



Sample Concept Writing

- **The Attack of the Gratuitous 3D Special Effects!**
A 3D film Treatment
(Copyright Walt Disney Imagineering)
- **The Yellow Submarine Adventure!**
Concept & Design Document
(Copyright Sony Development, Inc.)
- **The T.rex Discovery Show**
Concept & Design Document
(Copyright Christopher Chadbourne and Associates, Inc.)



Writer of live, film/video, and interactive show experience scripts, concept design and development for shows and attractions in Disney theme parks around the world, including "Indiana Jones Stunt Spectacular" in Disney's Hollywood Studios, "The Aladdin Adventure" virtual reality attraction, and the "Walt Disney Imagineering Labs" attraction, Epcot. Also writer, producer, visitor experience designer and producer, proposal developer, and writer of educational copy and scripts for conventional and interactive museum and visitor center media.

The Attack of the Gratuitous 3D Special Effects!

A 3D film Treatment

(for Walt Disney Imagineering. Copyright The Walt Disney Company)

The guests enter the theater and a gratuitously over-costumed usher or usherette instructs the guests to put on their 3D glasses. The lights dim and the experience begins.

There comes a thunderous chord of music and the title of the movie flies off the screen, seemingly into the laps of the guests. Finally, they crash from the screen, sending up a cloud of dust.

The movie begins with scenes of everyday life in the quiet little Northern California Town of Santa Mira, a modern vision of suburban idyll. The town's motto: "A Nice Quite Little Place Where Nothing Much Ever Happens!"

Meanwhile, in a secret and amazingly high-tech laboratory on a hill overlooking this sleepy little borough, a mad (or at least deeply neurotic) scientist, aided by his erudite hunchbacked assistant, is preparing to wreak revengeful havoc on the town below. His reasons for this heinous deed? An inconsequential incident which occurred on this very day some years before. Seen in flashback, the scientist is made mock of for having been frightened by a 3D movie in the local cinema.

The terror the scientist is about to unleash is a ray that will not only cause the people of the town to receive annoying and unwanted telephone solicitations by insurance salespeople during the dinner hour, but will also (and here's the justification for the movie) cause the laws of physics and perspective to run amok! Common, everyday objects will begin to actually will invade people's personal spaces!

As the last minute preparations for this apocalypse of perception continue on the hill, the scene shifts to the local cinema where the projectionist is helping the theater manager put up the marquee for that night's premiere of a new 3D movie. Naturally, it's the 13th sequel to the movie that once so frightened the scientist on the hill!

The projectionist is a well-meaning though somewhat inept soul who is obviously enamored of the manager who is an efficient, "all business" sort

(and, naturally, who is completely unaware of the projectionist's fixation). When the marquee is finished, the projectionist heads for home to have dinner before the movie that night and the manager sets about getting the snack bar ready for the popcorn-starved movie patrons.

Back in the lab, the scientist is ready and switches on the ray. He trains it on the town with over-acted glee!

Down below, we see people sitting down to dinner. Suddenly, all over Santa Mira, telephones begin to ring. We see people answering them and explaining that no, they don't need any flood insurance, thank you.

In the home of the projectionist, we see a stereotypical family sitting down to eat. Dad has finally gotten rid of the insurance salesman on the phone (the third since the start of dinner) and asks someone to hand him the potatoes. Mom does, but we see that the plate comes squeezing through space, elongating impossibly, right into Dad's (and the audience's) face! Suddenly, everything begins to behave in this fashion as the family is thrown into an uproar!

On the streets of Santa Mira, we see that the effects of the mad scientist's ray are taking effect. Nothing is "simply happening" any more, everything is all happening in a ludicrously and gratuitously 3D fashion. All over town, everyday objects come sailing into people's personal spaces (as well as into the faces of the audience). Downtown, a yo-yo and rubber paddle ball championship is quickly transforms into a hellish scene of gratuitous 3D gags. The horror!

As the effects of the ray spread throughout the town, they also begin to have an effect inside the Magic Eye Theater! Through the application of clever theatrical special effects, the Gratuitous 3D ray is causing the walls and fixtures of the theater to seemingly come alive and menace the guests . . . just like in Santa Mira!

Meanwhile, back on the hill, the scientist watches the transformations below with mounting excitement. However, his slightly deformed though introspective assistant grows more and more uneasy at what is happening.

Back with the projectionist, we see the family attempting to combat this gratuitously three-dimensional menace. Suddenly, the projectionist remembers that the manager is alone with all that popcorn! The gratuitous 3D snack dangers too horrible to imagine, the projectionist rushes off to save the

manager!

Running through town, the projectionist sees that people everywhere are under attack by gratuitous 3D effects. Making all of this even more harrowing is that while tennis balls are careening off of their noses or squirting lapel flowers are spraying water into their (and into the guests in the Magic Eye Theater) faces, people everywhere are attempting to get rid of the insurance salespeople who keep calling.

