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AZTECA

"Quest for the City of Gold" Version 3.0

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A Premier Theme Park Ride sprouts from "Apocalypto"

In early 2008 we were contemplating what type of ride we could come up with that was unseen anywhere else on the planet. Just a few short years before, Mel Gibson had produced **Apocalypto**, which had run away success at the box office, as it told the tale of a south American indigenous Indian who was captured by another faction of Indians and was headed for slaughter on their religious alter to appease their Gods.

Ultimately their captors present him and a few of his companions with an opportunity to escape (albeit; not a very sincere offer). However, this one lucky guy manages to get away, which starts a very exciting chase through the jungles, as his captors attempt to recapture him, which serves as the premise for the film.

The movie is a two hour heart-pounding chase through the dense Central American jungle, with a healthy sprinkling of danger spread throughout the chase including threats from a mother Jaguar protecting her kitten, the obligatory poisonous snake, mysterious quicksand, poison darts from a blow gun, flailing spears and arrows, and one death defying leap over what appeared to be a fifty story waterfall that will take your breath away. In the end the victim whittles down the number of pursuers one by one with some quick thinking on his part ... and... a little help from the perils of the jungle.

At the conclusion of the movie the last two pursuers are sidetracked by the actual arrival of the first Spanish explorers who happen to pull up in ships as the chase culminates at the ocean shoreline. This distraction is the excuse the victim needs in order to literally walk away from the chase. He leaves his pursuers standing there speechless, as Spanish soldiers row ashore for the first time to the new land.

The two remaining pursuers are fixated and frozen, in bewilderment... not realizing that history is about to change their whole world. The symbolism that Mel's movie achieved was very poignant when you consider that all these historical events (more or less) actually happened to the Aztec and Mayan civilizations, and it certainly leaves the mind to ponder all the events that must have followed.

A small group of us discussed the film in depth and wondered how we might be able to recreate the excitement in a theme park ride... **Azteca, Quest for the City of Gold** was the answer that we came up with. We hope you like it?

Key Design Elements are Carefully Considered

The first thing we brainstormed was the fact that this ride, and its exterior, must be something magnificent. A landmark, or an icon, that could be seen for miles around. At least that became one of our primary goals.

Naturally your property is like no other property in the world, and there are a lot of things to take into consideration when planning such a huge project. The first thing we had to flesh out was... That we concluded that we needed a faux temple that could be used on the roof of the ride building, one that could become a sort of visual landmark for the park to take advantage of.

That's why this initial presentation cannot be locked in stone and must remain flexible, because every city planning commission will want to review the details before agreeing to allow construction to move forward.

We anticipate that a large part of the discussion will not only be focused on this ride's 'footprint' but ultimately on local height restrictions, and the impact it will have on its surroundings.

In cases where a municipal, or international airport is nearby, your local municipality and your government's air restrictions will dictate the final height, and even what kind of illumination that will be allowed on the faux temple's tower at night. As a result we are prepared to assist you in making any appropriate presentations that will be necessary to win construction approvals.

There will most likely be countrywide height restrictions that need to be observed, so that the planned tower is well within legal limits, and these factors alone **should** be worked into preliminary discussions with Denny Magic Studios at the initial face-to-face meeting to discuss this project.

However, once all of these factors are calculated into the equation, rest assured that we have designed this ride so that it comes together as a magnificent product as intended, after... all the rules and regulations have been addressed. In other words, flexibility has already been built right into our design so we can meet your regulators requirements without sacrificing the integrity of our design.

The entranceway for example has a variable length and width that offers a tremendous amount of "potential to change" to the architectural footprint, as well as the ride path of the ride vehicles that will be used.

A portion of the entranceway, as you can see by the "Entranceway Elevation" (scale-drawing) is also designed to be partially subterranean (below ground level)... yet, we can also elevate the top ground plain (move the structure to higher ground) if water tables, and local code enforcement, will not allow full excavation as requested. This is also why it's so important to retrieve all of the local, state, and countrywide regulations, early on in our discussions. That way we can provide 'sensible work arounds'.

However, we are confident that a client, who sees the value in adding AZTECA to his or her ride lineup, will appreciate these extra design considerations, which will allow this project to be malleable to meet local ordinances and building codes.

