

The Great Australian Expedition (ver. 5.1)

Skytour Ridefilm

In the four Briefing Chambers of the Preshow, our audience has learned about many of the unique aspects of this great land, information that will come to play in several of the scenes on the film they are about to experience. The audience has made their way through the dark tunnel of the Hike to the doors of the ridefilm.

The doors to the ridefilm appear to be the entrance to an outbuilding on the edge of a thick tropical forest. The entrance to the room behind feels hidden and secret. Above and to the side of the doors are the indication of windows in the wall, windows that are largely covered by vegetation, adding to the impression that the building is hidden from casual view.

The doors open as the audience approaches - a mysterious, inviting room lies beyond. Attendants help the visitors get situated in their seats.

On the screen, Nick is coming around his table in his workroom - the Expedition Room. The room is part workroom, part collection of navigation tools and expedition equipment. Snowshoes, computer terminals, sextant and globes, model period airplanes hanging from the rafters, etc. There are pictures on the wall of various locations in Australia, pictures that will become magic windows for our transit from location to location. It's a magical place of intellectual curiosity, technology, and geography.

Nick is taking measurements on a huge map. Rupert is crossing far behind, carrying a kayak from one side of the space to the other. Fiona - with Mindy the cattle dog behind her - enters from camera with a cup of tea. (FIONA: Tea? NICK: Already had, thanks. FIONA: Tully River? NICK: Yeah, maybe. Nice this time of year.) She looks over Nick's shoulder at his map work and comments, then crosses to her table, dog in tow. Rupert gets his wet mop to swab up the mess he has made from the dripping kayak.

There's a brief short in the electrical system. All three stop what they are doing for a moment. (FIONA: Here we go again... NICK: Rupert - check the load on that breaker, will you...) Rupert exits to camera to check the fuse. Fiona calls to Nick to suggest a possible location for the next expedition. Nick responds, holding up a chart to show Fiona. From time to time, Nick makes a few computer adjustments and then looks up at the audience expectantly, but nothing happens.

As the audience begins to be seated, an usher instructs us with the rules of safety for the film. When everyone is checked in, the doors to the theatre seal shut and the lights dim. There's a shorting sound and a few sparks from around the theatre and everything, including the scene on screen, goes pitch black. In total darkness the ridefilm begins.

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<u>sc</u>	<u>video</u>	<u>voice</u>	<u>sfx</u>	<u>additional efx</u>	<u>rt</u>
1	EXPEDITION ROOM 1				6
	The scene flickers, then goes to black.	NICK: Uh... Fiona? FIONA: I'll get it. NICK: Sorry folks - old wiring.	barking footsteps of Fiona offstage, dog follows	flashing lights in theatre	
	Nick is finishing up something at his laptop computer.	(partially obscured by static - a bad connection) How's that?	white noise	sparks or lighting effect in theatre	30
	He makes a final adjustment on his computer and checks again.	(His voice is clear to us now) Can you hear me now?.... Great. I've been studying the great expeditions of Australia for years, and always thought there must be an easier way to get around this huge country.	VOICE from back of audience: "Loud and clear."		
	Fiona reenters, crosses behind Nick and goes back to her table.	Thanks Fi.			
	We follow as Nick gets up and walks around the Expedition Room.	You see, the early explorers of Australia didn't have the navigational aids we have today. They pretty much had to fossick around by their wits. But I've got a much better way. Have a Captain Cook at this:		motion: gentle float and very slight bank	
	We are "walking" up to a lovely view of the Harbor Bridge.	I choose a place I think you'd like to explore, and in you go.			