The projectionist finally manages to reach the theater. Naturally enough, he manager is about to be engulfed by a torrent of popcorn shooting out of the popper (and into the laps of the audience). Dragging the nearly comatose manager into the projection booth, the projectionist bars the door against the barrage of fluffy kernels of salty, "golden-flavored," mouth-watering, dangerous delight.

The projectionist revives the manager and they try to think of how to combat his horrible menace. Contemplating the concept of gratuitous 3D, it suddenly occurs to the projectionist what needs to be done: close one eye so that you can't see in 3D!

After a harrowing escape from the theater, the projectionist and the manager run though the town, a hand planted firmly over one eye, screaming for people to do the same. Soon, everybody is doing this and the gratuitous 3D special effects begin to disappear!

As the special effect down below are being vanquished, the scientist and his assistant are found to be struggling with each other. The hunchback, in a fit of moral outrage, is attempting to turn off the ray. However, as people start putting a hand over one eye, the ray backs up and the ray gun begins to overheat. The scientist suddenly realizes what is happening, but it's too late! With a tremendous (and astonishingly gratuitously 3D) explosion, the ray gun and the lab are destroyed. When the smoke clears (rolling out into the actual theater), we see the scientist and his assistant, sitting amongst the ruins and looking rather the worse for wear. Still alive, though somewhat singed, we see that they have been reduced by the explosion to perfectly flat 2D images. Oh, the irony!

Down below, people are beginning to put their lives back together. The manager realizes that the projectionist is really quite something and they embrace.

The words "The End" appears over this touching scene rendered in tastefully subtle 3D. As they appear, a telephone is heard to ring. It is answered and we hear someone saying that no, they don't need any flood insurance. When this is heard, a huge question mark (?) comes shooting out of the screen in gratuitous 3D.

The End?



The *Yellow Submarine* Adventure!

Concept & Design Document

(for Sony Development. Copyright Sony Development, Inc.)

In the Music Box neighborhood of SONY Center, Berlin, you find a rather unusual sight: a sign outlined in chaser lights announcing this to be The *Yellow Submarine* Adventure! As if this alone isn't enough to inspire you to come closer, next to this sign is a tall pillar topped with a rotating replica of The Yellow Submarine sitting atop of a brick pyramid, its dock when in Pepperland. Set into the face of this pillar is an ornately framed video monitor. On it are constantly changing images looking rather like travel posters for the peaceable and beautiful place known as Pepperland. Seen also are pictures of the "seas" that lay between Here and Pepperland: The Sea of Time, the Sea of Monsters, and the Headlands & Foothills.

Next to the pillar is a tall glass tube anchored to the outer wall with elaborate brass fittings. Inside of this tube floats a soft, rubber ducky-style recreation of the famous Yellow Submarine. As the tube fills with bubbling water, you see that there are brightly colored musical notes floating in the water. A giant water clock, the glass tube is graduated in fifteen- second increments from zero to three minutes.

As you stand watching this most unusual water clock ticking off the minutes -- or is it bubbling away the hours? - you hear pleasant, yet curious music, a wacky and free-flowing variation on the ever popular Beatles tune "Yellow Submarine" which, if you are in the know, you identify as George Martin's "Yellow Submarine in Pepperland" from the soundtrack of The Yellow Submarine. After a few minutes, this instrumental segues to the actual, original song "Yellow Submarine" as performed by The Fab Four themselves! If you were to stand out here for a while, you'd hear these songs over and over again as they are playing on a continuous loop.

When the tube is nearly full and the miniature Yellow Submarine is almost to the top of the clock and the song "Yellow Submarine" is coming to an end, a most unusual creature appears on the video screen. He is Jeremy Hillary Boob, Ph.D. Speaking in a combination of silly rhyme and a carnival midway barker's "come on" patois, he welcomes you to The *Yellow Submarine* Adventure!

"Ad-loc, ad-hoc and quid pro quo! You have questions a-plenty! I'm the man in the know! I've brains galore, I hope they show. I'm so smart I'm not even sure

how much I know!" Jeremy, a "boob for all seasons," is here to entice you to take his exclusive "Boob's Tour" of Pepperland. A renowned expert on Pepperland, Jeremy assures you that this will be a once in a lifetime opportunity to see the world as he sees it!

Jeremy indicates that you should pass through a nearby ornate doorway. Carved into the lintel is a sign proclaiming this to be "The Pier." "Ad-loc, ad-hoc and quid pro quo! So much to see! So far to go! Rollup, rollup no price to pay! Next stop Pepperland, step right this way!" Entering "The Pier," you find yourself in an endless, serpentine queue. Well, not really endless, it just seems that way: the room is a hallway lined with three tiers of doors that stretch to infinity. Soon you realize that it's all an illusion of forced perspective, the doors getting smaller as they go along toward the back of the room. To heighten this illusion, the long glass skylight ceiling slowly angles down toward the back of the room and the floor slowly ramps up in the same direction. As you make your way through this room, you hear a generally snappy musical medley. If you had been in the know enough out front to recognize "Yellow Submarine in Pepperland," then you will be the one to realize that this is also incidental music for the movie composed by Martin.