The Ideal Situation

In an ideal situation, the developer would be creating a brand new theme park, as opposed to "adding on". This is an extensive project and the magnitude can best be realized once construction is initiated and your version of the ride becomes a type of lighthouse, that will be used to attract visitors to your facilities, especially at night when dramatic lighting can emphasize the tower (temple) portion of the building as a local landmark.

Disneyland has **The Matterhorn**, Six Flags has **Superman** (the Roller Coaster), and Disneyworld has **Expedition Everest**. All range in height from around 100 feet to 200 feet.

Current elevation drawings (done to scale) for **Azteca** show a height of 80 feet from ground level. However we also show some portions of the building that are installed below grade...

and in your particular area building 'below grade' may not be possible due to water levels, or even local rules and regulations. Regardless we would like to see this ride qualify as your landmark, recognizable from miles away if possible... and even from the air. That's why we recommend that the total height fall into the designated 100 - 200 ft. zone to match other rides that are on this same scale.

Pre-Show Sets the Mood, and Sells the Ride

The planned entranceway will help to act as our "Pre-Show". We admire the design concepts put to work at Disney's® & George Lucas' Industrial Light and Magic's® **Indiana Jones Ride** at Disneyland.

These guests are forced to disengage from the rest of the park as they make their way through a unique specialized jungle & cave world that centers on archeology and drives home a sense of exploration, which the Indiana Jones movies used as their general theme.

This joint ride project (Between Lucas and Disney) capitalizes on this theme nicely, and the Pre-Show takes advantage of this faux environment nicely. Their designers used clever theming coupled with visceral isolation to create a "quiet time" that allows each guest to ultimately acclimate to the jungle theme well before they actually step foot on the ride.

With **AZTECA...** everything is flexible and based on the final designated building site with regards to how much space we can utilize for the ride's footprint, depth, width, and height.

- How much room do you have.
- What size job-site can you provide our designers with?
- Where will it be situated in your park?
- Will it be a stand-alone attraction, or will it compliment a specific themed area?

Answers to these and other important questions will help determine the final configuration, and may also have a great influence on design elements that will contribute to this product's theming.

One thing that makes this particular ride very unusual is that we designed it to fit in just about any reasonably sized space that you have available. Although there are bound to be sites that simply will not be able to host a ride of this magnitude, we feel that we can make this work for most parks that have an interest in purchasing and building this premier attraction.

The **Pre-Show** is provided by the "**entranceway**" itself...

As guests enter the faux jungle surroundings, key landscaping elements such as dramatic boulders and cliff faces studded with exotic looking trees and plants will suggest a rugged Central American Jungle locale.

To help pull this transition off; we will include some key animatronic wildlife, and the recorded sounds this wildlife normally emits, to sink home the jungle environment. We have even designed a dramatic water feature (a waterfall that will apparently come from the cliff face high above, that will free-fall through an open stone gallery into the subterranean cave system below, which will culminate into a serene pool deep inside the cave system itself.

As your guests make their way towards the far off temple (the ride itself) they will subconsciously be removed from the sights and sounds of the other parts of your park by carefully using heavily decorated sound walls, key landscaping, and camouflaging with special paint colors to match the jungle surroundings.

This is a very important aspect of "selling" the experience to your guests.

That's why the location you pick for this ride is so important. Your job site **MAY** be adjacent to other attractions in the park, and if so... must be carefully considered from the standpoint of sight lines, outside sounds that will creep into the **AZTECA** entranceway, and even the contemporary smells associated with restaurants and concessions that are selling fragrant items like fried foods, cotton candy, popcorn, and even garlic fries... which can waif over the jungle area and spoil the entire visceral effect.

The Buffer Zone

Our faux jungle entranceway provides a "Buffer Zone" that each guest must transverse first, before... stepping aboard the ride vehicle. This in a sense is a 'cooling off area' where guests can 'walk off' any excitement that they bring in with themselves from any prior experience they just had elsewhere in your park.

Here we can attempt to 'separate' each guest from whatever they experienced just minutes before. Like a computer's RAM, the guests step onto the property with an immediate memory of what just happened. If we do our job correctly... The AZTECA faux jungle entranceway will supply each person with enough visceral stimuli that this new information should replace their previous memory with new memories. By causing them to focus, we can best sell the whole ride experience as intended.

