its Thea awards, given to the most outstanding projects in the themed entertainment industry. Part of the work involves compiling a list of credits for the winning projects. From my experience designing the Thea program, I know that task is difficult, if not near impossible.

It shouldn't be that way.

People deserve credit for the work they do, just as Buzz eventually got the credit he deserved (though perhaps he deserved even more!). And they should be able to talk about it.

There are lots of lessons we can learn from Buzz's life, and maybe this isn't the most important, but it certainly is something we as an industry could benefit from immediately.



Martin J Palicki

people

NEWHALL, CA - **Utopia Entertainment, Inc.** is proud to announce the promotion of **Brian Kivlen** to Director of Production for Utopia Entertainment's worldwide themed entertainment projects.

Brian's responsibilities expand to overseeing all of Utopia's international productions and effective immediately shall lead the project teams currently in development in Hong Kong, Japan, Egypt and Korea.

"On behalf of everyone at Utopia I'd like to offer Brian our hearty congratulations. He has certainly proven himself an invaluable team member and we are pleased with his abilities to manage our ever-growing projects around the world," states Norm Kahn, CEO of Utopia Entertainment.



RICHMOND, BC – **WhiteWater West Industries Ltd.**, the global leader in waterpark design, engineering and manufacturing, today announced that **Teri Ruffley** will be joining the company as Head of Sales for Europe. This new role is effective immediately and demonstrates WhiteWater's commitment to its existing and new European clients. Ms. Ruffley will be based just outside London in the UK.

Ms. Ruffley is a seasoned professional with over 20 years' experience in the entertainment and recreation industries. She spent more than ten years in sales with Intamin, the world's premier manufacturer of major amusement park rides. For the past four years, Ms. Ruffley was VP Live Events and Attractions for HIT Entertainment, a global developer and licensor of popular children's entertainment including Thomas the Tank Engine and Bob the Builder. Ms. Ruffley helped HIT grow its international business by 250%, establishing a wide range of new attractions, live tours and exhibitions. Ms. Ruffley knows WhiteWater well through HIT's relationship with Prime Play, the interactive dry play division of WhiteWater West Industries Ltd.



The design department of **Jora Vision** has reinforced itself with the Danish designer **Mikkel Sonne**. Educated as a graphic and decor designer, Mikkel Sonne has developed to a famous designer of attractions for Scandinavian Themeparks.

Jan Maarten de Raad, CEO of Jora Vision is very happy with the fact that he has attracted the formal Head of Design of Tivoli Gardens in Denmark. With the addition of Mikkel Sonne to the design team Jora Vision can work more in depth for the international market.

projects

BEVERLY HILLS, CA - **Utopia Entertainment** has recently been awarded its 5th consecutive project for the design and production of community events for The City Beverly Hills and The Orange County Great Park.

Utopia Entertainment will act as the Event Designer and Producer and shall provide event planning services, production management, graphic design, décor design, production & technical services and will work directly with the City of Irvine and the City of Beverly Hills in the management of their holiday Extravaganzas.



CORNWALL, UK, - Situated in one of the five redeveloped warehouse buildings which make up the museum premises, UK-based specialist **Simworx** has installed a 30-seat theatre incorporating its '5D' seats which provide a full 3 DOF (degrees of freedom) motion axis action at the **Museum of Science & Industry, Manchester**. Simworx also created a custom grandstand seating structure for the theatre, built over some original steps in the building, and along with the motion of the seats, visitors are treated to a range of additional effects including wind, bubbles, special effects lighting, low smoke and surround sound.

The MOSI theatre also incorporates Projection Design high definition projectors to show the two **nWave** produced films chosen by the venue – Fly Me to the Moon and Pirate Story – which will be shown every hour, on the hour and on the half hour respectively. Fly Me to the Moon sees viewers teaming up with three 'tweenaged' flies as they sneak on board the legendary Apollo 11 and blast off for an adventure in space, while Pirate Story puts visitors in a museum on a stormy night and takes them through an obstacle course to find their way out as they are chased by the curse of the pirate's treasure.



ISTANBUL, TURKEY - **American Wave Machines Inc.** (AWM), USA, an innovator in artificial wave/surf technology and **Polin Waterparks and Pool Systems Co.**, Turkey, a world leader in design, production and installation of waterparks, formed a strategic alliance. Through this alliance, both companies will drive new growth opportunities. As of August 2010, Polin Waterparks and Pool Systems became a global distributor for AWM outside the U.S. The distribution agreement between the two companies was a natural fit to serve the growing demand in the aquatic industry.

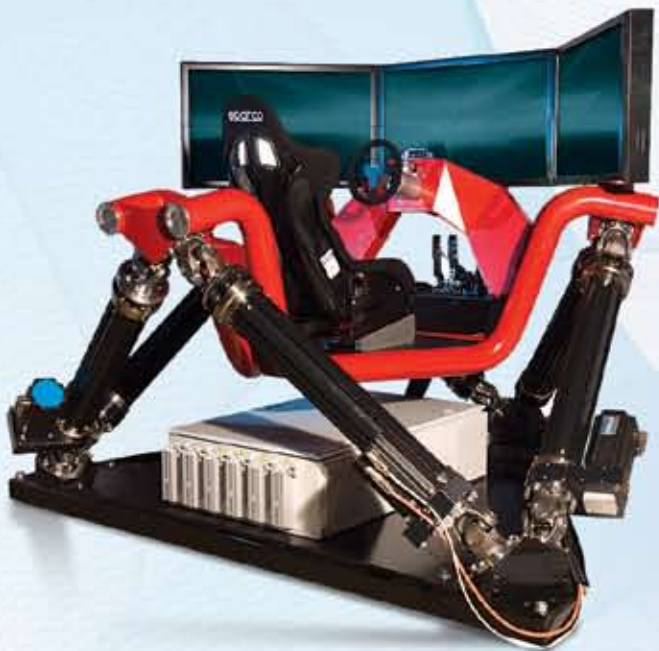
Through this alliance, AWM and Polin also have a manufacturing agreement, with Polin producing the fiberglass parts of the product. This arrangement will allow AWM and Polin to deliver SurfStream unique patented technology with competitive pricing and fast turnaround, also improving service and expanding product offerings for AWM and Polin customers. Moreover, this alliance will enable both companies to share best practices in lean manufacturing, quality systems, and product development. Furthermore, the agreement will position AWM and Polin to capture market share in new regions and industries looking to integrate high-quality, advanced technology, unique artificial wave/surf products into their facilities.



VIENNA, OH – Proudly declaring that it "keeps its members in the dark," the **Darkride and Funhouse Enthusiasts** fan organization is celebrating its 10th anniversary on Oct. 31. Fondly known as DAFE (pronounced "daffy"), the club was founded on Halloween in 2000 by Rick and Sue Davis and Joel Styer and the organization has grown to include nearly 400 members in 38 states and five countries. Dedicated to the enjoyment, documentation and preservation of dark attractions including darkrides, funhouses, haunted houses, mazes and related attractions, membership in the group is open to individuals, families, attractions, and manufacturers. Visit www.dafe.org

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products

AMSTERDAM – From the creators of the world's most sophisticated, interactive motion-based racing simulators comes a new simulator designed specifically for the needs of the global attractions market. Using the exact same advanced technology as the professional simulators **Cruden** supplies to the world's leading motorsport teams and automotive researchers, Hexathrill is a lighter, more affordable and flexible version that uses less floor space and delivers a faster return on investment. Cruden will present Hexathrill on stand 1451 at the International Association of Amusements Parks and Attractions (IAAPA) Expo (November 15th-19th) in Orlando, Florida.