There is plenty to see and do here in this long (though not that long) room as you and about 71 other of your fellow travelers to Pepperland wait for your tour. Several of the small doors may be swung open, revealing inside images of Pepperland and the people who live there, including Jeremy Boob, Young Captain Fred, and the Lord Mayor. Some of the doors have small windows in them through which you may look, finding inside some of the strange rooms filled with giant food, scudding clouds, and so on. Some of the doors even have a pair of small peepholes. Looking through these, you are surprised to see not a flat image, but one that is startlingly life-like and three-dimensional. These may be a pleasant image of Jeremy Boob waving your way or the rather startling image of a Blue Meanie making a menacing gesture.

A few of the doors, not more than a half a dozen at most, are fitted with a large, "fish-eye" style peephole lens. Looking through these, you see not a still image from the movie but a most strange and wonderful bit of animation from "The Pier" section of *Yellow Submarine*. Looking through, you might see an endless hallway (similar to the one in which you are standing) with all manner of strange creatures and things moving quickly from door-to-door. Or possibly a pop-art recreation of King Kong menacing Fay Wray. Or even a steam locomotive hurtling directly toward you from underneath a Victorian sideboard.

Also found in this endless hall that isn't (endless, that is) are several large, framed posters. In florid, travel poster-style, these posters show the sights the guest may soon be seeing as they travel through one of the three seas between Here and Pepperland. There are also posters of the sights of Pepperland itself as well as one showing the always self-promoting Jeremy Hillary Boob, Ph.D.

What with the doors and the posters and the nice music, all is sweet and serene in here . . . except for a few seconds every so often when the lights and music fades and the room takes on a slightly blue tint. As this is happening, you see the posters change, turning into images of the different Blue Meanies, the poster of Pepperland showing the happy, smiling people transformed into sad, gray figures! But as quickly as this transformation begins, it is over, the lights and posters returning to normal. Odd, this. Perhaps a bit of . . . foreshadowing?

After having waited for only a few minutes in this hallway, the end of the "endless" hallway is swung open by a First Mate (operations person) of The Yellow Submarine dressed in their Sergeant Pepper's Lonely-Hearts Club Band-inspired uniform. You and 35 others pass through it into your next destination: the Departure Lounge!

The Departure Lounge is a somewhat oval-shaped room with a ship's bulkhead door set into each wall to the left and right. At the narrower, front end of the room is an ornately framed picture (a video monitor) of Jeremy Boob. As you look around, you see several other, smaller framed pictures (also video monitors). As you enter, you again hear the strains of the song "Yellow Submarine in Pepperland."

An interesting room, this, decorated in a style seeming to be a cross between a middle class Edwardian drawing room and rococo-ornate Victorian machine shop. The door-sized hatches set in the wall to the left and right are steel and it's easy to imagine them having been taken from some massive juggernaut of the sea. The walls are lined with pipes and tubes, many of which have sections made of glass through which you can see all sorts of surging multicolored fluids filled with musical notes not unlike the Yellow Submarine water clock out front.

The walls have been papered in a variety of floral wallpapers, however, offsetting all this "factory technology." An ornate crystal chandelier is hanging overhead.

When you and your 35 friends are in the room, the First Mate closes the door from the queue. "Ad-loc, ad-hoc and quid pro quo! Pepperland ahoy! It's time to go!" Jeremy begins to excitedly tell you about your up-coming trip to Pepperland, of all the precautions he has taken to insure that this is not only an informational cruise, but a safe one as well. As he speaks, Jeremy excitedly moves from picture to picture, as if they were windows. Jeremy hardly being conventional, his image sometime doesn't appear on the next monitor he is walking toward, but might instead appear on the other side of the room. Sometimes Jeremy's front end is seen in one picture while his following end is seen several pictures away.

As Jeremy continues to quickly walk and talk, you begin to notice some strange activity in the pictures. Every once in a while, a rather menacing creature (a Blue Meanie named Max) and an evilly grinning Flying Glove begin to sneak around, never quite being in the same monitor as Jeremy. After a bit, even Jeremy takes notice of these intruders . . . but a moment too late!

The Flying Glove grabs Jeremy and flies away! Max announces that the submarine, uh, has a flat tire! So, go away! Pepperland is closed . . . for lack of interest! As he is speaking, you see pictures of a grey and vanquished Pepperland. Max says that there are now some new faces there: The Blue Meanies! Max lets loose with a bit of evilly triumphant laughter which is cut short by the Flying Glove, still clutching Jeremy, which knocks Max out of the way.

