

CART 457 - Independent Study I
Environmental Storytelling

Proposal Queue Treatment

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TERROR OF THE ABYSS ATTRACTION SYNOPSIS

ATTRACTION HIGH CONCEPT

It was all over the news when an enormous unidentified sea creature washed up on a New England beach, and even more so when researchers discovered a set of ancient stone tablets in the beast's stomach, but when those tablets open a portal to a strange sub-aquatic city, guests are taken on a heart-stopping journey as they try to escape The Terror of the Abyss.

Terror of the Abyss is a concept for a high-speed roller coaster using scenic elements and water effects to give guests the impression they are being chased by an eldritch deity through an ancient, sub-aquatic city. The queue experience serves as the pre-show to the attraction, establishing the premise of the ancient tablets found in the stomach of a strange sea creature and their subsequent opening of a portal to the ancient city.

The queue begins in the lobby of the Anderssen Marine Institute— a museum dedicated to subjects of marine biology and maritime archaeology. The queue then proceeds through an exhibit on the mysterious “Marlen Beach tablets”, before passing on to a room displaying the glowing tablets themselves. From there, guests move into a hallway slowly transforming into prehistoric sea caves which then opens up to an ancient cyclopean city, where they board the coaster.

TERROR OF THE ABYSS ATTRACTION QUEUE TREATMENT

ROOM 1: ENTRANCE HALL

TALENT:	Park employees dressed as museum staff directing foot traffic.
SCENIC DESIGN:	Neo-classical marble architecture with decorative elements depicting nautical themes and sea-life; Mosaic floor mapping the oceans of the world; Stained glass ceiling skylight; Circular reception desk; False hallways “leading to other exhibit halls”; Brass stanchions.
PROPS/DECOR:	Banners advertising for upcoming exhibits; Pamphlets and desk-signs for circulation desk; Directional signs for bathrooms, exhibit halls, etc; Sign explaining the mosaic floor map in an educational tone; Circular welcome sign suspended above desk.
MEDIA/AUDIO:	Calming smooth jazz.
MEDIA/VIDEO:	N/A
LIGHTING:	Simulated natural light from high windows and skylight; Small spotlights to illuminate the exhibit banners; warm white wash from small brass chandeliers.
SPFX:	N/A
NOTES:	N/A

Description

Stepping off the bright, sunlit street we enter the ornate rotunda of the Anderssen Marine Institute. The decoration throughout the neoclassical entry hall makes clear that this imposing structure was purpose-built for its cause, with nautical themes and marine life worked into the stained-glass, bas-relief, and even mosaic floor. Light pours in from a high clerestory and octagonal domed skylight, designed to portray an octopus. Long vinyl banners adorn the walls, advertising this year's temporary exhibits on a range of subjects from nautical navigation, to coastal archaeology and marine palaeontology. Smooth jazz plays lightly in the background to create a calm and welcoming atmosphere for guests.

Though corridors branch off to either side of the entry hall, leading to the permanent collection and gift shop, worn brass railing guide us circuitously around the room's central welcome desk, gradually funnelling us towards the far side and the temporary exhibit hall. Passing by the circulation desk, we see it arrayed with the typical promotional leaflets and guides of a museum, most neatly arrayed but a handful strewn across the surface. Behind the counter, paperwork and office supplies sit haphazardly where they were left— in no particular state of disarray, but also clearly not tidied in anticipation of closing time.

