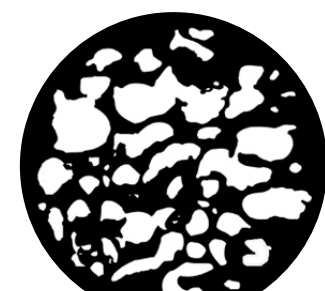


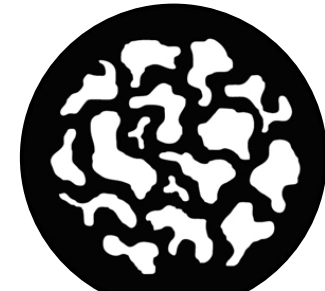
GOBOS



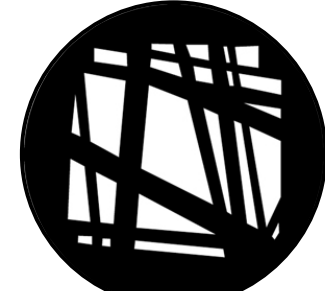
LEAF BLOBS
R78223



CLOUD 15
R79065



LARGE BREAKUP
G223



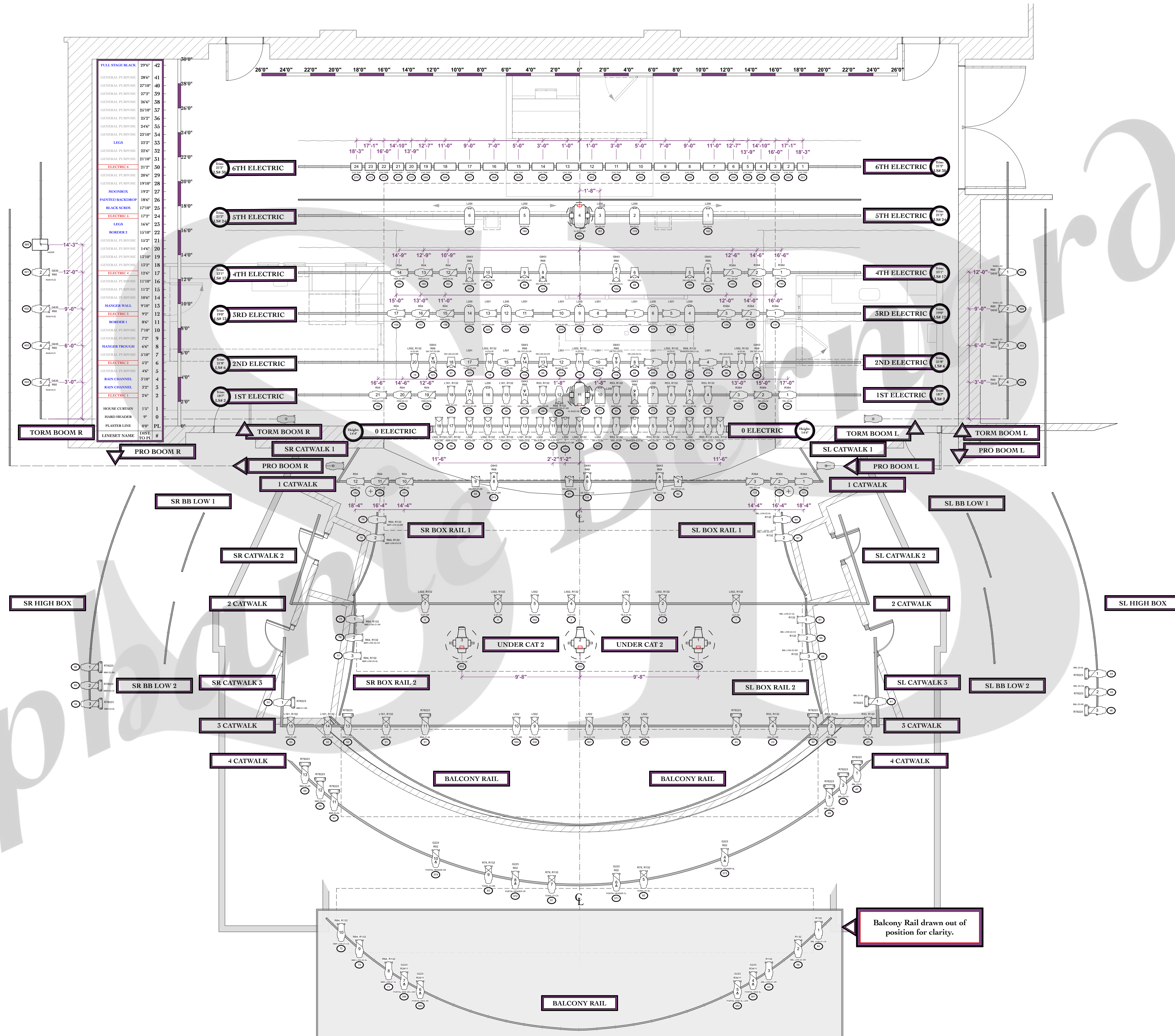
CONSTRUCTION A
G635



MOONSCAPE
G645

Gobo image indicates orientation on surface.

VECTORWORKS EDUCATIONAL VERSION



INSTRUMENT KEY

LEKO	S-4 19 DEG @ 575w	16 / 65
	S-4 26 DEG @ 575w	69 / 70
	S-4 36 DEG @ 575w	68 / 70
	S-4 50 DEG @ 575w	20 / 18
	S-4 70 DEG @ 575w	4 / 4
Total		177

PAR	PAR 64 MPL @ 1KW	19 / 45
Total		196

LED	ETC Sclerol Desire D40 25DEG	3 / 12
	ETC Sclerol Desire D40 45 EG	8 / 12

CYC	ETC Vivid+ 11 @ 125w	12 / 12
	ETC Vivid+ 21 @ 250w	12 / 12

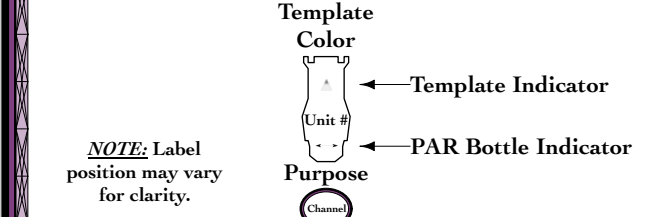
PRACTICALS	Practical-MANGER @ 100w	2 / 2
	Practical-MB @ 100w	1 / 1
	Practical-TB @ 100w	1 / 1
	Practical-TK @ 100w	1 / 1

MOVING LIGHTS	Varilite VL1000 @ 1kw	3 / 3
	Varilite VL5515 SPOT @ 1.65kw	2 / 2
EFX	UltracFX Radiance Hazer @ 500 w	1 / 1

ACCESSORY KEY

	Wydron CXI Color Fusion 4"	18
--	----------------------------	----

DETAIL



NOTES

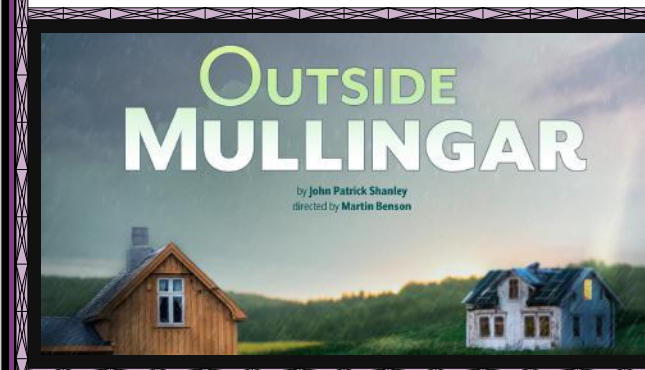
1. - Lights on 18" centers unless otherwise noted.
- 2.
- 3.
- 4.
- 5.

SUBMITTALS

NUMBER	DATE	DESCRIPTION
1	5/17/22	Initial Package
2	5/24/22	Revised Package
3	6/2/22	Final
4	6/8/22	PDF Final
5		

PRODUCTION TEAM

LIGHTING DESIGNER:	Stephanie Bernardini
DIRECTOR:	Lonnie Alcaraz
SCENIC DESIGNER:	Auguste Gusteau
COSTUME DESIGNER:	Colette Tatou
SOUND DESIGNER:	Alfredo Linguini
ASST. LIGHTING DESIGNER:	Remy Linguini
MASTER ELECTRICIAN:	Emile Linguini



Outside Mullingar

SCR Argyros Stage

SCALE: 1/4" = 1'0"	Electric Plan	PLATE: 1 of 5
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VECTORWORKS EDUCATIONAL VERSION

GOBOS



LEAF BLOBS
R79223



CLOUD 15
R79065



LARGE BREAKUP
G223

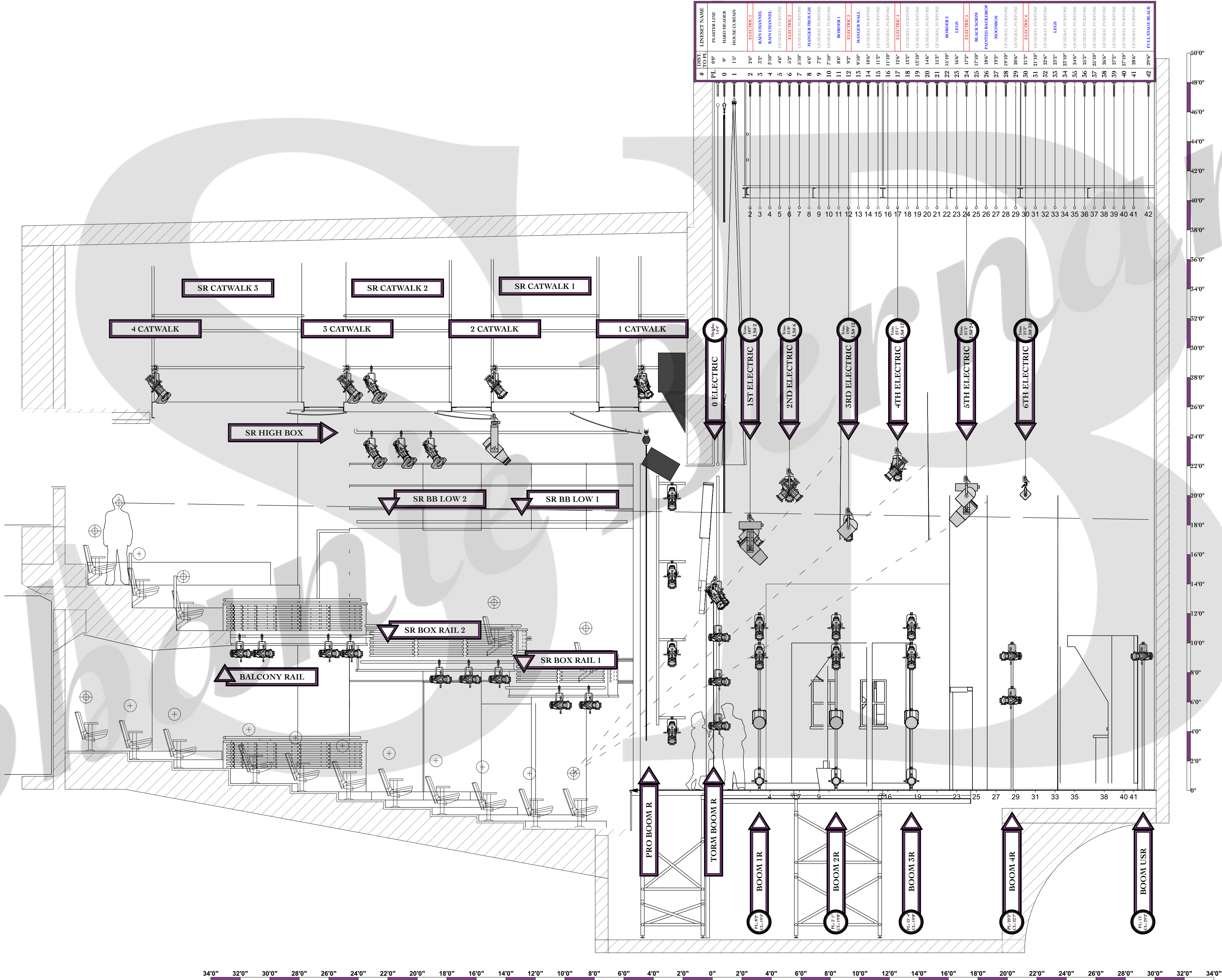


CONSTRUCTION A
G635



MOONSCAPE
G645

Gobo image indicates
orientation on surface.



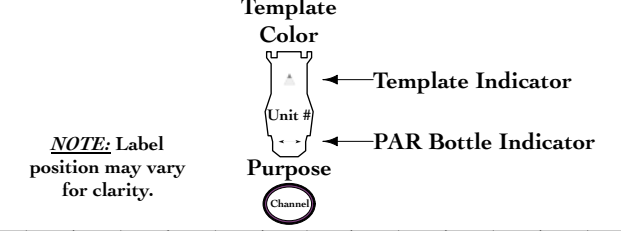
INSTRUMENT KEY

LEKO		
S-4 19 DEG @ 575w	16 / 65	
S-4 26 DEG @ 575w	69 / 70	
S-4 36 DEG @ 575w	68 / 70	
S-4 50 DEG @ 575w	20 / 18	
S-4 70 DEG @ 575w	4 / 4	
Total	177	
PAR		
PAR 64 MPL @ 1KW	19 / 45	
Total	196	
LED		
ETC Scleror Desire D40 25DEG	3 / 12	
ETC Scleror Desire D40 45 EG	8 / 12	
CYC		
ETC Vivid+ 11 @ 125w	12 / 12	
ETC Vivid+ 21 @ 250w	12 / 12	
PRACTICALS		
Practical-MANGER @ 100w	2 / 2	
Practical-MB @ 100w	1 / 1	
Practical-TB @ 100w	1 / 1	
Practical-TK @ 100w	1 / 1	
MOVING LIGHTS		
Varilite VL 1000 @ 1kw	3 / 3	
Varilite VL5515 SPOT @ 1.65kw	2 / 2	
EFX		
UltratecFX Radiance Hazer @ 500 w	1 / 1	

ACCESSORY KEY

Wybron CXI Color Fusion 4"	18
----------------------------	----

DETAIL



NOTES

1. - Lights on 18" centers unless otherwise noted.
- 2.
- 3.
- 4.
- 5.

SUBMITTALS

NUMBER	DATE	DESCRIPTION
1	5/17/22	Initial Package
2	5/24/22	Revised Package
3	6/2/22	Final
4	6/8/22	PDF Final
5		