Hexathrill is an evolution of the renowned Hexatech simulator (Hexa refers to the six degrees of freedom which provide full motion) specifically for the attractions sector.

The simulator's footprint requirement, weight and height have been reduced by 30 percent or more, making Hexathrill much easier to locate and install. Hexathrill will comfortably fit standard room heights of around 2.5m and is less restricted in terms of floor loading, meaning it can be situated on higher storeys. The efficient design has enabled Cruden to launch the new Hexathrill beneath €100,000, providing unprecedented affordability for a professional motorsport simulator. Hexathrill is as durable and reliable as the Hexatech, offering unlimited repeatable performance over years without major overhaul.

places

LOGAN, UT – September 30, 2010 – **S&S Worldwide, Inc.** is pleased to announce that its largest shareholder, **Larsen MacColl Partners LP**, has recently acquired majority ownership in the company, including all shares previously held by company founder, **Stan Checketts**.

Larsen MacColl Partners, based in Radnor, Pennsylvania, acquired a significant equity interest in S&S Worldwide, Inc. ("S&S") in February 2009. A private equity fund focused on profitable middle-market companies, Larsen MacColl formed a partnership with S&S based on its proven business model, solid management team, and significant growth potential. Since 2009, the strategic and financial support of Larsen MacColl has contributed significantly to the company's on-going success.

The Koffman family and affiliated shareholders will maintain their ownership interest in S&S and are represented on the Board of Directors by Mr. Jeffrey Koffman. Stan Checketts, founder of S&S, is no longer a shareholder and has ended his consulting relationship with the Company in order to pursue other business interests.

As the majority owner of S&S Worldwide, Larsen MacColl anticipates continued strong growth by S&S, both domestically and internationally, driven by industry leading product innovation and customer service. S&S will continue to be led by Rich Allen, President and Chief Executive Officer. Since joining the company in 1997, Mr. Allen has been responsible for the day-to-day management and operations of the company. Kevin Rohwer, who has been with S&S since 2002, will maintain his role as Vice President, Sales and Marketing, with responsibility for the oversight of all worldwide sales and marketing efforts and direction of the company's global sales team.

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Electrosonic Scores Triple Play at Expo 2010 Shanghai China

As Expo 2010 Shanghai China draws to a successful close, **Electrosonic** looks back on the extensive role it played in three popular pavilions at the international event: the China State Shipbuilding Pavilion, the Information & Communications Pavilion and the USA Pavilion. As of the end of September, Expo 2010 had welcomed close to 60 million visitors to its futuristic theme of Better City, Better Life.

Electrosonic is no stranger to international expos. From Expo67 in Montreal to the last major Expo in 2005 in Aichi, Japan, the company's credits stretch from Brisbane and Osaka to New Orleans and Lisbon. Electrosonic's participation in Expo 2010 Shanghai pushes the number of projects it has completed for these fairs to over 50.

"This has been a challenging but great Expo experience for us. While faced with tight schedules, we worked hand-in-hand with our clients and demonstrated how to bring dynamic attractions to the public," commented Chris Conte, Electrosonic's General Manager, Systems Integration.

At the China State Shipbuilding Pavilion, Electrosonic provided audio, video and show-control systems 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. An additional challenge was to ensure that installed elements were easily expandable in the future since the pavilion is one of several that will continue to operate as a permanent museum and exhibit after the Expo concludes.

Among the elements Electrosonic supplied for the Shipbuilding Pavilion were fog screens that served as projection surfaces, giant media walls, a domed Aqua Nook projection system displaying the launch of a new vessel, a unique interactive aquarium gallery, glass projection tables with floating-farm ship models, a simulated ship-steering attraction, and an HD theater-in-the-round. Working directly for the China State Shipbuilding Corporation (CSSC), Electrosonic will continue designing

the museum expansion in 2011 with exhibit designers **Ralph Appelbaum Associates**.

Electrosonic was contracted by **BRC Imagination Arts** to design and install the audio, video and control systems for the Information & Communications Pavilion featuring multiple, large-scale projection systems, HD displays, customized show control and multi-channel audio playback systems. Presented by China Mobile and China Telecom, the pavilion is designed to give visitors a taste of future cutting-edge information and communication technologies.

At the core of Electrosonic's brief for this venue was creating a custom 802.11 wireless network for the ICT Mobile Device, a handheld, personal communications device that accompanies each visitor on their interactive journey through the pavilion. The Medialon show-control master controller sends cues via the wireless network that allow the ICT-equipped visitors to follow in sync with all the shows. Show control knows where each visitor and their ICT Mobile Device are at any given time and plays synchronous content related to their location.

Electrosonic also provided the equipment and multi-track surround sound system for the pavilion's pre-show as well as the Dream Big Multi-Dimensional Interactive Network Theater where the IMAX-style main show takes place.

For the USA Pavilion Electrosonic again worked for BRC Imagination Arts and provided system design, engineering, fabrication, installation, and show programming for the AV and control systems in the lobby, preshow and main show theater.

Specifically, Electrosonic supplied screens, projectors and video playback for the lobby's elevated welcome displays; the preshow's trio of huge side-by-side screens; and the main show's five, 30-foot tall displays each with a trapezoidal or hourglass shape oriented in portrait mode and rimmed with LED light frames choreographed to the show.

Electrosonic is also providing technical maintenance and service for all three pavilions during the run of the Expo.

Electrosonic is an international audio-visual company with a strong reputation for working

on complex projects, both large and small, and has through its 46 year history developed lasting partnerships with customers and suppliers. Electrosonic brings a unique breadth of experience to each project; backed by solid engineering skills, project management and quality production facilities. Beyond complete integrated systems, Electrosonic can provide a wide range of services including consultancy, technical design, maintenance and operational support. Learn more about Electrosonic. Visit <http://www.electrosonic.com>



Information & Communications Pavilion



USA Pavilion



China State Shipbuilding Pavilion

an app for that

mad systems shows how the iphone and ipad are one of the options for the next generation of system controls

By Maris Ensing

The iphone and iPad devices have, belatedly, re-introduced the concept of a tablet type handheld device. Apple's marketing has clearly cracked the nut that previous manufacturer's product launches have been unable to accomplish, and this success is now leading to the introduction of a host of new and similar devices.

The fact that the iphone, itouch and ipad are wireless network compatible allows for their use as a low cost controller, and appears to have ambushed a lot of the larger boardroom type of control companies by providing a good solution to the simple user interface that they have sold at premium pricing for a long time. With an often effectively zero cost – many people already have one – it only makes sense to add an interface to these devices so that users have an easier time of controlling their AV systems.

There are two ways of making this type of controller work. The simple way, from the users' viewpoint, is to use it as a web interface, and to provide a control system that acts as a web server and exposes certain controls through a protected WiFi or VPN (virtual

private network) link. The Wi-Fi link allows for local control, a VPN link could allow for the system to be controlled from anywhere the cellular link provides service.