Reference: Entrance Hall Architecture

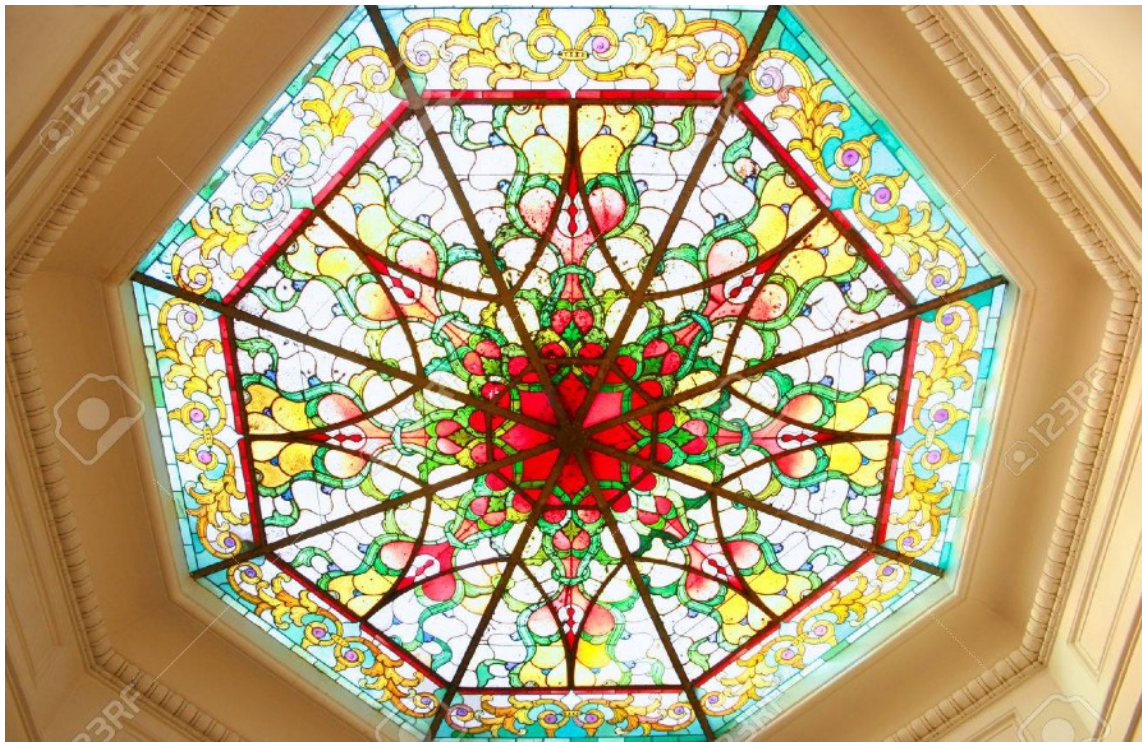




Reference: Welcome Desk



Reference: Skylight



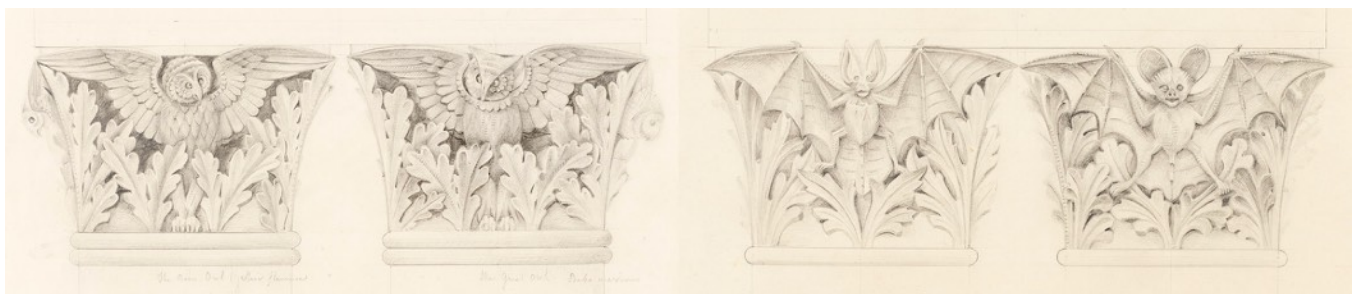
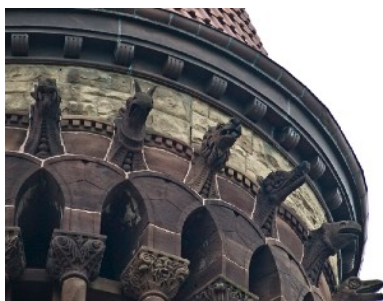
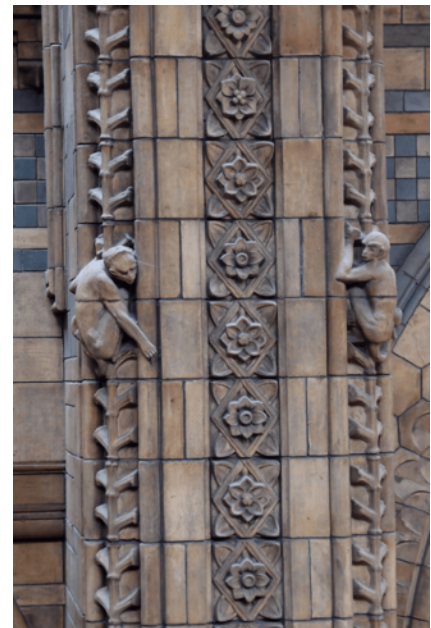
Reference: Banners