As this happens, there is a sudden burst of static. When it clears, we see the animated face of Young Fred, the Captain of The Yellow Submarine, on the large monitor at the end of the room. His face filling one of monitors, Fred is rather upset by this turn of events: "Blue Meanies!" he yells. "We've got to save Pepperland!" Fred seems to be speaking directly to you from a command station in Pepperland. Through a window behind him we can see havoc has been let loose in Pepperland!

Fred next does a startling thing for an animated face: he looks out and actually speaks to you directly. "Very important mission, this! I'll need a crew I can count on! You out there! Yes . . . you!" says Fred directly to you. "Despite that curious cap you've chosen to wear, I need you to help!" Fred is a real-time, performance-captured CGI creation, his movements created by a live performer in a remote location watching you and the others in the Departure Lounge with a hidden video camera.

With just a few seconds to go before you are to sail, one of the large bulkhead hatches swings open. "Mind your step getting on-board," advises Fred as the First Mate leads the way in. As you step onto the deck inside, you feel the sub rocking ever so slightly, as if it were moored at dock. As you enter the sub, you hear all sorts of hurried activity: men and machines getting ready to get your mission underway (sounds similar, incidentally, to the music break that is heard in the middle of The Beatles' song "Yellow Submarine."

With The Yellow Submarine First Mate in the lead, you enter and take your seat, sliding all the way across one of the five comfortable bench seats made to accommodate seven people. Quite the vessel, this submarine: an astonishing combination of Industrial Revolution mechanics and Revolution #9 graphic design. Bright colors! Strange machines! At the front of the sub is a wide window, split down the middle with a riveted mullion and through it you can see a somewhat dreary seaport. In addition to this big window are six large portholes, three along each side of the sub.

In the middle of the top of the big front window is a view screen on which we see Fred speaking from his control booth. Fred is still keeping a "real-time" eye on you and the rest of the crew.

When everyone is ready, Fred announces that it's time to go! The clackety-clackety screws begin to spin and The Yellow Submarine begins its voyage! From the dreary monochromatic seaport, you zip quickly along and with a grand musical flourish - isn't that the finale of The Beatles "A Day in the Life?" You are off! As you travel, you feel the rocking of the sub increase, matching the movements and activities as seen through the windows.

You soon find yourself sailing through one of the three different "seas" between Here and Pepperland. Thanks to the miracle of a database of modeled computer imagery, an image generator and state-of-the-art computer graphics projection and monitors, you see that things outside of the sub draw nearer and then pass by the side windows. As you travel, many of the elements of the external environments come quite close to the submarine, so close that you can even hear fish bouncing off of the windows or bits of the watery flora scrapping along the entire length of the sub.

Which of the three seas through which you will travel on your way to Pepperland is a matter of chance: you won't know until your journey has begun if it will be the Seat of Monsters, the Sea of Time, or a trip into the Foothills & Headlands. As you travel, you hear that each sea has its own particular look and

is accompanied by a Beatles song.

While traveling through The Sea of Monsters, for example, you hear the jaunty strains of "All Together Now" accompanying images of the strange and marvelous monsters. In the Sea of Time, naturally enough, you hear "When I'm Sixty-Four" as you sail over, under, around and through great, clockwork-filled statuary, amazing watches, and renditions of clock hands. As you traverse the Headlands & Foothills, you swing and sway to the sounds of "Lucy in the Sky With Diamonds" which is serving as the soundtrack to all manner of brightly colored dancers, as if this were some sort of fantastical movie musical.

In addition to the sights seen through the front and side windows, there is additional information that is sharing, sometimes uncomfortably, the screen with Young Fred. Information such as a spotter's guide to the different monsters inhabiting the Sea of monsters, or the colorful renditions of the numbers one through 64 during the song "When I'm Sixty-Four."

After you have passed through your randomly selected Sea and begin the transition to Pepperland. The route there is through two more fantastical Seas. The first of these, the Sea of Holes, is an endless vista of black holes, enough holes, no doubt, to fill Albert Hall. As you sail through this amazing black and white world, you see all sorts of people, creatures and things, refugees from the Sea you just left behind, sailing along bing-bing-bing "pinball bouncing" off some of the holes and being slurped up by others. Watch carefully as you sail and you will occasionally see the leering face of Max the Blue Meanie peering out from holes here and there.

At last there is a break in this monochrome sea. It is a dazzling green hole, the portal to The Sea of Green. Splashing into this hole, you plumb the echoing depth of the curiously multi-hued Sea and hear reverberating through the hull of the sub a line of the song "Yellow Submarine:" The Sea of Green, of Green, of Green, of Green . . ."

