



## **CARMEN.MAQUIA LIGHTING ARCHIVE**

CARMEN.MAQUIA WAS REMOUNTED BY BALLET HISPÁNICO IN JANUARY OF 2025. THE PRODUCTION WAS TECHED IN DALLAS, TEXAS AT THE MOODY PERFORMING ARTS CENTER. CARMEN.MAQUIA WAS CHOREOGRAPHED BY GUSTAVO SANSANO RAMIREZ.

### **THE TEAM CONSISTED OF THE FOLLOWING PEOPLE:**

ARTISTIC DIRECTOR: EDUARDO VILARO

REHEARSAL DIRECTOR: ANITRA KEEGAN/NICOLE DUFFY (JULY 2026)

COMPANY MANAGER: LAUREN EVANS(PRE JAN)/LETICIA BARRATA(MARCH-ON)

PRODUCTION DIRECTOR: AHOLIBAMA CASTAÑEDA GONZALES

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### **GENERAL NOTES ON THE STAGE/SCENIC PLACEMENT:**

IT WILL FALL UNDER YOUR JURISDICTION WHERE THE SCENERY AND SOFT GOODS LAND. GUSTAVO GENERALLY WOULD PREFER FOR THE STAGE TO FEEL AS LARGE AS POSSIBLE IN BOTH AXIS'. IF IT ISN'T TOO DETRIMENTAL TO SIGHT-LINES, KEEP IT AS WIDE AS YOU CAN. I WOULD CAP THE WIDTH AT 46'. PER DEPTH, THROW THE BLACK SCRIM IN FRONT OF THE VENUE'S UPSTAGE FULL STAGE BLACK OR BLACK TRAVELER. 30'-35' DEPTH FROM PLASTER LINE IS PREFERRED.

**CARMEN/BULL DROPS:** CARMEN AND BULL SCENIC PRINTS SHOULD LAND DS IN WING 1. CARMEN IS SR AND BULL IS SL. THE MOST DS LEGS SHOULD MASK THE OFFSTAGE SIDE OF THE DROPS. SEE GROUND PLAN BELOW FOR REFERENCE. THE PIPE ENDS WILL LIKELY THROW SOME BOUNCE ONTO THE DROPS BUT IT USUALLY SERVES AS A GREAT TOUCH OF SIDE LIGHT. DEPENDING ON THE HEIGHT OF THE BALCONY RAIL, YOU SHOULD HAVE A LIGHT TO FRONT LIGHT EACH DROP. CHANNEL **492** FOR CARMEN AND CHANNEL **493** FOR BULL. I RECOMMEND CROSSING THEM, ESPECIALLY IF THEY NEED TO GO ON THE BOX BOOMS.

**SR/SL SUNS:** THERE ARE TWO PIECES THAT COMPOSE OF THE SUN DROP. WE USUALLY PIN THEM TOGETHER ONCE HUNG ON THE BATTEN. THE DIAG BAX SYSTEM COMING FROM SL IS DESIGNED TO FEEL AS IF THAT SUN IS PRODUCING THE LIGHT FROM THAT SYSTEM. THIS DROP SHOULD LAND AS FAR BACKSTAGE AS YOU CAN GET IT. IN SOME VENUES, YOU WILL HAVE TO REFRAIN FROM USING CHANNELS **291** AND **292** IF THEY HAVE TO BE BEHIND THE SUN

**PICASSO:** THE PICASSO DROP SERVES A DS DECORATIVE WALL FOR SCENE CHANGES TO TAKE PLACE USR-->USC. THE PICASSO FLIES IN WHILE THE JAIL AND CANTINA SCENE CHANGES ARE

TAKING PLACE. THE PICASSO IS NOT USED IN ACT 2. THE PICASSO USUALLY WILL BE PLACED US OF LEGS 2. IT IS IMPORTANT TO ENSURE MASKING FOR THE SR EDGE OF THE PICASSO. REGARDLESS OF THE STAGE WIDTH, THE SL EDGE OF THE PICASSO SHOULD LAND AT THE EIGHTH MARK SL OF CENTER. CHANNELS **481-484** ACT AS W1 PIPE ENDS THAT CUT TO THE PICASSO FOR MOMENTS IN WHICH ACTION TAKES PLACE DS. DURING ACT 1, ALL WING 1 BOOMS SHOULD SHOULD CUT TO THE PICASSO. DURING INTERMISSION, PULL OUT THESE CUTS TO STANDARD BOOM FOCUS.