PRODUCTION TEAM

LIGHTING DESIGNER:
Stephanie Bernardini

DIRECTOR:
Lionie Alcaraz

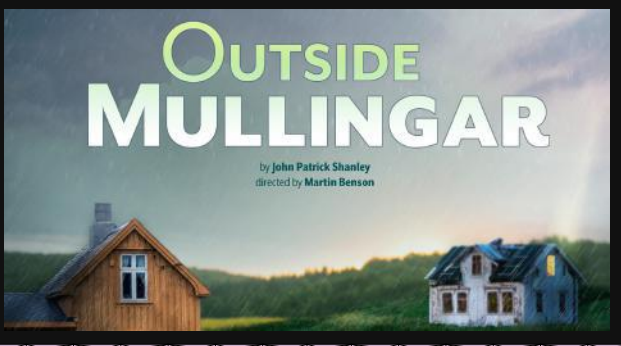
SCENIC DESIGNER:
Auguste Gasteau

COSTUME DESIGNER:
Colette Tatou

SOUND DESIGNER:
Alfredo Linguini

ASST. LIGHTING DESIGNER:
Remy Linguini

MASTER ELECTRICIAN:
Emile Linguini



Outside Mullingar

SCR Argros Stage

SCALE: 1/4" = 1'0"	Section	PLATE: 5
DRAWN BY: SB		

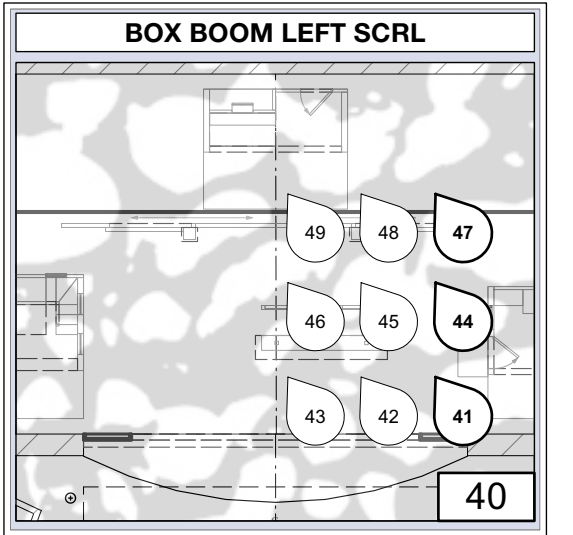
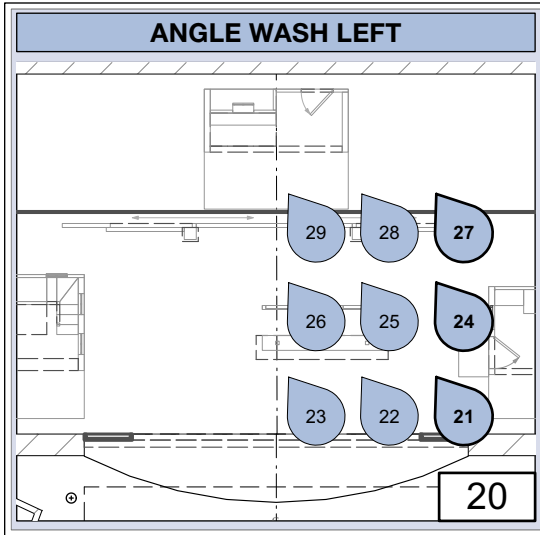
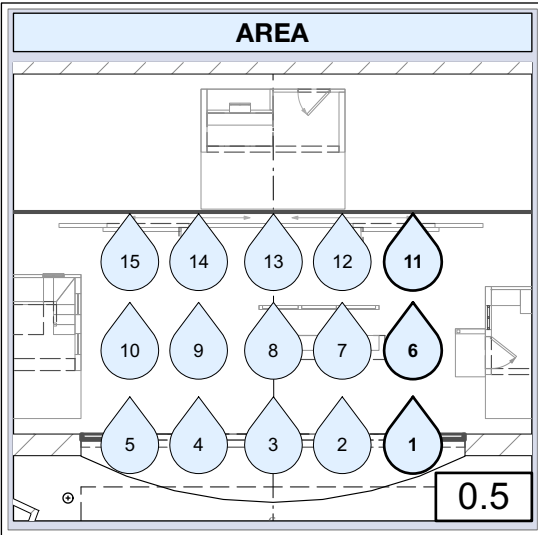
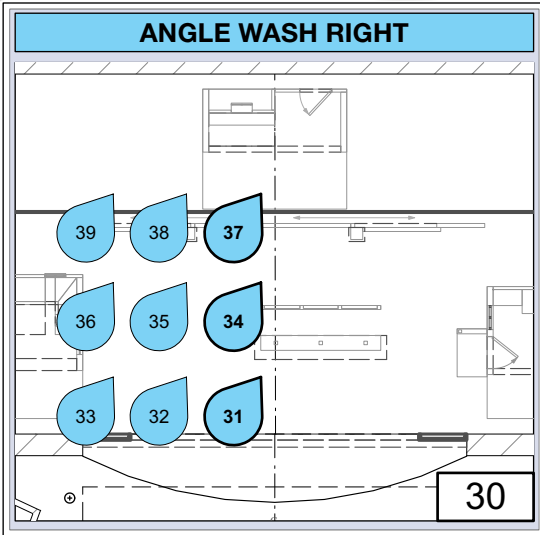
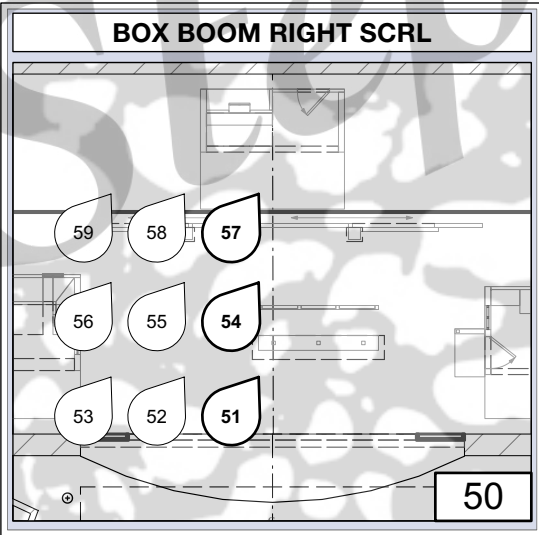
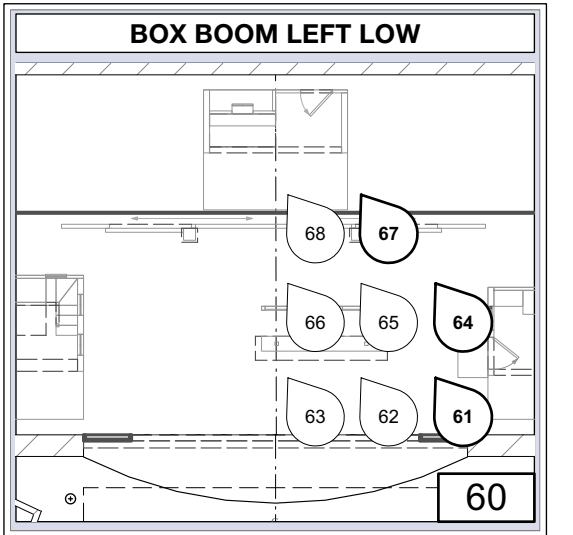
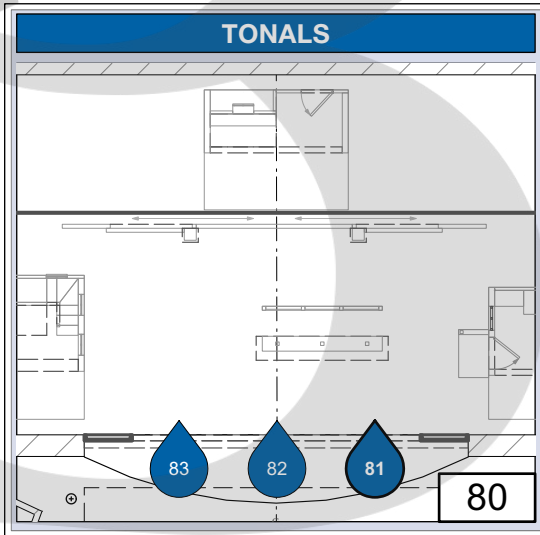
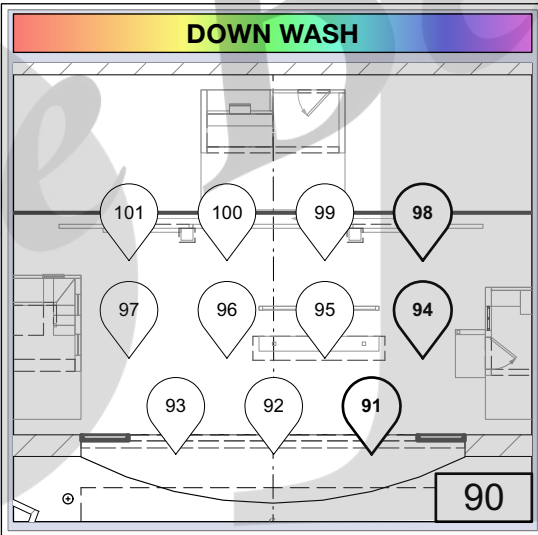
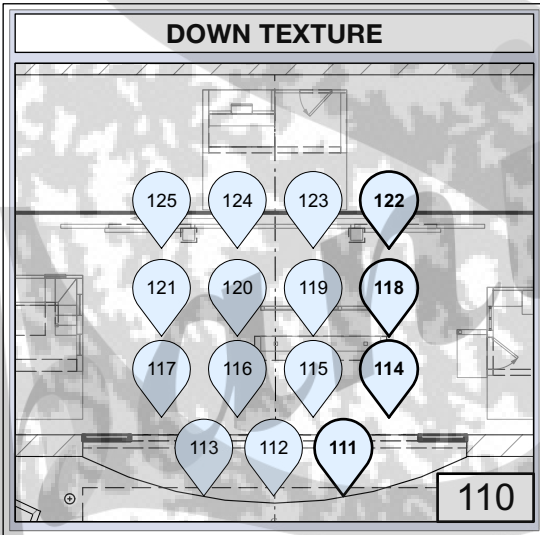
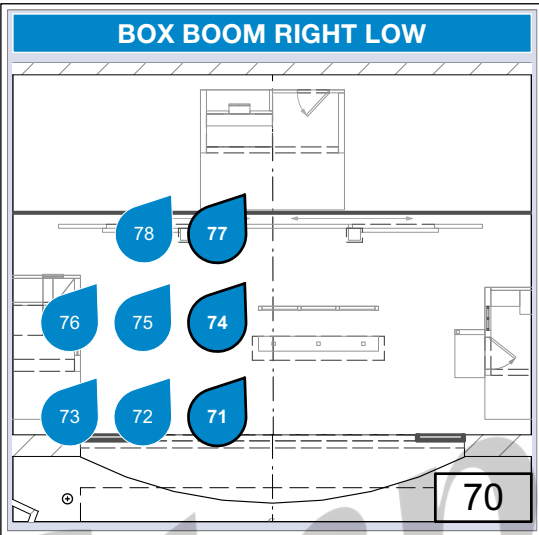
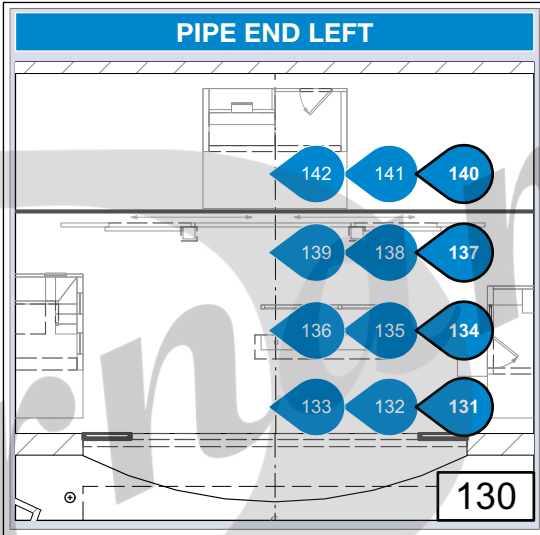
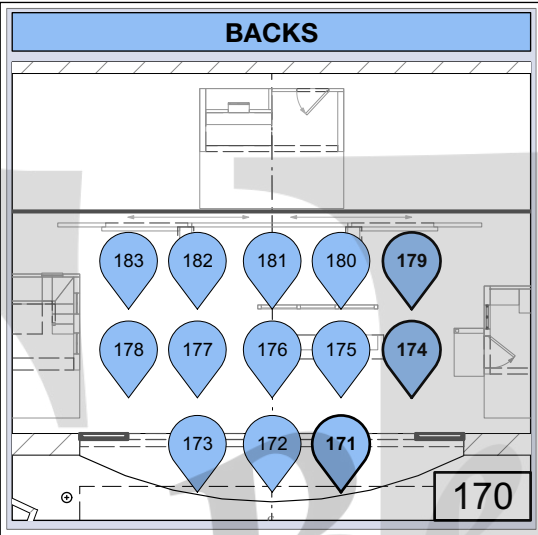
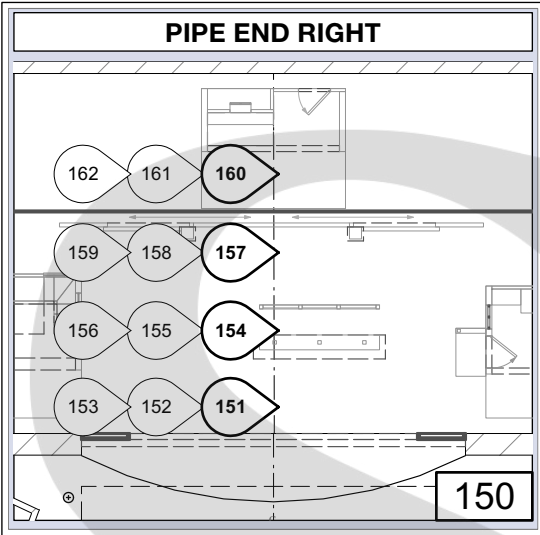
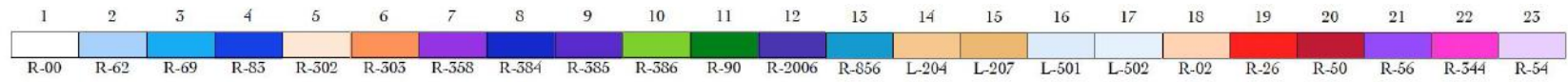
LD: Stephanie Bernardini
ALD: Remy Linguini
ME: Emile Linguini

VECTORWORKS EDUCATIONAL VERSION

Outside Mullingar
Designer Magic Sheet
Systems

Arygros Stage
South Coast Repertory
Version 3

1 of 2

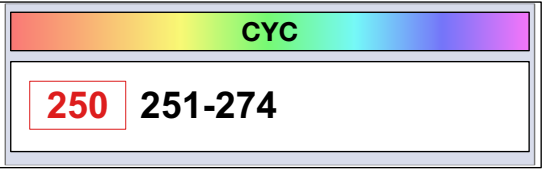
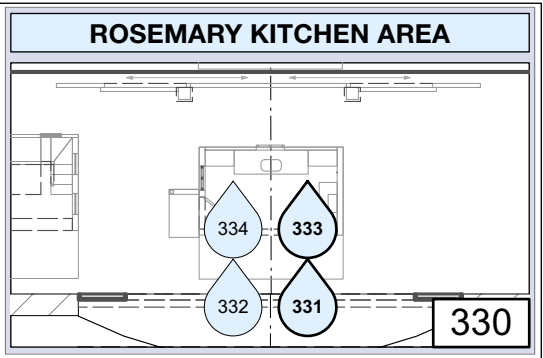
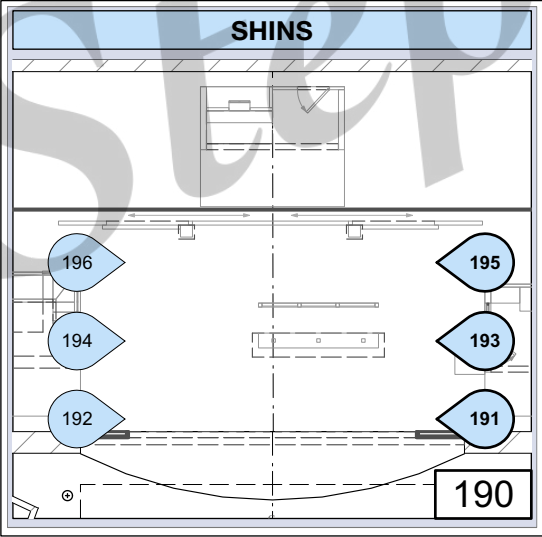
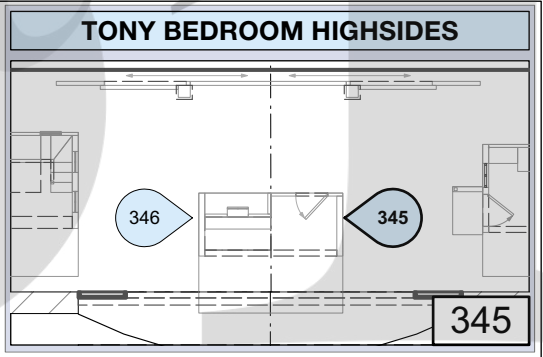
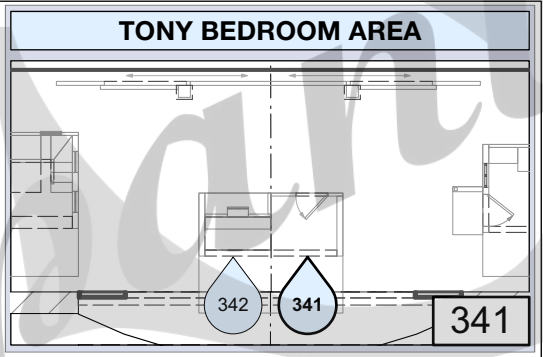
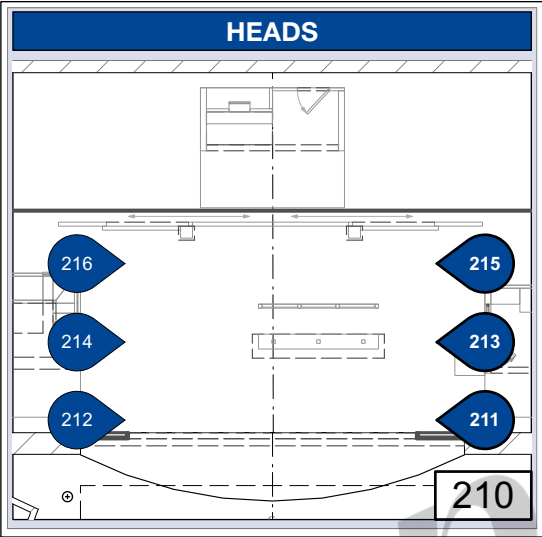
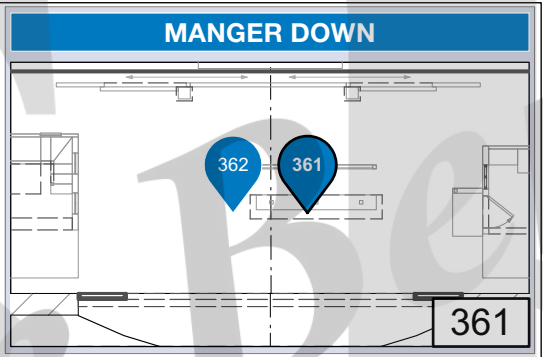
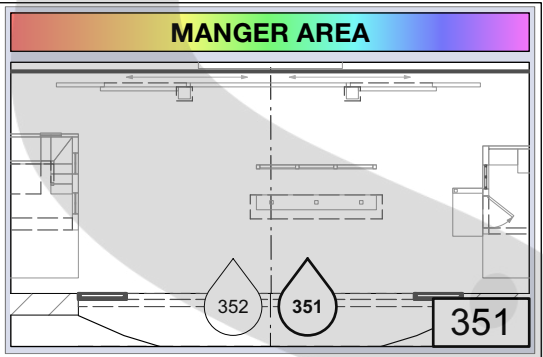
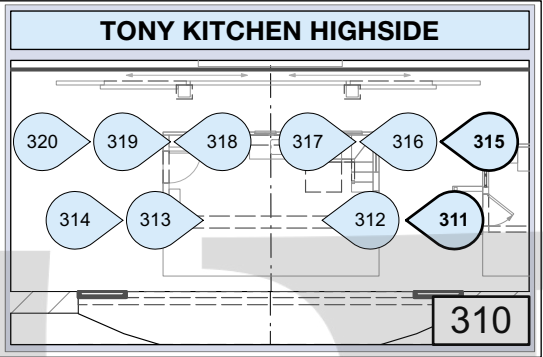
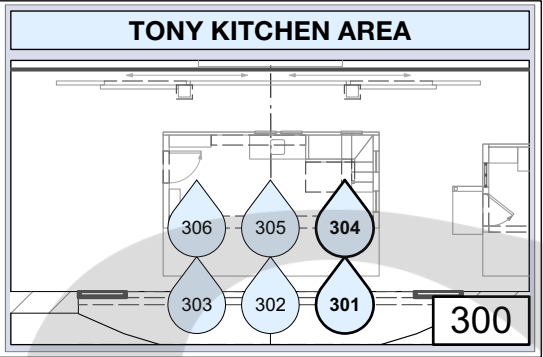
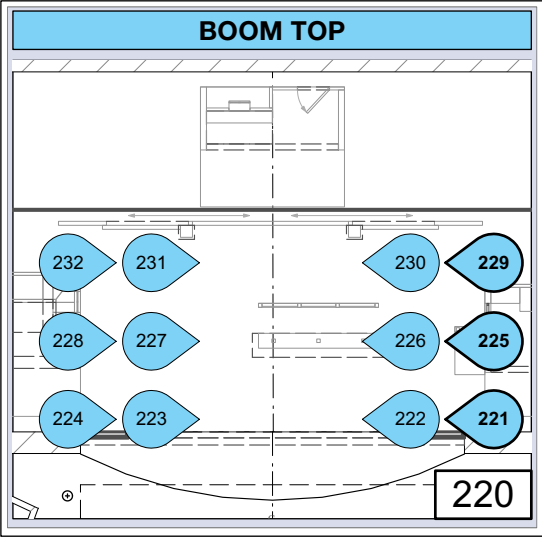