Of course this effect will be more pronounced with guests who are **new** to the ride, and over time (especially as guests repeat the ride over and over again) it will have less and less of an influence, but by that time **AZTECA** will have become one of your most popular attractions.

However, in the beginning we need to engross each guest in this experience by providing the sights, sounds, and smells that will cause their imaginations to kick into high gear. Exposure to this "Eye Candy" coupled with the short walk that takes guests into and through this small section of jungle terrain, and then into the dramatic cave system, will be the precursor to the **wow** experience' that we hope to provide them with, as they enter the main building and first set eyes on the 'inside' temple.

Storytelling, from Jungle to Cave

As we've pointed out, the entranceway helps setup the story... Then once inside the cave we will implant some key elements about indigenous **Indian life** during this particular time and place. Here we will introduce the peaceful tribe, with some glimpses of life within the group.

Then we will interrupt this peacefulness' with the attack from another tribal faction, and the kidnapping of members of this initial peaceful group of Indians. **Guests** will then be identified as being fair game for capture, and that situation will be implied and built upon to drive our story.

The need to escape will be further enhanced by the urgency for each guest to board (without delay) a dugout canoe that may help him or her make his or her escape. Once the canoes are launched, the chase will be on.

What, no Hero?

After considering several different scenarios, we were frankly unable to come up with one or more "heroes" that the audience could identify with, and rally behind. The obstacle that prevented this was, we ended up making the guests themselves the subjects of the pursuit.

So we finally decided that we could 'achieve focus' if we popularized one single villain (the leader of the 'bad guys') which we could recreate several times along the ride path. This would achieve character recognition and allow us to create some merchandise opportunities, which could be exploited later in your satellite store.

Emphasis therefore, was placed on the villain, the animals that would thrive in this part of the world, the flowering landscape, and the dramatic set design that we were so fortunate to be able to utilize as we themed this particular ride. Pushing the ride experience by emphasizing the threat levels would also help persuade guests that the experience was lifelike and a worthy adventure.