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Reference: Natural Science Architectural Details



Reference: Floor Mosaic



Reference: Stanchions



ROOM 2: EXHIBIT

TALENT:	N/A
SCENIC DESIGN:	Victorian wood-panel architecture; glass display cases and brass stanchions forming divisions for queue line; strange whale-like creature's skeleton suspended from the ceiling.
PROPS/DECOR:	Nautical artifacts in display cases; signs explaining the artifacts; newspaper articles about the discovery of the tablets; mannequins wearing fishing gear.
MEDIA/AUDIO:	The same music from the previous scene, but more distant (as if playing from the next room over). Pattering of rain that ebbs and flows in intensity.
MEDIA/VIDEO:	N/A
LIGHTING:	Warm white wash from brass chandeliers; cool spots simulating natural light from high windows, but dimmed to simulate a now overcast day; small lights inside exhibit cases to illuminate artifacts.
SPFX:	N/A
NOTES:	N/A

Description

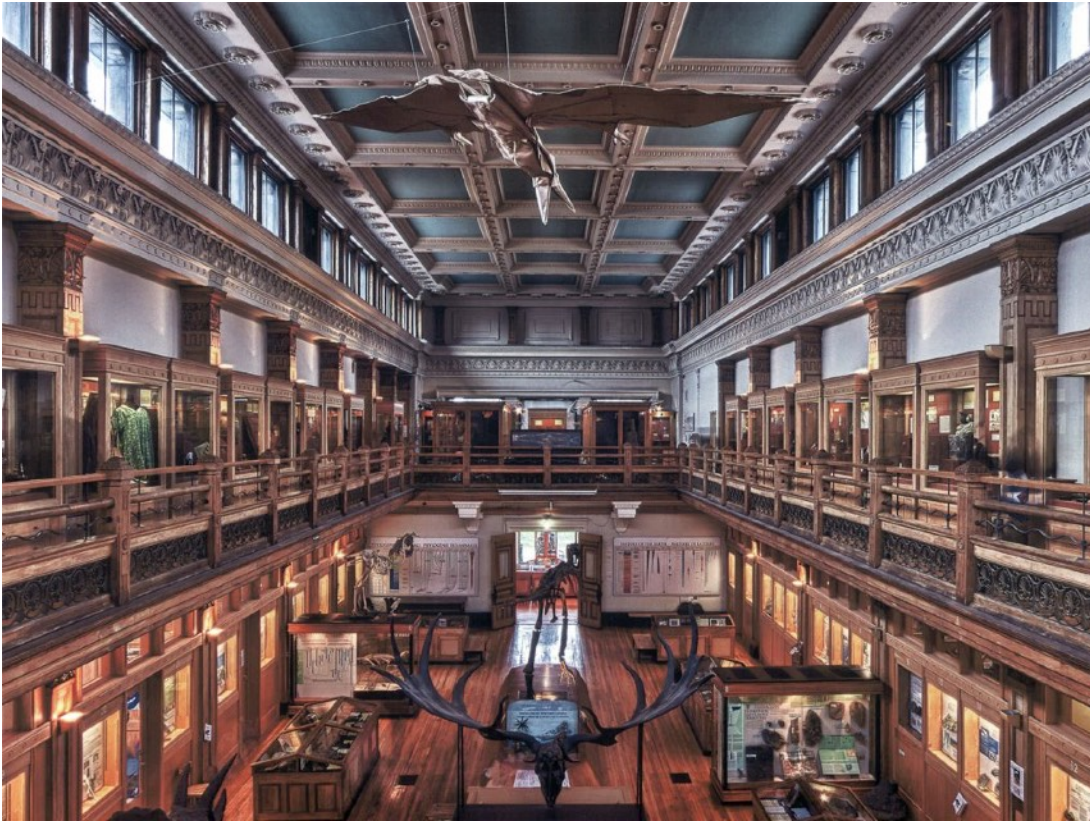
Passing through a short hall, we enter into a high-ceilinged victorian exhibit space. Wood-panelling accents the walls and wood and glass display cases contain all manner of artifacts and ephemera related to the Marlen Beach tablets and the strange creature in which they were found: a lighthouse keeper's log, tools used to move the creature, and newspaper clippings. The main centrepiece, however, is above us.