VECTORWORKS EDUCATIONAL VERSION

LD: Stephanie Bernardini
ALD: Remy Linguini
ME: Emile Linguini

Outside Mullingar
Designer Magic Sheet
Systems

Arygros Stage
South Coast Repertory
Version 3



SPECIALS	
PORTAL HEADER	371 371-374
PORTAL SIDE	381 381-384
RAIN LEFT	391 391-394
RAIN RIGHT	401 401-404
CLOUD TEXTURE	411 411-414
DROP TEXTURE	421 421-422
PRACTICALS	
MANGER LAMPS	500 501-502
TONY BEDROOM LAMP	511 511
TONY KITCHEN LAMP	521 521
MOONBOX	531 531
MOVING LIGHTS	
VL3500	600 601-602
VL1000	650 650-653
HAZER	660 660

PRESETS	
1	TONY SINK
11	MANGER DOWN STAGE
17	ROSEMARY SPECIAL
25	TONY BEDROOM BED SPECIAL
53	DEATH BED SPECIAL
COLOR PALETTES	
1	DARK NIGHT BLUE
17	MANGER RAIN CP
EFFECTS	
12	RAIN EFFECT



Outside Mullingar

Cheat Sheet

Page 1 of 8

6/2/22

LD: Stephanie Bernardini

ALD: Remy Linguini

ME: Emile Linguini

Company: D264 Graphics Class

Venue: SCR Argyros Stage

Submittal 4, Version: 1

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Chan	Purpose	Color	Gobo	Gobo Name
(1)	A-Z1-SL	L502, R132		
(2)	A-Z1-CL	L502, R132		
(3)	A-Z1-CS	L502, R132		
(4)	A-Z1-CR	L502, R132		
(5)	A-Z1-SR	L502, R132		
(6)	A-Z2-SL	L502, R132		
(7)	A-Z2-CL	L502, R132		
(8)	A-Z2-CS	L502, R132		
(9)	A-Z2-CR	L502, R132		
(10)	A-Z2-SR	L502, R132		
(11)	A-Z3-SL	L502, R132		
(12)	A-Z3-CL	L502, R132		
(13)	A-Z3-CS	L502, R132		
(14)	A-Z3-CR	L502, R132		
(15)	A-Z3-SR	L502, R132		
(21)	AWL-Z1-SL	R53, R132		
(22)	AWL-Z1-CS	R53, R132		
(23)	AWL-Z1-SR	R53, R132		
(24)	AWL-Z2-CL	R53, R132		
(25)	AWL-Z2-CR	R53, R132		
(26)	AWL-Z2-SR	R53, R132		
(27)	AWL-Z3-CL	R53, R132		
(28)	AWL-Z3-CR	R53, R132		
(29)	AWL-Z3-SR	R53, R132		
(31)	AWR-Z1-SL	L161, R132		
(32)	AWR-Z1-CS	L161, R132		
(33)	AWR-Z1-SR	L161, R132		
(34)	AWR-Z2-SL	L161, R132		
(35)	AWR-Z2-CL	L161, R132		
(36)	AWR-Z2-CR	L161, R132		
(37)	AWR-Z3-SL	R53, R132		



Outside Mullingar

Cheat Sheet

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6/2/22

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Chan	Purpose	Color	Gobo	Gobo Name
(38)	AWR-Z3-CL	L161, R132		
(39)	AWR-Z3-CR	L161, R132		
(41)	BBL-Z1-SL		R78223	LEAF BLOBS
(42)	BBL-Z1-CS		R78223	LEAF BLOBS
(43)	BBL-Z1-SR		R78223	LEAF BLOBS
(44)	BBL-Z2-SL		R78223	LEAF BLOBS
(45)	BBL-Z2-CS		R78223	LEAF BLOBS
(46)	BBL-Z2-SR		R78223	LEAF BLOBS
(47)	BBL-Z3-SL		R78223	LEAF BLOBS
(48)	BBL-Z3-CS		R78223	LEAF BLOBS
(49)	BBL-Z3-SR		R78223	LEAF BLOBS
(51)	BBR-Z1-SL		R78223	LEAF BLOBS
(52)	BBR-Z1-CS		R78223	LEAF BLOBS
(53)	BBR-Z1-SR		R78223	LEAF BLOBS
(54)	BBR-Z2-SL		R78223	LEAF BLOBS
(55)	BBR-Z2-CS		R78223	LEAF BLOBS
(56)	BBR-Z2-SR		R78223	LEAF BLOBS
(57)	BBR-Z3-SL		R78223	LEAF BLOBS
(58)	BBR-Z3-CS		R78223	LEAF BLOBS
(59)	BBR-Z3-SR		R78223	LEAF BLOBS
(61)	BBL LOW-Z1-SL	R132		
(62)	BBL LOW-Z1-CS	R132		
(63)	BBL LOW-Z1-SR	R132		
(64)	BBL LOW-Z2-SL	R132		
(65)	BBL LOW-Z2-CS	R132		
(66)	BBL LOW-Z2-SR	R132		
(67)	BBL LOW-Z3-CS	R132		
(68)	BBL LOW-Z3-SR	R132		
(71)	BBR LOW-Z1-SL	R64, R132		
(72)	BBR LOW-Z1-CS	R64, R132		
(73)	BBR LOW-Z1-SR	R64, R132		
(74)	BBR LOW-Z2-SL	R64, R132		
(75)	BBR LOW-Z2-CS	R64, R132		



Outside Mullingar

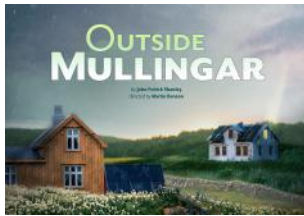
Page 3 of 8

6/2/22

Cheat Sheet

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Chan	Purpose	Color	Gobo	Gobo Name
(76)	BBR LOW-Z2-SR	R64, R132		
(77)	BBR LOW-Z3-SL	R64, R132		
(78)	BBR LOW-Z3-CS	R64, R132		
(81)	TONAL-Z1-CS	R79, R132		
(82)	TONAL-Z1-SL	R79, R132		
(83)	TONAL-Z1-SR	R79, R132		
(91)	DN LED-Z1-CS			
(92)	DN LED-Z1-SL			
(93)	DN LED-Z1-SR			
(94)	DN LED-Z2-CL			
(95)	DN LED-Z2-CR			
(96)	DN LED-Z2-SL			
(97)	DN LED-Z2-SR			
(98)	DN LED-Z3-CL			
(99)	DN LED-Z3-CR			
(100)	DN LED-Z3-SL			
(101)	DN LED-Z3-SR			
(111)	DN TXT-Z1-CS	R68	G643	MOONSCAPE
(112)	DN TXT-Z1-SL	R68	G643	MOONSCAPE
(113)	DN TXT-Z1-SR	R68	G643	MOONSCAPE
(114)	DN TXT-Z2-CL	R68	G643	MOONSCAPE
(115)	DN TXT-Z2-CR	R68	G643	MOONSCAPE
(116)	DN TXT-Z2-SL	R68	G643	MOONSCAPE
(117)	DN TXT-Z2-SR	R68	G643	MOONSCAPE
(118)	DN TXT-Z3-CL	R68	G643	MOONSCAPE
(119)	DN TXT-Z3-CR	R68	G643	MOONSCAPE
(120)	DN TXT-Z3-SL	R68	G643	MOONSCAPE
(121)	DN TXT-Z3-SR	R68	G643	MOONSCAPE
(122)	DN TXT-Z4-CL	R68	G643	MOONSCAPE
(123)	DN TXT-Z4-CR	R68	G643	MOONSCAPE
(124)	DN TXT-Z4-SL	R68	G643	MOONSCAPE
(125)	DN TXT-Z4-SR	R68	G643	MOONSCAPE
(131)	PEL-Z1-SL	R364		



Outside Mullingar

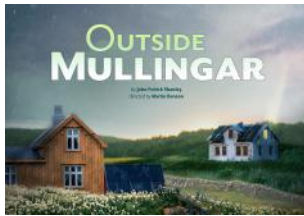
Cheat Sheet

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6/2/22

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Chan	Purpose	Color	Gobo	Gobo Name
(132)	PEL-Z1-CS	R364		
(133)	PEL-Z1-SR	R364		
(134)	PEL-Z2-SL	R364		
(135)	PEL-Z2-CS	R364		
(136)	PEL-Z2-SR	R364		
(137)	PEL-Z3-SL	R364		
(138)	PEL-Z3-CS	R364		
(139)	PEL-Z3-SR	R364		
(140)	PEL-Z4-SL	R364		
(141)	PEL-Z4-CS	R364		
(142)	PEL-Z4-SR	R364		
(151)	PER-Z1-SL	R04		
(152)	PER-Z1-SL	R04		
(153)	PER-Z1-CS	R04		
(154)	PER-Z2-CS	R04		
(155)	PER-Z2-SL	R04		
(156)	PER-Z2-SR	R04		
(157)	PER-Z3-CS	R04		
(158)	PER-Z3-SL	R04		
(159)	PER-Z3-SR	R04		
(160)	PER-Z4-CS	R04		
(161)	PER-Z4-SL	R04		
(162)	PER-Z4-SR	R04		
(171)	BX-Z1-CS	L200		
(172)	BX-Z1-SL	L200		
(173)	BX-Z1-SR	L200		
(174)	BX-Z2-CL	L200		
(175)	BX-Z2-CR	L200		
(176)	BX-Z2-CS	L200		
(177)	BX-Z2-SL	L200		
(178)	BX-Z2-SR	L200		
(179)	BX-Z3-CL	L200		
(180)	BX-Z3-CR	L200		



Outside Mullingar

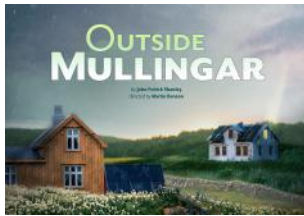
Cheat Sheet

Page 5 of 8

6/2/22

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Chan	Purpose	Color	Gobo	Gobo Name
(181)	BX-Z3-CS	L200		
(182)	BX-Z3-SL	L200		
(183)	BX-Z3-SR	L200		
(191)	SHINL-Z1	L201		
(192)	SHINR-Z1	L201		
(193)	SHINL-Z2	L201		
(194)	SHINR-Z2	L201		
(195)	SHINL-Z3	L201		
(196)	SHINR-Z3	L201		
(211)	HEADL-Z1	R56		
(212)	HEADR-Z1	R56		
(213)	HEADL-Z2	R56		
(214)	HEADR-Z2	R56		
(215)	HEADL-Z3	R56		
(216)	HEADR-Z3	R56		
(223)	BTR-Z1-SL	L161		
(224)	BTR-Z1-SR	L161		
(225)	BTL-Z2-SR	L161		
(226)	BTL-Z2-SL	L161		
(227)	BTR-Z2-SL	L161		
(228)	BTR-Z2-SR	L161		
(229)	BTL-Z3-SR	L161		
(230)	BTL-Z3-SL	L161		
(231)	BTR-Z3-SL	L161		
(232)	BTR-Z3-SR	L161		
(251)	CYC TOP			
(252)	CYC TOP			
(253)	CYC TOP			
(254)	CYC TOP			
(255)	CYC TOP			
(256)	CYC TOP			
(257)	CYC TOP			
(258)	CYC TOP			



Outside Mullingar

Cheat Sheet

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This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Chan	Purpose	Color	Gobo	Gobo Name
(259)	CYC TOP			
(260)	CYC TOP			
(261)	CYC TOP			
(262)	CYC TOP			
(263)	CYC TOP			
(264)	CYC TOP			
(265)	CYC TOP			
(266)	CYC TOP			
(267)	CYC TOP			
(268)	CYC TOP			
(269)	CYC TOP			
(270)	CYC TOP			
(271)	CYC TOP			
(272)	CYC TOP			
(273)	CYC TOP			
(274)	CYC TOP			
(301)	TK-A-Z1-CS			L502
(302)	TK-A-Z1-SL			L502
(303)	TK-A-Z1-SR			L502
(304)	TK-A-Z2-CS			L502
(305)	TK-A-Z2-SL			L502
(306)	TK-A-Z2-SR			L502
(311)	TK-HS-Z1-CS			L501
(312)	TK-HS-Z1-SL			L501
(313)	TK-HS-Z1-SL			L501
(314)	TK-HS-Z1-SR			L501
(315)	TK-HS-Z2-CS			L501
(316)	TK-HS-Z2-CS			L501
(317)	TK-HS-Z2-SL			L501
(318)	TK-HS-Z2-SL			L501
(319)	TK-HS-Z2-SR			L501
(320)	TK-HS-Z2-SR			L501
(331)	RK-A-Z1-SL			L502



Outside Mullingar

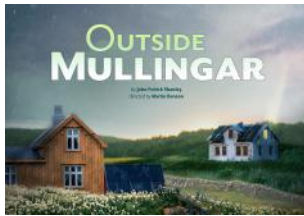
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Cheat Sheet

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Chan	Purpose	Color	Gobo	Gobo Name
(332)	RK-A-Z1-SR	L502		
(333)	RK-A-Z2-SL	L502		
(334)	RK-A-Z2-SR	L502		
(341)	TB-A-Z1-SL	L502		
(342)	TB-A-Z1-SR	L502		
(345)	TB-HS-Z2-SL	L501		
(346)	TB-HS-Z2-SR	L501		
(351)	MANGER-A-Z1-SL	L502		
(352)	MANGER-A-Z1-SR	L502		
(361)	MANGER-DN-Z1-SL	R68, R132		
(362)	MANGER-DN-Z1-SR	R68, R132		
(371)	PORTAL HEADER CL	R02	G223	LARGE BREAKUP
(372)	PORTAL HEADER CR	R02	G223	LARGE BREAKUP
(373)	PORTAL HEADER SL	R02	G223	LARGE BREAKUP
(374)	PORTAL HEADER SR	R02	G223	LARGE BREAKUP
(381)	PORTAL SIDE SL	R3411	G223	LARGE BREAKUP
(382)	PORTAL SIDE SL LOW	R3411	G223	LARGE BREAKUP
(383)	PORTAL SIDE SR	R3411	G223	LARGE BREAKUP
(384)	PORTAL SIDE SR LOW	R3411	G223	LARGE BREAKUP
(391)	RAIN L-Z2	R60	G635	CONSTRUCTION A
(392)	RAIN L-Z2	R60	G635	CONSTRUCTION A
(393)	RAIN L-Z1	R60	G635	CONSTRUCTION A
(394)	RAIN L-Z1	R60	G635	CONSTRUCTION A
(401)	RAIN R-Z2	R60	G635	CONSTRUCTION A
(402)	RAIN R-Z2	R60	G635	CONSTRUCTION A
(403)	RAIN R-Z1	R60	G635	CONSTRUCTION A
(404)	RAIN R-Z1	R60	G635	CONSTRUCTION A
(411)	DROP TXT-CL	L203	R79065	CLOUD 15
(412)	DROP TXT-CR	L203	R79065	CLOUD 15
(413)	DROP TXT-SL	L203	R79065	CLOUD 15
(414)	DROP TXT-SR	L203	R79065	CLOUD 15
(421)	TEXT-SL	L203	G223	LARGE BREAKUP
(422)	TEXT-SR	L203	G223	LARGE BREAKUP