This line echoes into the water wastes when, with a slurping "pop!" you arrive at your destination: Pepperland. Just as Max showed you outside, Pepperland is filled with still, gray people and has been over-run with all manner of Blue Meanies. At once, the Meanies set on you and the submarine. "Ab-blue-terate then!" screams the Head Meanie! The sub dodges them, taking a few near misses (again, these are seen and heard, especially the sound of the big green apples being thrown by the Apple Bonkers). But you can't escape the Meanie's most powerful weapon: the anti-music missile! A big, blue bubble, the missile

flies through the air and with a sickening "slurp!" envelops the sub! At once, the lights inside the submarine dim and turn blue as the anti-music missile sucks up all of the fun.

"We've lost all our power!" Young Fred announces. "We'll have to do this ourselves! There is only one way to defeat the Blue Meanies! With music! Just follow the bouncing Yellow Submarine and sing! And if you can't sing . . . uh, well . . . clap along with the music, then! And a-one, and a-two . . .!"

The Yellow Submarine comes alive with the familiar strains of "All You Need Is Love." Through all of the windows and portholes you see the words of the song appear in big, colorful letters and in a variety of languages: "Tous en choeur mainenant," and "Und jetzt alle Zusammen," to reproduce but two. As they appear, a little Yellow Submarine is seen bouncing along the tops of these lyrics. "We need more music! Louder! Sing louder! Yes, you, madam! Simply sing as loud as the print of your Hawaiian shirt and we can't fail! And you sir, in the lederhosen, clap like you've never clapped before!"

The music has done it's magic, converting the Meanies into a more colorful and peaceable crowd and rescuing the people of Pepperland from their gray existence. From his captain's booth, Young Fred thanks you for our help. "Couldn't have done it without you, even with you wearing that strange cap." The people of Pepperland agree and through the front and side windows you see them waving. Among them is a bouncing, very exuberant Jeremy Hillary Boob, Ph.D. who is casting off the shackles of the Blue Meanies!

Young Fred docks The Yellow Submarine amid the pleasant greenery of Pepperland. The hatchway at the front of the sub swings open and the liveried operations First Mate leads you out. Fred bids you to have a good time in Pepperland. He tells you to remember that "It's the music that defeated the Blue Meanies. Just in case, it's best that you go out singing!"

And singing you exit again into the Music Box passing through fanciful, colorful, mandala-inspired murals of the cast of The Yellow Submarine. From this day forward you carry with you the pride of having helped save Pepperland and knowing what it means to have lived in a Yellow Submarine!



The T. rex Discovery Show

Concept & Design Document
(for Christopher Chadbourne and Associates, Inc.)

Lobby / Preshow

The guests enter a preshow lobby or queue and find themselves surrounded by changing images of many different types of creatures with which the Tyrannosaurus rex shared this world in the age of the dinosaurs. Shortly before show time, the guests watch a preshow video preparing them for the experience that is to follow. Here they meet the narrator who will guide them through the different scenes, preparing them for their journey through time and space. If the experience is one that the guests will enjoy through infrared stereo headsets, the narrator would take the guests through the process of putting them on, adjusting the volume, and so forth.

When the time arrives, the doors leading to Scene I open and the guests leave the modern-day world behind, taking a walk back in time.

Scene I

The first area in which the guests find themselves is a simple show space with only the barest of decoration or themeing, the walls primarily smooth and white with subtle and indirect lighting. When all of the guests are in the room, the doors close and the show begins.

In this room, the narrator begins to set the scene for the visitors, to place them first in the world of South Dakota - where our T. rex was discovered - during the age of the dinosaurs. As the narrator speaks, the guests see images of what is being described projected on the walls at different places around the room. At first, these images appear as conventional color slides: large, clear, static pictures projected with definite edges to them.

As the narrator describes the world of this period, the guests see pictures of the landscape, the flora and, especially, the fauna: the different dinosaurs that lived and died alongside of T. rex.

As the narration continues, the guests notice two subtle changes occurring. The first is the sound. Along with the voice of the narrator, the guests begin to notice an ancient era- sounding ambient bed of sounds: wind, water, the buzzing of insects and, increasingly, the sounds of animals moving around in what seems to be a marsh. Other changes the guests notice involve first the

lighting and then the projections. When the guests first entered, the room was illuminated by soft, white light. Slowly, this light has been changing to a wash suggesting a sunset with part of the "sky" turning a darkening blue and the other side a soft red, as if lit by a setting sun. In addition to these changes in the lighting, the slide images have also been changing, losing their conventional hard "slide" edges and now fading off, as if the guests were seeing the images not projected on walls but through a light mist, transforming into images of what the ancient marshlands of South Dakota once may have looked like.

Here and there around the room the guests begin to see the shadowy shapes of what seem to be a number of different types of dinosaurs that lived here at the time of T. rex. Seen mostly as shadows against the sky or dark foliage, it is only once in a while that the guests see the actual image of the different dinosaurs, and then it's only for the briefest of moments as they move past open spots in the growth.

It's sunset, and the herbivorous creatures seem to be placidly eating here in the lush growth of the marsh. All is quiet, save for the sounds of the dinosaurs eating, the buzzing of insects, and the lapping of the water seemingly all around the feet of the guests.