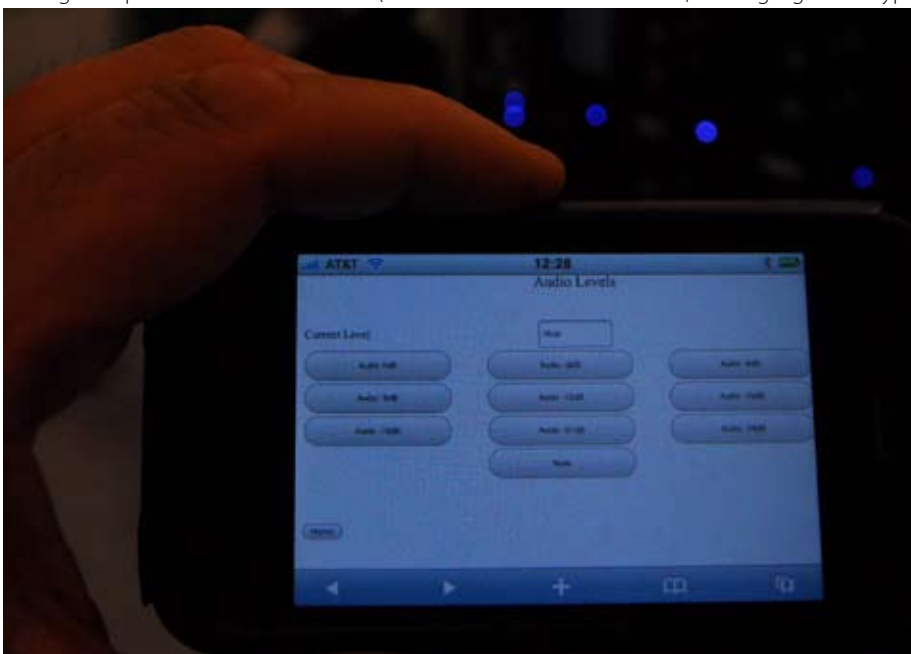
The more elaborate method of doing this is to write a specific app for control. Although this gives the implementer a higher level of control and allows for a different look and feel, the problem is that the i-family of devices are not the only ones in common use. There are other "smart phones", some of which are selling in higher numbers than the apple devices. With the likes of the Android, Blackberry, Windows CE, and now Win7 phones this means that control devices in this type of environment would be better served as platform agnostic. Any apps written for one platform, unfortunately, will not run on another without additional work (there are even limitations at the "code compatible" level). The required approval process for the different platforms also impacts the speed of development and the response time to new requirements – having to wait for Apple approval for a new iteration of a control system for these types of applications is simply not viable in our business, although "generic" type

of control applications (such as the domestic Iteon and the Redeye control software) do not have the same problem.

One example of an approach to using smart devices to control AV systems is Mad Systems "Tea Party" application (of "Looking Glass" fame rather than any political affiliation). Tea Party is a control system that is used for managing AV systems, as well as for general purpose show control. This image shows it in use at the new "Science Storms" exhibit at the Museum of Science and Industry in Chicago. Tea Party manages the power on and power off cycles of the 12 rack AV system, controls peripherals, keeps track and reports on projector lamp hours, performs diagnostics, and also interfaces with the Digital Signal Processing (DSP) controlled audio system. It exposes the controls for the overall audio system level control using a web server interface, so that the maintenance staff can change volume levels depending on the gallery usage and existing noise levels. Control is accessible from any type of smart device that has clearance to log onto the gallery's WiFi network.

We will see this type of controller becoming more and more common, both in the commercial as well as the residential AV industry, and we will also see more and more use of smart phones for other purposes – keeping track of waiting times in theme parks, personalizing the experience of visitors, warning them when waiting times are down at exhibits they have listed as "must see", and by tracking visitors and their family members. Potential uses for providing control and giving information are unlimited, and now that the cost of the user instrument is no longer a limiting factor, pressure is on to find ways to make it work.

For more information on Mad Systems, visit www.madsystems.com.



The Science Storms exhibit at MSI Chicago can be controlled via an iPhone. Photo courtesy of Mad Systems

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Normal

**FALL
OUT
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UV

**DUAL
IMAGE
SCENERY**

**BLACK &
WHITE
TO
COLOR**



Normal

JET



UV

**BLACK &
WHITE
TO
COLOR**

**COMPLETE
INVISIBLE
SCENERY**



Normal

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forget the lava lamps

black light grows up with **sophisticated UV effects** for entertainment and performance settings

Richard Green's company UVFX (www.uvfx.com) fills a special niche with ultraviolet (black light) sensitive scenic painting. Interview by IPM contributing editor Judith Rubin.

What are the markets for UV scenery?

We do about half of our work in touring shows, theater and stage shows, including rock tours. About a quarter of our market is theme parks and the rest film and television. A recent commercial job was 16 pieces of scenery for a Southern Comfort nightclub tour, using our classic approach: under normal light, you see one scene, but under UV light you see a completely different scene that was painted with "invisible" paints and our specialty coatings.

How do you cater to the different markets?

In the music industry, we do a lot of scenery painted on muslin. The image seen under normal lighting magically transforms into a different image under UV lighting. There is a piece we did in 1997 for John Fogerty that he continued to use until a couple of years ago. It travels well and can last quite a long time. A popular effect is to create the classic scrim gag where when front lit you only see the front, when back lit you see through the drop and

then when front lit with UV the completely different art appears. We do a lot of scrim for outdoor rock concerts, for instance to hide big speaker stacks. The weave is tight enough to get a strong image but still let the sound come out.

Haunted houses like to use our 3D scenery. You walk through the space and the scenery changes when you put on the 3D glasses. We emphasize the warm color/cool color contrast to get a lot of separation.

Theater designers often make use of our day-to-night effect. When the light changes from regular to UV, the scene changes from daytime to nighttime. A new style that has been catching on is black-and-white to color. The scenery under regular light looks very monochrome, and then when it is hit with the UV light, it colorizes.

How do you compete with increased reliance on projections in theatrical sets?

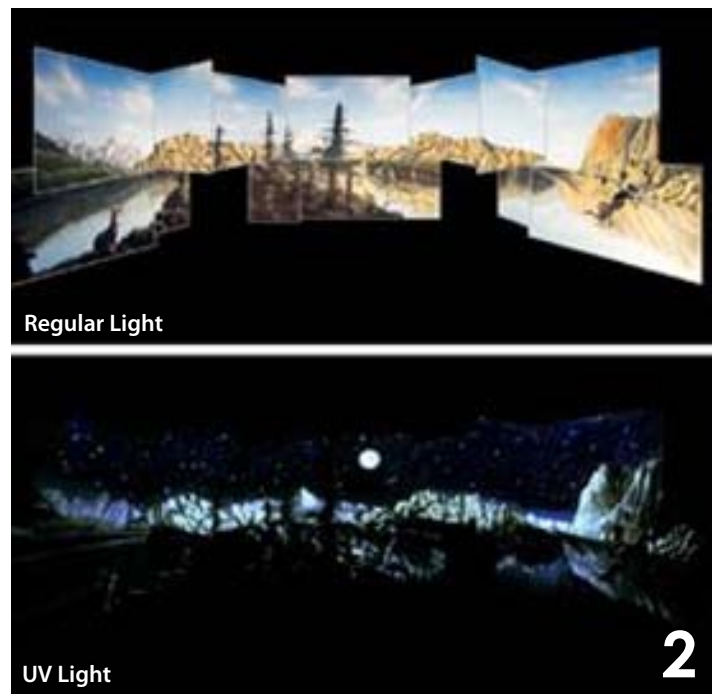
We have our niche. There are always places

and spaces where UV scenic art is the better choice for a more natural, organic feel and for the dramatic change that audiences respond to. The glowing pigments give a magical feeling. Nowadays people have learned to expect projection, so that our work has a new school/old school effect.