Outside Mullingar

Cheat Sheet

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This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Chan	Purpose	Color	Gobo	Gobo Name
(501)	MANGER LAMPS			
(502)	MANGER LAMPS			
(511)	TB LAMP			
(521)	TK LAMP			
(531)	MOONBOX			
(601)	VL ELEC DS			
(602)	VL ELEC US			
(651)	PRO 1K CL			
(652)	PRO 1K CR			
(653)	PRO 1K CS			
(660)	HAZER			

Stephanie Bernardini



Outside Mullingar

Group List

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6/2/22

LD: Stephanie Bernardini
ALD: Remy Linguini
ME: Emile Linguini

Company: D264 Graphics Class
Venue: SCR Argyros Stage
Submittal 4, Version: 1

Group	Channel List	Label
AREA		
0.5	1-15	AREA
1	1-5	A-Z1
6	6-10	A-Z2
11	11-15	A-Z3
ANGLE WASH LEFT		
20	21-29	ANGLE WASH LEFT
21	21-23	AWL-Z1
24	24-26	AWL-Z2
27	27-29	AWL-Z3
ANGLE WASH RIGHT		
30	31-39	ANGLE WASH RIGHT
31	31-33	AWR-Z1
34	34-36	AWR-Z2
37	37-39	AWR-Z3
BOX BOOM LEFT		
40	41-49	BOX BOOM LEFT
41	41-43	BBL-Z1
44	44-46	BBL-Z2
49	47-49	BBL-Z3
BOX BOOM RIGHT		
50	51-59	BOX BOOM RIGHT



Outside Mullingar

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Group List

Group	Channel List	Label
51	51-53	BBR-Z1
54	54-56	BBR-Z2
57	57-59	BBR-Z3
BOX BOOM LEFT LOW		
60	61-68	BOX BOOM LEFT LOW
61	61-63	BBL LOW-Z1
64	64-66	BBL LOW-Z2
67	67-68	BBL LOW-Z3
BOX BOOM RIGHT LOW		
70	71-78	BOX BOOM RIGHT LOW
71	71-73	BBR LOW-Z1
74	74-76	BBR LOW-Z2
77	77-78	BBR LOW-Z3
TONALS		
81	81-83	TONALS
DOWN WASH		
90	91-101	DOWN WASH
91	91-93	DW-Z1
94	94-97	DW-Z2
98	98-101	DW-Z3
DOWN TEXTURE		
110	111-125	DOWN TEXTURE
111	111-113	DTEXT-Z1



Outside Mullingar

Group List

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Group	Channel List	Label
114	114-117	DTEXT-Z2
118	118-121	DTEXT-Z3
122	122-125	DTEXT-Z4
PIPE END LEFT		
130	131-142	PIPE END LEFT
131	131-133	PEL-Z1
134	134-136	PEL-Z2
137	137-139	PEL-Z3
140	140-142	PEL-Z4
PIPE END RIGHT		
150	151-162	PIPE END RIGHT
151	151-153	PER-Z1
154	154-156	PER-Z2
157	157-159	PER-Z3
160	160-162	PER-Z4
BACKS		
170	171-183	BACKS
171	171-173	BX-Z1
174	174-177	BX-Z2
178	178-183	BX-Z3
SHINS		
190	191-196	SHINS
191	191-192	SHIN-Z1
193	193-194	SHIN-Z2

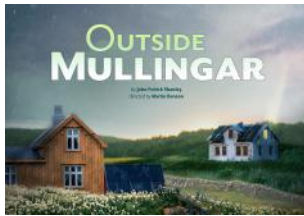


Outside Mullingar

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Group List

Group	Channel List	Label
195	195-196	SHIN-Z3
HEADS		
210	211-216	HEADS
211	211-212	HEADS-Z1
213	213-214	HEADS-Z2
215	215-216	HEADS-Z3
BOOM TOPS		
220	221-232	BOOM TOPS
221	221-224	BT-Z1
225	225-228	BT-Z2
229	229-232	BT-Z3
CYC		
250	251-274	CYC
TONY KITCHEN AREA		
300	301-306	TONY KITCHEN AREA
301	301-303	TK A-Z1
304	304-306	TK A-Z2
TONY KITCHEN HIGHSIDE		
310	311-320	TONY KITCHEN HIGHSIDE
311	311-314	TK HS-Z1
315	315-320	TK HS-Z2
ROSEMARY KITCHEN AREA		
330	331-334	ROSEMARY KITCHEN AREA



Outside Mullingar

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Group List

Group	Channel List	Label
331	331-332	RK A-Z1
333	333-334	RK A-Z2
TONY BEDROOM AREA		
341	341-342	TONY BEDROOM AREA
TONY BEDROOM HIGHSIDE		
345	345-346	TONY BEDROOM HIGHSIDES
MANGER AREA		
351	351-352	MANGER AREA
MANGER DOWN		
361	261-362	MANGER DOWN
PORTAL SPECIALS		
371	371-374	PORTAL HEADER
381	381-384	PORTAL SIDE
RAIN SIDE		
391	391-394	RAIN LEFT
401	401-404	RAIN RIGHT
CLOUD TEXTURE		
411	411-414	CLOUD TEXTURE
DROP TEXTURE		
421	421-422	DROP TEXTURE
PRACTICALS		
500	500-501	MANGER LAMPS



Outside Mullingar

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Group List

Group	Channel List	Label
511	511	TONY BEDROOM LAMP
521	521	TONY KITCHEN LAMP
531	531	MOONBOX
MOVING LIGHTS		
600	601-602	VL3500
650	651-653	VL1000
HAZER		
660	660	HAZE



Outside Mullingar

SCROLL

6/2/22

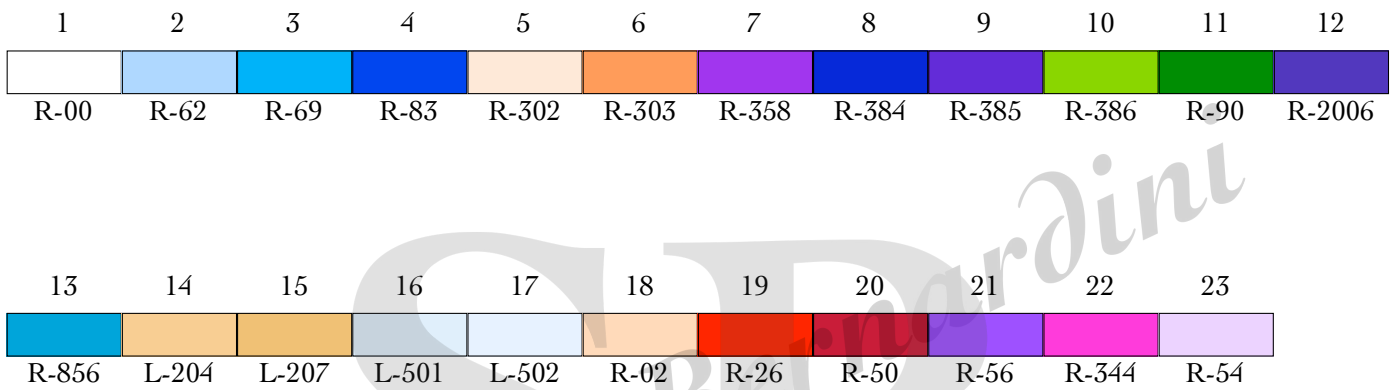
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ALD: Remy Linguini
ME: Emile Linguini

Company: D264 Graphics Class
Venue: SCR Argyros Stage
Submittal 4, Version: 1

1: OM SCROLLER

Wybron CXI Color Fusion 4"

23 colors





Outside Mullingar

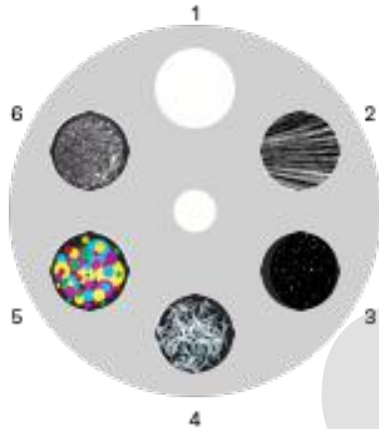
WHEEL

6/2/22

LD: Stephanie Bernardini
ALD: Remy Linguini
ME: Emile Linguini

Company: D264 Graphics Class
Venue: SCR Argyros Stage
Submittal 4, Version: 1

#1: VL 1000 Gobo Wheel



Slots:

	Description	Rotates	Type	Gobo Size	Count
1	Open	No	Open		No
2	Alpha Ray	No	Gobo		No
3	Night Sky	No	Gobo		No
4	Breakup	No	Gobo		No
5	Color Breakup	No	Gobo		No
6	Glacier	No	Gobo		No



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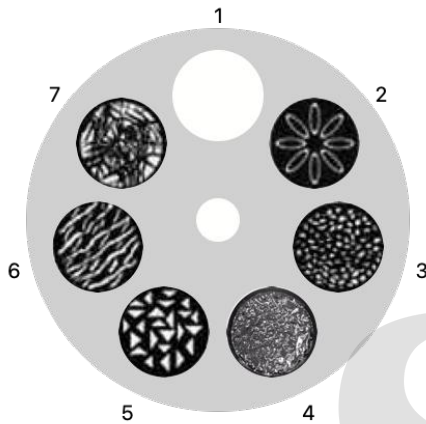
WHEEL

6/2/22

LD: Stephanie Bernardini
ALD: Remy Linguini
ME: Emile Linguini

Company: D264 Graphics Class
Venue: SCR Argyros Stage
Submittal 4, Version: 1

#2: VL 3500 Gobo Wheel



Slots:

	Description	Rotates	Type	Gobo Size	Count
1	Open	No	Open		No
2	Floral Breakup	No	Gobo		No
3	Leaf Breakup	No	Gobo		No
4	Glacier	No	Gobo		No
5	Triangle Breakup	No	Gobo		No
6	Noodle Breakup	No	Gobo		No
7	Tropical Breakup	No	Gobo		No


















Outside Mullingar

Channel Hookup

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LD: Stephanie Bernardini
ALD: Remy Linguini
ME: Emile Linguini

Company: D264 Graphics Class
Venue: SCR Argyros Stage
Submittal 4, Version: 1

Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(1)	1/1	S-4 19 DEG 575w	2 CATWALK	1	A-Z1- SL	 L502, R132		
(2)	1/2	S-4 19 DEG 575w	2 CATWALK	2	A-Z1- CL	 L502, R132		
(3)	1/3	S-4 19 DEG 575w	2 CATWALK	4	A-Z1- CS	 L502, R132		
(4)	1/4	S-4 19 DEG 575w	2 CATWALK	6	A-Z1- CR	 L502, R132		
(5)	1/5	S-4 19 DEG 575w	2 CATWALK	7	A-Z1- SR	 L502, R132		
(6)	1/6	S-4 50 DEG 575w	0 ELECTRIC	1	A-Z2- SL	 L502, R132		
(7)	1/7	S-4 50 DEG 575w	0 ELECTRIC	4	A-Z2- CL	 L502, R132		
(8)	1/8	S-4 50 DEG 575w	0 ELECTRIC	9	A-Z2- CS	 L502, R132		
(9)	1/9	S-4 50 DEG 575w	0 ELECTRIC	15	A-Z2- CR	 L502, R132		
(10)	1/10	S-4 50 DEG 575w	0 ELECTRIC	18	A-Z2- SR	 L502, R132		
(11)	1/11	S-4 36 DEG 575w	2ND ELECTRIC	2	A-Z3- SL	 L502, R132		
(12)	1/12	S-4 36 DEG 575w	2ND ELECTRIC	6	A-Z3- CL	 L502, R132		
(13)	1/13	S-4 36 DEG 575w	2ND ELECTRIC	11	A-Z3- CS	 L502, R132		
(14)	1/14	S-4 36 DEG 575w	2ND ELECTRIC	16	A-Z3- CR	 L502, R132		
(15)	1/15	S-4 36 DEG 575w	2ND ELECTRIC	20	A-Z3- SR	 L502, R132		

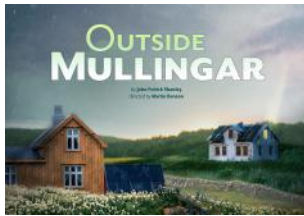


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Channel Hookup

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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(21)	1/16	S-4 19 DEG 575w	3 CATWALK	1	AWL- Z1-SL	 R53, R132		
(22)	1/17	S-4 19 DEG 575w	3 CATWALK	2	AWL- Z1-CS	 R53, R132		
(23)	1/18	S-4 19 DEG 575w	3 CATWALK	4	AWL- Z1-SR	 R53, R132		
(24)	1/19	S-4 36 DEG 575w	0 ELECTRIC	2	AWL- Z2-CL	 R53, R132		
(25)	1/20	S-4 36 DEG 575w	0 ELECTRIC	5	AWL- Z2-CR	 R53, R132		
(26)	1/21	S-4 36 DEG 575w	0 ELECTRIC	7	AWL- Z2-SR	 R53, R132		
(27)	1/22	S-4 36 DEG 575w	1ST ELECTRIC	4	AWL- Z3-CL	 R53, R132		
(28)	1/23	S-4 36 DEG 575w	1ST ELECTRIC	6	AWL- Z3-CR	 R53, R132		
(29)	1/24	S-4 36 DEG 575w	1ST ELECTRIC	13	AWL- Z3-SR	 R53, R132		
(31)	1/25	S-4 19 DEG 575w	3 CATWALK	12	AWR- Z1-SL	 L161, R132		
(32)	1/26	S-4 19 DEG 575w	3 CATWALK	14	AWR- Z1-CS	 L161, R132		
(33)	1/27	S-4 19 DEG 575w	3 CATWALK	15	AWR- Z1-SR	 L161, R132		
(34)	1/28	S-4 36 DEG 575w	0 ELECTRIC	13	AWR- Z2-SL	 L161, R132		
(35)	1/29	S-4 36 DEG 575w	0 ELECTRIC	14	AWR- Z2-CL	 L161, R132		
(36)	1/30	S-4 36 DEG 575w	0 ELECTRIC	17	AWR- Z2-CR	 L161, R132		
(37)	1/31	S-4 36 DEG 575w	1ST ELECTRIC	9	AWR- Z3-SL	 R53, R132		



Outside Mullingar

Channel Hookup

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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(38)	1/32	S-4 36 DEG 575w	1ST ELECTRIC	15	AWR- Z3-CL	 L161, R132		
(39)	1/33	S-4 36 DEG 575w	1ST ELECTRIC	18	AWR- Z3-CR	 L161, R132		
(41)	1/34	S-4 26 DEG 575w	SL CATWALK 3	1	BBL- Z1-SL		 R78223	LEAF BLOBS
	1/35	Wybron CXI Color Fusion 4"	"	"				
(42)	1/36	S-4 26 DEG 575w	3 CATWALK	3	BBL- Z1-CS		 R78223	LEAF BLOBS
	1/37	Wybron CXI Color Fusion 4"	"	"	"			
(43)	1/38	S-4 26 DEG 575w	3 CATWALK	5	BBL- Z1-SR		 R78223	LEAF BLOBS
	1/39	Wybron CXI Color Fusion 4"	"	"	"			
(44)	1/40	S-4 26 DEG 575w	SL HIGH BOX	1	BBL- Z2-SL		 R78223	LEAF BLOBS
	1/41	Wybron CXI Color Fusion 4"	"	"	"			
(45)	1/42	S-4 26 DEG 575w	SL HIGH BOX	2	BBL- Z2-CS		 R78223	LEAF BLOBS
	1/43	Wybron CXI Color Fusion 4"	"	"	"			
(46)	1/44	S-4 26 DEG 575w	SL HIGH BOX	3	BBL- Z2-SR		 R78223	LEAF BLOBS
	1/45	Wybron CXI Color Fusion 4"	"	"	"			
(47)	1/46	S-4 26 DEG 575w	4 CATWALK	1	BBL- Z3-SL		 R78223	LEAF BLOBS
	1/47	Wybron CXI Color Fusion 4"	"	"	"			