**BULLS EYE:** THE BULLS EYE IS A THIN SCENIC ELEMENT THAT SHOULD ALWAYS LAND US OF THE CANTINA. IT IS ONLY USED DURING MOMENTS WHERE THE MOLO IS ARRANGED IN THE CANTINA SETTING. IT IS SAFE TO PLACE IS IMMEDIATELY ONSTAGE OF THE LEG FOR MASKING PURPOSES. IT IS VERY COMMON THAT THIS DROP NEEDS TO BE ADJUSTED ONCE MOLO PLACEMENT IS CONFIRMED. CHANNEL **491** LIGHTS THE BULLS EYE. THIS IS BEST AS A 26° LEKO THAT LANDS ON THE BALCONY RAIL OR A LOW HR/SL BOX BOOM.

#### **SUMMARY OF LIGHTING NEEDS FOR SCENERY:**

- **BULLS EYE:** CHANNEL **491**. LEKO. BEST PLACED HR/SL BOX BOOM L201+R119
- **PICASSO SYSTEM 1:** CHANNEL **494** 2 LEKOS ON THE BALCONY RAIL. STRAIGHT ON LIGHTING THE ENTIRE DROP. L201+R119
- **PICASSO SYSTEM 2:** CHANNEL **496** 5-6 PAR MFL'S PLACED ON AN ELECTRIC DS OF PICASSO DROP TO LIGHT FROM ABOVE. ITS BEST PRACTICE TO ARRANGE THE LS SCHEDULE SO THERE IS NOT A BORDER IN BETWEEN THE PICASSO AND THE ELECTRIC WITH CHANNEL **496**.
- **CARMEN/BULL HEADS:** CHANNEL **492** FOR CARMEN. CHANNEL **493** FOR BULL. PLACE THEM IN LOW BOX BOOMS OR BALCONY RAIL. ALWAYS CROSS THEM.
- **SR/SL SUN:** CHANNEL **495**. BEST PLACED HL/SR BOX BOOM L201+R119. ADD PARS (CHANNEL **497**) IMMEDIATELY DS WHEN POSSIBLE. L201+R119

#### **GENERAL NOTES ON LIGHTING:**

THE PLOT WAS DESIGNED BASED OFF OF THE BALLET HISPÁNICO REP PLOT. CHANNELS WERE AMENDED TO ACCOMMODATE CARMEN COLOR. IF IS WERE FEASIBLE, GUSTAVO WOULD LIKE FOR CARMEN TO BE ENTIRELY LIT BY FRESNELS. HE MUCH PREFERS THE QUALITY OF LIGHT THE CONVENTIONAL WASH FEEL. HONOR THIS WHEN GIVEN THE OPPORTUNITY.

95% OF THE BALLET IS LIT BY L201+R119. THE BOOMS HAVE L201+L202. THIS MAKES THINGS VERY EASY WHEN BUILDING COLOR PALETTE(S). IT IS ALSO VERY RARE FOR THE VENUE TO DROP THE WRONG COLOR. THE DIFFICULTY COMES WITH USING CONVENTIONAL UNITS AT A DIMMER VALUE. YOU WILL CONSTANTLY BE FIGHTING RED SHIFT AND DEALING WITH THE CHALLENGES OF WHITE LIGHT, A WHITE FLOOR, AND WHITE COSTUMES.

GUSTAVO IS NEVER A FAN OF SHARP CUTS. WHEN IN DOUBT...DROP R119. HE LIKES SMOOTH CUTS, SMOOTH TIMING, AND SMOOTH TRANSITIONS. KEEP THIS IN MIND THROUGHOUT THE PROCESS.

# **CARMEN.MAQUIA MARLEY**

## **GENERAL NOTES ON MARLEY:**

WHEN POSSIBLE, CARMEN.MAQUIA SHOULD BE PERFORMED ON **WHITE MARLEY**. WITH VENUES THAT CANNOT ACCOMMODATE, GREY MARLEY IS ACCEPTABLE. DEPENDING ON THE STAGE DEPTH, 5 OR 6 STANDARD 6'-6" MARLEY PANELS ARE REQUIRED. THE WHITE MARLEY SHOULD START WHERE THE MAIN CURTAIN LANDS. IT IS PREFERRED TO HAVE A PERIMETER OF BLACK MARLEY THAT BORDERS THE WHITE/GREY. SOME VENUES WILL HAVE A BASE BLACK LAYER OF MARLEY WHICH WORKS OUT GREAT FOR THE BALLET. IN THAT CASE, ONLY BLACK MARLEY NEEDS TO BE ADDED TO THE APRON AND PIT. WHITE MARLEY CAN SIMPLY LAY ON TOP.

