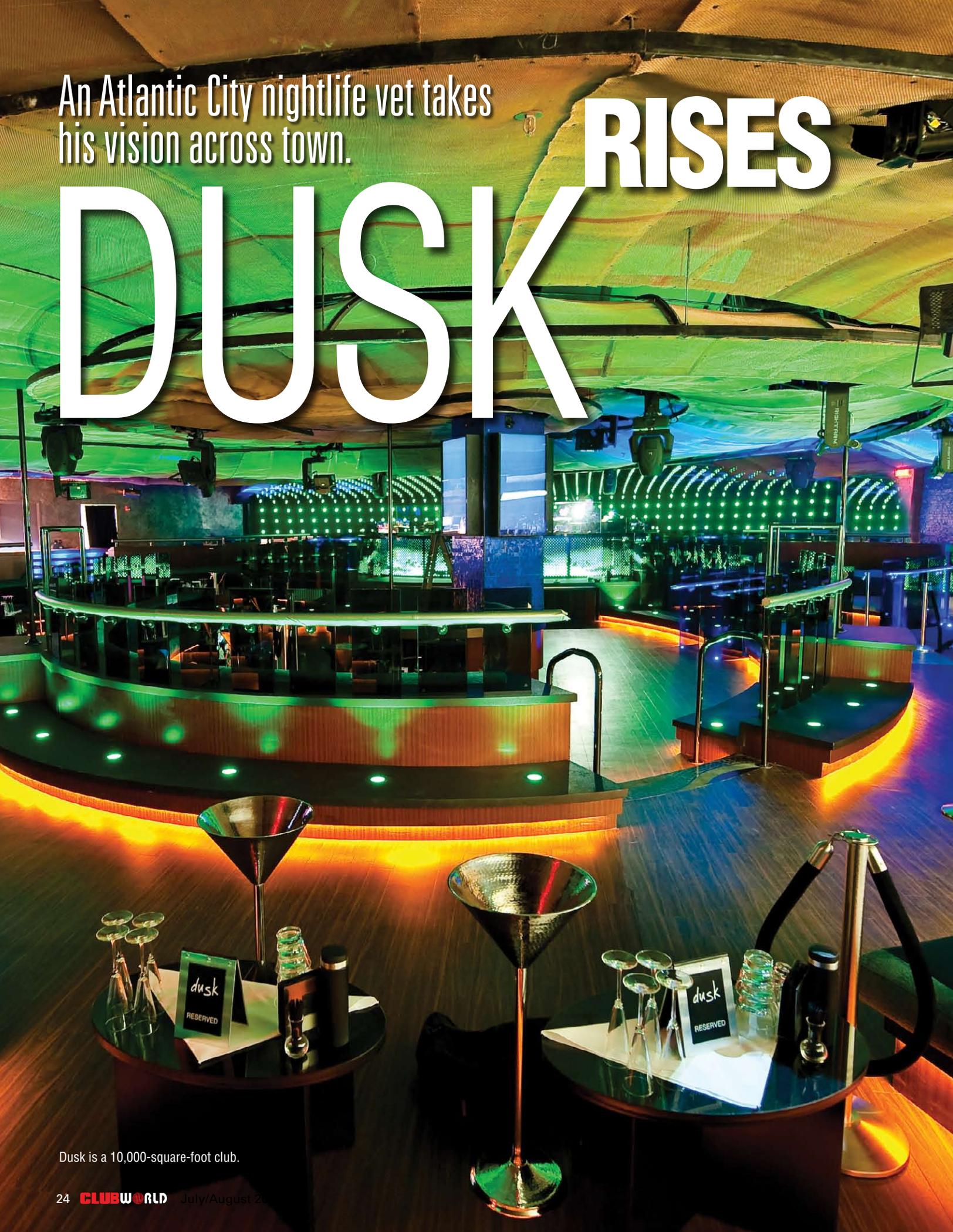


An Atlantic City nightlife vet takes
his vision across town.

RISES

DUSK



Dusk is a 10,000-square-foot club.