Outside Mullingar

Channel Hookup

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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(48)	1/48	S-4 26 DEG 575w	4 CATWALK	2	BBL- Z3-CS		 R78223	LEAF BLOBS
	1/49	Wybron CXI Color Fusion 4"	"	"	"			
(49)	1/50	S-4 26 DEG 575w	4 CATWALK	3	BBL- Z3-SR		 R78223	LEAF BLOBS
	1/51	Wybron CXI Color Fusion 4"	"	"	"			
(51)	1/52	S-4 26 DEG 575w	3 CATWALK	11	BBR- Z1-SL		 R78223	LEAF BLOBS
	1/53	Wybron CXI Color Fusion 4"	"	"	"			
(52)	1/54	S-4 26 DEG 575w	3 CATWALK	13	BBR- Z1-CS		 R78223	LEAF BLOBS
	1/55	Wybron CXI Color Fusion 4"	"	"	"			
(53)	1/56	S-4 26 DEG 575w	SR CATWALK 3	1	BBR- Z1-SR		 R78223	LEAF BLOBS
	1/57	Wybron CXI Color Fusion 4"	"	"	"			
(54)	1/58	S-4 26 DEG 575w	SR HIGH BOX	3	BBR- Z2-SL		 R78223	LEAF BLOBS
	1/59	Wybron CXI Color Fusion 4"	"	"	"			
(55)	1/60	S-4 26 DEG 575w	SR HIGH BOX	2	BBR- Z2-CS		 R78223	LEAF BLOBS
	1/61	Wybron CXI Color Fusion 4"	"	"	"			
(56)	1/62	S-4 26 DEG 575w	SR HIGH BOX	1	BBR- Z2-SR		 R78223	LEAF BLOBS
	1/63	Wybron CXI Color Fusion 4"	"	"	"			

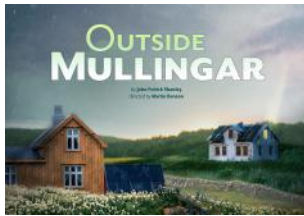


Outside Mullingar

Channel Hookup

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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(57)	1/64	S-4 26 DEG 575w	4 CATWALK	11	BBR- Z3-SL		 R78223	LEAF BLOBS
	1/65	Wybron CXI Color Fusion 4"	"	14	"			
(58)	1/66	S-4 26 DEG 575w	4 CATWALK	12	BBR- Z3-CS		 R78223	LEAF BLOBS
	1/67	Wybron CXI Color Fusion 4"	"	15	"			
(59)	1/68	S-4 26 DEG 575w	4 CATWALK	13	BBR- Z3-SR		 R78223	LEAF BLOBS
	1/69	Wybron CXI Color Fusion 4"	"	16				
(61)	1/70	S-4 36 DEG 575w	SL BOX RAIL 2	1	BBL LOW-Z1- SL	 R132		
(62)	1/71	S-4 36 DEG 575w	BALCONY RAIL	1	BBL LOW-Z1- CS	 R132		
(63)	1/72	S-4 36 DEG 575w	BALCONY RAIL	3	BBL LOW-Z1- SR	 R132		
(64)	1/73	S-4 36 DEG 575w	SL BOX RAIL 1	1	BBL LOW-Z2- SL	 R132		
(65)	1/74	S-4 36 DEG 575w	SL BOX RAIL 2	2	BBL LOW-Z2- CS	 R132		
(66)	1/75	S-4 26 DEG 575w	BALCONY RAIL	2	BBL LOW-Z2- SR	 R132		
(67)	1/76	S-4 36 DEG 575w	SL BOX RAIL 1	2	BBL LOW-Z3- CS	 R132		
(68)	1/77	S-4 36 DEG 575w	SL BOX RAIL 2	3	BBL LOW-Z3- SR	 R132		
(71)	1/78	S-4 36 DEG 575w	BALCONY RAIL	8	BBR LOW-Z1- SL	 R64, R132		



Outside Mullingar

Channel Hookup

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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(72)	1/79	S-4 36 DEG 575w	BALCONY RAIL	10	BBR LOW-Z1- CS	 R64, R132		
(73)	1/80	S-4 36 DEG 575w	SR BOX RAIL 2	1	BBR LOW-Z1- SR	 R64, R132		
(74)	1/81	S-4 26 DEG 575w	BALCONY RAIL	9	BBR LOW-Z2- SL	 R64, R132		
(75)	1/82	S-4 36 DEG 575w	SR BOX RAIL 2	2	BBR LOW-Z2- CS	 R64, R132		
(76)	1/83	S-4 36 DEG 575w	SR BOX RAIL 1	1	BBR LOW-Z2- SR	 R64, R132		
(77)	1/84	S-4 36 DEG 575w	SR BOX RAIL 2	3	BBR LOW-Z3- SL	 R64, R132		
(78)	1/85	S-4 36 DEG 575w	SR BOX RAIL 1	2	BBR LOW-Z3- CS	 R64, R132		
(81)	1/86	S-4 19 DEG 575w	4 CATWALK	7	TONAL- Z1-CS	 R79, R132		
(82)	1/87	S-4 19 DEG 575w	4 CATWALK	5	TONAL- Z1-SL	 R79, R132		
(83)	1/88	S-4 19 DEG 575w	4 CATWALK	9	TONAL- Z1-SR	 R79, R132		
(91)	1/89	Desire D40 25DEG	1 CATWALK	7	DN LED- Z1-CS			
(92)	1/90	Desire D40 25DEG	1 CATWALK	4	DN LED- Z1-SL			
(93)	1/91	Desire D40 25DEG	1 CATWALK	9	DN LED- Z1-SR			
(94)	1/92	Desire D40 45DEG	2ND ELECTRIC	8	DN LED- Z2-CL			
(95)	1/93	Desire D40 45DEG	2ND ELECTRIC	13	DN LED- Z2-CR			



Outside Mullingar

Channel Hookup

Page 7 of 17
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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(96)	1/94	Desire D40 45DEG	2ND ELECTRIC	3	DN LED- Z2-SL			
(97)	1/95	Desire D40 45DEG	2ND ELECTRIC	18	DN LED- Z2-SR			
(98)	1/96	Desire D40 45DEG	4TH ELECTRIC	6	DN LED- Z3-CL			
(99)	1/97	Desire D40 45DEG	4TH ELECTRIC	9	DN LED- Z3-CR			
(100)	1/98	Desire D40 45DEG	4TH ELECTRIC	5	DN LED- Z3-SL			
(101)	1/99	Desire D40 45DEG	4TH ELECTRIC	10	DN LED- Z3-SR			
(111)	1/100	S-4 36 DEG+Template Triangle 575w	1 CATWALK	6	DN TXT- Z1-CS	R68	G643	MOONS CAPE
(112)	1/101	S-4 36 DEG+Template Triangle 575w	1 CATWALK	5	DN TXT- Z1-SL	R68	G643	MOONS CAPE
(113)	1/102	S-4 36 DEG+Template Triangle 575w	1 CATWALK	8	DN TXT- Z1-SR	R68	G643	MOONS CAPE
(114)	1/103	S-4 50 DEG+Template Triangle 575w	1ST ELECTRIC	8	DN TXT- Z2-CL	R68	G643	MOONS CAPE
(115)	1/104	S-4 50 DEG+Template Triangle 575w	1ST ELECTRIC	14	DN TXT- Z2-CR	R68	G643	MOONS CAPE
(116)	1/105	S-4 50 DEG+Template Triangle 575w	1ST ELECTRIC	5	DN TXT- Z2-SL	R68	G643	MOONS CAPE
(117)	1/106	S-4 50 DEG+Template Triangle 575w	1ST ELECTRIC	17	DN TXT- Z2-SR	R68	G643	MOONS CAPE
(118)	1/107	S-4 50 DEG+Template Triangle 575w	2ND ELECTRIC	9	DN TXT- Z3-CL	R68	G643	MOONS CAPE
(119)	1/108	S-4 50 DEG+Template Triangle 575w	2ND ELECTRIC	14	DN TXT- Z3-CR	R68	G643	MOONS CAPE
(120)	1/109	S-4 50 DEG+Template Triangle 575w	2ND ELECTRIC	1	DN TXT- Z3-SL	R68	G643	MOONS CAPE

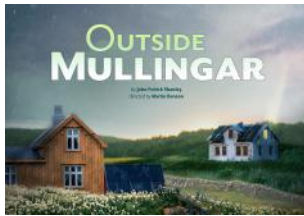


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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(121)	1/110	S-4 50 DEG+Template Triangle 575w	2ND ELECTRIC	19	DN TXT- Z3-SR	R68	G643	MOONS CAPE
(122)	1/111	S-4 50 DEG+Template Triangle 575w	4TH ELECTRIC	7	DN TXT- Z4-CL	R68	G643	MOONS CAPE
(123)	1/112	S-4 50 DEG+Template Triangle 575w	4TH ELECTRIC	8	DN TXT- Z4-CR	R68	G643	MOONS CAPE
(124)	1/113	S-4 50 DEG+Template Triangle 575w	4TH ELECTRIC	4	DN TXT- Z4-SL	R68	G643	MOONS CAPE
(125)	1/114	S-4 50 DEG+Template Triangle 575w	4TH ELECTRIC	11	DN TXT- Z4-SR	R68	G643	MOONS CAPE
(131)	1/115	S-4 36 DEG 575w	1 CATWALK	1	PEL- Z1-SL	R364		
(132)	1/116	S-4 26 DEG 575w	1 CATWALK	2	PEL- Z1-CS	R364		
(133)	1/117	S-4 26 DEG 575w	1 CATWALK	3	PEL- Z1-SR	R364		
(134)	1/118	S-4 36 DEG 575w	1ST ELECTRIC	1	PEL- Z2-SL	R364		
(135)	1/119	S-4 26 DEG 575w	1ST ELECTRIC	2	PEL- Z2-CS	R364		
(136)	1/120	S-4 26 DEG 575w	1ST ELECTRIC	3	PEL- Z2-SR	R364		
(137)	1/121	S-4 36 DEG 575w	3RD ELECTRIC	1	PEL- Z3-SL	R364		
(138)	1/122	S-4 26 DEG 575w	3RD ELECTRIC	2	PEL- Z3-CS	R364		
(139)	1/123	S-4 26 DEG 575w	3RD ELECTRIC	3	PEL- Z3-SR	R364		
(140)	1/124	S-4 36 DEG 575w	4TH ELECTRIC	1	PEL- Z4-SL	R364		
(141)	1/125	S-4 26 DEG 575w	4TH ELECTRIC	2	PEL- Z4-CS	R364		



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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(142)	1/126	S-4 26 DEG 575w	4TH ELECTRIC	3	PEL- Z4-SR	R364		
(151)	1/127	S-4 26 DEG 575w	1 CATWALK	10	PER- Z1-SL	R04		
(152)	1/128	S-4 36 DEG 575w	1 CATWALK	12	PER- Z1-SL	R04		
(153)	1/129	S-4 26 DEG 575w	1 CATWALK	11	PER- Z1-CS	R04		
(154)	1/130	S-4 26 DEG 575w	1ST ELECTRIC	20	PER- Z2-CS	R04		
(155)	1/131	S-4 26 DEG 575w	1ST ELECTRIC	19	PER- Z2-SL	R04		
(156)	1/132	S-4 36 DEG 575w	1ST ELECTRIC	21	PER- Z2-SR	R04		
(157)	1/133	S-4 26 DEG 575w	3RD ELECTRIC	16	PER- Z3-CS	R04		
(158)	1/134	S-4 26 DEG 575w	3RD ELECTRIC	15	PER- Z3-SL	R04		
(159)	1/135	S-4 36 DEG 575w	3RD ELECTRIC	17	PER- Z3-SR	R04		
(160)	1/136	S-4 26 DEG 575w	4TH ELECTRIC	13	PER- Z4-CS	R04		
(161)	1/137	S-4 26 DEG 575w	4TH ELECTRIC	12	PER- Z4-SL	R04		
(162)	1/138	S-4 36 DEG 575w	4TH ELECTRIC	14	PER- Z4-SR	R04		
(171)	1/139	PAR 64 MFL+PAR BOTTLE 1kW	1ST ELECTRIC	10	BX-Z1- CS	L200		
(172)	1/140	PAR 64 MFL+PAR BOTTLE 1kW	1ST ELECTRIC	7	BX-Z1- SL	L200		
(173)	1/141	PAR 64 MFL+PAR BOTTLE 1kW	1ST ELECTRIC	16	BX-Z1- SR	L200		



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Channel Hookup

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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(174)	1/142	PAR 64 MFL+PAR BOTTLE 1kW	3RD ELECTRIC	6	BX-Z2-CL	L200		
(175)	1/143	PAR 64 MFL+PAR BOTTLE 1kW	3RD ELECTRIC	12	BX-Z2-CR	L200		
(176)	1/144	PAR 64 MFL+PAR BOTTLE 1kW	3RD ELECTRIC	9	BX-Z2-CS	L200		
(177)	1/145	PAR 64 MFL+PAR BOTTLE 1kW	3RD ELECTRIC	4	BX-Z2-SL	L200		
(178)	1/146	PAR 64 MFL+PAR BOTTLE 1kW	3RD ELECTRIC	14	BX-Z2-SR	L200		
(179)	1/147	PAR 64 MFL+PAR BOTTLE 1kW	5TH ELECTRIC	2	BX-Z3-CL	L200		
(180)	1/148	PAR 64 MFL+PAR BOTTLE 1kW	5TH ELECTRIC	5	BX-Z3-CR	L200		
(181)	1/149	PAR 64 MFL+PAR BOTTLE 1kW	5TH ELECTRIC	3	BX-Z3-CS	L200		
(182)	1/150	PAR 64 MFL+PAR BOTTLE 1kW	5TH ELECTRIC	1	BX-Z3-SL	L200		
(183)	1/151	PAR 64 MFL+PAR BOTTLE 1kW	5TH ELECTRIC	6	BX-Z3-SR	L200		
(191)	1/152	S-4 26 DEG 575w	BOOM 3L	4	SHINL-Z1	L201		
(192)	1/154	S-4 26 DEG 575w	BOOM 1R	4	SHINR-Z1	L201		
	1/155	"	"	"	"	"		
(193)	1/156	S-4 26 DEG 575w	BOOM 2L	4	SHINL-Z2	L201		
(194)	1/158	S-4 26 DEG 575w	BOOM 2R	4	SHINR-Z2	L201		
(195)	1/159	S-4 26 DEG 575w	BOOM 4L	4	SHINL-Z3	L201		
(196)	1/161	S-4 26 DEG 575w	BOOM 3R	4	SHINR-Z3	L201		

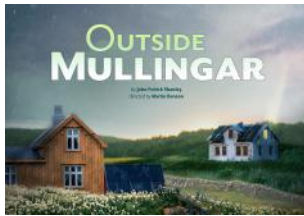


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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(211)	1/162	PAR 64 MFL 1kW	BOOM 1L	3	HEAD L-Z1	R56		
	1/163	PAR 64 MFL+PAR BOTTLE 1kW	BOOM 3L	"	"	"		
(212)	1/165	PAR 64 MFL+PAR BOTTLE 1kW	BOOM 1R	3	HEAD R-Z1	R56		
(213)	1/166	PAR 64 MFL+PAR BOTTLE 1kW	BOOM 2L	3	HEAD L-Z2	R56		
(214)	1/168	PAR 64 MFL+PAR BOTTLE 1kW	BOOM 2R	3	HEAD R-Z2	R56		
(215)	1/169	PAR 64 MFL+PAR BOTTLE 1kW	BOOM 4L	3	HEAD L-Z3	R56		
(216)	1/170	PAR 64 MFL+PAR BOTTLE 1kW	BOOM 3R	3	HEAD R-Z3	R56		
(223)	1/171	S-4 26 DEG 575w	BOOM 1R	1	BTR- Z1-SL	L161		
(224)	1/172	S-4 36 DEG 575w	BOOM 1R	2	BTR- Z1-SR	L161		
	1/173	"	"	"	"	"		
(225)	1/174	S-4 26 DEG 575w	BOOM 2L	1	BTL- Z2-SR	L161		
	1/175	"	BOOM 3L	"	"	"		
(226)	1/178	S-4 36 DEG 575w	BOOM 2L	2	BTL- Z2-SL	L161		
	1/179	"	BOOM 3L	"	"	"		
(227)	1/181	S-4 26 DEG 575w	BOOM 2R	1	BTR- Z2-SL	L161		
(228)	1/182	S-4 36 DEG 575w	BOOM 2R	2	BTR- Z2-SR	L161		
(229)	1/183	S-4 26 DEG 575w	BOOM 4L	1	BTL- Z3-SR	L161		
(230)	1/184	S-4 36 DEG 575w	BOOM 4L	2	BTL- Z3-SL	L161		



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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(231)	1/186	S-4 26 DEG 575w	BOOM 3R	1	BTR- Z3-SL	 L161		
(232)	1/187	S-4 36 DEG 575w	BOOM 3R	2	BTR- Z3-SR	 L161		
(251)	1/188	ETC Vivid-r 11+Light Acc C Clamp 125w	6TH ELECTRIC	1	CYC TOP			
(252)	1/189	ETC Vivid-r 11+Light Acc C Clamp 125w	6TH ELECTRIC	2	CYC TOP			
(253)	1/190	ETC Vivid-r 11+Light Acc C Clamp 125w	6TH ELECTRIC	3	CYC TOP			
(254)	1/191	ETC Vivid-r 11+Light Acc C Clamp 125w	6TH ELECTRIC	4	CYC TOP			
(255)	1/192	ETC Vivid-r 11+Light Acc C Clamp 125w	6TH ELECTRIC	5	CYC TOP			
(256)	1/193	ETC Vivid-r 11+Light Acc C Clamp 125w	6TH ELECTRIC	6	CYC TOP			
(257)	1/194	ETC Vivid-r 21+Light Acc C Clamp 250w	6TH ELECTRIC	7	CYC TOP			
(258)	1/195	ETC Vivid-r 21+Light Acc C Clamp 250w	6TH ELECTRIC	8	CYC TOP			
(259)	1/196	ETC Vivid-r 21+Light Acc C Clamp 250w	6TH ELECTRIC	9	CYC TOP			
(260)	1/197	ETC Vivid-r 21+Light Acc C Clamp 250w	6TH ELECTRIC	10	CYC TOP			
(261)	1/198	ETC Vivid-r 21+Light Acc C Clamp 250w	6TH ELECTRIC	11	CYC TOP			
(262)	1/199	ETC Vivid-r 21+Light Acc C Clamp 250w	6TH ELECTRIC	12	CYC TOP			
(263)	1/200	ETC Vivid-r 21+Light Acc C Clamp 250w	6TH ELECTRIC	13	CYC TOP			
(264)	1/201	ETC Vivid-r 21+Light Acc C Clamp 250w	6TH ELECTRIC	14	CYC TOP			