What are some recent challenges you're proud of?

We do have to constantly reinvent the art. There was a gospel tour we did not long ago, a large scale production that was all completely "invisible" painting, which allowed the client to use the surfaces to project lighting and video on them. And then when the UV comes on, all these incredible Gothic colored windows appeared. We worked with a designer who was experienced with projection and video scrim.

Two years ago for Tom Petty at the Super Bowl halftime show, we provided a 120-foot diameter muslin circle that was held up by people dressed in black. It was slowly spinning



1) Southern Comfort Club Tour -Dual Image , 2) Moses Lake Amusements- Family Entertainment Center- Day to Night Mural, 3) Singapore Trade Union Museum -Dual Image Mural, 4) Istanbul Restaurant Oz- Day to Night Mural

as the people were holding it and Petty was playing: one of our rare, single image effects of a glowing, spinning nebula as seen from space.

In Hong Kong for Ngong Ping theme park, we worked on the "Walking With Buddha" attraction. It involved several hundred round, white disks that reveal a collective image – sort of like a Chuck Close painting – when the UV light is turned on. The hundreds of disks formed a UV rendition of Hong Kong's famed Nathan Road. This is an example of how we're applying the effect in new ways, painting on surfaces that aren't the traditional fabric.

An example of the traditional method showing up in a nontraditional venue: for the museum of a labor union museum in Singapore, we developed the art for a mural. Under normal light, it depicts political struggles that took place at the docks in the 1950s. Under UV light, it becomes a picture of people celebrating the Chinese New Year.

This article originally appeared on Bloop.com and is reprinted with permission.



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remembering buzz

Feasibility pioneer **Harrison "Buzz" Price** gave us a glimpse of the 4D future with **"Markets, Markets, Markets"**

By *Judith Rubin*

The late Harrison "Buzz" Price, who died August 15 at the age of 89, was, as many better acquainted with him than I have already said, a person of great vision and accomplishment, with both hemispheres of the brain deeply engaged, and also a man of wit and warmth. I had the good fortune to meet Buzz shortly after I stumbled into the themed entertainment industry in 1987. That was the year I joined *World's Fair* magazine (no longer published), and as I got to know about world expos, theme parks, educational attractions and other facets of the universe of themed entertainment, I also got to know industry players such as Buzz Price.

As the man who was tapped to study the possible locations for the first Disney park and recommended Anaheim, Buzz will always be a Disney legend. Having gone on from that first milestone to create Economics Research Associates (now Economics at AECOM) and define the practice of feasibility analysis for visitor attractions, he will always be a legend for the themed entertainment industry. Appropriately enough, when the Themed Entertainment Association (TEA) created the Thea Awards, Buzz Price was the first recipient, given the Thea for Lifetime Achievement in 1994.

Harrison Price didn't just know the industry, he was part of the fabric of the industry. To me as an editor and publicist, he was a great resource. He could always be relied on to provide a razor-sharp, witty observation or analysis - and was eminently quotable. Eventually, we tapped Buzz to write "So You Want to Have a World's Fair" - a breakthrough article that holds up quite well today (and has just been reprinted, in the 2011 TEA Annual & Directory).

Thinking about Buzz Price and the good things that came to me from the privilege of intersecting his grand orbit, the word "breakthrough" keeps breaking through. After I became a freelancer in the mid-90s, Buzz



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**Harrison "Buzz" Price
1921-2010**

recommended me for a marketing research project with a top design company. It was a career crossroads in terms of what I was able to achieve for the client and what I learned in the course of the project.

A few years later, in 1999 it was a thrill to be part of the team that brought Buzz Price in to deliver the keynote address for the annual conference of the Large Format Cinema Association (now merged with the Giant Screen Cinema Association). Chris Reyna was LFCA president and Therese Andrade was conference chair. Buzz took the assignment seriously and did a complete market study of the industry. I was in a position to furnish him with leads, and we spent a lot of time on the phone together.

At the conference itself, I had the honor of introducing Harrison "Buzz" Price to a roomful of special-venue cinema producers, filmmakers, distributors, equipment suppliers, service providers and theater operators. His LFCA keynote, "Markets, Markets, Markets," (a playful reference to Peter Guber's "Story,

Story, Story" keynote of the previous year) was extremely positive and received with huge enthusiasm. His research showed that there was plenty of room for growth in many areas of the special format cinema industry. I believe Harrison Price's vision of the possible futures of giant screen cinema was instrumental in helping an industry that was founded on a somewhat narrow footing and struggling with its business models begin to achieve a breakthrough in perspective. His findings are to a great extent being validated now with the explosion of special venue and special format immersive media such as 4D theaters, 3D cinema, and digital dome displays (fulldome) we're seeing in a wide variety of entertainment and education markets. (Some of that is covered in this issue of IPM.)

Thank you, Buzz. You had a gift for being professional and confident while also being genuine and friendly, and disarmingly frank. You were a powerful person but what you projected was joy and deep interest in the world around you.



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the future of film

growing a 3D industry of entertainment and education

interviewed by Janine Baker, VP of nWave Pictures Distribution & Development

Inspired by filmmakers announcements at Showest in 2005 that the new frontier in film making is 3D, Ben Stassen got busy gathering funds and a small staff of animators to begin work on "Fly Me To The Moon", the first animated feature film created and produced in stereoscopic 3D. And after being one of two films to debut in stereoscopic 3D three years later at Showest, Ben was well on his way to achieving every film makers secret desire - the goal of working full time as a 3D feature film director!!

Since August 2008, with less than 1000 3D screens domestically (FMTTM opened on 452 theaters and was in 713 by Labor Day weekend), the cineplex 3D industry has grown worldwide and actually tripled according to an article released by the MPAA in March of 2010 "The fastest growing sector of digital screens is 3D. The number of digital 3D screens worldwide more than tripled in 2009, reaching 8,989, or about 6% of screens in the world." In fact, the new number one box office spot is held by a 3D movie (Avatar, as if you didn't know) with most of the 3D releases this year remaining in the top 10 grosses for 2010. It is a wonder that there are still naysayers out there who are skeptical as to the draw 3D brings to a venue.

Even with the economy and its down turn, 3D still seems to be a winner, so much so, that the Jackson Hole Wildlife Film Festival began

dedicating more panels, screenings and forums to 3D- "3D- done well - offers tremendous storytelling opportunities for filmmakers" states Lisa Samford, Executive Director, Jackson Hole Wildlife Film Festival.

So, where does that bring us to in the special venue market, the market that first believed in 3D entertainment and where Ben Stassen began his career? "3D is the most effective and immersive way to tell a story," states Ben, "but it must be good 3D, not 2.5D." With millions of people familiar with the high quality 3D Hollywood productions, the special venues are no longer unique in offering 3D. "As the feature film world continues to grow in 3D, the institutional market as well as amusement parks must keep raising the bar in 3D digital content or else they will fall behind," states Stassen.