Suspended from the ceiling, illuminated by the dimming light from the increasingly overcast day outside, hangs the enormous skeleton of strange creature that washed ashore. At a glance, it looks like a whale, but closer inspection reveals why scholars have hotly debated its species and genus. Fearsome teeth line the gaping jaw, endless rows of ribs protrude below a robust spine, and the fins appear more claw than flipper. A display case documents the day it was found washed ashore and the photos taken at the beach, though depicting a largely misshapen blob, suggest the creature was most certainly no known cetacean.

As we move through the exhibit, the rain picks up, at first lightly pattering on the high windows, but gradually growing to a healthy downpour. The daylight is not entirely blocked by the storm clouds, but the hall takes on a decidedly gloomier aspect as we make our way to the next room, labelled "The Tablets".

Reference: Exhibit Hall Architecture





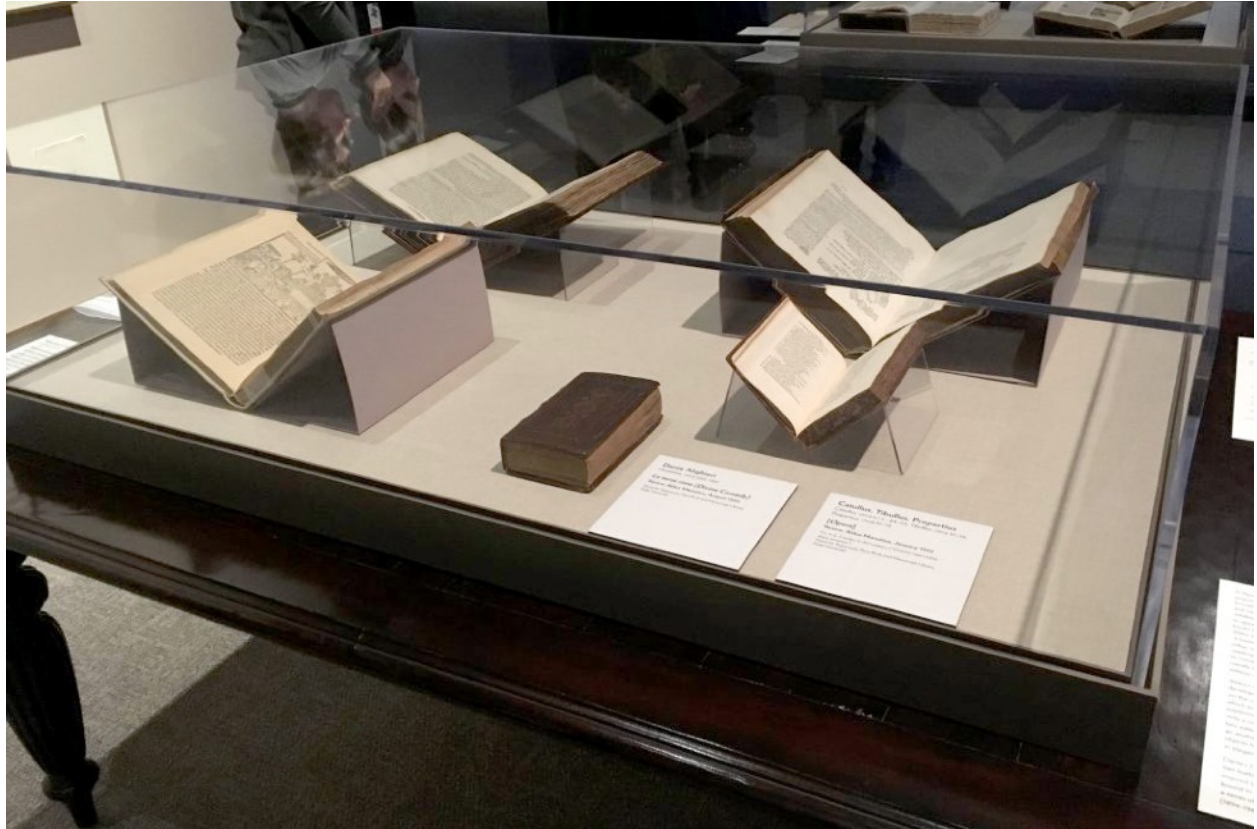
Reference: Display Case



Reference: Display Mannequin



Reference: Nautical Artifacts



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Reference: Strange Skeleton







ROOM 3: ANCIENT TABLETS

TALENT:	N/A
SCENIC DESIGN:	Display cases arrayed in a circle. Cylindrical case at the centre of the room. Brass guard rails affixed to the display cases.
PROPS/DECOR:	The mysterious scrimshaw tablets inside the display cases, some showing indecipherable writing, others strange diagrams and illustrations. Below each are museums tags that offer the best scholarly explanation for the content of each tablet.
MEDIA/AUDIO:	Driving rain. Barely audible whispering that crescendoes to a thunder clap.
MEDIA/VIDEO:	N/A
LIGHTING:	Low museum lighting on artifacts. Dim cool white wash from high windows, as though stormy. Lightning strobe synchronized with thunder audio. Special: light interior to tablets that causes the carvings to glow green as the whispering crescendos, and then pulses back to nothing after the thunderclap.
SPFX:	N/A
NOTES:	N/A

Description

Moving through the exhibit, we reach the room containing the centrepieces: the Marlen tablets themselves. Driving rain runs down the high windows and between the dim archival lighting and the stormy sky outside, there is little illumination save the occasional flash of lightning.

