
AVDB GROUP

Press Release



On November 11, 2008 with much fanfare Aliante Station casino/hotel opened its doors to the public. The \$662 million joint venture between Station Casinos and the Greenspun Corporation, which publishes the Las Vegas Sun, broke ground in February 2007.

Set on a 40-acre lot within the Aliante master-planned community, Aliante Station is the 18th property for Station Casinos in southern Nevada. Aliante Station general manager Joe Hasson calls the property “a resort for locals.”

The mid-rise building (only nine stories high) offers 202 rooms and suites from 400 to 1,500 square feet equipped with 42-inch plasma TVs, CD players with iPod jacks, in-room audio entertainment systems, and high-speed Internet.

Major features include six restaurants and food court, as well as a Regal Cinemas 16-screen movie theater, Access, a 600 plus seat concert venue, 14,000 square feet of space for meetings and banquets, and traditional table games, a poker room, state-of-the-art race and sports book, and slot machines.

Aliante Station

7300 Aliante Parkway at 215 Freeway, North Las Vegas
1-877-477-7627

Access - Six Hundred Plus Seat Theater

The Aliante Access Theater AV Lighting and Control system infrastructure and theatrical architecture was designed by Montreal based Sceno-plus, under the competent architectural and technical leadership of Jacques Bellemare. Once the technical systems scope was completed, Sceno-plus and Jeff Janakus from Station Casinos contacted AVDB group to flesh-out the audio, video and control systems (AVC) and to submit a design-build bid proposal. This was not the first time AVDB worked with Station Casinos as they were employed in 2007 to construct the multi-million dollar Ovation Theater at Green Valley Ranch Resort. According to Kevin Scroggins, Director of Production/Entertainment Station Casinos, “what makes AVDB Group and its principal Scott Oosthuizen a preferred vendor is the level of technical expertise coupled with pride of workmanship they bring to any construction project”. Scroggins and Oosthuizen have done many projects together in the past 13 years, so they are well tuned to each other and to the final expected technical requirements of an entertainment project. Ken Landis, Entertainment Production Manager of Aliante Station, also worked with Oosthuizen on the Red Rock Resort “Rocks

AVDB GROUP NV LLC
2470 N. Decatur Blvd
Suite 170
Las Vegas
Nevada 89108
Tel (702) 586-4400

AVDB Group CA Inc.
Scripps Ranch Commerce Park
9965 Businesspark Avenue,
Suite B
San Diego, CA 92131
Tel (858) 549-1094

AVDB Group LC
9830 South 51st
Suite B-101
Phoenix,
Arizona 85044
Tel (480) 219-0080

Lounge” project, so his expectations and requirements were already taken into consideration during the design stage.

AVDB took the Sceno-plus conceptual designs and created performance based audio, video and control systems that can meet any event requirement that will take place in the showroom, now and in the future. From A-list concerts, to corporate presentations and Playstation WI tournaments, this venue will do it all. For Station Casinos, this was also a big step forward in that it created it’s very first world-class theater with robust redundant rigging points, hoist motor systems and infrastructure that rivals (if not exceeds) what is available in Las Vegas, period.

The AVC installation contract was awarded to AVDB in March of 2008, and complete AutoCAD and L-Acoustic Soundvision engineering started immediately. The theatrical lighting contract was awarded to 4-Wall, Las Vegas. Of utmost importance and first priority was to do a full technical power and conduit evaluation to ensure that all bases were covered. This turned out to be no small task, as the systems were very intricate and on a large-scale. Sceno-plus did an exceptional job, and very few changes were required.

The General Contractor Penta Project engineer, Jason Brown, immediately needed final rigging point locations for all audio and video components, as custom I-beams and rigging points needed to be welded in place to support the more than six-thousand pounds of AV and Lighting equipment. Complete AutoCAD rigging plots were developed and coordinated with Bill Lairamore and Daren Hagan of 4-Wall. Oosthuizen and AVDB Director of Engineering, Nathaniel Hall and two other AutoCAD draftsmen spent the next four weeks putting together all the system location drawings, one-line drawings, rack elevations and other system detail drawings. Detailed drawings of the Front Of House (FOH) location and the required millwork was precisely prepared. Space was at a premium at the FOH location having to house a 96 channel input Yamaha audio console and the lighting and video. A Hog lighting console with dual wings takes up about as much space as a Yamaha PM5D-RH!