This quiet reverie is suddenly broken by the far off sound of . . . thunder? A few of the dinosaurs stop and seem to look off into the distance. Did they hear it too? Again, there is a crash, now closer. No, not thunder, but something else, something every bit as powerful and every bit as dangerous. The herd of dinosaurs is becoming agitated. Something is not right here.

All at once, the dinosaurs and the guests hear the sound of a giant beast approaching and, for the first time, they all hear its roar: it's dinnertime for T. rex.

There comes an explosion as the T. rex comes pounding towards the guests, the ground literally shaking with each powerful step it takes. The dinosaurs splash away in terror as the giant killer is heard by the guests to be running . . .running . . .running, the sound, the explosion of it pounding steps getting louder and more powerful as it gets closer . . .closer . . .closer . . .

Suddenly, the shadow of the giant beast is upon the guests! It seems to stop a moment, circling around them, the thundering splash of its huge feet sending showers of mud into the air as it crashes around through the small trees of the marsh. In a sudden rush, the Tyrannosaurus rex comes smashing through the

growth and, for a split second, the guests see clearly the giant beast, its giant jaws open ready to attack! It lunges toward the guests and . . .

. . . The sound of another giant T. rex is heard seeming to be running right through the middle of the guests. The second, still larger T. rex joins the shadowy image of the first. The two giant beasts battle all around the guests and startlingly nearby to the fight, or so it sounds!

After several seconds of fighting it is all over for the first T. rex. As the second terrible lizard stalks off in victory, the first, mortally wounded, falls with a heavy splash and thud into the mud, the guests can hear it breathe its last, dying gasp.

As if awakening from a dream, the lighting in the room returns to the white light as it appeared at the beginning and the voice of the narrator is again heard, leading the guests through another doorway away from this ancient battle scene, again walking through time and space back to the present.

Scene II

Leaving the wide, winding corridor, the guests walk out into the sunshine of the Badlands of South Dakota, USA, and find themselves in the middle of an active paleontological site. Actually, what they have entered is a recreation of a typical site inside of a large, scenically treated valley. Rising up on all sides are low, rocky cliffs, the pathway from the corridor of Scene I leading through the middle.

The guests can make their way through this area along the main path through the center or may take smaller paths through the site toward gathering places where they can experience the different parts of the dig site activities.

The narrator informs the guests that this isn't a particular dig site. Rather, it is representative of what might be found in modern digs. All around the guests are different tableaux of figures shown in the process of uncovering the past: painstakingly brushing away ages-worth of dirt from a partially exposed dinosaur bone, hanging from a rope chair on the side of one of the cliffs attempting to carefully chip away at the rock to free a possible specimen, and in an open-sided tent, working with sensitive electronic and optical equipment and with myriad chemicals to better identify the nature of a find.

In this area, the guests see vignettes of the processes paleontologists go through to piece together as complete a picture of the past as is possible. While

finding a bit of an exposed fossil often leads to the discoveries of more complete dinosaur skeletons, this is usually just the beginning. Afterward, the surrounding dirt, sand, and rock must be carefully removed to free the fossils. After it has been uncovered, the fossils may be studied in the field or, most often, wrapped in a protective covering of burlap and plaster to "cocoon" it until it can be removed to a laboratory for further careful cleaning and study.

The idea is that the guests have not come across a formal exhibit space, but rather an active paleontological site. This will be seen especially in how the interpretive text is presented. Augmenting the words of the narrator in this area are notes in the journals of the different members of the team. Sometimes these are seen in the journals that have been left open here and there or the guests may find pages that a member of the team has torn out of a notebook and taped up as a way to point out some aspect of the work.

Throughout this area, the guests will find things to see and do that will help them to get a better picture of what is happening: interactive opportunities such as fossils imbedded in the walls of the canyon to be found and identified, sections of rock to be pulled away to see the strata inside, and so on.

Assisting the guests in their understanding of the work of the paleontologists, are a number of very special high-tech viewing tools. Video/computer devices, these tools look to be a cross between a stubby telescope and a surveyor's tool and are mounted on short poles with swivel tops. Looking through them at the places and activities detailed around this room, the guests may select additional information from several push buttons on the handle of the scope, seeing such things as video clips of paleontological digs around the world and through time; spotting some element of the environment (for example, what looks to be a bit of fossil sticking out of the wall of the cliff) and see the image of what the rest of that fossil still trapped in the rock looks like, an image that makes it seem that the guest is seeing through the rock with x-ray vision, only to then have the muscles and then skin suddenly surround the skeleton, producing the three-dimensional image of a complete and moving dinosaur; these scopes can also display a three-dimensional image of a recovered relic on the viewing screen, superimposed over the live video image. These scopes feature additional auxiliary monitors so that several guests at a time can see the images on the screen of the scope.