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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(265)	1/202	ETC Vivid-r 21+Light Acc C Clamp 250w	6TH ELECTRIC	15	CYC TOP			
(266)	1/203	ETC Vivid-r 21+Light Acc C Clamp 250w	6TH ELECTRIC	16	CYC TOP			
(267)	1/204	ETC Vivid-r 21+Light Acc C Clamp 250w	6TH ELECTRIC	17	CYC TOP			
(268)	1/205	ETC Vivid-r 21+Light Acc C Clamp 250w	6TH ELECTRIC	18	CYC TOP			
(269)	1/206	ETC Vivid-r 11+Light Acc C Clamp 125w	6TH ELECTRIC	19	CYC TOP			
(270)	1/207	ETC Vivid-r 11+Light Acc C Clamp 125w	6TH ELECTRIC	20	CYC TOP			
(271)	1/208	ETC Vivid-r 11+Light Acc C Clamp 125w	6TH ELECTRIC	21	CYC TOP			
(272)	1/209	ETC Vivid-r 11+Light Acc C Clamp 125w	6TH ELECTRIC	22	CYC TOP			
(273)	1/210	ETC Vivid-r 11+Light Acc C Clamp 125w	6TH ELECTRIC	23	CYC TOP			
(274)	1/211	ETC Vivid-r 11+Light Acc C Clamp 125w	6TH ELECTRIC	24	CYC TOP			
(301)	1/212	S-4 26 DEG 575w	3 CATWALK	8	TK-A- Z1-CS	 L502		
(302)	1/213	S-4 26 DEG 575w	3 CATWALK	6	TK-A- Z1-SL	 L502		
(303)	1/214	S-4 26 DEG 575w	3 CATWALK	10	TK-A- Z1-SR	 L502		
(304)	1/215	S-4 50 DEG 575w	0 ELECTRIC	11	TK-A- Z2-CS	 L502		
(305)	1/216	S-4 50 DEG 575w	0 ELECTRIC	3	TK-A- Z2-SL	 L502		
(306)	1/217	S-4 50 DEG 575w	0 ELECTRIC	16	TK-A- Z2-SR	 L502		



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Channel Hookup

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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(311)	1/218	S-4 36 DEG 575w	2ND ELECTRIC	17	TK-HS- Z1-CS	L501		
(312)	1/219	S-4 36 DEG 575w	2ND ELECTRIC	4	TK-HS- Z1-SL	L501		
(313)	1/220	S-4 36 DEG 575w	2ND ELECTRIC	10	TK-HS- Z1-SL	L501		
(314)	1/221	S-4 36 DEG 575w	2ND ELECTRIC	12	TK-HS- Z1-SR	L501		
(315)	1/222	S-4 36 DEG 575w	3RD ELECTRIC	7	TK-HS- Z2-CS	L501		
(316)	1/223	S-4 36 DEG 575w	3RD ELECTRIC	11	TK-HS- Z2-CS	L501		
(317)	1/224	S-4 36 DEG 575w	3RD ELECTRIC	5	TK-HS- Z2-SL	L501		
(318)	1/225	S-4 36 DEG 575w	3RD ELECTRIC	8	TK-HS- Z2-SL	L501		
(319)	1/226	S-4 36 DEG 575w	3RD ELECTRIC	10	TK-HS- Z2-SR	L501		
(320)	1/227	S-4 36 DEG 575w	3RD ELECTRIC	13	TK-HS- Z2-SR	L501		
(331)	1/228	S-4 19 DEG 575w	3 CATWALK	7	RK-A- Z1-SL	L502		
(332)	1/229	S-4 19 DEG 575w	3 CATWALK	9	RK-A- Z1-SR	L502		
(333)	1/230	S-4 36 DEG 575w	0 ELECTRIC	8	RK-A- Z2-SL	L502		
(334)	1/231	S-4 36 DEG 575w	0 ELECTRIC	12	RK-A- Z2-SR	L502		
(341)	1/232	S-4 26 DEG 575w	2 CATWALK	3	TB-A- Z1-SL	L502		
(342)	1/233	S-4 26 DEG 575w	2 CATWALK	5	TB-A- Z1-SR	L502		

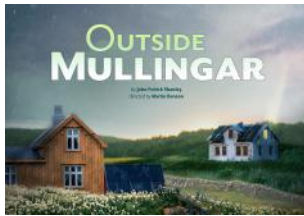


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Channel Hookup

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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(345)	1/234	S-4 36 DEG 575w	2ND ELECTRIC	7	TB-HS- Z2-SL	L501		
(346)	1/235	S-4 36 DEG 575w	2ND ELECTRIC	15	TB-HS- Z2-SR	L501		
(351)	1/236	S-4 70 DEG 575w	0 ELECTRIC	6	MANGER- A-Z1-SL	L502		
(352)	1/237	S-4 70 DEG 575w	0 ELECTRIC	10	MANGER- A-Z1-SR	L502		
(361)	1/238	S-4 70 DEG 575w	2ND ELECTRIC	5	MANGER- DN-Z1- SL	R68, R132		
(362)	1/239	S-4 70 DEG 575w	1ST ELECTRIC	12	MANGER- DN-Z1- SR	R68, R132		
(371)	1/240	S-4 26 DEG+Template Triangle 575w	4 CATWALK	6	PORTAL HEADER CL	R02	G223	LARGE BREAKUP
(372)	1/241	S-4 26 DEG+Template Triangle 575w	4 CATWALK	8	PORTAL HEADER CR	R02	G223	LARGE BREAKUP
(373)	1/242	S-4 26 DEG+Template Triangle 575w	4 CATWALK	4	PORTAL HEADER SL	R02	G223	LARGE BREAKUP
(374)	1/243	S-4 26 DEG+Template Triangle 575w	4 CATWALK	10	PORTAL HEADER SR	R02	G223	LARGE BREAKUP
(381)	1/244	S-4 26 DEG+Template Triangle 575w	BALCONY RAIL	4	PORTAL SIDE SL	R341 1	G223	LARGE BREAKUP
(382)	1/245	S-4 26 DEG+Template Triangle 575w	BALCONY RAIL	5	PORTAL SIDE SL LOW	R341 1	G223	LARGE BREAKUP
(383)	1/246	S-4 26 DEG+Template Triangle 575w	BALCONY RAIL	6	PORTAL SIDE SR	R341 1	G223	LARGE BREAKUP
(384)	1/247	S-4 26 DEG+Template Triangle 575w	BALCONY RAIL	7	PORTAL SIDE SR LOW	R341 1	G223	LARGE BREAKUP
(391)	1/248	S-4 26 DEG 575w	TORM BOOM L	1	RAIN L-Z2	R60	G635	CONSTRU CTION A



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Channel Hookup

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Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(392)	1/249	S-4 26 DEG 575w	TORM BOOM L	2	RAIN L-Z2	R60	G635	CONSTRU CTION A
(393)	1/250	S-4 26 DEG 575w	TORM BOOM L	3	RAIN L-Z1	R60	G635	CONSTRU CTION A
(394)	1/251	S-4 26 DEG 575w	TORM BOOM L	4	RAIN L-Z1	R60	G635	CONSTRU CTION A
(401)	1/252	S-4 26 DEG 575w	TORM BOOM R	2	RAIN R-Z2	R60	G635	CONSTRU CTION A
(402)	1/253	S-4 26 DEG 575w	TORM BOOM R	3	RAIN R-Z2	R60	G635	CONSTRU CTION A
(403)	1/254	S-4 26 DEG 575w	TORM BOOM R	4	RAIN R-Z1	R60	G635	CONSTRU CTION A
(404)	1/255	S-4 26 DEG 575w	TORM BOOM R	5	RAIN R-Z1	R60	G635	CONSTRU CTION A
(411)	1/256	S-4 36 DEG+Template Triangle 575w	BOOM 4L	2	DROP TXT-CL	L203	R79065	CLOUD 15
(412)	1/258	S-4 36 DEG+Template Triangle 575w	BOOM 4R	2	DROP TXT-CR	L203	R79065	CLOUD 15
(413)	1/259	S-4 36 DEG+Template Triangle 575w	BOOM 4L	1	DROP TXT-SL	L203	R79065	CLOUD 15
(414)	1/261	S-4 36 DEG+Template Triangle 575w	BOOM 4R	1	DROP TXT-SR	L203	R79065	CLOUD 15
(421)	1/262	S-4 36 DEG+Template Triangle 575w	BOOM USL	1	TEXT- SL	L203	G223	LARGE BREAKUP
(422)	1/264	S-4 36 DEG+Template Triangle 575w	BOOM USR	1	TEXT- SR	L203	G223	LARGE BREAKUP
(501)	1/265	Practical- MANGER 100w	MANGER LAMP	1	MANGER LAMPS			
(502)	1/266	Practical- MANGER 100w	MANGER LAMP	2	MANGER LAMPS			
(511)	1/267	Practical-TB 100w	TONY BEDROOM	1	TB LAMP			



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Channel Hookup

Chan	Addr	Type & Acc & L	Position	U#	Purp	Color	Gobo	GbN
(521)	1/268	Practical-TK 100w	TONY KITCHEN	1	TK LAMP			
(531)	1/269	Practical-MB 100w	MOONBOX	18	MOON BOX			
(601)	1/270	Varilite VL3515 SPOT 1.65kW	1ST ELECTRIC	11	VL ELEC DS			
(602)	1/271	Varilite VL3515 SPOT 1.65kW	5TH ELECTRIC	4	VL ELEC US			
(651)	1/272	Varilite VL 1000 1kW	UNDER CAT 2	1	PRO 1K CL			
(652)	1/273	Varilite VL 1000 1kW	UNDER CAT 2	3	PRO 1K CR			
(653)	1/274	Varilite VL 1000 1kW	UNDER CAT 2	2	PRO 1K CS			
(660)	1/275	UltratecFX Radiance Hazer+Light Acc C Clamp1 500w	TORM BOOM R	1	HAZE R			



Outside Mullingar

Instrument Schedule

6/2/22

LD: Stephanie Bernardini
ALD: Remy Linguini
ME: Emile Linguini

Company: D264 Graphics Class
Venue: SCR Argyros Stage
Submittal 4, Version: 1

TABLE OF CONTENTS

BALCONY RAIL	1	2ND ELECTRIC	12
4 CATWALK	2	3RD ELECTRIC	14
SL CATWALK 3	3	4TH ELECTRIC	15
SR CATWALK 3	3	5TH ELECTRIC	16
3 CATWALK	4	6TH ELECTRIC	17
2 CATWALK	5	BOOM 1L	18
UNDER CAT 2	5	BOOM 2L	18
1 CATWALK	6	BOOM 3L	18
SL BOX RAIL 1	6	BOOM 4L	18
SL BOX RAIL 2	7	BOOM 1R	19
SR BOX RAIL 1	7	BOOM 2R	19
SR BOX RAIL 2	7	BOOM 3R	19
SL HIGH BOX	8	BOOM 4R	19
SR HIGH BOX	8	BOOM USL	20
TORM BOOM L	9	BOOM USR	20
TORM BOOM R	9	MANGER LAMP	20
0 ELECTRIC	10	MOONBOX	20
1ST ELECTRIC	11	TONY BEDROOM	20
		TONY KITCHEN	20



Outside Mullingar

Instrument Schedule

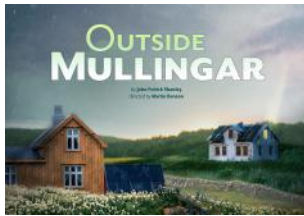
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6/2/22

LD: Stephanie Bernardini
ALD: Remy Linguini
ME: Emile Linguini

Company: D264 Graphics Class
Venue: SCR Argyros Stage
Submittal 4, Version: 1

BALCONY RAIL

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(62)	1/71	S-4 36 DEG	BBL LOW-Z1-CS	R132		
2	575w	(66)	1/75	S-4 26 DEG	BBL LOW-Z2-SR	R132		
3	575w	(63)	1/72	S-4 36 DEG	BBL LOW-Z1-SR	R132		
4	575w	(381)	1/244	S-4 26 DEG	PORTAL SIDE SL	R3411	G223	LARGE BREAKUP
5	575w	(382)	1/245	S-4 26 DEG	PORTAL SIDE SL LOW	R3411	G223	LARGE BREAKUP
6	575w	(383)	1/246	S-4 26 DEG	PORTAL SIDE SR	R3411	G223	LARGE BREAKUP
7	575w	(384)	1/247	S-4 26 DEG	PORTAL SIDE SR LOW	R3411	G223	LARGE BREAKUP
8	575w	(71)	1/78	S-4 36 DEG	BBR LOW-Z1-SL	R64, R132		
9	575w	(74)	1/81	S-4 26 DEG	BBR LOW-Z2-SL	R64, R132		
10	575w	(72)	1/79	S-4 36 DEG	BBR LOW-Z1-CS	R64, R132		



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4 CATWALK

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(47)	1/46	S-4 26 DEG	BBL-Z3-SL		R78223	LEAF BLOBS
1		(47)	1/47	Wybron CXI Color Fusion 4"	BBL-Z3-SL			
2	575w	(48)	1/48	S-4 26 DEG	BBL-Z3-CS		R78223	LEAF BLOBS
2		(48)	1/49	Wybron CXI Color Fusion 4"	BBL-Z3-CS			
3	575w	(49)	1/50	S-4 26 DEG	BBL-Z3-SR		R78223	LEAF BLOBS
3		(49)	1/51	Wybron CXI Color Fusion 4"	BBL-Z3-SR			
4	575w	(373)	1/242	S-4 26 DEG	PORTAL HEADER SL	R02	G223	LARGE BREAKUP
5	575w	(82)	1/87	S-4 19 DEG	TONAL-Z1-SL	R79, R132		
6	575w	(371)	1/240	S-4 26 DEG	PORTAL HEADER CL	R02	G223	LARGE BREAKUP
7	575w	(81)	1/86	S-4 19 DEG	TONAL-Z1-CS	R79, R132		
8	575w	(372)	1/241	S-4 26 DEG	PORTAL HEADER CR	R02	G223	LARGE BREAKUP
9	575w	(83)	1/88	S-4 19 DEG	TONAL-Z1-SR	R79, R132		
10	575w	(374)	1/243	S-4 26 DEG	PORTAL HEADER SR	R02	G223	LARGE BREAKUP
11	575w	(57)	1/64	S-4 26 DEG	BBR-Z3-SL		R78223	LEAF BLOBS
12	575w	(58)	1/66	S-4 26 DEG	BBR-Z3-CS		R78223	LEAF BLOBS
13	575w	(59)	1/68	S-4 26 DEG	BBR-Z3-SR		R78223	LEAF BLOBS



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4 CATWALK

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
14		(57)	1/65	Wybron CXI Color Fusion 4"	BBR-Z3-SL			
15		(58)	1/67	Wybron CXI Color Fusion 4"	BBR-Z3-CS			
16		(59)	1/69	Wybron CXI Color Fusion 4"				

SL CATWALK 3

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(41)	1/34	S-4 26 DEG	BBL-Z1-SL		R78223	LEAF BLOBS
1		(41)	1/35	Wybron CXI Color Fusion 4"				

SR CATWALK 3

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(53)	1/56	S-4 26 DEG	BBR-Z1-SR		R78223	LEAF BLOBS
1		(53)	1/57	Wybron CXI Color Fusion 4"	BBR-Z1-SR			



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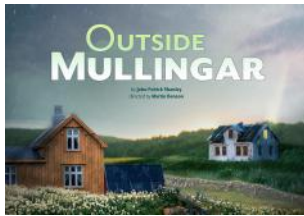
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3 CATWALK