**UPSTAGE BLACK MARLEY:** THE BLACK MARLEY SHOULD ALWAYS IMMEDIATELY FOLLOW THE 5 OR 6 WHITE PANELS. THE ALUCINACIONES SPECIAL IS ALWAYS THE MOST US MOMENT THAT BORDERS ON THE MOST US PANEL OF WHITE AND BLACK MARLEY.

**SIDE BLACK MARLEY:** THE BLACK SIDE MARLEY SHOULD LAND AT THE ONSTAGE LEG LINES. IF THERE IS A SHORTAGE OF AVAILABLE BLACK MARLEY AT THE GIVEN VENUE, THIS CAN BE DROPPED FROM THE LIST OF NEEDS.

- *PRIORITY 1: DS APRON/PIT PANELS*
- *PRIORITY 2: US PANEL*
- *PRIORITY 3: SIDE PANELS*

**NOTES ON APRON/PIT MARLEY:** BEST CASE SCENARIO, THERE IS A PIT THAT CAN LOWER TO 2' BELOW THE STAGE DECK. **THERE MUST BE AN INDEPENDENT STRIP OF MARLEY ON THE PIT SO IT CAN BE LOWERED.** IT IS ALSO **IMPERATIVE FOR BLACK MARLEY TO BE ON THE APRON** FOR MOMENTS IN THE BALLET THAT TAKE PLACE IN FRONT OF THE CURTAIN.

## **MISCELLANEOUS NOTES:**

- VINYL TAPE IS PREFERRED FOR MARLEY SEAMS.

## **SYSTEMS (CONVENTIONAL PREFERENCE):**

### **PIPE ENDS: G470 SR/G460 SL**

COLOR: L201+R119

PREFERRED FIXTURE: ETC SOURCE 4 36°/26°

CHANNELS:

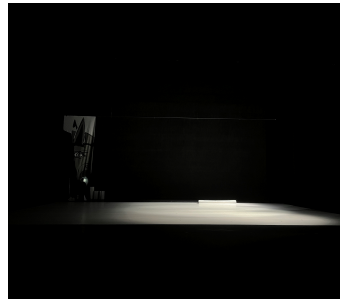
- SL: 460-469 (CH 460+469 ARE RESPONSIBLE FOR LIGHTING THE APRON)
- SR: 470-479 (CH 470+479 ARE RESPONSIBLE FOR LIGHTING THE APRON)
- NEAR SCALLOPS (CH 460-464)+(CH 470-474) LINE UP AT THE EIGHTH, FAR SCALLOPS (CH 465-469)+(CH 475-479) LINE UP AT CENTERLINE. CUT US 1' FROM BLACK SCRIM TO AVOID BOUNCE
- \*WHEN FOCUSING APRON LIGHTS, FLY IN THE MAIN CURTAIN AND ENSURE TOP CUT IS CLEAN.



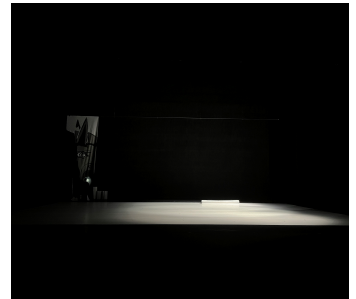
**CH 471-474**



**CH 475-478**



**CH 465-468**



**CH 461-464**

### **WING 1 PE ENDS: G480**

COLOR: L201+R119

PREFERRED FIXTURE: ETC SOURCE 4 36°/26°

CHANNELS:

- SL: 481, 482
- SR: 483, 484
- \*SAME FOCUS AS CHANNELS 461, 465, 471, 475 EXCEPT CUT TO THE PICASSO
- GROUP 480 IS ONLY USED TWICE IN ACT 1 WHEN THE PICASSO IS IN

### **BAX: G400**

COLOR: L201

PREFERRED FIXTURE: ETC SOURCE PAR

CHANNELS: (1 FIXTURE PER EVERY 6 FEET)

- DS: (401-403)
- MS: (404-406)
- US: (407-409)
- \*IF VENUE HAS MORE THAN 3 ROW OF BAX, USE THEM AND ADD CH (410-412)

### **FRONT FILL: G10** *USE BALLET HISPÁNICO REP CHANNELING*

COLOR: L201+R119

PREFERRED FIXTURE: ETC SOURCE 4

PLACEMENT: DS SHOULD LAND ON DS CATWALK/US SHOULD LAND ON US CATWALK OR 1ST ELECTRIC

CHANNELS: (6 ACROSS PREFERRED, 5 ACCEPTABLE)

