



Sean Rosig from

Synchronised was the lighting designer for *Dragonflies & Astronauts*, a rock theatre production developed complete with storyline, sets and characters revolving around the greatest hits of The Parlotones. The stunning show was broadcast live from The Teatro at Montecasino in 3D. All lighting equipment, in this case a Vari-Lite rig controlled by grandMA, was proudly supplied by Gearhouse Splitbeam. Congratulations to show director Eban Olivier, who worked with Danie Van Der Heever from Catalyst Entertainment.



d to participating

We asked

Sean Rosig to give us feedback on this production which set a new standard in live entertainment.



Sean Rosig

1. How did you get involved with The Parltones 3D Dragonflies & Astronauts production?

I was approached by Catalyst Entertainment in November last year.

2. Any feedback on working with Gearhouse Splitbeam on this occasion?

Working with Gearhouse Splitbeam was an absolute pleasure and I love their lighting gear! The best in the industry. They are always prepared to help out, provide an excellent service and are just fantastic to work with. They are the answer to all your lighting requirements.

3. Are you a Parltones fan and what was it like working on this production?

Yes, I am. Working on this production was great fun and the way the storyline was supported by the music was very clever, allowing your imagination to run wild; this was certainly the case with the creative director! I fell in love with the theme of this production, then I got lost in another world (post apocalyptic earth). There was no turning back.





4. You were the lighting designer. Were you briefed on what the client wanted or could you add some of your own input and ideas?

Eban Olivier (creative director) briefed me in great detail about what he envisioned each scene to be like and I set off to translate his vision into a lighting design which I then pre-programmed on ESP Vision. I presented this to him before we moved into the theatre.

5. You had a fantastic rig, mostly Vari-Lite, to work with. Any feedback on the fixtures?

I am a huge fan of Vari-Lite! The fixtures are immaculate!

6. Could you briefly describe the set and how and where lights were positioned / rigged for what effect?

The set was designed in such a way as to create an imaginary world encompassing micro worlds which existed within it. It was very detailed with many different elements used specifically to create forced perspective and a lot of depth particularly for the 3D recording. It worked wonders. Lighting fixtures had to be specifically positioned in order to accentuate the different set elements allowing the cameras to capture the different layers of depth, therefore making the performance area appear larger than it really was. Lots of LED fixtures were used to fill voids and to highlight set elements, complimented by the Vari-Lite fixtures used to light set, stage, dancers, band and audience.



7. Any feedback on the grandMA and how it performed on the gig?

As usual, the GrandMA did everything I wanted and performed brilliantly.

8. What were the challenges you faced?

Trying to make a theatre production NOT to look like a rock show! It was a rock opera.



9. I've seen the photos and they were fantastic. What did working on a gig like this mean for you? Is it just another show or do you still get a thrill? Perhaps there were specific highlights?

This entire production was a highlight for me... and a thrill. I enjoyed it more and more every night.

10. Lighting gear as provided by Gearhouse Splitbeam:

24 x VLX

18 x VL3000 Spot

6 x VL2500 Spot

8 x VL2500 Wash

16 x ETC Source 4 19 degree profile

16 x ETC Source 4 26 degree profile

48 x Chauvet Tri-Tour 1

6 x 4-light DWE Molefay

1 x GrandMA (series 1) fullsize

2 x Avolites ART2000 dimmer

2 x JEM ZR44 Smoke Machine

2 x LE MAITRE Haze Machine

1 x NSP

2 x ARAMIS 2.5KW HMI Followspots (R.J.)