Indeed, some special venues have upgraded from film to 3D digital with new high quality 3D content and are very happy with the results, but for those who are still on the fence - we asked other experienced associates in the industry of their thoughts on the effects of 3D in the economy, new technologies, the dome market, the giant screen market and the excitement of the direction special venues are taking towards the future.

What have been the most significant changes in the industry over the last three years?

Brian Edwards (President/CEO, Edwards Technologies): Everyone appreciates the value that a special venue theatre can bring to their marketplace, whether 3D or 3D/4D

Markus Beyr (Managing Director, Kraftwerk): The special venues are expanding into new formats like digital domes or combining new ride technology with media (ie Dark rides or flying theaters)

Dan Jamele (Vice President/CTO, MediaMation): The special venue market has changed in the last few years because they are adopting the 4D theater experience, and MediaMation is converting theater environments worldwide. Certainly the public has become more aware of experiential technology such as 3D, Wii, and larger and more sophisticated home theaters that drive the expectations for entertainment to higher and higher levels. Subsequently, technology

has given us expanded options at lower cost than in the past. As such, theaters such as 4D and 5D venues are offering an experience not found at home or at the local movie theater, while still maintaining a return on investment that is quite beneficial for both large and small special venues.

Michael Daut (Director of Show Production Marketing, Evans & Sutherland): As far as the fulldome industry goes, we have seen a diversification of the content that planetariums have been willing to run in their theaters. Although astronomical content is still a mainstay, many theater owners and operators have begun to run shows that are not just about astronomy, such as our Ice Worlds show that tells the story of ice and its vital role in sustaining life on Earth and its role in shaping other worlds in our solar system. As much as anything else, this show is about Earth science, not just astronomy. We have also seen a growing interest in digitized giant screen film content converted for digital fulldome. We now have a library of twelve films for the fulldome market with more on the way.

What effect has the economy had on this market?

Brian Edwards: Due to the money-making advantages, there is more interest in 3D now.

Markus Beyr: The financial crisis caused pausing of major projects for 18 months which are now progressing again with more media integration than in the past.

Dan Jamele: Enthusiasts are always looking for the next "new thing" and 3D is it. Even in a down economy, entertainment prevails, and audiences are coming out in droves to 3D movies and are always intrigued by the new 4D offering, found in special venues.

Michael Daut: That's an interesting question, and frankly somewhat hard to answer definitively. I think that the over saturation of media in our culture today has caused all forms of media to refocus a bit more to effectively compete for our attention and leisure time dollars.

There has been more opportunity in the Giant Screen and Dome market for new technologies - where do you see your company in this market?

Brian Edwards: The latest projectors can certainly provide the Giant Screen industry a BIG experience at a more effective cost. An excellent example is the National Mississippi River Museum and Aquarium 3D/4D theater that opened in June 2010. They are getting a capture rate on average of 40%.

Markus Beyr: We are already there at special attraction venues and were part of the dome in Macau, it is only a question of time until it spreads to more sites.

Dan Jamele: As the public looks for more immersive experiences, and the industry looks to set itself aside, the next logical step for these venues is to add seats that compliment the show via effects and especially motion. Our X4D Motion EFX Theaters are a fit for these types of venues. It is absolutely one of the markets that we are seeing an increasing desire for new options from the venues themselves.

Michael Daut: The availability of giant screen films in the fulldome market simply means that our clients have more choices available for their theaters. Our patent-pending stretching and warping algorithm for mastering flat screen films on the dome has made fulldome digital cinema possible and has opened the market for this fantastic content. We believe that more and more giant screen films will come into this market as well as new content produced

specifically for the fulldome format from more and more prestigious and very recognizable producers and production companies.

What changes excite you in technology for 3D/4D that will help growth in the special venue market?

Brian Edwards: The cost continues to come down and the quality continues to go up so we are excited about the future.

Markus Beyr: The integration of 4D into digital domes like we developed in Madame Tussauds London or Rainbow Park Rome shows a lot of further potential for the integration of 4D in different venue types.

Dan Jamele: Current theaters, such as Ripley's Believe It Or Not motion theaters, have brought in MediaMation to supply A/V and overhead effects, RealD 3D™ to supply their innovative 3D technology and nWave to supply a variety of high quality content to give the theater a facelift without the high cost of constructing of a new one.

Michael Daut: One of the keys to special venues has been the ability to offer consumers an experience that they could never have at home. With the penetration of HDTV into the home market and now the very quick move to 3D at home, special venues have to become even more unique to draw and build an audience. 3D in the dome is still developing, but it definitely adds another powerful layer of impact to the already immersive experience.

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jumana brodersen designs for theme parks on two continents

In Park Magazine interviews Jumana Brodersen, president of The J Co LLC, a design consulting firm that specializes in planning and design of venues that entertain and immerse guests – including theme parks, zoos and aquariums, visitor centers, national parks and museums.

How did your life trajectory take you from your native Lebanon to being a creative director in the theme park industry in St. Louis and now a master planner for Tivoli in Copenhagen?

I emigrated from Lebanon to Texas in my late teens to study architecture, landed in the theme park industry in Saint Louis, and formed The J Co LLC in 2008. I was recruited by Tivoli Gardens to lead long-term and short-term master planning and development, so now I commute between St. Louis and Copenhagen.

Don't you find such a commute complicated?

Like any of us who works internationally, I've learned to shrug off the jet lag and get the job done, but occasionally the time difference throws me. (And yes, I do sometimes get picked out for a little Q & A at the airport.)

Are there some significant differences in working style from the US to Denmark?

What I find most intriguing about my cross-continental situation – besides the splendid challenge of redefining Tivoli for its next 10 years – are the unexpected differences in the way the Danes approach their work, and how my style interacts with theirs.

There are differences in problem solving, creative approach, teambuilding, and production process. Some of those differences are dictated by the available resources and types of labor – which are significantly different in Europe than in the US – and others are just plain cultural. I've found that my American working style can be complimentary and even catalytic. I'm getting a huge education, and I'm adding something flavorful to the pot.

Does your heritage figure into your experience in any way?

Having come to the US as a teen from the Middle East, I've faced cultural differences before. Every day, there were a hundred things to remind me I'd grown up among other books, other stories, other music, other family customs from those of my classmates and colleagues. But today, working at Tivoli has shown me that when it comes to career, I'm one of those driven, detail-oriented, get-it-in-writing Americans with laptop at the ready and nose pressed to the grindstone. I suppose it became ingrained in me during my ten years with Busch Entertainment Corp. [now SeaWorld Parks & Entertainment] where I managed the capital planning process and provided research data to support attraction selection.

I'm adapting quickly. I knew there would be cultural disparities and other disconnects. Because of my earlier experience coming from one country to another, I had a good idea what it would feel like and I knew I had the tools to deal with it. My architectural training gave me

an ideal foundation. Architectural training organizes your mind: It teaches you multitasking and problem solving and gives you a cultural education.

The cross-cultural experience can be disconcerting but it is also hugely rewarding. Everything you learn in a new culture relates back to your own in some way. You learn and you also teach. It's a two-way street – a street that will lead us to better projects.

Can you talk about some of the specific challenges in adapting to a different work culture?

Sure. It's just the kind of thing I mull over as I drowse in my jet-lagged state at 11:00 pm on a Friday night in my hotel in Copenhagen, listening to the Tivoli fireworks in the near distance...