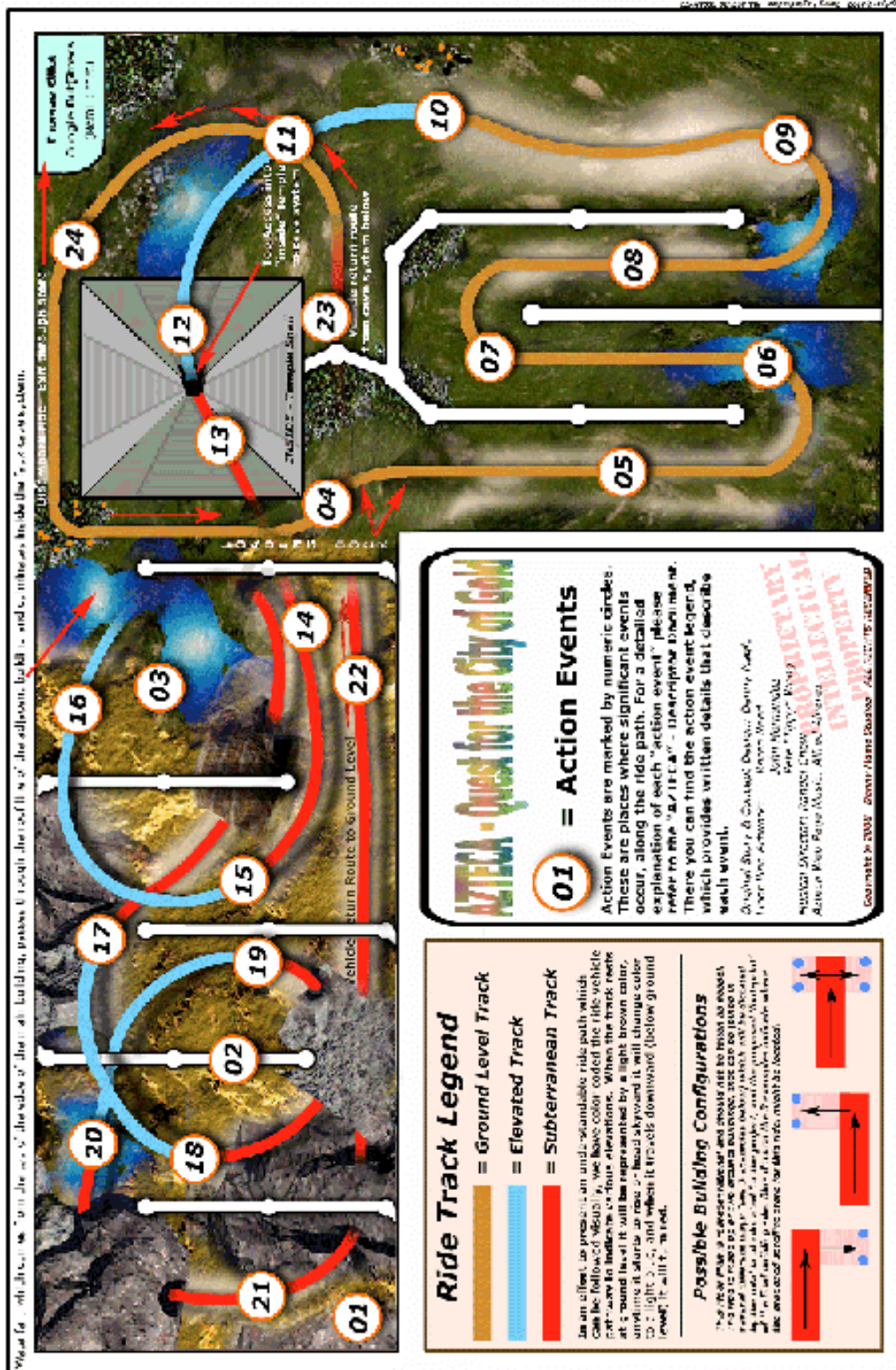
All about the Floor Plan

Like all our rides... **AZTECA, Quest for the City of Gold** requires a conceptual art, floor plan. Here is where we will add specific numbered "**Action Events**" which are places where something significant (an event) occurs, and is subsequently explained in the legend of Action Events that follows right here within this document.

This floor plan cannot be taken as gospel, as the variants of the scale drawing cannot accurately reflect each individual parcel of property that each different client has available for a building site. With that in mind, we have adopted the "best case scenario" with regards to the proposed 'footprint' that would be the most advantageous to build upon.

For purposes of the floor plan that we have chosen, we have used a 75' wide by 105' long section for the entranceway. Then we have elected to add a main structure (Main Building) of equal size that will be attached to this first building in order to create an "L - Shape" for the overall structure.

Floor Plan



Action Event #1

As guests enter the faux jungle area, which we are calling the "**Pre-Show, Entranceway**"... they will be submersed in a Central American Jungle Environment. Here we hope to dazzle guests with some dramatic landscaping, rock formations, trees, and a cliff side waterfall off in the distance, that rains down from the top level of the leading edge of the main building, just in front of (and to one side) the faux temple structure that is positioned on the roof of the Main Building.

Although only the uppermost tip of the faux temple will protrude skyward... it should serve us as the **Weenie**¹, which we speculate will 'draw' guests in that general direction.

This "Entrance" area will be heavily saturated with animatronic tropical birds, and a sound system that will play jungle noises appropriate for **daytime** listening, we will also supply a separate audio track that will reflect the type of sounds one might hear only at **night**. Off in the distance guests are tempted to move forward down the trail by the tip of the Aztec temple protruding upward from the heavy canopy of the rain forest.

Action Event #2

A short distance down the trail, from where guests first enter the "pre-show" the surroundings change to what appears to be an underground cave system. This cave system is made up of narrow passageways that snake up and down on secluded rock arches and tunnels through the mountain towards the Temple. As guests get closer to the temple, they will pass by some cave related tableaux's that will provide a glimpse of indigenous Indian life. Inside this area they will also pass by the 'landing spot' (or lagoon) for that tall waterfall that they spotted when they first saw the temple off in the distance. We hope to re-create the roar and sensation of this huge water feature.

Various vignettes will reveal dinosaur bones buried deep in the rock, cave paintings and rock carvings left over from prior Indians. This experience will be enhanced by the twisting ride track that will be intertwined with the entrance train that runs through this cave system. The ride vehicles will pass by (over and under) as they make their way through this section of the attraction. Ride track will be kept "out of the line of sight and physical touch" of walking guests below and above... for security reasons. This will help us protect riders who are traveling in ride vehicles, from potential injury due to any vandalism caused by other guests whop are walking the entrance paths.

