

Application

“Attack of the Giant Squid” is a stunt show that takes place in a backlot area of a Hollywood-inspired theme park. The scientists searching for the fabled Giant Squid have developed a new type of sonar that is meant to give them better visibility at great depths. Not only do they find the Giant Squid, the new sonar has made it angry.

The show features actors performing choreographed stunts to synchronized audio, lighting effects, pyro, water cannon blasts, and animatronic squid arms.

The robotic squid arms attack a boat in the lagoon and then the dock near the research center. Water cannons, sound effects, and pyro, all synchronized to the arm movements bring the entire effect to life.

Because of the dangerous nature of the stunt show's effects, each effect has its own safety system that requires a person to hold a “dead man” switch to enable the effect. Timing can and should be handled by the control system, but if the switch is not enabled, the effects cannot run.

Multitrack audio contains the voiceovers in four languages. Guests requiring a language other than English can wear an infrared assisted listening device, tuned to the channel of the language they choose.

Solution

A **Medialon Showmaster Pro** controls the equipment in the stunt show. A **Medialon Audio Server (MAS Pro)** plays back the multitrack soundtrack and announcements via CobraNet to the powered speakers and assisted listening system.

The pneumatic system that drives the animatronic squid arms is controlled by its own safety PLC subsystem that communicates with the **Showmaster Pro** via the network.

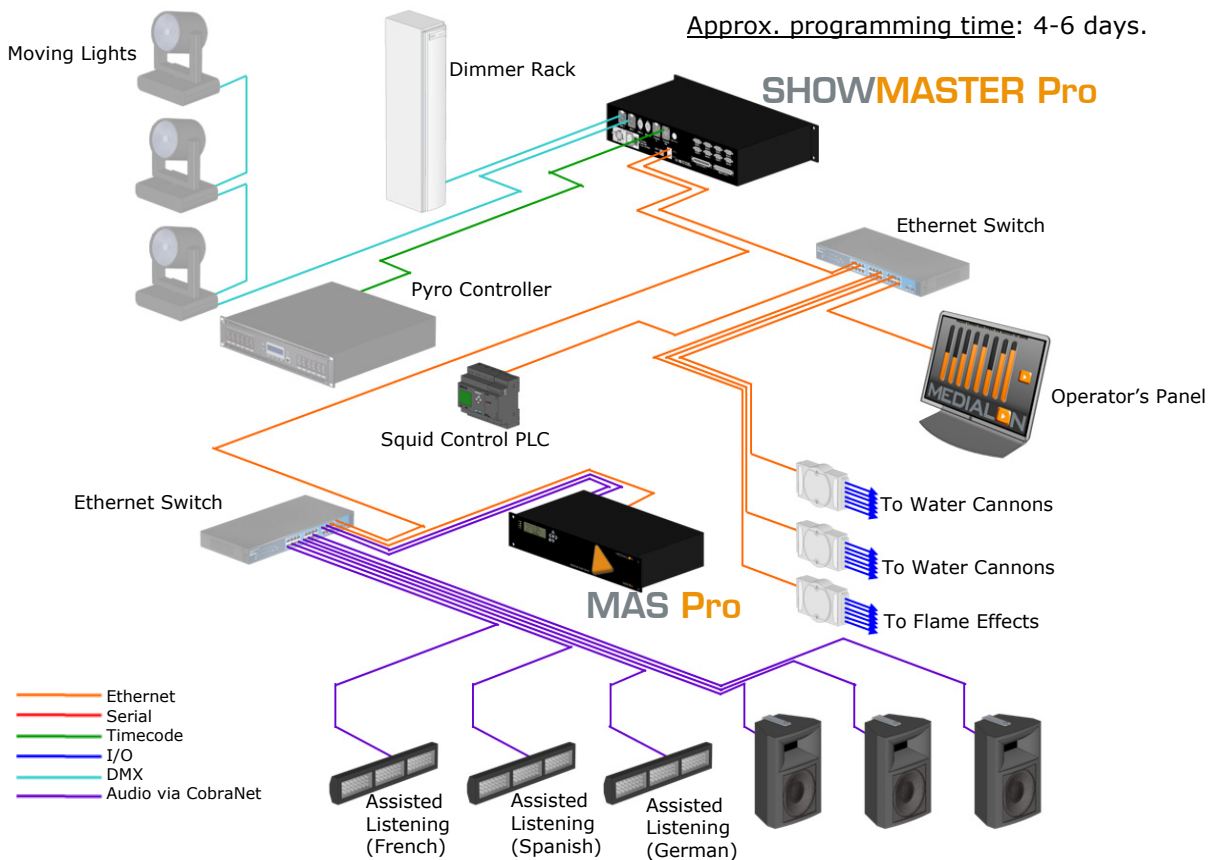
The water cannons and flame effects are triggered by contact closures from remotely located Ethernet I/O modules that are controlled by the **Showmaster Pro**.

Timecode generated by **Showmaster Pro** is fed into the pyro firing subsystem, which includes its own safety mechanisms and continuity checks.

During show programming, a lighting console is rented to write the lighting cues. Then, the cues are recorded in real time to the **Showmaster Pro** using its two built-in DMX ports. The lighting console is then returned and the **Showmaster's** DMX ports output the recorded DMX.

A touch screen connected to the **Showmaster Pro** via the network provides monitoring and control of all the equipment via presets, show playback, and manual control for maintenance.

Approx. programming time: 4-6 days.



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