As I've mentioned, the Danes are not nearly as slavish about documentation as the Americans. They rely much more on verbal agreements, where I find I have a dependency on the written word. I have often believed that Americans sweat the details too much in comparison to the Europeans. But – irony of ironies – now that it's my own project, I feel differently. And from a practical point of view, it's time to write this stuff down for the sake of continuity and helping newcomers like me get up to speed. Like my new friends in Texas years ago, the folks at Tivoli already know the backstory. It's a challenge to get them to slow down and explain to me something that never



Jumana helped create a whimsical playground and themed land for Tivoli Gardens in Klump Island. Photos courtesy of The J Co.



occurred to them might need explaining, much less writing down. And – surprise! They find my curious habit of documentation extremely useful.

When it comes to relationships, again there's less documentation – and more trust. There's less advance verification of how things will be carried out, leaving more to be determined in the field. When I ask for material samples, I get stares. "It's taken care of," is something I hear often. This makes me apprehensive, but in fact this system works (it helps that Tivoli is able to put together a super team of designers, suppliers and builders) and it can save a lot of time and effort. When I prepared to sign on as a master planning consultant, I assumed I'd be dealing with a 50-page contract, and alerted my lawyer. What arrived was a simple, two-page letter.

When production on Klump Island commenced, many of the construction details that on an American project would have been spelled out on paper, were entrusted to the contractors to work out in the field. We opened on time and with a beautiful product that has been so successful that an expansion plan is in the works - and I've learned to embrace "design-build," Tivoli-style.

What differences stand out to you in the design process?

They prioritize differently. In the US, we have – and take for granted – ten times more personal space than they have in Denmark, whether it's a hotel room, or a pathway in a park, or concert hall seating. They're also not as splashy with color as we are in the US. One learns to strike a balance.

In the matter of accessibility design, I am in a position to make significant contributions. We're much further ahead on this in the US because of ADA, so I have a lot to offer in details such as wider ramps, elevators, toilets on the main level that I'm conditioned to include but are still relatively new to European project design. I was able to make these contributions to the design for Klump Island, with such details as a graded main entry path that facilitates the elderly, people in wheelchairs, strollers and scooters.

You mentioned that you've got a newfound respect for design-build. What are some other things you admire about the way the Danes do things?

I admire the way they deal with the work/life balance. Americans are all about convenience, and Europeans are too, but in different ways. I know I can find my American colleagues at their desks or buried in their handhelds until midnight - just as they can find me. But in Copenhagen, they keep much more regular hours and maintain an admirably steady balance of work and family life. I manage, too, but my balancing act is more of a scramble.

Also, they have a certain flexibility that you don't often find in American business dealings. We spend so much time making rules and processes in the US, and then holding one another to them. In Europe, I find they're much more open to changing things on the fly.

Not only do you commute between St. Louis and Copenhagen, you also serve on the Eastern Division Board of the Themed Entertainment Association, and you're a member of IAAPA. How do you keep up with clients and colleagues around the globe?

The short answer is Skype. Whether I'm in Copenhagen or Saint Louis, I'm on Skype at least two hours a day now and wonder how I ever managed without it, especially the videoconferencing feature.

You've directed the master planning and the creative concepts in a hands-on process for a huge variety of projects, including the Sesame play areas at SeaWorld and Busch Gardens Williamsburg; Curse of DarKastle at BGW, Jungala at Busch Gardens Africa, and Manta at SeaWorld Orlando. What are you working on right now with Tivoli Gardens?

I can't tell you yet, but it's going to be great!

Any final thoughts?

Basically, you gotta adapt.

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4D media master

Markus Beyr takes immersive theater to new dimensions
by Judith Rubin

Austrian entrepreneur Markus Beyr has made himself the global number one address for immersive special venue theater attractions in Asia and Europe. He's helped develop hundreds of attractions, steadily building a business in 3D/4D (and now 5D) guest experiences over the past 17 years. Recent projects with high international profiles include Marvel Superheroes 4D for Madame Tussauds London, Arthur at Futuroscope in France, Dragons Treasure at City of Dreams Macau (honored with a Thea Award for Outstanding Achievement) and a dozen others in 2010 alone.

A 4D experience presents a vision of the world in a highly themed, immersive environment blending theater, cinema and theme park magic. 4D theater development melds a multitude of creative, technical and construction fields and disciplines, from architecture to theater design, from special effects to show control, from storytelling to media production. A signature element is the special seats (stationary or moving) fitted with such elements as ticklers,

pokers, water spray and transducers. Beyr's accomplishments and his rise to 4D market leader stem from his background in lighting design, show control and museum exhibition design, coupled with a gift for understanding and applying technology.

Beyr's skillset and aptitude not only inform his projects, they are likewise reflected in the business ventures he is involved in: a circle of companies that enable him to take the role of vendor as well as producer, integrator and consultant. He is managing director of Kraftwerk Living Technologies GmbH, a technical integration company (70 employees) where he partners with Manfred Meier, Christian Hofer, Christian Langhammer and Christoph Papousek, who are also co-owners of FTT Digital Cinema GmbH, a system provider for digitizing multiplex theatres. Another Beyr company is C 2 Turn Key Solutions GmbH, which manages the complex interface between clients and vendors to deliver turnkey, high-tech entertainment attractions and some other ventures.



Domes for immersive entertainment

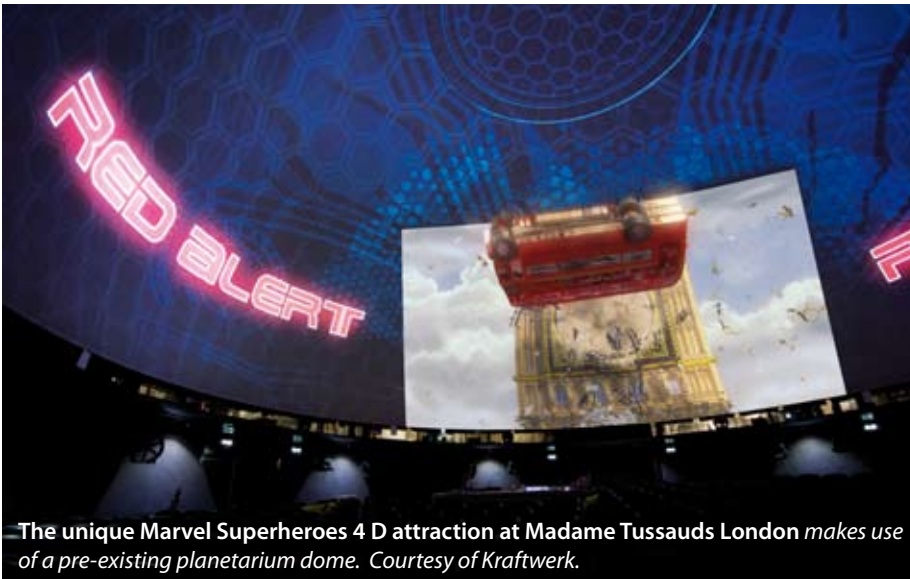
Thus equipped with both vision and resources, Beyr has pushed the medium of 4D immersive theater in some fascinating creative directions. Digital dome ("fulldome") video technology was introduced in the late 1990s and its use is widespread in the planetarium market, but Beyr and his colleagues have pioneered its application for immersive entertainment. In such projects as Marvel Superheroes 4D at Madame Tussauds (London), the award winning Dragons Treasure at City of Dreams (Macau) and the 2011 upcoming Rainbow Land Park in Rome, the dome theater experience is taken into the realm of blockbuster fantasy spectacle.