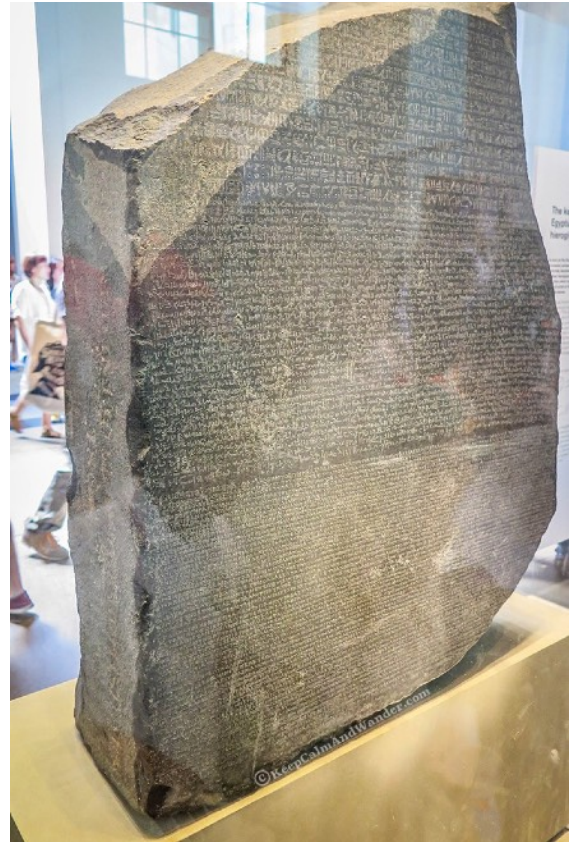
The tablets are a set of graven ivory or scrimshaw plates. The strange symbols carved on them are unnerving— almost otherworldly— and as we examine them, they start to glow a sickly green. Feint whispers swirl around the room, filling the air as with each clap of thunder the sigils pulse a bright emerald color before receding to almost nothing again. The whispering voices speak in indiscernible tongues and ebb and flow with the storm outside. Something is happening, something is wrong, and we're right in the middle of it.

Reference: Dimly lit archival lighting





Reference: Ancient Tablets



Reference: Scrimshaw Carvings



ROOM 4: TRANSFORMING HALLWAY

TALENT:	N/A
SCENIC DESIGN:	Corridor of vintage office doors with frosted windows; Braziers hanging from ceiling; Brass stanchions dividing hallway; Hallway flares towards far end;
PROPS/DECOR:	Down the length of the hallway, the walls become increasingly cave like; smooth granite and marble gives way to rough shale and limestone; coral and barnacles grip the walls; strange seafloor creatures crawl over the rocks.
MEDIA/AUDIO:	Synced with video the sounds of people struggling against the bizarre sea creatures attacking them; distant rushing water; water dripping in a cave.
MEDIA/VIDEO:	Periodically, silhouettes move across the frosted windows of the office doors. The shadows of tentacles can be seen grabbing the room's occupants and dragging them out of view.
LIGHTING:	Warm but low lighting towards the entry end of the hallway, transitioning to cooler towards the exit cave end.
SPFX:	Hallway widening towards the end to create forced perspective. Simulated scent of seaweed and salt air.
NOTES:	N/A

Description

Escaping from the unsettling exhibit, we find ourselves in a corridor of offices within the museum, but it is undergoing an otherworldly metamorphosis. The granite and marble walls give way to rough shale as the end of the hall forms the yawning maw of a cave tunnel. The faint smell of kelp and brine waft through the air, telling us the sea is much closer than we'd previously thought.