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	We push into the picture, but it seems like rubber, the image stretching out in front of us, and then pushing us back into the Map Room. The second time we try to push through, the image stretches far enough to break! As we get our bearings back, we find ourselves in the very scene we saw in the still image...	My software canwith a little push...	sfx: boings	motion: seats rear back and then push forward each time.	
2	HARBOR BRIDGE/ OPERA HOUSE				30
	...we are flying! We head straight for the Harbor Bridge before rise to skirt the top of the span, between the flags on top. We bank off to the left, into the brilliant reflection of sun on water of the harbor. When we bank right again, it's directly over a ferry heading to Circular Quay. We are now flying right for ...	NICK VO: ...put you in the picture. How's that for a beautiful piece of engineering. The famous Sydney Harbor Bridge.			
3	OPERA HOUSE EXTERIOR				10
	...the Sydney Opera House in warm morning light. As we fly over the Opera House, we tilt up into a perfect blue sky...	And over here, the most dramatic bit of architecture in the world... the Sydney Opera House. What's more... my expedition program has the ability to take you from anywhere...	Music can be heard emanating from inside		

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4a	BONDI BEACH				24
	...and back down onto a sunny beach scene on the south side of Bondi Beach.	...to anywhere else... in a couple of tics.			
	Large crane shot takes us onto the shore from the water's edge, following surfers returning from their last wave. We bounce onto the sand as lifesavers in training push their boat into the surf in front of us.	Like Bondi Beach. Sydney's sunny side.			
	We find ourselves in a flurry of beach activity, in the midst of a volleyball game, a Tai Chi class, and joggers, as we weave through the busy beach and up to a couple of kids touching up the best sand castle ever built on Bondi Beach. One kid seems to be placing something from a bucket inside the castle. A beach ball bounces across frame, obscuring the view. When we can see again, we're...	And when I say you can go anywhere....			
4b	... small enough size (snorkel lens) to cross the moat of the castle over the lowering drawbridge. Shot continues inside the sandy walls and around a corner to the innermost chamber....	...I really mean it.			
	...and a handful of CRABS! Huge in the frame and menacing. We back off and turn into another passageway and a fast escape. We dash out of the castle, and straight into the giant red plastic pail that a giant foot has knocked over, enveloping us in red.				

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4c	As our vision clears, we're full size again, backing up and away from the rich beach scene we've just bisected. We wind up with at a high angle on the beach and freeze into a photograph.	Try that in a 48 seat motor coach.			
5	EXPEDITION ROOM 2				30
	We pull out from the picture frame.	VO: Now.... OC: Let's add one more thing...			
	Nick pushes a joystick to "push" us back. Another nudge.	Need to back you up a little bit. Bit more. Goodonya.		Jerky movement as Nick "plays" with us	
	Nick hits a couple of keys on his palm pilot. Fiona is revealed at the table.	Now to improve the view... ...watch this. Smile, Fiona.	sfx to match video efx in side screens	The left side screen wipes on, revealing the left side of the Expedition Room.	
	Then a couple more keys. Rupert is discovered feeding a banana to the dog.	And this... Right.	sfx ditto	The right screen is switched on.	
	Fiona turns on a switch as we begin moving to the end of the table where the map of Australia will open.	Hit it, Fi.	sfx map on	Digital effect of map appears floating over the map table	
	We begin to shrink (animation) as we glide toward the huge - and getting huger - digitally projected map of the country. We skim across the middle portion of the continent, across Queensland....	Imagine you could pick a place anywhere on the map and jump right in... Where would you choose?			

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6	BARREN GORGE				24
	3 screen aerial of fly through into gorge	How about the spectacular Barren Gorge in Northern Queensland...			
7	MAP TRANSITION				3
	Digital transition from gorge to reef using animated map	...or maybe it would be here...			
8	GREAT BARRIER REEF				30
	Water splash! When the bubbles clear we're underwater. Brilliant fish, rocks, etc.	...on the Great Barrier Reef. With my map, who needs a submarine?		water splash in theatre	
	We are piloted through incredible coral formations and see some incredible fish. On the sea bed is an old chest that we approach.	Dozens of ships ended their journeys on this reef, searching for a waterway through to the Torres Strait.			
	Just as we get very close to it, the lid opens and a huge moray eel pokes his head out at us. We back away in a rush of bubbles.	Hmmm.... What do we have here...			
9	CROCS				35
	The bubbles clear and the water becomes darker and still.			smell: damp	
	As we surface, we find ourselves at water level in an exotic tropical river. Mist wafts over the surface of the steamy water. Crocs sun themselves on the shores, snakes and vines dangle from the trees.	Cape Tribulation National Park on the northern coast.		mist in theatre	