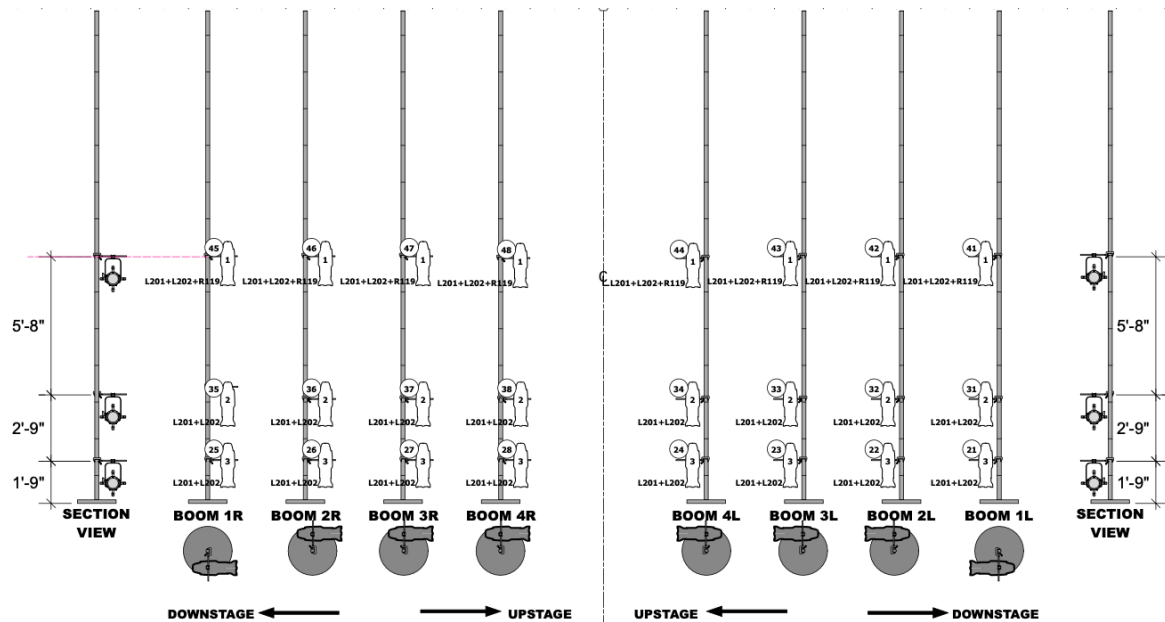
- DS: (11-13)
- US: (14-16)



**MOVING LIGHTS: G180** USE *BALLET HISPÁNICO* REP CHANNELING AND PLACEMENT  
 PREFERRED FIXTURE: MARTIN MAC AURA XB. \*EXTENDED EXTENDED 25 CHANNEL MODE  
 PLACEMENT: 191-194 SHOULD LAND IN WING 1, 181-184 SHOULD LAND IN WING 3, 185-188 SHOULD LAND IN WING 4  
 CHANNELS: (12 IS PREFERRED. CARMEN.MAQUIA HAS BEEN DONE WITH 8. SEE LONG BEACH, CA 2025 FOR REFERENCE OF PLACEMENT)

- DS: (191-194)
- MS: (181-184)
- US: (185-188)

## BOOMS:



USE *BALLET HISPÁNICO* REP CHANNELING. DISREGARD CHANNELS 51-58 (WHEN PERFORMING A REP PYP W/ CARMEN, MAKE AN ARTISTIC DECISION ON WHAT THREE COLORS WILL BEST COMPLIMENT THE PYP)

## - (21-28) LO SHINS (L201+L202)

### - WING 1 (SL 21 + SR 25):

- FOCUS LIGHT TO CENTER OF WING. RUN BARREL SHARP TO SHUTTER
- SCALLOP SHOULD LAND ON NEAR 8TH MARK
- ONCE UNIT IS LOCKED, BEGIN WITH SHUTTER CUTS
  - DS: CUT TO DS SMOKE POCKET
  - US: CUT TO INSIDE OF LEG 2. W1 BOOM UNITS JUST LIGHT WING 1  
(THIS IS TO ISOLATE TO W1 FOR WHEN THE PICASSO IS IN. PULL THIS CUT OPEN AT INTERMISSION)
  - TOP: CUT TO JUNCTION OF BORDER AND LEGS
  - BOTTOM: CUT OFF THE FLOOR. BRING CUT TO FLOOR AND LEG JUNCTION ON OPPOSITE SIDE OF THE STAGE

### - WING 2 (SL 22 + SR 26):

- FOCUS LIGHT TO CENTER OF WING. RUN BARREL SHARP TO SHUTTER
- SCALLOP SHOULD LAND ON NEAR 8TH MARK
- ONCE UNIT IS LOCKED, BEGIN WITH SHUTTER CUTS
  - DS: CUT TO INSIDE OF LEG 1
  - US: CUT TO OFFSTAGE LINE OF LEG 3 ON THE OPPOSITE SIDE OF THE STAGE
  - TOP: CUT TO JUNCTION OF BORDER AND LEGS
  - BOTTOM: CUT OFF THE FLOOR. BRING CUT TO FLOOR AND LEG JUNCTION ON OPPOSITE SIDE OF THE STAGE