Depending upon the requirements of throughput, in this area, too, could be activities where guests of all ages can try their hand at being paleontologists. Guests can search for fossils in the time-honored fashion of slowly and

carefully sweeping away the sand from an area until a complete fossil is found (or the image of a fossil on a floor-mounted video screen). Next to this the guests can learn that some paleontological fossils are very slightly radioactive -- not harmful in any way, but being possessed of slightly more radiation than would be detected in the natural "background." Knowing this, it is possible for them to use a simulated Geiger Counter as a tool in finding hidden fossils that they can identify using a copy of a fossil ID handbook available here.

Also in this hands-on area, guests of all ages can try their hands at assembling the different parts of a dinosaur skeleton, create their own dinosaurs to match different environments and needs, and in a section dedicated to artistic pursuits, creatively weigh in on a subject of real controversy in the world of paleontologists: what color were the dinosaurs: green? Brown? Bright colors? Stripes? Spots? *Feathers?*

All of the different activities allow for groups to participate directly or to experience an activity as an audience. This hands-on area is designed to allow for individuals to explore fossil hunting at their own speed, for families to work together, or for school groups to come to work with their teachers.

After the guests have had a look at this area, gotten a good idea of the processes that paleontologists go through in the conduct of their work, and have gotten "hands-on" with a variety of activities, it is time to finally take a look at that thing of which we are the most proud: our T. rex!

At this time, the guests round a corner along the pathway through here, and find a pair of great wooden doors flanked by ionic columns and surmounted by a portico. It is the Museum of Natural History, and a sign to the side of the doors proclaims a special unveiling tonight: our Tyrannosaurus rex. The doors swing open and the guests enter.

Scene III

The guests enter the T. rex room and find themselves walking around to either side of a large, raised platform in the middle with a wide space all around it where the guests may stand. The focus of the room is at center with the surrounding walls being, for the most part smooth and illuminated by soft white light. On the center stage is a large shape almost completely covered by a curtain. Around the edges of the room are a series of raised audience areas that allow the guests to get a higher-level look at things in here.

Around this room are several large, freestanding acrylic boxes. In this space,

these stations would serve as interpretive stations with animated video shown on several auxiliary monitors around each box. The acrylic boxes are big, but not quite big enough as bursting out from each are realistic full-scale cast pieces of our T. rex believably touchable. Like freshly sliced sections of a full, living T. rex, these chunks would be located near to the different parts of the skeleton that they describe.

At these stations the guests can learn about the skin of the T. rex and actually feel a section of rough, thick simulated T. rex skin; see and actually feel exact recreations of the long, razor-sharp, serrated teeth of the creature, teeth that most creatures only felt as the T. rex was tearing it up for a meal; investigate how the huge, glistening muscles of T. rex worked - like great, living steel bands -- in conjunction with its mighty skeletal structure to give it the power it needed to attack and kill its prey; through periscopic goggles, they may see the world from the vantage point and optical perspective of our T. rex, scanning the room as that creature might have done in search of its next meal; they can see how the gigantic feet of the T. rex allowed it to move so quickly and get an appreciation of both the 20 foot strides the creature took when walking and the 40 foot strides it made during the last few second the life of its prey; at the actual skull of our T. rex, they can see the giant jaw bones and teeth worked to rip huge chunks of dripping flesh off of its vanquished quarry. Piece by startling real piece, the guests learn about T. rex and how it lived.

One of these interpretive stations is dedicated to imparting information about how the many bones of our T. rex were assembled and how they are displayed here, each individual bone resting in a non-invasive, custom-fit saddle in the supporting structure.

Interspersed among these sculptural interpretive stations are several more of the computerized video scopes. When the skeleton of the T. rex is revealed, the guests may use these to view the many parts of the creature, to see images of how it was reassembled, of what it may have looked like in life, and even see the huge musculature system of the giant beast covering the equally huge bones, working together to make T. rex the frightening creature that it was.

At the center of this room is undoubtedly our T. rex atop the raised center platform, a railing running around its periphery. "Undoubtedly" our T. rex, but not definitely, because the shape on the platform is almost completely covered with a giant curtain with a few tantalizing bits and pieces revealed: the bones at the end of the tail, one of the fore talons, etc.

When all of the guests have entered and made their way around the center platform, the entry doors close. As they do, the guests hear the narrator introducing . . . Tyrannosaurus rex! With that, the lights in the room dim slightly and spotlights pick out the draped shape at center. The drape rises, revealing the skeleton of our T. rex. In a special case at the front of the platform is the actual skull of the creature.

It has been worth the wait to finally see T. rex in all its ancient glory. As the curtain rises, the T. rex is illuminated by a great many different lights from above, the sides, and below, the lighting designed to best show off our T. rex and to show it, literally, in its best and most dramatic light. During this time, the guests will have the opportunity to walk all around our T. rex, to get a good, close-up look at this astonishing creature, take pictures, and to get to within almost reach of a beast that was once the most fearsome creature to walk the Earth.