In August 2008 AVDB Operations manager Daniel Johnson and AV Engineer Scott Duncan started the installation process of the system on-site, with the competent assistance of Bombard Electric and Audio Video Business Resources. While the massive cable pull was taking place on-site, the audio and video racks were all carefully pre-wired, tested and programmed back at AVDB’s Las Vegas warehouse. Oosthuizen remarks that it has always been his philosophy to do as much work as possible with the pre-wiring, testing and programming in the controlled environment of a warehouse, than to try to accomplish the same on site with dry-wall construction, painting and welding happening concurrently. “I am perplexed by how any integration company could send sealed unopened AV equipment boxes to a job site, for final installation. There is definitely a correlation between the preparation a system integrator does, and the final quality and robustness of the installation.”

During the last week of October the project was substantially completed, and Station operational training commenced. All the major equipment manufacturers including Yamaha’s Randy Weitzel and Ross video were involved with this crucial part of the installation project.

Beginning October Station Casinos invited the press for a series of pre-opening events that went off without a hitch. On the evening of November 11, Sheryl Crow surprised the crowd at the VIP Grand Opening Party by taking the stage to a standing ovation of a packed house. AVDB once again made it happen for Station Casinos, exceeding all expectations with a flawless execution.

According to Marty Waverley, president of AVDB Group, “given the excellent teamwork and cooperation in between AVDB Group, 4-Wall, Station Casinos, Penta Construction, Bombard Electric and Sceno-plus, this installation was one of the smoothest and well executed projects that AVDB Group was ever involved with”.

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Audio System

The audio system is a touring-grade L-Acoustic Kudo system, with flown six line array elements for left and right and a center cluster consisting of eight L-Acoustic SB-28 sub enclosures. Four L-Acoustic SB-118 and six Kivas are used for front stage fills. Dual Arc arrays are deployed to the extreme left/right fills. All flown audio loudspeakers are on CM hoists supplied by 4-Wall entertainment and installed by Bombard Electric. All power amplifiers are L-Acoustic LA-8 networked together with HP Pro-curve Gigabit network switches and accessed remotely from FOH and Monitors with Toshiba tablet computers using Network Manager. Interestingly enough, two dedicated amplifier rooms were designed at the second floor locations stage left and right, so that speaker level cabling lengths can be minimized. Ten gauge cable was pulled to all clusters. At FOH, the overall system equalizer is a Dolby LAKE_LP8D8, and dual Manley MSLC can be inserted across the digital system busses for a touch of analog warmth. Of special note is the Yamaha PM5D-RH with DSP-5D that is one the first 96 Input systems permanently installed in Las Vegas! The digital audio systems were also locked using a dual pair of Apogee Big Ben Master Digital Clocks at the stage Monitor and FOH locations. This alone adds a huge improvement to the overall audio quality, and can sonically be heard by the lack of pronounced digital artifacts throughout the audio signal paths.

The stage monitor console is a duplicate 96 input channel Yamaha PM5D-RH with a 48 channel DSP-5D extender. AVDB provides a total of seventeen L-Acoustic 115XT HiQ Stage monitors, equalized with a sixteen channel Klark Teknik Rapide/ DN9344E equalizers. ARC loudspeakers and Electro-voice Xi-2181A dual 18" subs are being used for side fills.

On-stage there are eight channels of Shure UH-R series wireless microphones with Beta 58 and Beta 87A heads, and a substantial microphone package featuring AKG, Shure, Sennheiser, Neuman, Audix, and C-ducer devices. Active Direct boxes are by Klark Teknik and Whirlwind Passive DI's are used. Eight channels of Sennheiser SR3256 are available for IEM (In Ear Monitoring).

Back of house audio is mixed using an Ashly sub mixer. It allows for dedicated stage manager paging being routed to public areas only back stage, or to green room and public areas simultaneously, using a non-latching push to talk button. Program is continuously fed from the Front of House Matrix to all back of house areas, including the amplifier rooms, green rooms, dressing rooms, corridors, back of house offices and repair and maintenance shop. A Symetrix Deuce provides audio limiting/processing of the DJ/VJ signal before it hits the front end of the performance audio system. Even with this much audio power available, most DJ's tends to push the limit somehow, and all audio systems need protection.

The Production intercom system is by Clearcom and features a four channel system with multiple drop locations literally everywhere in the theater. Given the long line runs, AVDB had its job cut-out preventing cross-talk in between the various channels.