Marvel Superheroes 4D, which opened at Madame Tussauds London in May 2010, was a retrofit of an existing, disused planetarium dome. Beyr and Kraftwerk worked closely with Tussauds' creative director Paul Williams, marketing specialist Richard Orr and project managers Sundeep Jouhal & James McLaughlin, as well as Meyer Sound for immersive sound design. Two forms of projection were incorporated: 2D fulldome video to surround the audience with an atmospheric envelope, and 3D projection on a large inset flat screen. Beyr reconfigured the theatre and seating for better sightlines, traffic flow and to bring the seat count up to 278. Tussauds Project Manager Sundeep Jouhal commented, "By flipping the seats' direction and designing a new viewing angle for the audience, the existing dome environment became totally immersive – ingenious!"

Dragons Treasure opened in June 2010 at the City of Dreams entertainment resort in Macau. In this newly built, standup dome theater



Edward Fuller (MD of Madame Tussauds London) and Markus Beyr at the handover of the Marvel Superheroes 4D Attraction.



The unique Marvel Superheroes 4 D attraction at Madame Tussauds London makes use of a pre-existing planetarium dome. Courtesy of Kraftwerk.

(capacity: 500) a mythological adventure of about dragons, royalty and spirituality unfolds. Audiences are captivated by elaborate imagery (fulldome projection), theatrical lighting and a host of in-theater effects. It was produced by Melco Crown Entertainment and executive produced by Falcon's Treehouse LLC. The dome structure design, AV design, projection design and technical integration were provided by Kraftwerk and engineered by its technical wizards Christian Hofer and Thomas Gellermann.

The motion base is back!

Enter the fifth dimension of immersive theater: motion. 4D theaters evolved from motion theaters. Prevalent in the 1980s and found mostly in theme parks, motion theaters provide an intense simulated adventure by combining a short movie (usually about 4 minutes) with programmable moving seats. 4D theaters offer a slower, gentler mode of immersive entertainment, making it possible to create more of a storytelling space (average film length, 8-12 minutes) and thereby attract a wider audience demographic. 4D theaters can also accommodate larger numbers of people by omitting the bulky motion base seats (they were adapted from military simulation, often hydraulically powered and had a big footprint).

There have been many motion simulation attractions installed around the world. Motion simulation remains popular with some audiences, and a 4D attraction doesn't have to completely eschew the motion platform, especially with today's streamlined technologies. An existing motion platform

was integrated with new seats, new media and other components to create the new Arthur 4D/5D attraction at Futuroscope park in Poitiers, France. This retrofit project, an immersive adventure that simulates riding on the back of a ladybug, has brought new life to an existing 70mm dome and 4 existing motion platforms that were programmed together with custom designed, lightweight seats. A special, unexpected thrill and audience pleaser is the custom-rigged spiderweb effect, just scary enough. The new attraction is said to be a major factor in Futuroscope's attendance increases this year.

Beyr reintroduced motion to the mix, with the introduction of the so-called "5D seat," that in addition to the ticklers, pokers, sprayers, transducers etc. also provides up to three axes of motion. Beyr declares that the pneumatically

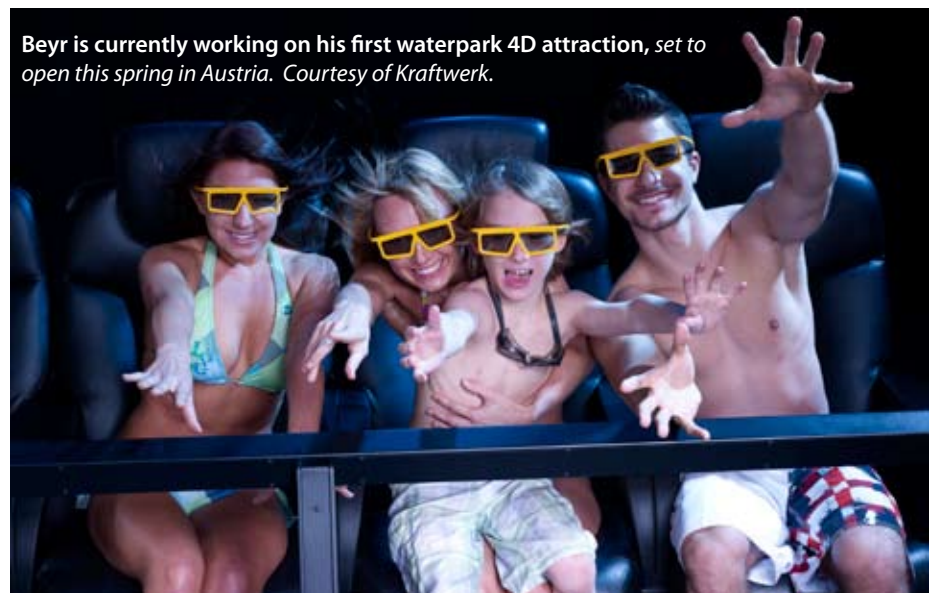
powered, streamlined, new generation of motion seat delivers motion quality superior to that of his competitors, and reports that it has been adopted widely among his clients over the past few months, giving rise to a new generation of 5D theaters.

Media-based attractions and the future

The power of immersive theater is not the technology per se, but the way in which the technology presents the content and tells the story - which is why Beyr categorizes his work as "media based attractions" that can be designed to present a film in whatever format suits the presentation, whether flat screen, dome, 360 degrees, 3D or something else. As not every project is a one-off in need of custom content, Beyr established a preferred film partner alliance with nWave Pictures enabling him to offer a specialized library of license-able films to his clients. This year as in previous years, nWave will use Kraftwerk cinema systems to present its movies at IAAPA Attractions Expo (Orlando, Nov 15-19).

In the near future, watch for several high-profile Markus Beyr projects around the globe. Audiences will soon experience his new, waterproof 4D/5D theatre system, designed for waterpark visitors to enjoy in their swimsuits, featuring new, water-based effects. The first of these is set to open next spring in Austria's leading waterpark, Aquapulco, near Beyr's hometown in Austria. Beyr also hints at numerous other new developments that promise to further redefine the 4D experience. We stay tuned.

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Beyr is currently working on his first waterpark 4D attraction, set to open this spring in Austria. Courtesy of Kraftwerk.



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passing the gavel

rick rothschild prepares to take over the TEA presidency
from steve thorburn

interviewed by Martin Palicki



Rick Rothschild

What inspired you to run for president?

A combination of ever-increasing enthusiasm for the association through my first term on the International Board and a strong belief in my being able to help guide the organization towards initiatives set in motion over the last few years by preceding Presidents and the many dedicated and hard working members, both divisionally and on the International Board.

What do you hope to accomplish?

First and foremost, I am most interested in making sure that the organization continues to build on the considerable foundation that has been laid in recent years by staff, committee efforts and all board members assuring that the association continues to be sound financially while ever growing in its ability to respond to member interests while increasing our association's presence globally.

What direction do you think the association needs to head?