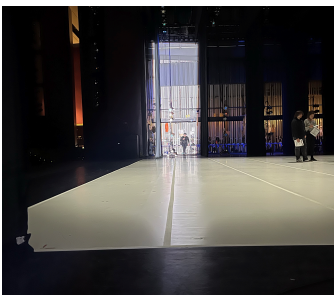
### - WING 3 (SL 23 + SR 27):

- FOCUS LIGHT TO CENTER OF WING. RUN BARREL SHARP TO SHUTTER
- SCALLOP SHOULD LAND ON NEAR 8TH MARK
- ONCE UNIT IS LOCKED, BEGIN WITH SHUTTER CUTS
  - DS: CUT TO INSIDE OF LEG 2
  - US: CUT TO OFFSTAGE LINE OF LEG 4 ON THE OPPOSITE SIDE OF THE STAGE
  - TOP: CUT TO JUNCTION OF BORDER AND LEGS
  - BOTTOM: CUT OFF THE FLOOR. BRING CUT TO FLOOR AND LEG JUNCTION ON OPPOSITE SIDE OF THE STAGE

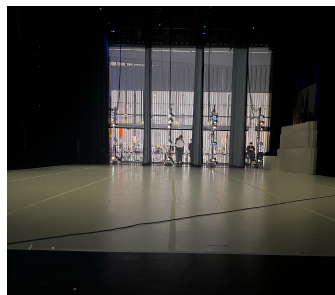
### - WING 4 (SL 24 + SR 28):

- FOCUS LIGHT TO CENTER OF WING. RUN BARREL SHARP TO SHUTTER
- SCALLOP SHOULD LAND ON NEAR 8TH MARK
- ONCE UNIT IS LOCKED, BEGIN WITH SHUTTER CUTS
  - DS: CUT TO INSIDE OF LEG 2
  - US: CUT TO OFFSTAGE LINE OF LEG 4 ON THE OPPOSITE SIDE OF THE STAGE
  - TOP: CUT TO JUNCTION OF BORDER AND LEGS
  - BOTTOM: CUT OFF THE FLOOR. BRING CUT TO FLOOR AND LEG JUNCTION ON OPPOSITE SIDE OF THE STAGE