Video System

The video system is a native high definition SMPTE 292M 720p system, with a Ross Vision 1 1.5 ME production switcher at its heart. Video preview and program monitors are BT series Panasonic and Marshall LCD monitors.

The video image magnification system consists of a left, center, right electric Stewart Filmscreen system, with a double stack of the newly released Christie HD+10K-M projectors on the center screen, and a single Christie HD+10K-M for each of the left and right screens. All projectors are mounted on X-treme trusses, stood on its ends for maximum stability. The video control booth is located above the FOH mix location, and is accessed through a steel hatch and ladder. The video booth is acoustically isolated from the show room with large double paned glass windows. The projectors cooling filtration are no longer

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exposed to the detrimental effect of oil-based fog machines that leads to an increased life expectancy of the DLP panels and filtration systems. A large decreased cost in ownership of the four installed Christie projectors was envisioned when the projection/broadcast booth was designed.

The center Stewart screen is of note as it is completely ensconced in the proscenium wall, and the theater patrons are completely unaware of its existence until the 30ft wide behemoth screen is lowered and high definition program material is projected onto it. The Playstation WI bowling contest is especially popular on this size screen, not to mention a full larger than life HD Presentation of the Superbowl!

In the house, four JVC HD-250U cameras with Fujinon lenses are remotely located on AMX pan-tilt heads, while one JVC camera with a 20x Canon lens is mounted on a Sachtler pedestal for mobile applications. This mobile camera is also outfitted with an Anton Bauer battery pack, and is in huge demand elsewhere on the property for filming corporate presentations! An Avenue Tri-level sync generating system provides tri-level and black burst sync to all cameras and other video playback devices. This is important for all HD video systems: ensuring the all source devices are locked to a common sync so that the video timing is synchronized and seamless video switching can take place within the production switch.

All areas of the concert venue are connected with HD-SDI and analog video tie-lines. A For-A FA-9000 Bridge TBC is used to convert any analog video source to digital with the necessary time based correction build into it. A VJ can now bring in a Pioneer DVD-based video player, plug it into a custom patch plate in the DJ booth, and the video engineer can convert, route and display the images within minutes on the HD video screens.

For recording purposes, a monster Apple Macintosh G5 Pro with 21" cinema monitors with LaCie hard drives and LaCie Blue Ray DVD drives are used. A Black Magic Multi-bridge Pro is provided to ingest HD video and audio into Final Cut Pro. A Panasonic DVCAM SD255/SDI is the back-up recorder.

Video sources include a Martin Maxedia Graphics Generator, Tascam and Denon DVD decks in the Broadcast Booth and also at the FOH mix location, four Direct Satellite system dishes with its own discrete dish on the roof of the theater, and multiple computer inputs at the stage, front of house and video control station in the control booth. Other special effect videos sources include Four High End DL-3 lighting instruments supplied by 4-Wall, that are DMX controllable by the lighting designer and capable of capturing live video while simultaneously displaying program video routed through the Ross Video switcher.

Dual Extron HD-SDI video converters is also converts 720P video to 1024 x768 resolutions for distribution of the program video to the back of house video Panasonic plasma monitors using a video over CAT5 Magenta Research Solution. Special care was taken to specify monitors with a native resolution of 1024 x 768 so that all program material will not appear unnatural by the talent viewing it backstage. A fiber optic converter also transmits VGA video and analog audio to the race and sports book for distribution to the rest of the property display devices and audio systems.

On opening night with Sheryl Crow, the complete concert was broadcasted to all the resort and gaming plasma screens and the Race and Sports book video projection screens. Simultaneously, audio was also sent to the background music and paging system head-end for resort wide distribution. It was a huge hit with the public as everyone in the casino could view the concert as it was happening, with almost no latency, even if they did not have access to the theater.

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Control System

The AVC control system is by Crestron and future 12" TPS-12B Isys and 15" TPS-15B touch panels at the FOH and Broadcast booth locations. Devices under remote control include the stage curtains, video projectors and screens, DSS and DVD playback devices and the Ross Video Switcher. Special programming macros were written by AVDB's Scott Duncan allowing the Crestron system to remotely switch the Ross Video matrix without a skilled operator present. The audio engineer now effectively has to power to route sources to the video projectors without any in-depth knowledge of a professional production video switcher. The Crestron system programming was done by Tom Fischer of Kore-logix.

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