On either side of the hallway, vintage office doors with frosted panes flank the passage. Periodically a commotion can be heard from within one of the offices and flailing silhouettes pass by the window— occupants fighting off *something* that's intruded upon them. The door shakes as something hits it from the other side and the silhouettes again disappear.

As we advance down the corridor and the walls grow increasingly crag-like, so too do we see a greater presence of sea life. Coral and barnacles grip tight to the walls and crustaceans and mollusks of an uncertain origin can be spotted in every crevice, creeping about unnervingly. Finally, we reach the end of the hallway, certain this is no longer the Anderssen Marine Institute— it is an ocean cave. The sound of rushing water and dripping echo against the wet stone as we make our way into the dark unknown.

Reference: Hallway



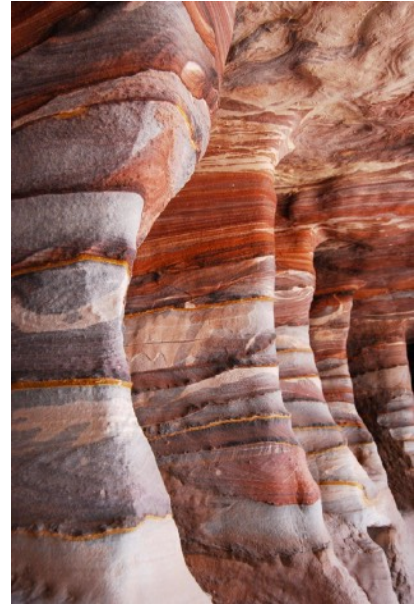
Reference: Doors



Reference: Braziers



Reference: Cave rock



ROOM 5: CYCLOPEAN CITY

TALENT:	Park employees dressed in dark robes, loading ride cars and operating dispatch.
SCENIC DESIGN:	A sea cave eroded by water; stalagmites and stalactites; architecture reminiscent of Nabataean work carved into the cave walls.
PROPS/DECOR:	Carved wooden stanchions joined by thick jute rope to form the queue line.
MEDIA/AUDIO:	Ambient audio of a damp cave; lapping water; dripping; deep rumbling and whale-like vocalizations echoing through the cave.
MEDIA/VIDEO:	N/A
LIGHTING:	Low-intensity cool white wash; projected water caustic effects.
SPFX:	Simulated scent of seaweed and salt air.
NOTES:	Queue ends in this room with the coaster track. Far side of coaster track leads to attraction exit.

Description

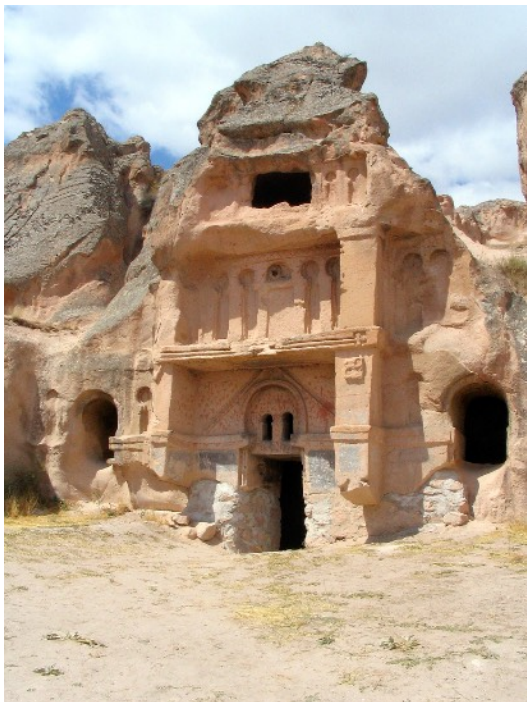
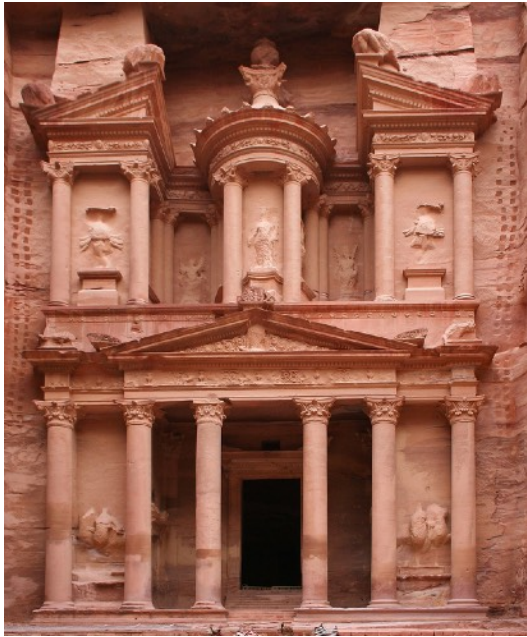
Winding our way through the confines of the tunnels, they finally open up to an enormous cavern, dark save for the otherworldly glow of runes and sigils that cover the surface of cyclopean buildings carved from the cave walls themselves. Massive pillars of stone supported the high vaulted ceiling evidencing the fact that this place was once inhabited by a people of considerable engineering prowess, yet unlike any known human culture