Specifics of where our association heads over the next year will come forth as a result of our annual International Board and Divisional Strategic Planning session coming in early 2011. I look forward to working with the Board and various committee members to help implement the plans that emerge throughout the coming year. It is clear to all that increasing our visibility and membership in the Asian arena will be an important part of our efforts, along with continuing to find opportunities to link to and support the world wide academic community that supports our industry with emerging talents and leaders that are vital to our industry's continued growth and success.

What experience do you bring to this role?

For more than 4 decades I have enjoyed a successful professional career within the themed entertainment community, with over 30 of those years spent working as a Disney Imagineer as both a producer and executive show director. In part, I chose the creative path I took because of a strong belief in and appreciation for what results from the collaborative efforts of energetic, talented and passionate people. Many of the roles I've had in the process of creating entertainment through the years have been as a leader of some sort or another, helping to guide a team-supported production process to success. The TEA is an association that has been built over the years by numerous folks who similarly share the belief in collaboration and bring with them all the same energy, talent and passion. I think my leadership experience will naturally fit with the personality of the association and its members.

How would you describe your leadership style?

Energetic and passionate tempered by a strong dose of patience and a reliance on being a good listener. I believe effective decisions are made with the benefit of perspective built from constructive dialogue and the honest open sharing of ideas, no matter where or from whom they come.



Steve Thorburn

What do you feel have been your biggest accomplishments?

First, survival! My initial goal was to reach out to expose Architects and other brick and mortar design professionals to the TEA and what it can do for them on their more traditional markets. With the recession, however, all bets were off.

The first year was focusing on how to pay our bills. The great thing was we had funding in place for the work place development project and that actually let the association grow by 10% when others associations were losing members at a rate of 25%. Outside of that, we paid off our long term debt, updated the website, updated the bylaws and ethics code, came up with a way for member firms to offer TEA memberships to individual members they had to downsize, updated the Branding Guidelines, restarted our Student Outreach Committee, and are well underway to have a "uniform project credits clause".

The initial steps for a true nonprofit Themed Entertainment Association Foundation have been taken, we are just waiting on the IRS at this point. The foundation will give us a way to support and fund some of our internal and external education programs.

I came in to the office stating to the board: I am not the Cheerleader, I am the Project Manager. I feel proud to have provided more structure for the Association.

How has the association changed during your tenure?

The committees that made TEA strong are back. Finally, email and the internet have let us globalize our committees.

How do you hope the association continues to grow?

The push for educating the next generation of dreamers and designers. This is not limited to just recent college graduates, but to all. Think about the "concrete" masons that have learned rock work! We have opened a whole new skill and job task to them. What used to be a labor job, is now a job for a scenic artist. They can take what they learn with us and apply it to lots of places including pools, parks and zoos. This is just one example of how we can keep the association growing.

What surprised you about being the president that you didn't expect?

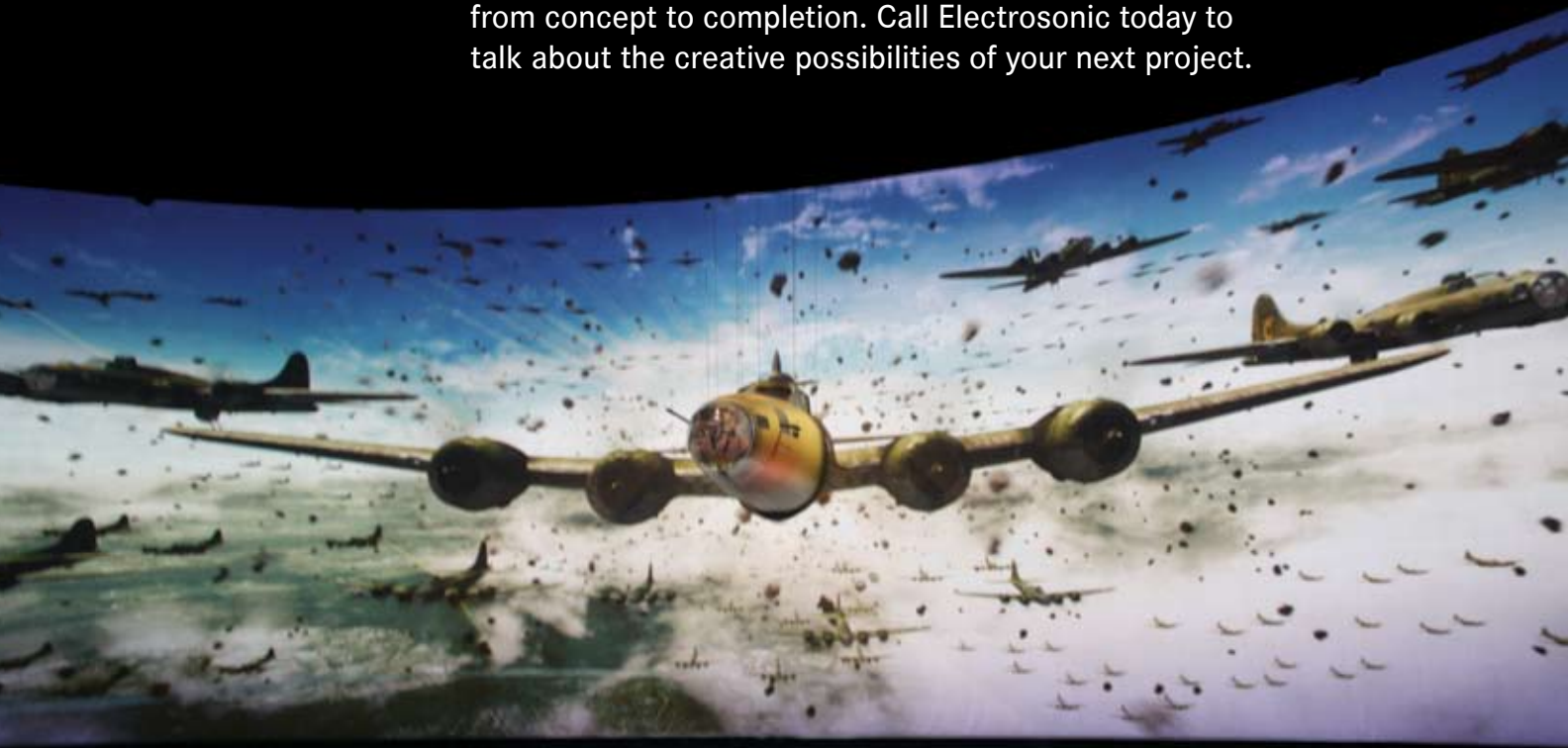
Having been on the board for four years and working as an officer for three other presidents gave me a great view of what was going to be needed. The unexpected was all of the left curves that were thrown. The statement "it's the economy stupid" really was the surprise. It totally changed what I wanted to complete. We got a lot of good work done, but it was not the goal that I had when I came in.

What advice do you have for Rick?

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- AIDAluna (OCEANS)
- Costa Luminosa (OCEANS)
- City of Dreams – The Bubble, Macau (CHN)
- City of Dreams – Virtual Aquarium, Macau (CHN)
- Aviation Pavilion, World Expo 2010, Shanghai (CHN)
- Austrian Pavilion, World Expo 2010, Shanghai (CHN)
- Shanghai Pavilion, World Expo 2010, Shanghai (CHN)
- Futuroscope, Poitiers (FRA)
- Madam Tussauds, London (GBR)
- Aquapulco, Bad Schallerbach (AUT)