¹ "Weenies" were defined by Walt Disney and have come to represent a thing or a place of importance within the park property that draws guests to itself. This definition came about after Walt Disney saw an episode of "**Our Gang**" where the kids suspended a hot dog from the end of a stick, and dangled it in front of **Pedi** (their dog) who was hooked up to their wagon. The kids would tease the dog, with the hot dog, until he pulled them around town.

Action Event #3

As guests come close to the end of the cave they spot lines of aggressive Indians arriving who are looking for hostages to take, tensions rise. Guests notice the 'bad' Indians are herding the other Indians like slaves, and are leading them away. At the very end of the cave, guests are able to escape (or so they think...) by taking a seat in a dugout canoe that they will use to escape this situation. The 'need to escape' becomes apparent because the bad Indians start eyeing the guests.

Action Event #4

From the loading dock guests helped into the dugout canoes and sent off into the jungle to their right. As they make their way down the canal... several of the "Bad Indians" are already lined up along the shoreline. The Indians raise their spears, bows, and blowguns, as a barrage of weapons are sent flying at them from across the canal. High-pressure air compressors provide "the wind" sensations, as guests seem to feel the poison darts, arrows and spears zooming by their heads.

Action Event #5

As each canoe passes through the dense brush making its way down the pathway/canal, it climbs slightly (almost unnoticeable to your guests) until it has been elevated about three feet.

Then it passes over a slight "hump" as it continues on its journey as it arrives at what appears to be a pool of quicksand, which is made evident by the bones that litter the edge of this perilous trap along with a stuck explorer who is trying to claw his way out of the muck. Before guests can offer their assistance the dugout canoe slips right into the center of the pool and for all intent and purpose... seems to begin to sink, and it crawls towards the opposite shore of the pool by its own shear momentum.

Here hydraulics kick in and as the canoe starts to "sink" (putting that extra three foot elevation to good use) it seems to struggle to cross to the other side of the quagmire. Once at that opposite shoreline it struggles until it crests the edge of the far embankment.

Finally free of this quicksand moat, the canoe slips back into clean water (here the bottom of the canoe is washed clean of faux quicksand) as it continues on its way.

Action Event #6

As the canoe crosses this clean water pool, guests start to see bubbles coming up from the depths. The bubbles become more and more frequent as the canoe moves deeper and deeper into the jungle, billows of heat begins to waif over the boatload of guests, more and more frequently.

Guest now notice a bunch of volcanic cinder cones all around them which start small but seem to be growing in size. Each is belching faux steam more frequently as the guests drift by, and each begins to start glowing from the inside as if hot magma is bellowing up from the bowels of the earth.

Here we will use specialized lighting, fans blowing heated air at the faces of guests, and silk flames billowing up from the cinder cones to indicate a barren area affected by volcanic activity. Dead animal bones will litter the sidelines.

One effect that we will use is a semi-transparent membrane that can be placed near the top of any number of cinder cones and lighted from beneath. By providing air pressure from below, and blowing air up into the membrane, like a balloon, the material will become slightly thinner and thus more transparent as it swells in size above the top edge of the cinder cone, and into view of your guests which will simulate bubbling lava about to burst out.

Some cinder cones will have already apparently breached the top edge with a stream of hot lava (simulated of course) running down the side and into a small pool at the base. This area will sport burnt bushes and trees and have a somewhat barren appearance in circular shapes all around this volcanic area.

As the canoe leaves this area, the successive area become more and more green as the ride vehicle moves away from the previous rocky area and scarce greenery..

Action Event #7

Here the area seems to transgress once more with more and more dead trees and numerous quantities of huge barren boulders. As the canoe continues white cotton like material begins to appear in larger and larger quantities, almost everywhere. At first it is unrecognizable, but soon it becomes clear that these are spider webs.

At first there is a small 3 -4 inch spider every few feet then more, and more... Finally we start to see webs and spiders almost everywhere and the spider are getting bigger. Now spiders up to 10 - 12" across, in various vivid colors, surround us.

We'd like to have small streams of air blowing down at the canoes to simulate spider webs that might be dragging across the faces of guests. Some of the dead trees and dead tree branches are no beginning to form a low-lying cave like tunnel as the canoes pass underneath. The canal narrows and as it passes next to an over hanging boulder that has a flat side tipped down towards the water... a giant Tarantula about three feet in width, lunges at the canoe from the darkness.