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	We creep along the surface through a thick spider web.	It's home to an amazing variety of insects, birds, plants, mammals and...	the music of a thousand birds	spider web material drapes across audience.	
	We round a promontory, through some low hanging leaves, and come face to face with a lunging CROC!	REPTILES!			
	The croc's open jaws close around us, leaving us in pitch darkness for a pregnant moment.	Run for it!	sfx: belch in the ears	hot mist sprays the audience	
	Then the jaws open as we back off wildly, then turn and swim for land. A large green leaf blocks our way out of the water but we push it away. On land, we dive into a dark thicket.				
10	ROOS				20
	As the bush is pushed aside, we find ourselves in front of a mob of roos on a remote beach.	Bit safer around these guys, I reckon...			
	The kangaroos begin to scatter in all directions. We keep running through them till they clear, looking down at the sand beneath our feet which becomes....	Eastern Gray Kangaroos. The females carry their babies in pouches. The young are called Joeys. The males are called stinkers for their strong scent.	sniffing sound	smell: roos	
11	CATTLE MUSTER				30
	...the dry dust of an Outback cattle station. As we tilt up again, we're flying alongside a chopper mustering two hundred head of cattle through rough country.	In the Outback of Australia, the spaces are so huge, they practically need an air force to muster cattle.			

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	Our POV tilts up from the red dirt flying by underneath us to a seamless blue sky. When we tilt down again, we're....				
12	ULURU				30
	... gliding toward Uluru. It's magic hour and the monolith is alive with light. Glide time, glorious aerial.	Nick VO: Uluru. Aboriginal peoples have lived here for thousands of years. The people known as the Anangu tell of the formation of this majestic land in ancient times. It was here that the ancestral beings - half human and half animal - met in great dramas that carved the face of the rock.	Track: indigenous music. Wind whips around us		
	The final frames of Uluru become painterly, impressionistic, then freeze into a painting as we pull back from the wall in the Expedition Room.	Nature's art.		Lighting: efx similar to those in scene 1	4
13	EXPEDITION ROOM 3				14
	Nick walks us around a corner in the Expedition Room to a brass telescope mounted on a tripod. We push right up to the eye piece as our view is closed down to a dusty circle: a ship on the water in the early eighteenth century. We zoom in till the grainy picture is full frame, huge in the main screen. The grain disappears and we're...	You might say the entire history of our country was based on expedition, from ancient times to the present.... Takes a bit of a trick to send you back in time, I reckon...			

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14	BOUNTY AERIAL				14
	...flying toward a lone ship in an empty bay, a period caravel of the early 18th century.	This is the way the first Europeans arrived in Sydney, including my own rellies.			
	We get right up to the ship and seem to fly right into her sweeping mainsail. For a moment we are enveloped in white canvas. When we can see again, we're...			sail flapping surrounds us	
15	BOUNTY				40
	...on the deck of the old sailing ship. Complete with period sailors running around madly, raising sails, etc. We narrowly avoid several rushing men carrying planks and barrels, etc. As we approach the aft of the ship, the captain leans into us and tells us:	'Scuse us. Beg pardon. (various exclamations)		smell: brine	
	A crew member grabs hold of a large hook and swings it around our back, hooking us. We are hoisted up off the deck.	CAPTAIN SYNC: Yer goin' fer a ride!		motion: the hook grabs us with a jolt. The hoisting is done in bursts: up a bit, stop, up a bit, stop, etc. till we reach the yardarm.	
	As we look down, we see a group of sailors pulling the line hoisting us up.	NICK VO: Allright mates, you've had your fun. Let the people down.	flapping noise		
	The Captain shouts up to us.	CAPTAIN SYNC: So you wanna come down?	(dialogue to be looped)		
		NICK VO: Yes we do.			
		CAPTAIN SYNC: Let 'em down!			

