

# TAKING CHANCES TOUR

## Celine Dion

Following her record setting 5 year run at Caesars Palace in Las Vegas, Céline Dion took to the road with her the third set built by Scène Éthique. The “Taking Chances” tour will visited Africa, Asia, Australia, Europe and North America. The set, designed by Yves Aucoin, featured a central main stage section of 48’ X 48’. The main stage incorporated 11 lifts and two 28’ travelators.

Six of the lifts rose from and back to a zero position. However five of the lifts, Céline’s main central lift and the four corner musician’s lifts, rose from below a zero position and continue to rise above the zero position.

The central lift had a unique three-part mechanism that raised the deck from sub stage to stage level. The second step was the raising of a LED incrustated frame to 7’ above the stage. The deck could travel to any position within this frame. When it was raised to its topmost position, it could continue above the frame to allow the deck to revolve.

The travelators had a velocity of up to 2 feet per second. Because of their length, the travelators were awkward to load into the tour’s vans. An ingenious hinge system was devised to allow four feet at either end of the travelators to fold back for an overall travel length of twenty feet. The hinges maintained the proper tension on the belt so as to minimize adjustments at every take-in. The material for the belt was carefully researched since it had to withstand the rigours of the dance numbers while holding its finish of scenic paint.

Wings reached into the arena grandstands to complete the look when the set was used in its “in the round” configuration.

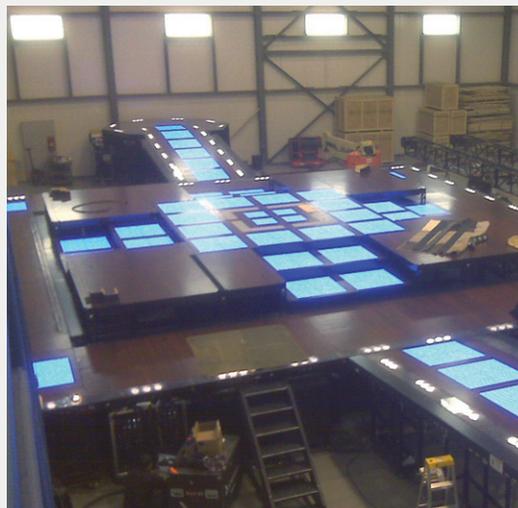
The set was built of aluminum and featured a new decking design to accommodate the LED floor panels. The fully mechanically assembled deck allowed for members to be reconfigured in the field when required. The structural properties of the decking allowed for minimal structural support which kept the underside of the stage clear for quick change booths and equipment racks. The structure of the four corner lifts and of the central lift served double duty by also contributing to the support structure of the static stage elements. The set could be assembled in four hours and taken out in two hours.

Because the set was used in many countries with varying code requirements, Scène Éthique chose to have the set certified under the German TÜV standards which are recognized as being some of the most rigorous worldwide. The stage was designed with a 2:1 safety factor.

As the long time lighting designer for Céline and set designer for her “Let’s Talk About Love” tour, Yves Aucoin had a strong visual sense of the special features he wished to see featured in the set. Among these were the LED tiles incorporated into the deck and the LED screens used above the set in two concentric squares. Not satisfied to have the screens simply suspended above the stage, Yves wished to add dynamic movement to the screens of the inner square so as to be able to reconfigure their look. The inner square was made up of two 8’ wide LED screens per face. Each pair of screens was fixed to a common pivot which allowed them to rotate independently 45° offstage and 45° onstage.

The set also featured a “forest” that fans out from troughs located along the edges of the stage. A simple cam system deployed the branches of the trees in a synchronized motion.

Prior to the rehearsal period, the set was fully assembled and tech’d in our 17,000 sq. ft. staging area. Lighting and video components were also pre-rigged and tested in our studio prior to the launch of the tour.



The set fully set up in Scène Éthique’s 17,000 square foot studio prior to the launch of the tour



A set-up at the Osaka Dome in Japan



The overhead LEDs during rehearsal



The “Forest” during rehearsals



LED tiles seated in the new Scène Éthique aluminium deck design



This photo of the Scène Éthique team is attached to one of the lifts and travels with the tour