By Kerri Mason

The dominant spirit of nightlife is the entrepreneurial one. Most owners and managers have visions of dancefloor glory in their heads from the early days, maybe since the first time they experienced a nightclub. The idea of having your own place—getting an empty room and filling it with your style, your sound, your vision—is very much in line with the American Dream.

It was that force of will that led Eric Millstein—a name synonymous with Borgata Atlantic City's nightlife revolution—from that very place. Like so many other club guys on the casino-hotel dole, he had enough of the daily grind.

"I was a little bit Groundhog's Day for the last year [at Borgata]," he says. "I was never going to have my own place there; it wasn't going to happen. The nightlife department did so well, why would they bring someone in from the outside? It wouldn't have been good business on their part. They had me to do it, and I was on the payroll. It was a

no-brainer to leave."

So Millstein left to head up the nightlife division of Red Stripe Plane Group, a family of entertainment companies. And within nine months, he already had his own baby: A long-vacant space at Caesars Palace—part of the country's biggest gaming empire, Harrah's Entertainment—that would soon get a reportedly \$9 million makeover into Dusk.

"We've been moving in the [nightlife] direction here at Caesars for a few years now," says Erin Hanson, vice president of marketing. The casino-hotel unveiled The Pier in summer 2006, a spectacular complex of shops and restaurants (including the very hip Buddakan) built directly over the water from the famed Atlantic City boardwalk. "As we brought in these non-gaming amenities, we started to see all these people coming over who were clearly in the demographic of going to a nightclub, and they clearly wanted something to anchor their night."

Reports say that over the next few years,



Dusk has benefited Caesars marketing muscle, with prominent billboard placement and a media takeover of a subway hub station in Manhattan.

the hotel vetted the usual nightlife suspects before putting their confidence in Millstein and Red Stripe Plane. "The Caesars name conveys a lot; authority on gaming, luxury, iconic. There are a lot of things that go with our brand, so we didn't want to settle for anything. We wanted to make sure whatever we put in that space not only looked and felt, but operated in the way we felt was consistent with our brand," says Hansen. "Quite frankly, we took our time with the search."

Dusk is a 10,000-square-foot ("But it's in an oval, so I can say 10,000-oval-foot," says Millstein), two-room lounge/club that instantly brings Vegas to mind: The tiered layout recalls Bellagio's new Bank; the ultra-premium finishes are as lavish as those at the criminally wasted Cherry (at Red Rocks Casino, Resort & Spa). Even DJ AM is the headlining resident. But Dusk is very much its own creation.

"The only directive I got from Eric was 'I need this to be insane. Steve, just do what you do,'" says Steve Lieberman of Los Angeles-based SJ Lighting, lighting designer for Dusk, and Millstein's mur.mur at Borgata.

So Lieberman came up with a suite of ideas as nifty as mur.mur's distinctive LED globes. The first was a variation on a common theme.

"Bulb walls have been around forever. There have been bulb walls as long as there have been bulbs," he says.

(continued on page 40)



SOUND

MAIN SOUND SYSTEM

- 4 - Funktion One F-215 loudspeakers
- 3 - MC2 Audio E90 amps
- 2 - MC2 Audio T2000 amps
- 2 - Funktion One F-221 loudspeakers
- 2 - Funktion One F-121 loudspeakers
- 1 - MC2 Audio T1500 amps

PERIMETER MAIN FLOOR

- 10 - Funktion One F81 loudspeakers
- 5 - Funktion One F-215 loudspeakers
- 4 - Funktion One F-121 loudspeakers
- 3 - MC2 Audio E90 amps
- 2 - MC2 Audio T1500 amps
- 2 - MC2 Audio T1000 amps

VIP AREA

- 4 - Funktion One F81 loudspeakers
- 2 - Funktion One F-215 loudspeakers
- 1 - MC2 Audio T1500 amp

DJ MONITOR

- 2 - Funktion One R2 loudspeakers
- 2 - MC2 Audio T1500 amps
- 1 - Funktion One F-118 Mk2 loudspeakers
- 1 - MC2 Audio T3500 amp
- 1 - MC2 Audio T1000 amp