**W1 CH 21/25**



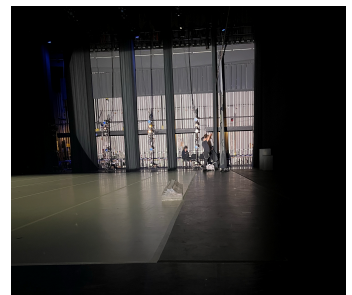
**W2 CH 22/26**



**W3 CH 23/37**



**W4 CH 24/28**



- **(31-38) HI SHINS (L201+L202)** EXACT SAME FOCUS AS CHANNELS 21-28
  - **WING 1 (SL 31 + SR 35):**
    - FOCUS LIGHT TO CENTER OF WING. RUN BARREL SHARP TO SHUTTER
    - SCALLOP SHOULD LAND ON NEAR 8TH MARK
    - ONCE UNIT IS LOCKED, BEGIN WITH SHUTTER CUTS
      - DS: CUT TO DS SMOKE POCKET
      - US: CUT TO INSIDE OF LEG 2. W1 BOOM UNITS JUST LIGHT WING 1  
(THIS IS TO ISOLATE TO W1 FOR WHEN THE PICASSO IS IN. PULL THIS CUT OPEN AT INTERMISSION)
      - TOP: CUT TO JUNCTION OF BORDER AND LEGS
      - BOTTOM: CUT OFF THE FLOOR. BRING CUT TO FLOOR AND LEG JUNCTION ON OPPOSITE SIDE OF THE STAGE
  - **WING 2 (SL 32 + SR 36):**
    - FOCUS LIGHT TO CENTER OF WING. RUN BARREL SHARP TO SHUTTER
    - SCALLOP SHOULD LAND ON NEAR 8TH MARK
    - ONCE UNIT IS LOCKED, BEGIN WITH SHUTTER CUTS
      - DS: CUT TO INSIDE OF LEG 1
      - US: CUT TO OFFSTAGE LINE OF LEG 3 ON THE OPPOSITE SIDE OF THE STAGE
      - TOP: CUT TO JUNCTION OF BORDER AND LEGS
      - BOTTOM: CUT OFF THE FLOOR. BRING CUT TO FLOOR AND LEG JUNCTION ON OPPOSITE SIDE OF THE STAGE
  - **WING 3 (SL 33 + SR 37):**
    - FOCUS LIGHT TO CENTER OF WING. RUN BARREL SHARP TO SHUTTER
    - SCALLOP SHOULD LAND ON NEAR 8TH MARK
    - ONCE UNIT IS LOCKED, BEGIN WITH SHUTTER CUTS
      - DS: CUT TO INSIDE OF LEG 2
      - US: CUT TO OFFSTAGE LINE OF LEG 4 ON THE OPPOSITE SIDE OF THE STAGE
      - TOP: CUT TO JUNCTION OF BORDER AND LEGS
      - BOTTOM: CUT OFF THE FLOOR. BRING CUT TO FLOOR AND LEG JUNCTION ON OPPOSITE SIDE OF THE STAGE
  - **WING 4 (SL 34 + SR 38):**
    - FOCUS LIGHT TO CENTER OF WING. RUN BARREL SHARP TO SHUTTER
    - SCALLOP SHOULD LAND ON NEAR 8TH MARK
    - ONCE UNIT IS LOCKED, BEGIN WITH SHUTTER CUTS
      - DS: CUT TO INSIDE OF LEG 2
      - US: CUT TO OFFSTAGE LINE OF LEG 4 ON THE OPPOSITE SIDE OF THE STAGE
      - TOP: CUT TO JUNCTION OF BORDER AND LEGS
      - BOTTOM: CUT OFF THE FLOOR. BRING CUT TO FLOOR AND LEG JUNCTION ON OPPOSITE SIDE OF THE STAGE

**W1 CH 31/35**



**W2 CH 32/36**



**W3 CH 33/37**



**W4 CH 34/38**



- **(41-48) HEADS (L201+L202+R119)** NOTE THE ADDITION OF R119

- **WING 1 (SL 41+ SR 45):**

- FOCUS LIGHT TO CENTER OF WING. RUN BARREL SHARP TO SHUTTER
- SCALLOP SHOULD LAND ON NEAR QUARTER MARK
- ONCE UNIT IS LOCKED, BEGIN WITH SHUTTER CUTS
  - DS: CUT TO DS SMOKE POCKET
  - US: CUT TO INSIDE OF LEG 2. W1 BOOM UNITS JUST LIGHT WING 1  
(THIS IS TO ISOLATE TO W1 FOR WHEN THE PICASSO IS IN. PULL THIS CUT OPEN AT INTERMISSION)
  - TOP: CUT TO TOP OF BOOM ON OPPOSITE SIDE OF THE STAGE
  - BOTTOM: CUT TO CENTERLINE

- **WING 2 (SL 42 + SR 46):**

- FOCUS LIGHT TO CENTER OF WING. RUN BARREL SHARP TO SHUTTER
- SCALLOP SHOULD LAND ON NEAR QUARTER MARK
- ONCE UNIT IS LOCKED, BEGIN WITH SHUTTER CUTS
  - DS: CUT TO INSIDE OF LEG 1
  - US: CUT TO OFFSTAGE LINE OF LEG 3 ON THE OPPOSITE SIDE OF THE STAGE
  - TOP: CUT TO TOP OF BOOM ON OPPOSITE SIDE OF THE STAGE
  - BOTTOM: CUT TO CENTERLINE

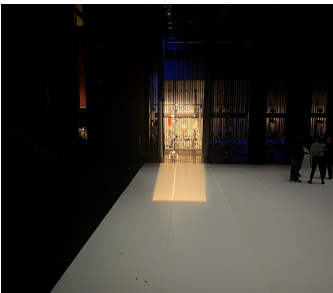
- **WING 3 (SL 43 + SR 47):**

- FOCUS LIGHT TO CENTER OF WING. RUN BARREL SHARP TO SHUTTER
- SCALLOP SHOULD LAND ON NEAR 8TH MARK
- ONCE UNIT IS LOCKED, BEGIN WITH SHUTTER CUTS
  - DS: CUT TO INSIDE OF LEG 2
  - US: CUT TO OFFSTAGE LINE OF LEG 4 ON THE OPPOSITE SIDE OF THE STAGE
  - TOP: CUT TO TOP OF BOOM ON OPPOSITE SIDE OF THE STAGE
  - BOTTOM: CUT TO CENTERLINE

