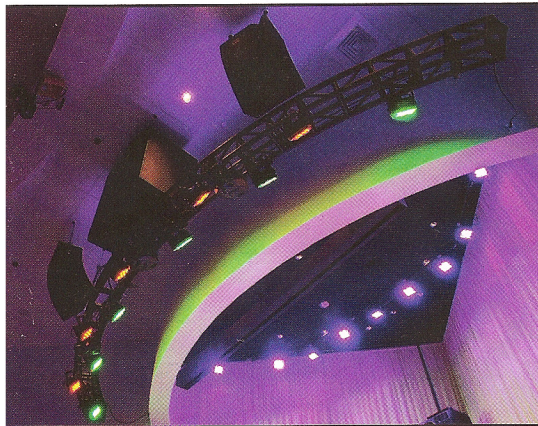


In the Zone:

Lighting O Zone at Odawa Casino Resort



O Zone 30 • July 2010 • Lighting & Sound America
Casino Resort in Petoskey, Michigan.

Featuring a look that would not be out of place in much more metropolitan locations, it is also equipped with up-to-date lighting and sound systems to cater for the diverse range of musical acts, comedians, amateur nights, karaoke, and fashion shows hosted by the venue. The club recently received a makeover by Complete Production Systems, Inc.

According to William G. Pierson, president of Complete Production Systems and Cast North America in Ann Arbor, Michigan, the casino was only a year old when the company was approached about adding a stage lighting system to O Zone, which previously hadn't been used for live entertainment. "We were requested to design a system that could handle various types of events," he says, adding the client wanted to have little or no turnover time between gigs.

The challenges quickly presented themselves. "The stage is triangular, with two side walls of about 20' and a 30' arc forms the curved down-

stage lip," says Pierson. "There is a curved overhead soffit at the downstage edge, which hid an RP screen when it wasn't being used; this eliminated the downstage overhead space for mounting fixtures. The soffit is about 8" thick and only 12' off the deck. On the floor level, contiguous to the downstage edge, is a service bar that follows the curvature of the

stage. The back bar is literally the beginning of the stage; the bar itself is about 3-4' from the stage lip. No provision had been made for an electrical drop to power dimmers or DMX control for the on-stage area."

To deal with this odd space, he says, "We designed a truss to follow the curvature of the soffit. We could hang the truss about 5' from the stage edge, directly over the bar, and about a foot above the proscenium. This allowed us to position the front-of-house fixtures just below the bottom of the soffit, and we could effectively cover the stage without intruding into the stage picture. Over the stage, we designed a trapezoidal pipe grid to follow the shape of the stage area. The pipe grid is located behind and above the soffit; this concealed all of the on-stage lighting equipment."

For stage lighting, Pierson chose the Chroma-Q Color Punch LED fixture. "We needed a fixture that would give us multiple colors, high output, extreme reliability, long life, energy efficiency, and which could be controlled and used by a constantly changing work force in the club," he

says. "And we needed to give the club a system that could perform on a nightly basis for long periods of time without refocusing, changing gel, replacing burned-out lamps, or climbing on ladders. The Color Punch proved to be the answer to all of these demands."

In assembling the rig, Pierson says, "We decided to structure the system as one would using conventional fixtures, as we wanted to give the user a feeling of familiarity with the equipment. On stage, we used nine Color Punch 23° fixtures. There are three positioned along each side wall and three across the upstage leg of the trapezoidal grid. Each fixture is independently controlled, and is able to function as either a wash unit, a special, or a strobe. Offstage, on the curved truss, we hung 11 Color Punch fixtures. These consist of six 48° units, for a broad front wash, and five 23° units that are used as performer specials or as an addition to the front-of-house wash." The set-up allows one to provide full coverage as well as isolation from different positions. He adds, "When all 20 of the Color Punch fixtures are on in a single color, the effect is so intense that it appears as if the stage is enveloped in liquid color."

Interestingly, he adds, "We had originally planned to add some conventional ellipsoidal units for additional specials or gobo projection. This proved not to be possible, because of the short distances between the performance area and the hanging points. The Color Punch units work so well in the space that we decided there was no need any other fixture." (A previously existing rig covers the dance floor.)

Control is provided by a Leprecon LP-1600 48/96. "The console has all of the channels needed to run each Color Punch fixture in the optimal five-channel mode, giving total control of each color, intensity, and strobe." The project happened quickly, in less than a month, but now the club has a glamorous new look. "I love it when a plan comes together," says Pierson, wryly. ☺