Action Event #8

Just a bit further along the lush green landscaping of the typical jungle has returned. It's here that things quiet down for a few moments, and then guests spot two little leopard kittens playing on the shoreline, no sooner have the kittens stopped to watch the passing canoe drift by when the mother Leopard lunges out of the brush to protect her youngsters... this animatronic animal is designed to come from nowhere as it makes a hideous screech nearly sending guests overboard.

Action Event #9

All calms down for a minute or so as the canoe makes a left hand turn and slips into a slightly darker part of the jungle. In this area guests begin to notice snakes hanging from the canopy from tree branches all along the sides of the canal, and as the growth seems to close in over the top more and more snakes appear showing up overhead. As the tension builds the "pool" widens, and soon we see the humps of swimming Anaconda on both sides of the boat. These swimming snake bodies will be in various widths ranging from 6" - to 12" thick.

At the end of one snake... the head and part of his body raise up out of the water to stare at the guests, lunging and hissing at them as they float by. Finally freedom at last as the canoe drifts to safety (they think) once again.

Action Event #10

Soon guests begin to hear voices and activity up ahead... Ahhhh, a village... However, this it seems... is the village of the "Bad Indians" who were the tribe that raided the cave area at the beginning of this adventure. At first we see huts mostly attended to by women and children. And then...

Activity seems to stop as the residents start to spot guests drifting by in canoes. Guests begin to hear the Indians calling out in their native language as if warning or alerting others in the tribe, and soon warriors begin to appear in the brush. As more and more scary looking Indians seem to dot the shoreline, we start to see them hoist their weapons and point them at the canoe.

Action Event #11

In the distance we can now see the temple clearly, and we can see that there is some type of ceremony taking place at the top, with lots of apparent activity where large fire pots are billowing up with orange and yellow flames shooting skyward.

At this point in the ride the canoe begins a long skyward ascent towards the top of the temple. There are occasional flashes of lightning in the night sky at the very top, and guests can hear distant thunder. We will utilize the inside of the inverted temple shell that is attached to the roof of the main building.

Action Event #12

This ascent is nearly an 80-degree climb that literally lifts guests on a slow ascent skyward. As the canoe moves higher and higher, the prevailing winds start to churn from all around as a result of an impending storm; lightning and thunder starts about half way up the temple stairs, and continues to increase as the guest's canoe approaches the top.

As guests crest the top of the track (at the very top of the temple) they now see a high priest hunched over an Indian that is being held down by several others. The Indian on the slab is flailing his arms and legs and crying out in agony as the priest's assistants restrict his movements... at that moment the priest and his minions turn to face the boat load of approaching guests.

These animatronic characters all smile sadistically at the approaching canoe. These sadistic characters are dramatically lighted by the raging flames in the rock pots spread around the top of the temple... the priest frowns at the canoe in anger as if your guests have interrupted something important, he raises his left hand with a shiny dagger and yells something toward the canoe. Then he sticks his right hand out towards the boat and smiles sadistically. In it is a beating human heart.

At this moment the music, the voices of the priest and his minions, lightning and thunder all culminate to a crescendo as the canoe crests the top of the track. At that point the canoe 'noses over' and takes a 70 degree drop into the dark interior of the temple towards the subterranean cave system below.

Action Events #13 - #21

This maneuver sends the canoe speeding down the track where it enters one huge banked turn, and then it careens down into the cave then another tight banked turn happens, and from that one it rolls through several small cave tunnels.

Action Event #22 & #23

Each rolling canoe finally shoots back towards the main building from this subterranean cave system where it finally rises up and out of the ground back into the main building.

Action Event #24

Once here, it levels out and slows down only to wind itself back to the left around the base of the temple where it comes to rest on the far side. Here guests disembark the ride vehicles, which then resume circling the base of the temple only to end up back at the starting point ready to load up new riders.

At this point guests are shuffled to (and through) your satellite store (Thomas Elliot Ltd. - Outfitters) where they can purchase items related to "**AZTECA - Quest for the City of Gold**". The store will serve as the exit for this ride and will deposit your guests at a point that you select based upon the construction plans and ride footprint you help select.

We hope that you enjoyed... **"AZTECA - Quest for the City of Gold"**