- **WING 4 (SL 44 + SR 48):**

- FOCUS LIGHT TO CENTER OF WING. RUN BARREL SHARP TO SHUTTER
- SCALLOP SHOULD LAND ON NEAR 8TH MARK
- ONCE UNIT IS LOCKED, BEGIN WITH SHUTTER CUTS
  - DS: CUT TO INSIDE OF LEG 2
  - US: CUT TO OFFSTAGE LINE OF LEG 4 ON THE OPPOSITE SIDE OF THE STAGE
  - TOP: CUT TO TOP OF BOOM ON OPPOSITE SIDE OF THE STAGE
  - BOTTOM: CUT TO CENTERLINE

**W1 CH 41/45**



**W2 CH 42/46**



**W3 CH 43/47**



**W4 CH 44/48**



## CARMEN.MAQUIA SPECIALS:

COLOR: L201+R119

CONVENTIONAL ETC SOURCE 4\*

CHANNELS: 431, 432, 433, 438, 439, 440, 445

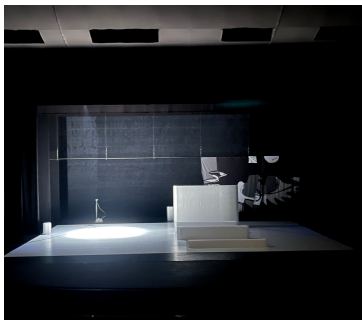
**JAIL BAX: CH 439**



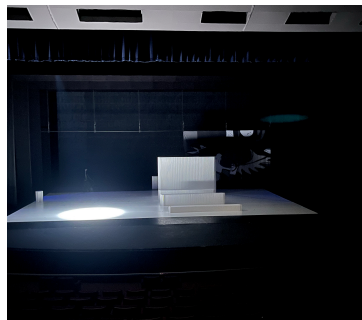
**ALUCINACIONES: 438**



**JAIL DOWN: CH 440**



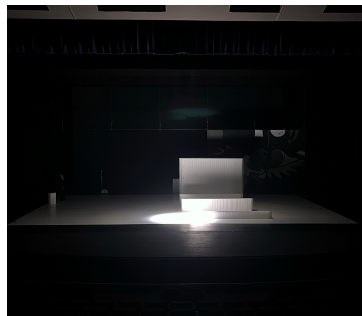
**SERVILLETA: CH 434**



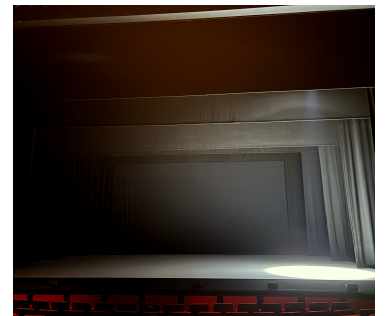
**TAROT: CH 433**



**DJ OPENING: CH 432**



**ROPE: CH 431**



## CARMEN.MAQUIA DIAG BAX:

COLOR: L201

PREFERRED FIXTURE: 2K FRESNELS, ETC S4 PARS MFL (OFTEN THE REALITY)

- ALWAYS GET BARN DOORS ON THESE UNITS, PRIORITY THE FIXTURE TYPE BY THE BARN DOOR AVAILABILITY

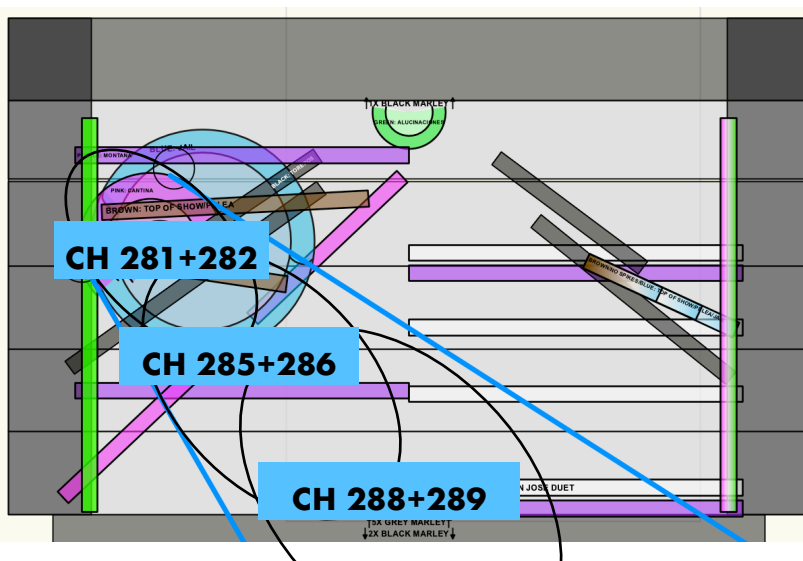
CHANNELS: (281, 282, 285, 286, 288, 289) (291, 292, 295, 296, 298, 299)