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(21)	1/16	S-4 19 DEG	AWL-Z1-SL	R53, R132		
2	575w	(22)	1/17	S-4 19 DEG	AWL-Z1-CS	R53, R132		
3	575w	(42)	1/36	S-4 26 DEG	BBL-Z1-CS		R78223	LEAF BLOBS
3		(42)	1/37	Wybron CXI Color Fusion 4"	BBL-Z1-CS			
4	575w	(23)	1/18	S-4 19 DEG	AWL-Z1-SR	R53, R132		
5	575w	(43)	1/38	S-4 26 DEG	BBL-Z1-SR		R78223	LEAF BLOBS
5		(43)	1/39	Wybron CXI Color Fusion 4"	BBL-Z1-SR			
6	575w	(302)	1/213	S-4 26 DEG	TK-A-Z1-SL	L502		
7	575w	(331)	1/228	S-4 19 DEG	RK-A-Z1-SL	L502		
8	575w	(301)	1/212	S-4 26 DEG	TK-A-Z1-CS	L502		
9	575w	(332)	1/229	S-4 19 DEG	RK-A-Z1-SR	L502		
10	575w	(303)	1/214	S-4 26 DEG	TK-A-Z1-SR	L502		
11	575w	(51)	1/52	S-4 26 DEG	BBR-Z1-SL		R78223	LEAF BLOBS
11		(51)	1/53	Wybron CXI Color Fusion 4"	BBR-Z1-SL			
12	575w	(31)	1/25	S-4 19 DEG	AWR-Z1-SL	L161, R132		
13	575w	(52)	1/54	S-4 26 DEG	BBR-Z1-CS		R78223	LEAF BLOBS
13		(52)	1/55	Wybron CXI Color Fusion 4"	BBR-Z1-CS			
14	575w	(32)	1/26	S-4 19 DEG	AWR-Z1-CS	L161, R132		



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3 CATWALK

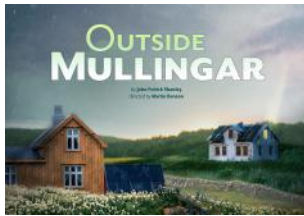
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15	575w	(33)	1/27	S-4 19 DEG	AWR-Z1-SR	L161, R132		

2 CATWALK

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(1)	1/1	S-4 19 DEG	A-Z1-SL	L502, R132		
2	575w	(2)	1/2	S-4 19 DEG	A-Z1-CL	L502, R132		
3	575w	(341)	1/232	S-4 26 DEG	TB-A-Z1-SL	L502		
4	575w	(3)	1/3	S-4 19 DEG	A-Z1-CS	L502, R132		
5	575w	(342)	1/233	S-4 26 DEG	TB-A-Z1-SR	L502		
6	575w	(4)	1/4	S-4 19 DEG	A-Z1-CR	L502, R132		
7	575w	(5)	1/5	S-4 19 DEG	A-Z1-SR	L502, R132		

UNDER CAT 2

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	1kW	(651)	1/272	Varilite VL 1000	PRO 1K CL			
2	1kW	(653)	1/274	Varilite VL 1000	PRO 1K CS			
3	1kW	(652)	1/273	Varilite VL 1000	PRO 1K CR			



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1 CATWALK

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(131)	1/115	S-4 36 DEG	PEL-Z1-SL	R364		
2	575w	(132)	1/116	S-4 26 DEG	PEL-Z1-CS	R364		
3	575w	(133)	1/117	S-4 26 DEG	PEL-Z1-SR	R364		
4		(92)	1/90	Desire D40 25DEG	DN LED-Z1-SL			
5	575w	(112)	1/101	S-4 36 DEG	DN TXT-Z1-SL	R68	G643	MOONS CAPE
6	575w	(111)	1/100	S-4 36 DEG	DN TXT-Z1-CS	R68	G643	MOONS CAPE
7		(91)	1/89	Desire D40 25DEG	DN LED-Z1-CS			
8	575w	(113)	1/102	S-4 36 DEG	DN TXT-Z1-SR	R68	G643	MOONS CAPE
9		(93)	1/91	Desire D40 25DEG	DN LED-Z1-SR			
10	575w	(151)	1/127	S-4 26 DEG	PER-Z1-SL	R04		
11	575w	(153)	1/129	S-4 26 DEG	PER-Z1-CS	R04		
12	575w	(152)	1/128	S-4 36 DEG	PER-Z1-SL	R04		

SL BOX RAIL 1

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(64)	1/73	S-4 36 DEG	BBL LOW-Z2-SL	R132		
2	575w	(67)	1/76	S-4 36 DEG	BBL LOW-Z3-CS	R132		



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SL BOX RAIL 2

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(61)	1/70	S-4 36 DEG	BBL LOW-Z1-SL	R132		
2	575w	(65)	1/74	S-4 36 DEG	BBL LOW-Z2-CS	R132		
3	575w	(68)	1/77	S-4 36 DEG	BBL LOW-Z3-SR	R132		

SR BOX RAIL 1

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(76)	1/83	S-4 36 DEG	BBR LOW-Z2-SR	R64, R132		
2	575w	(78)	1/85	S-4 36 DEG	BBR LOW-Z3-CS	R64, R132		

SR BOX RAIL 2

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(73)	1/80	S-4 36 DEG	BBR LOW-Z1-SR	R64, R132		
2	575w	(75)	1/82	S-4 36 DEG	BBR LOW-Z2-CS	R64, R132		
3	575w	(77)	1/84	S-4 36 DEG	BBR LOW-Z3-SL	R64, R132		






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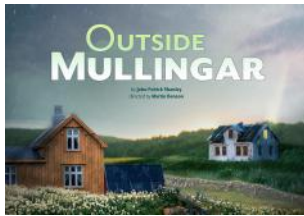
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SL HIGH BOX

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(44)	1/40	S-4 26 DEG	BBL-Z2-SL		 R78223	LEAF BLOBS
1		(44)	1/41	Wybron CXI Color Fusion 4"	BBL-Z2-SL			
2	575w	(45)	1/42	S-4 26 DEG	BBL-Z2-CS		 R78223	LEAF BLOBS
2		(45)	1/43	Wybron CXI Color Fusion 4"	BBL-Z2-CS			
3	575w	(46)	1/44	S-4 26 DEG	BBL-Z2-SR		 R78223	LEAF BLOBS
3		(46)	1/45	Wybron CXI Color Fusion 4"	BBL-Z2-SR			

SR HIGH BOX

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(56)	1/62	S-4 26 DEG	BBR-Z2-SR		 R78223	LEAF BLOBS
1		(56)	1/63	Wybron CXI Color Fusion 4"	BBR-Z2-SR			
2	575w	(55)	1/60	S-4 26 DEG	BBR-Z2-CS		 R78223	LEAF BLOBS
2		(55)	1/61	Wybron CXI Color Fusion 4"	BBR-Z2-CS			
3	575w	(54)	1/58	S-4 26 DEG	BBR-Z2-SL		 R78223	LEAF BLOBS
3		(54)	1/59	Wybron CXI Color Fusion 4"	BBR-Z2-SL			











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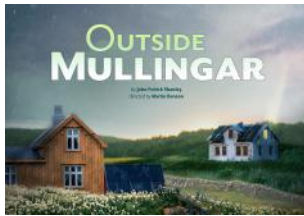
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TORM BOOM L

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(391)	1/248	S-4 26 DEG	RAIN L-Z2	 R60	 G635	CONSTRU CTION A
2	575w	(392)	1/249	S-4 26 DEG	RAIN L-Z2	 R60	 G635	CONSTRU CTION A
3	575w	(393)	1/250	S-4 26 DEG	RAIN L-Z1	 R60	 G635	CONSTRU CTION A
4	575w	(394)	1/251	S-4 26 DEG	RAIN L -Z1	 R60	 G635	CONSTRU CTION A

TORM BOOM R

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	500w	(660)	1/275	UltratecFX Radiance Hazer	HAZER			
2	575w	(401)	1/252	S-4 26 DEG	RAIN R-Z2	 R60	 G635	CONSTRU CTION A
3	575w	(402)	1/253	S-4 26 DEG	RAIN R-Z2	 R60	 G635	CONSTRU CTION A
4	575w	(403)	1/254	S-4 26 DEG	RAIN R-Z1	 R60	 G635	CONSTRU CTION A
5	575w	(404)	1/255	S-4 26 DEG	RAIN R-Z1	 R60	 G635	CONSTRU CTION A



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0 ELECTRIC

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(6)	1/6	S-4 50 DEG	A-Z2-SL	L502, R132		
2	575w	(24)	1/19	S-4 36 DEG	AWL-Z2-CL	R53, R132		
3	575w	(305)	1/216	S-4 50 DEG	TK-A-Z2-SL	L502		
4	575w	(7)	1/7	S-4 50 DEG	A-Z2-CL	L502, R132		
5	575w	(25)	1/20	S-4 36 DEG	AWL-Z2-CR	R53, R132		
6	575w	(351)	1/236	S-4 70 DEG	MANGER-A-Z1-SL	L502		
7	575w	(26)	1/21	S-4 36 DEG	AWL-Z2-SR	R53, R132		
8	575w	(333)	1/230	S-4 36 DEG	RK-A-Z2-SL	L502		
9	575w	(8)	1/8	S-4 50 DEG	A-Z2-CS	L502, R132		
10	575w	(352)	1/237	S-4 70 DEG	MANGER-A-Z1-SR	L502		
11	575w	(304)	1/215	S-4 50 DEG	TK-A-Z2-CS	L502		
12	575w	(334)	1/231	S-4 36 DEG	RK-A-Z2-SR	L502		
13	575w	(34)	1/28	S-4 36 DEG	AWR-Z2-SL	L161, R132		
14	575w	(35)	1/29	S-4 36 DEG	AWR-Z2-CL	L161, R132		
15	575w	(9)	1/9	S-4 50 DEG	A-Z2-CR	L502, R132		
16	575w	(306)	1/217	S-4 50 DEG	TK-A-Z2-SR	L502		
17	575w	(36)	1/30	S-4 36 DEG	AWR-Z2-CR	L161, R132		
18	575w	(10)	1/10	S-4 50 DEG	A-Z2-SR	L502, R132		



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1ST ELECTRIC

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(134)	1/118	S-4 36 DEG	PEL-Z2-SL	R364		
2	575w	(135)	1/119	S-4 26 DEG	PEL-Z2-CS	R364		
3	575w	(136)	1/120	S-4 26 DEG	PEL-Z2-SR	R364		
4	575w	(27)	1/22	S-4 36 DEG	AWL-Z3-CL	R53, R132		
5	575w	(116)	1/105	S-4 50 DEG	DN TXT-Z2-SL	R68	G643	MOONS CAPE
6	575w	(28)	1/23	S-4 36 DEG	AWL-Z3-CR	R53, R132		
7	1kW	(172)	1/140	PAR 64 MFL	BX-Z1-SL	L200		
8	575w	(114)	1/103	S-4 50 DEG	DN TXT-Z2-CL	R68	G643	MOONS CAPE
9	575w	(37)	1/31	S-4 36 DEG	AWR-Z3-SL	R53, R132		
10	1kW	(171)	1/139	PAR 64 MFL	BX-Z1-CS	L200		
11	1.65 kW	(601)	1/270	Varilite VL3515 SPOT	VL ELEC DS			
12	575w	(362)	1/239	S-4 70 DEG	MANGER-DN-Z1- SR	R68, R132		
13	575w	(29)	1/24	S-4 36 DEG	AWL-Z3-SR	R53, R132		
14	575w	(115)	1/104	S-4 50 DEG	DN TXT-Z2-CR	R68	G643	MOONS CAPE
15	575w	(38)	1/32	S-4 36 DEG	AWR-Z3-CL	L161, R132		
16	1kW	(173)	1/141	PAR 64 MFL	BX-Z1-SR	L200		
17	575w	(117)	1/106	S-4 50 DEG	DN TXT-Z2-SR	R68	G643	MOONS CAPE
18	575w	(39)	1/33	S-4 36 DEG	AWR-Z3-CR	L161, R132		
19	575w	(155)	1/131	S-4 26 DEG	PER-Z2-SL	R04		
20	575w	(154)	1/130	S-4 26 DEG	PER-Z2-CS	R04		



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1ST ELECTRIC

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
21	575w	(156)	1/132	S-4 36 DEG	PER-Z2-SR	R04		

2ND ELECTRIC

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(120)	1/109	S-4 50 DEG	DN TXT-Z3-SL	R68	G643	MOONS CAPE
2	575w	(11)	1/11	S-4 36 DEG	A-Z3-SL	L502, R132		
3		(96)	1/94	Desire D40 45DEG	DN LED-Z2-SL			
4	575w	(312)	1/219	S-4 36 DEG	TK-HS-Z1-SL	L501		
5	575w	(361)	1/238	S-4 70 DEG	MANGER-DN-Z1- SL	R68, R132		
6	575w	(12)	1/12	S-4 36 DEG	A-Z3-CL	L502, R132		
7	575w	(345)	1/234	S-4 36 DEG	TB-HS-Z2-SL	L501		
8		(94)	1/92	Desire D40 45DEG	DN LED-Z2-CL			
9	575w	(118)	1/107	S-4 50 DEG	DN TXT-Z3-CL	R68	G643	MOONS CAPE
10	575w	(313)	1/220	S-4 36 DEG	TK-HS-Z1-SL	L501		
11	575w	(13)	1/13	S-4 36 DEG	A-Z3-CS	L502, R132		
12	575w	(314)	1/221	S-4 36 DEG	TK-HS-Z1-SR	L501		
13		(95)	1/93	Desire D40 45DEG	DN LED-Z2-CR			
14	575w	(119)	1/108	S-4 50 DEG	DN TXT-Z3-CR	R68	G643	MOONS CAPE
15	575w	(346)	1/235	S-4 36 DEG	TB-HS-Z2-SR	L501		








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2ND ELECTRIC

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
16	575w	(14)	1/14	S-4 36 DEG	A-Z3-CR	 L502, R132		
17	575w	(311)	1/218	S-4 36 DEG	TK-HS-Z1-CS	 L501		
18		(97)	1/95	Desire D40 45DEG	DN LED-Z2-SR			
19	575w	(121)	1/110	S-4 50 DEG	DN TXT-Z3-SR	 R68	 G643	MOONS CAPE
20	575w	(15)	1/15	S-4 36 DEG	A-Z3-SR	 L502, R132		



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3RD ELECTRIC

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(137)	1/121	S-4 36 DEG	PEL-Z3-SL	R364		
2	575w	(138)	1/122	S-4 26 DEG	PEL-Z3-CS	R364		
3	575w	(139)	1/123	S-4 26 DEG	PEL-Z3-SR	R364		
4	1kW	(177)	1/145	PAR 64 MFL	BX-Z2-SL	L200		
5	575w	(317)	1/224	S-4 36 DEG	TK-HS-Z2-SL	L501		
6	1kW	(174)	1/142	PAR 64 MFL	BX-Z2-CL	L200		
7	575w	(315)	1/222	S-4 36 DEG	TK-HS-Z2-CS	L501		
8	575w	(318)	1/225	S-4 36 DEG	TK-HS-Z2-SL	L501		
9	1kW	(176)	1/144	PAR 64 MFL	BX-Z2-CS	L200		
10	575w	(319)	1/226	S-4 36 DEG	TK-HS-Z2-SR	L501		
11	575w	(316)	1/223	S-4 36 DEG	TK-HS-Z2-CS	L501		
12	1kW	(175)	1/143	PAR 64 MFL	BX-Z2-CR	L200		
13	575w	(320)	1/227	S-4 36 DEG	TK-HS-Z2-SR	L501		
14	1kW	(178)	1/146	PAR 64 MFL	BX-Z2-SR	L200		
15	575w	(158)	1/134	S-4 26 DEG	PER-Z3-SL	R04		
16	575w	(157)	1/133	S-4 26 DEG	PER-Z3-CS	R04		
17	575w	(159)	1/135	S-4 36 DEG	PER-Z3-SR	R04		

















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4TH ELECTRIC

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(140)	1/124	S-4 36 DEG	PEL-Z4-SL	 R364		
2	575w	(141)	1/125	S-4 26 DEG	PEL-Z4-CS	 R364		
3	575w	(142)	1/126	S-4 26 DEG	PEL-Z4-SR	 R364		
4	575w	(124)	1/113	S-4 50 DEG	DN TXT-Z4-SL	 R68	 G643	MOONS CAPE
5		(100)	1/98	Desire D40 45DEG	DN LED-Z3-SL			
6		(98)	1/96	Desire D40 45DEG	DN LED-Z3-CL			
7	575w	(122)	1/111	S-4 50 DEG	DN TXT-Z4-CL	 R68	 G643	MOONS CAPE
8	575w	(123)	1/112	S-4 50 DEG	DN TXT-Z4-CR	 R68	 G643	MOONS CAPE
9		(99)	1/97	Desire D40 45DEG	DN LED-Z3-CR			
10		(101)	1/99	Desire D40 45DEG	DN LED-Z3-SR			
11	575w	(125)	1/114	S-4 50 DEG	DN TXT-Z4-SR	 R68	 G643	MOONS CAPE
12	575w	(161)	1/137	S-4 26 DEG	PER-Z4-SL	 R04		
13	575w	(160)	1/136	S-4 26 DEG	PER-Z4-CS	 R04		
14	575w	(162)	1/138	S-4 36 DEG	PER-Z4-SR	 R04		








Outside Mullingar

Instrument Schedule

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6/2/22

5TH ELECTRIC

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	1kW	(182)	1/150	PAR 64 MFL	BX-Z3-SL	 L200		
2	1kW	(179)	1/147	PAR 64 MFL	BX-Z3-CL	 L200		
3	1kW	(181)	1/149	PAR 64 MFL	BX-Z3-CS	 L200		
4	1.65 kW	(602)	1/271	Varilite VL3515 SPOT	VL ELEC US			
5	1kW	(180)	1/148	PAR 64 MFL	BX-Z3-CR	 L200		
6	1kW	(183)	1/151	PAR 64 MFL	BX-Z3-SR	 L200		