The air is thick with the swirling smell of salt water and deep chanting—unpronounceable words in impossible voices that echo through the vacant structures, almost whistling like a giant flute. We wind our way through this vast courtyard, between guiding ropes and the towering pillars, to well-worn track in the floor. Robed figures beckon us forward as we hear, from deep in this subterranean city, the groan of something awakening. *It* is awake, and is coming for us.

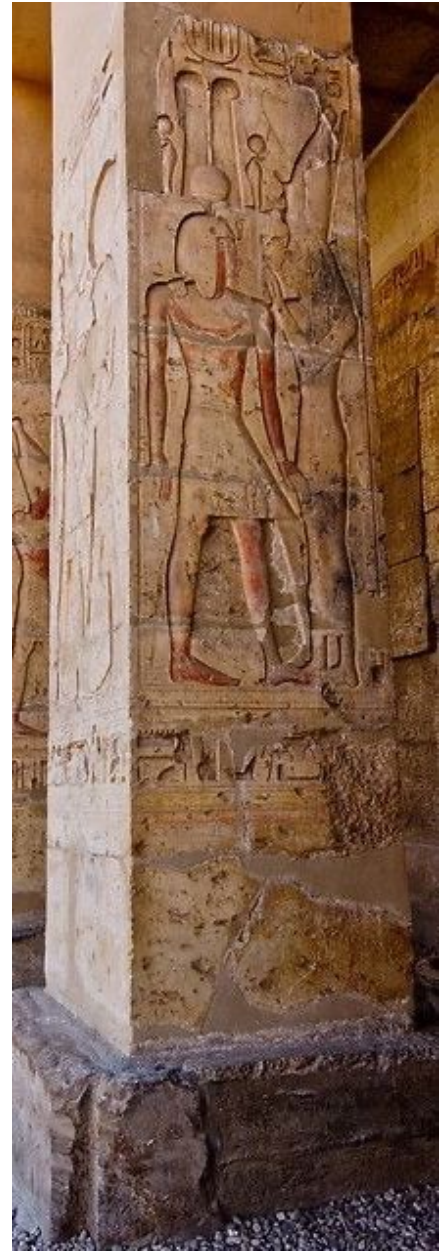
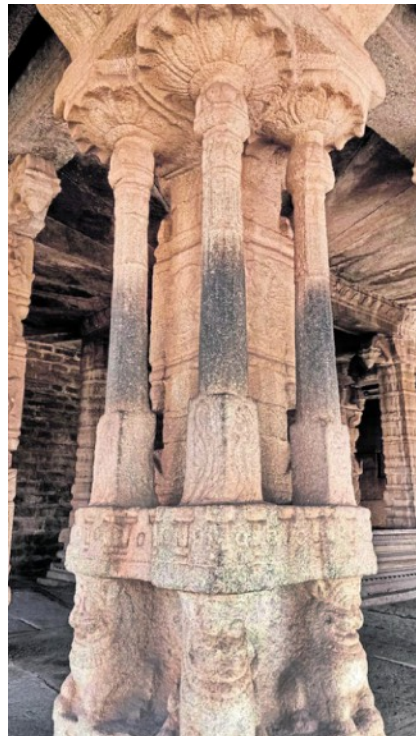
Reference: Sea Cave



Reference: Cyclopean Architecture



Reference: Pillars



Reference: Rope dividers