BATHROOMS AND CORRIDORS

- 6 - QSC AD-Ci52ST loudspeakers
- 1 - Crown Audio CTs 4200 amp

DOWNSTAIRS DJ AND SOUND SYSTEM

- 4 - Funktion One MB212 loudspeakers
- 4 - Funktion One F81 loudspeakers
- 2 - FBT MAXX-4a loudspeakers
- 1 - MC2 Audio E90 amp
- 1 - MC2 Audio T1500 amp
- 1 - MC2 Audio T1000 amp

DJ EQUIPMENT – MAIN AND DJ 2

- 5 - Pioneer CDJ-1000 MK3 CD players
- 5 - Technics SL-1210 MK5 turntables
- 2 - Pioneer DJM-800 mixers
- 2 - Rane TTM 57SL mixers
- 2 - Rane Serato software programs
- 1 - Shure ULXP24D/BETA58 wireless microphone system
- 1 - Yamaha 01V96k digital mixing console

LIGHTING (selected)

- 30 - Elation Opti Tri Par par cans
- 8 - Elation Design Spot 300E moving heads
- 4 - Samsung 460UXn LCD displays
- 2 - Martin Professional Jem ZR 24/7 hazers
- 2 - TASCAM DV-D01U DVD players
- 1 - MA Lighting grandMA2 console

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Dusk

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"All interior designers have that picture from the Lenny Kravitz video on their storyboards. But you want individually circuited light bulbs? You gotta pay. That's a quarter-million dollars' worth of dimming alone. But if I use LEDs, I never have to change a bulb, and it can be more dynamic. It's all mapped, and I can run video or lighting looks through it." So taking the lead from interior design firm iCrave, and with a little help from some electricians, Lieberman recreated the analog bulb wall look with something more digital. The team embedded Color Kinetics iFlex in more than 1,000 plastic fittings that looked just like bulbs. The resulting effect, on the top tier overlooking the DJ booth and dancefloor, is at once surprising and familiar. Millstein turned to another past partner, Sound Investment of Chicago, for the audio. The exclusive Funktion-One dealers and installers used their usual pairing of Funktion speakers (48 in all) and MC2 amplification to deliver barely visible (many boxes are embedded under tables and dance platforms) but immersive sound throughout the ovular room. A benefit of going from one powerful casino giant to another (albeit on your own terms)? You don't lose that hefty marketing budget. Dusk has already benefited from placement in Caesars contracted billboard over the Lincoln Tunnel entrance (which carries commuters from New York City to New Jersey), a media takeover of a subway hub station in Manhattan, and even paging in upscale New York magazine. The Dusk target is definitely not your usual clubber. The club opened on July 4 weekend with a set from DJ AM that left Dusk's Facebook friends in an achy tizzy: "July 4th was so good my feet hurt for two days! I couldn't stop dancing! We'll be back for more for sure!" And instantly successful or not, you can bet Millstein is loving every minute of his very own show. "I feel great all the time. I never begrudge a minute's work," he says. "This is my baby that I birthed." The long-term goal? More Dusks in more cities. Stay tuned.

Bardot

continued from page 34



Advertising and street promotion are almost non-existent at Bardot.

The goal for both Lyons and the team at Fulcrum was to create speakers in a variety of sizes that uniformly contained maximum output capabilities. They accomplished this by placing the coax where a woofer would normally be situated, allowing room for a second woofer, thus doubling low-end capability while keeping the design compact. But Guinness credits the success of the Prophile series not just to its innovative design, but also to the materials used. "One of the things that we developed early on is that we would use the absolute best drivers for each application," he says, noting that the company is working in opposition to a general industry practice of using lower-cost drivers in certain parts of the design. "We used the absolute best drivers available on the planet for each application. That's a big key. You can't overcome low-quality drivers when you're trying to produce the type of performance that the Prophile series is trying to produce." As a result of this installation, Bardot's sound is bass-heavy enough to keep the crowd moving, but is never so loud that it drowns out conversation. It segues easily from DJ sets to live performances and can handle the versatile layouts used for nightly performances. Fulcrum has recently begun to market the Prophile series and is currently working with Lyons on new projects across the country. In the meantime, Bardot's reputation as a successful club that doesn't rely on the latest in nightlife trends seems set.