- DS: (SR 288, 289) (SL 298, 299)

- MS: (SR 285, 286) (SL 295, 296)

- US: (SR 281, 282) (SL 291, 292)

CARMEN TRAVELS WITH 4 LONG STRANDS OF TIE LINE TO ASSIST WITH FOCUS ACCURACY FOR THIS DIAG BAX SYSTEM. SEE IMAGE BELOW FOR FOCUS PLACEMENT



### SR DIAG BAX

DIAG RUNS BASED ON CANTINA PLACEMENT (PINK)

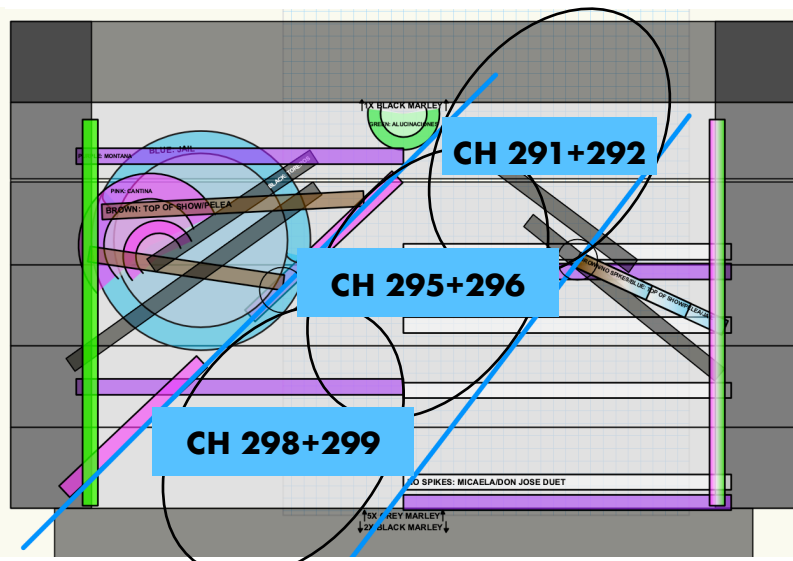
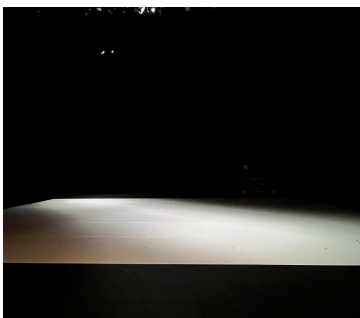
IF USING PARS, ORIENT BOTTLE IN DIRECTION OF FOCUS LINES (BLUE ABOVE)

CH 281+282: HOT SPOT LANDS CENTER OF US OVAL  
MAKE BARNDOR CUTS TO TIE LINE

CH 285+286: HOT SPOT LANDS CENTER OF MS OVAL  
MAKE BARNDOR CUTS TO TIE LINE

CH 288+289: HOT SPOT LANDS CENTER OF MS OVAL  
MAKE BARNDOR CUTS TO TIE LINE

NEVER MAKE DS CUTS. ALLOW LIGHT TO BLEED TO THE APRON



### SL DIAG BAX

DIAG RUNS BASED ON TOP OF SHOW SCENERY PLACEMENT (BROWN)

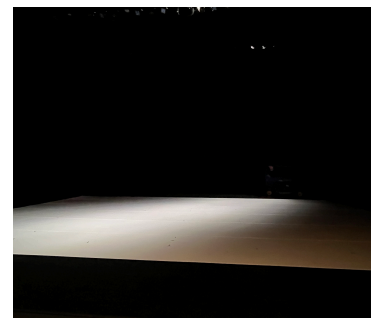
IF USING PARS, ORIENT BOTTLE IN DIRECTION OF FOCUS LINES (BLUE ABOVE)

CH 291+292: HOT SPOT LANDS CENTER OF US OVAL  
MAKE BARNDOR CUTS TO TIE LINE

CH 295+296: HOT SPOT LANDS CENTER OF MS OVAL  
MAKE BARNDOR CUTS TO TIE LINE

CH 298+299: HOT SPOT LANDS CENTER OF MS OVAL  
MAKE BARNDOR CUTS TO TIE LINE

NEVER MAKE DS CUTS. ALLOW LIGHT TO BLEED TO THE



### NOTE ON LED OPTION:

Always try and get a fixture with the ability to zoom. When focusing, zoom in unit to its tightest option and set the hot spot to the center of the three focus areas. Once focus is set, iris out until the edge of the beams hit the tie lines. Save this preset as \*(DIAG BAX PRESET 520 IN BASE SHOW FILE) and you should be good to go.