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	The Captain shrugs and looks to his sailors. They release the rope and...				
	...we fall, accelerating as we go, into a large pile of hessian bags.				
16	BALLARAT				42
	As we muck about in the hessian a bit, we hear Nick set the next scene for us. We poke our head up and find ourselves on a horse drawn carriage. We watch people as they go about their business on these teaming town streets.	The year is 1858 in a town called Ballarat in the hills of Victoria. The gold rush was a raucous time when the cities of Melbourne and Sydney emptied of young men looking to strike it rich. Most of 'em didn't but a few of 'em did....	horse sounds begin in black	Motion: horse carriage bumpiness Smell: horse	
	A town official looks up from a conversation as we pass and waves a hello.	DRIVER SYNC: G'day, Guv'nor!			
	A digger comes out, half dancing, from a bank shouting, "I'm rich. I'm rich!" He runs up to us and smacks our horse on the rump.	(various exclamations)	(sync dialog to be looped)		
	The horse gets a bit spooked and sways from side to side, knocking the driver across our POV...	DRIVER SYNC: Whoa, boy!!!			
	...we fall off of the carriage onto the street, the driver falling in front of us as the carriage continues on without us.				
	We come face to face with a horse on tether who promptly snorts into our face, sending us on down the road.			horse snot sprays audience	

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	A group of soldiers marching up the sidewalk blocks our way and we dodge them to the right, heading straight for the entrance to a mine shaft...				
17	MINE SHAFT				20
	...and crashing through the boarded up entrance, down onto the tracks. With a shower of sparks the horse has disappeared and we careen through the tunnel on tracks.				
	A few men are working near a steam vent and jump out of the way as we approach.	(various exclamations)	shouts of men recede behind us	efx: steam vent on the side of the theater	
	We run through a couple of switches in the track, pulling us left or right, then a series of warning signs that indicate the track ahead under construction. A sign ahead warns us of explosive materials. We'd stop if we could, but instead ram into the pile of TNT in a huge explosion.	NICK VO: Hang on!			
	TRANSITION				4
	Digital effect: explosion				

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18	WHITE WATER RAFTING				22
	...when we emerge, we're river rafting, the walls of the steep canyon shooting by. A raft in front of us dodges rocks right and left.	The wild Tully River!		efx: water spray on the first few rows in sync with the splashing of the raft.	
	Splashes in our face cover the cuts from one segment of the rapids to another. Finally, we can't avoid a huge boulder in front of us and crash into darkness.		water rushing gets very loud		
	TRANSITION				4
	Digital effect: water splash into Footy uniform.				
19	FOOTY				18
	As the frame clears, we find ourselves on a footy field in the packed Sydney Cricket grounds.	Anybody can go to Sydney Cricket Grounds to see the Swans play Aussie Rules Football... but not everybody gets to see the game from here.	Cheering crowds surround us	smell: stadium series of heavy jolts	
	The players punch and kick the ball across our view as the play unfolds. Then the play turns towards us. The ball is kicked right over our heads as three large footy players careen toward us and smash into us.	'Course, down here it could get messy...	shouting of the players on either side of us		
	We black out and see stars. Or is it...		cuckoo clock chime, etc.	lighting effect in theatre	

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20	SYDNEY NIGHT AERIAL				16
	The lights of the city twinkling below, and as we head out toward the Tower, huge fireworks burst in front of our very eyes. They are reminiscent of the fireworks in the preshow.	Sydney in all her nocturnal glory. There's AMP's Sydney Tower. Night or day, I reckon you'll enjoy the view from the top.	Fireworks exploding...	motion: explosion of the fireworks is matched by tremors in the motion base.	
21	EXPEDITION ROOM END				22
	We are back in the Expedition Room, Nick is there holding a sparkler. Fiona joins him as he tosses the sparkler over his shoulder. Mindy jumps up on the map room table to join them. Rupert has picked up the sparkler and shuffles across the room. The lights blink and then go out. All we can see is the sparkler. The light of the sparkler crosses the black screen and disappears off screen.	Spend the next six years in here and we still won't have scratched the surface of all there is to see in Australia. So we'll have to leave it up to you to continue your Great Australian Expedition on your own. Get out there and have a good look round. NICK: Uh... Fiona? FIONA: I'll get it.			
		(522 seconds = 8:42)		total running time	522