As the guests are having a look at our T. rex, now and again they hear the narrator describe the different parts of the skeleton, those areas are additionally spotlighted.

As soon as our T. rex is revealed, the narrator begins to point out many of the astonishing aspects of the anatomy of T. rex. The narrator begins by explaining that the skull in the display case is the actual skull, the most complete specimen ever found. Because of the great weight of the real skull, it is being displayed separately, the narrator explains, with the skull resting on the body an exact replica.

The narrator points out the features of the T. rex skull: the long, sharp, serrated teeth, perfect for tearing away the flesh of its prey, the huge, doubly hinged jaw that allowed T. rex to grab hold of huge amounts of this carnivore's food in each bite, as much as 1,000 kilos at a time. The discussion of the skull and its weight leads the narrator to then talk about the muscles of the great beast, how the mighty frame of bone, the skeleton inside of the creature's body, supported an equally substantial system of muscles.

All the while that the narrator is describing the anatomy and the power of our T. rex, the guests begin to notice some subtle changes in the room. As the narrator describes the powerful jaw of T. rex, for example, the guests hear, quietly and as if from a distance, the sound of what could be that of a T. rex biting into another dinosaur, tearing way a mouthful of flesh. As the narrator describes the mighty locomotive power of the animal, the guests hear the

sound of what could be a T. rex pounding along the ground.

Another change that the guests begin to notice is the inclusion of an ambient sound bed, similar to that they heard in the first scene, of the life of a marsh in the age of the dinosaurs, except now the sounds are closer and much more enveloping. As the ambient audioscape has been changing, so, too, has the room itself been transforming, the nondescript white walls becoming slowly illuminated with at first a wash of greens and blues, a wash of colors that slowly transform into projections of the ancient marshlands of South Dakota once may have looked like.

As this transition has been occurring, the voice of the narrator has been slowly fading, as if being lost to the guests through the mists of time. During this time, and just before the narrator's voice fades completely away, the guests have been getting a description of what life for the T. rex was like when it roamed the Earth as a powerful, majestic, eating machine, the "tyrant lizard king." During this transition, the spotlights on the skeleton of the T. rex have been fading slowly to black.

Here and there around the room the guests begin to see the shapes of what seem to be the shadowy shapes of a number of different types of dinosaurs that lived here at the time of T. rex. Seem mostly as shapes against the sky, it is only once in a while that the guests see the actual image of the different dinosaurs, and then it's only for the briefest of moments as they move past open spots in the growth.

It's sunset here in the marsh, and the herbivorous creatures seem to be placidly eating here in the lush growth of the marsh. All is quiet, save for the sounds of the dinosaurs eating, the buzzing of insects, and the lapping of the water seemingly all around the feet of the guests.

This quiet reverie is suddenly broken by the far off sound of . . .thunder? A few of the dinosaurs stop and seem to look off into the distance. Did they hear it too? Again, there is a distant crash, now closer, and the guests feel the vibrations shake the floor. No, not thunder, but something else, something every bit as powerful and every bit as dangerous. The herd of dinosaurs is becoming agitated. Something is not right here.

All at once, the dinosaurs and the guests hear the sound of a giant beast approaching and, for the first time, they all hear its roar: it's dinnertime for T. rex. The dinosaurs are in a panic. From which direction is the creature coming?

As they dash around, splashing seemingly very close to the guests, the dinosaurs are panting in fear.

There comes an explosion as the T. rex comes pounding towards the dinosaurs and the guests, the ground literally shaking with each powerful step it takes. The dinosaurs splash away in terror as the giant killer is heard by the guests to be running . . . running . . . running, the sound, the explosion of it pounding steps getting louder and more powerful as it gets closer . . . closer . . . CLOSER . . .

Suddenly, the shadow of the giant beast is upon the guests! It seems to stop a moment, circling around them, the thundering splash of its huge feet sending showers of mud into the air as it crashes around through the small trees of the marsh. There comes a lull . . . then, in a sudden rush, the Tyrannosaurus rex comes smashing through the growth and, for a split second, the guests see clearly the giant beast, its giant jaws open ready to attack! It lunges toward the guests and . . .

. . . And the lights snap back to normal, the spotlights strike the skeleton of our T. rex. The voice of the narrator is heard, thanking the guests for coming. At this time, the guests may exit or, if they chose, linger a while longer to have another view of the skeleton of the beast or to have a look at the educational exhibits.

Post Show / Exit

As the guests are leaving our T. rex behind, they make their way along a short corridor where they see images of the long-time myth of T. rex as it has appeared in popular culture: movie posters, toys, animation, and so forth.

A space for the guests to "wind down" after their experience, it is here that they would remove their stereo headsets (if such were used). This post show / exit hallway leads the guests finally into the sales area.