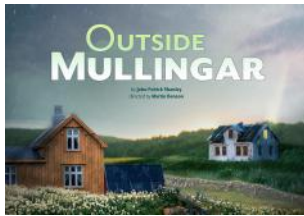
Outside Mullingar

Instrument Schedule

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6/2/22

6TH ELECTRIC

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	125w	(251)	1/188	ETC Vivid-r 11	CYC TOP			
2	125w	(252)	1/189	ETC Vivid-r 11	CYC TOP			
3	125w	(253)	1/190	ETC Vivid-r 11	CYC TOP			
4	125w	(254)	1/191	ETC Vivid-r 11	CYC TOP			
5	125w	(255)	1/192	ETC Vivid-r 11	CYC TOP			
6	125w	(256)	1/193	ETC Vivid-r 11	CYC TOP			
7	250w	(257)	1/194	ETC Vivid-r 21	CYC TOP			
8	250w	(258)	1/195	ETC Vivid-r 21	CYC TOP			
9	250w	(259)	1/196	ETC Vivid-r 21	CYC TOP			
10	250w	(260)	1/197	ETC Vivid-r 21	CYC TOP			
11	250w	(261)	1/198	ETC Vivid-r 21	CYC TOP			
12	250w	(262)	1/199	ETC Vivid-r 21	CYC TOP			
13	250w	(263)	1/200	ETC Vivid-r 21	CYC TOP			
14	250w	(264)	1/201	ETC Vivid-r 21	CYC TOP			
15	250w	(265)	1/202	ETC Vivid-r 21	CYC TOP			
16	250w	(266)	1/203	ETC Vivid-r 21	CYC TOP			
17	250w	(267)	1/204	ETC Vivid-r 21	CYC TOP			
18	250w	(268)	1/205	ETC Vivid-r 21	CYC TOP			
19	125w	(269)	1/206	ETC Vivid-r 11	CYC TOP			
20	125w	(270)	1/207	ETC Vivid-r 11	CYC TOP			
21	125w	(271)	1/208	ETC Vivid-r 11	CYC TOP			
22	125w	(272)	1/209	ETC Vivid-r 11	CYC TOP			
23	125w	(273)	1/210	ETC Vivid-r 11	CYC TOP			
24	125w	(274)	1/211	ETC Vivid-r 11	CYC TOP			



Outside Mullingar

Instrument Schedule

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BOOM 1L

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
3	1kW	(211)	1/162	PAR 64 MFL	HEADL-Z1	R56		

BOOM 2L

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(225)	1/174	S-4 26 DEG	BTL-Z2-SR	L161		
2	575w	(226)	1/178	S-4 36 DEG	BTL-Z2-SL	L161		
3	1kW	(213)	1/166	PAR 64 MFL	HEADL-Z2	R56		
4	575w	(193)	1/156	S-4 26 DEG	SHINL-Z2	L201		

BOOM 3L

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(225)	1/175	S-4 26 DEG	BTL-Z2-SR	L161		
2	575w	(226)	1/179	S-4 36 DEG	BTL-Z2-SL	L161		
3	1kW	(211)	1/163	PAR 64 MFL	HEADL-Z1	R56		
4	575w	(191)	1/152	S-4 26 DEG	SHINL-Z1	L201		

BOOM 4L

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(229)	1/183	S-4 26 DEG	BTL-Z3-SR	L161		
1	575w	(413)	1/259	S-4 36 DEG	DROP TXT-SL	L203	R79065	CLOUD 15
2	575w	(230)	1/184	S-4 36 DEG	BTL-Z3-SL	L161		
2	575w	(411)	1/256	S-4 36 DEG	DROP TXT-CL	L203	R79065	CLOUD 15
3	1kW	(215)	1/169	PAR 64 MFL	HEADL-Z3	R56		
4	575w	(195)	1/159	S-4 26 DEG	SHINL-Z3	L201		



Outside Mullingar

Instrument Schedule

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6/2/22

BOOM 1R

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(223)	1/171	S-4 26 DEG	BTR-Z1-SL	L161		
2	575w	(224)	1/172	S-4 36 DEG	BTR-Z1-SR	L161		
2	575w	(224)	1/173	S-4 36 DEG	BTR-Z1-SR	L161		
3	1kW	(212)	1/165	PAR 64 MFL	HEADR-Z1	R56		
4	575w	(192)	1/154	S-4 26 DEG	SHINR-Z1	L201		
4	575w	(192)	1/155	S-4 26 DEG	SHINR-Z1	L201		

BOOM 2R

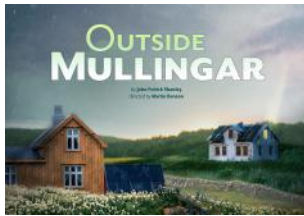
U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(227)	1/181	S-4 26 DEG	BTR-Z2-SL	L161		
2	575w	(228)	1/182	S-4 36 DEG	BTR-Z2-SR	L161		
3	1kW	(214)	1/168	PAR 64 MFL	HEADR-Z2	R56		
4	575w	(194)	1/158	S-4 26 DEG	SHINR-Z2	L201		

BOOM 3R

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(231)	1/186	S-4 26 DEG	BTR-Z3-SL	L161		
2	575w	(232)	1/187	S-4 36 DEG	BTR-Z3-SR	L161		
3	1kW	(216)	1/170	PAR 64 MFL	HEADR-Z3	R56		
4	575w	(196)	1/161	S-4 26 DEG	SHINR-Z3	L201		

BOOM 4R

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(414)	1/261	S-4 36 DEG	DROP TXT-SR	L203	R79065	CLOUD 15
2	575w	(412)	1/258	S-4 36 DEG	DROP TXT-CR	L203	R79065	CLOUD 15



Outside Mullingar

Instrument Schedule

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BOOM USL

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(421)	1/262	S-4 36 DEG	TEXT-SL	L203	G223	LARGE BREAKUP

BOOM USR

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	575w	(422)	1/264	S-4 36 DEG	TEXT-SR	L203	G223	LARGE BREAKUP

MANGER LAMP

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	100w	(501)	1/265	Practical-MANGER	MANGER LAMPS			
2	100w	(502)	1/266	Practical-MANGER	MANGER LAMPS			

MOONBOX

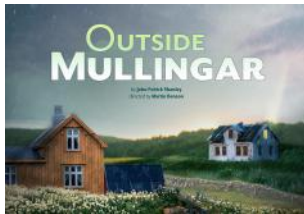
U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
18	100w	(531)	1/269	Practical-MB	MOONBOX			

TONY BEDROOM

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	100w	(511)	1/267	Practical-TB	TB LAMP			

TONY KITCHEN

U#	Load	Ch	Addr	Inst Type	Purpose	Color	Gobo	GbN
1	100w	(521)	1/268	Practical-TK	TK LAMP			



Outside Mullingar

Instrument Type Stock Count

Page 1 of 2
6/2/22

LD: Stephanie Bernardini
ALD: Remy Linguini
ME: Emile Linguini

Company: D264 Graphics Class
Venue: SCR Argyros Stage
Submittal 4, Version: 1

INSTRUMENT TYPE STOCK COUNT

	In Stock	In Use	Remaining	Short
ETC SOURCE FOURS	230	176	54	
S-4 19 DEG	65	16	49	
S-4 26 DEG	70	69	1	
S-4 36 DEG	70	67	3	
S-4 50 DEG	18	20		2
S-4 70 DEG	4	4		
PAR 64's	45	20	25	
PAR 64 MFL	45	20	25	
ETC DESIRES LED	24	11	13	
Desire D40 25DEG	12	3	9	
Desire D40 45DEG	12	8	4	
ETC VIVID-R's	24	24		
ETC Vivid-r 11	12	12		
ETC Vivid-r 21	12	12		
VARILITE MOVING LIGHTS	5	5		
Varilite VL 1000	3	3		
Varilite VL3515 SPOT	2	2		
SCROLLERS	28	18	10	
Wybron CXI Color Fusion 4"	7	18		11
PRACTICALS	5	5		
Practical-TB	1	1		
Practical-TK	1	1		
Practical-MB	1	1		
Practical-MANGER	2	2		

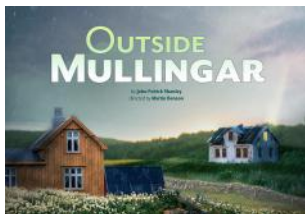


Outside Mullingar
Instrument Type Stock Count

Page 2 of 2
6/2/22

	In Stock	In Use	Remaining	Short
HAZER	2	1	1	
UltratecFX Radiance Hazer	1	1		
.....				

Stephanie Bernardini



Outside Mullingar

Gobo Count

Page 1 of 2

6/2/22

LD: Stephanie Bernardini
ALD: Remy Linguini
ME: Emile Linguini

Company: D264 Graphics Class
Venue: SCR Argyros Stage
Submittal 4, Version: 1

GOBO COUNT

ROSCO

R78223

LEAF BLOBS

18 for S-4 26 DEG

18 Total



R79065

CLOUD 15

4 for S-4 36 DEG

4 Total



ROSCO Total: 22

GAM



Outside Mullingar

Gobo Count

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G223

LARGE BREAKUP

8 for S-4 26 DEG

2 for S-4 36 DEG

10 Total



G643

MOONSCAPE

3 for S-4 36 DEG

12 for S-4 50 DEG

15 Total



G635

CONSTRUCTION A

8 for S-4 26 DEG

8 Total



GAM Total: 33



Outside Mullingar

Color Sheet Count

Page 1 of 2

6/2/22

LD: Stephanie Bernardini
ALD: Remy Linguini
ME: Emile Linguini

Company: D264 Graphics Class
Venue: SCR Argyros Stage
Submittal 4, Version: 1

COLOR COUNT

Sheets of Color

ROSCO 21 sheet(s):

1	sheet of	R02
2	sheets of	R04
2	sheets of	R53
2	sheets of	R56
1	sheet of	R60
1	sheet of	R64
2	sheets of	R68
1	sheet of	R79
6	sheets of	R132
2	sheets of	R364
1	sheet of	R3411



LEE 15 sheet(s):

3	sheets of	L161
4	sheets of	L200
1	sheet of	L201
1	sheet of	L203
2	sheets of	L501
4	sheets of	L502



36 Total



Outside Mullingar

Color Sheet Count

Page 2 of 2
6/2/22

COLOR FRAMES

Instrument Type	Frame Label	Size	Per Ckt	Per Sheet
ETC SOURCE FOURS			1	
S-4 19 DEG	A	6.25" X 6.25"	1	9
S-4 26 DEG	A	6.25" X 6.25"	1	9
S-4 36 DEG	A	6.25" X 6.25"	1	9
S-4 50 DEG	A	6.25" X 6.25"	1	9
S-4 70 DEG	A	6.25" X 6.25"	1	9
PAR 64's			1	
PAR 64 MFL	B	10" X 10"	1	4
ETC DESIRES LED			1	
Desire D40 25DEG			1	
Desire D40 45DEG			1	
ETC VIVID-R's			1	
ETC Vivid-r 11			1	
ETC Vivid-r 21			1	
VARILITE MOVING LIGHTS			1	
Varilite VL 1000			1	
Varilite VL3515 SPOT			1	
SCROLLERS			1	
Wybron CXI Color Fusion 7.5"			1	
Wybron CXI Color Fusion 4"			1	
PRACTICALS			1	
Practical-TB			1	
Practical-TK			1	
Practical-MB			1	
Practical-MANGER			1	
HAZER			1	
UltratecFX Radiance Hazer			1	



Outside Mullingar

Color Count

Page 1 of 3
6/2/22

LD: Stephanie Bernardini
ALD: Remy Linguini
ME: Emile Linguini

Company: D264 Graphics Class
Venue: SCR Argyros Stage
Submittal 4, Version: 1

COLOR COUNT

Color Cuts

ROSCO

R02

A size, 6.25" X 6.25" 4 cuts

Total: 4 cuts

R04

A size, 6.25" X 6.25" 12 cuts

Total: 12 cuts

R53

A size, 6.25" X 6.25" 10 cuts

Total: 10 cuts

R56

B size, 10" X 10" 7 cuts

Total: 7 cuts

R60

A size, 6.25" X 6.25" 8 cuts

Total: 8 cuts

R64

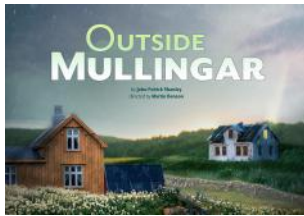
A size, 6.25" X 6.25" 8 cuts

Total: 8 cuts

R68

A size, 6.25" X 6.25" 17 cuts

Total: 17 cuts



Outside Mullingar

Color Count

Page 2 of 3
6/2/22



R79

A size, 6.25" X 6.25" 3 cuts

Total: 3 cuts



R132

A size, 6.25" X 6.25" 54 cuts

Total: 54 cuts



R364

A size, 6.25" X 6.25" 12 cuts

Total: 12 cuts



R3411

A size, 6.25" X 6.25" 4 cuts

Total: 4 cuts

ROSCO Total: 139

LEE



L161

A size, 6.25" X 6.25" 21 cuts

Total: 21 cuts



L200

B size, 10" X 10" 13 cuts

Total: 13 cuts



L201

A size, 6.25" X 6.25" 7 cuts

Total: 7 cuts



L203

A size, 6.25" X 6.25" 6 cuts

Total: 6 cuts



Outside Mullingar

Color Count

Page 3 of 3
6/2/22



L501

A size, 6.25" X 6.25" 12 cuts

Total: 12 cuts



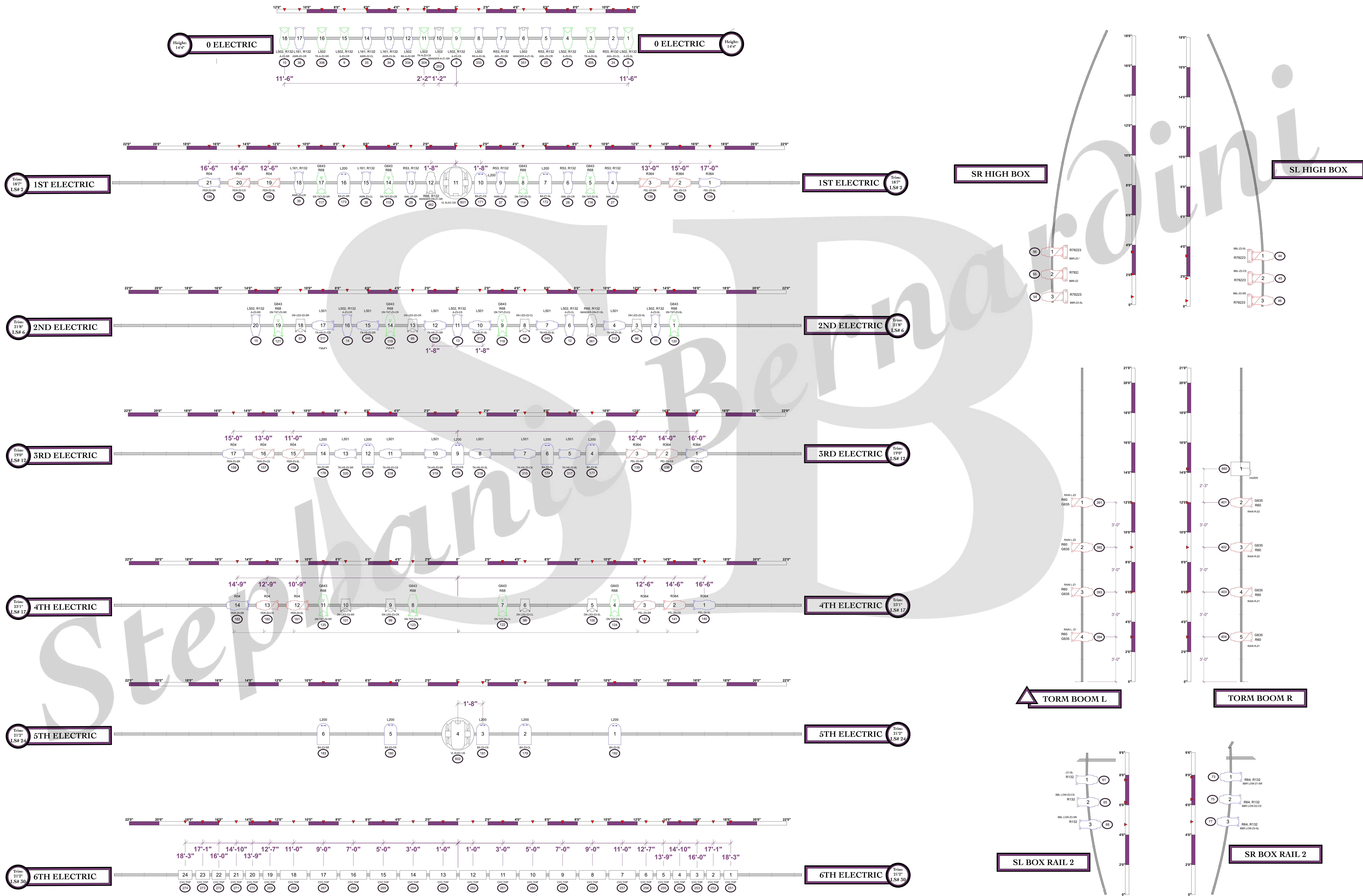
L502

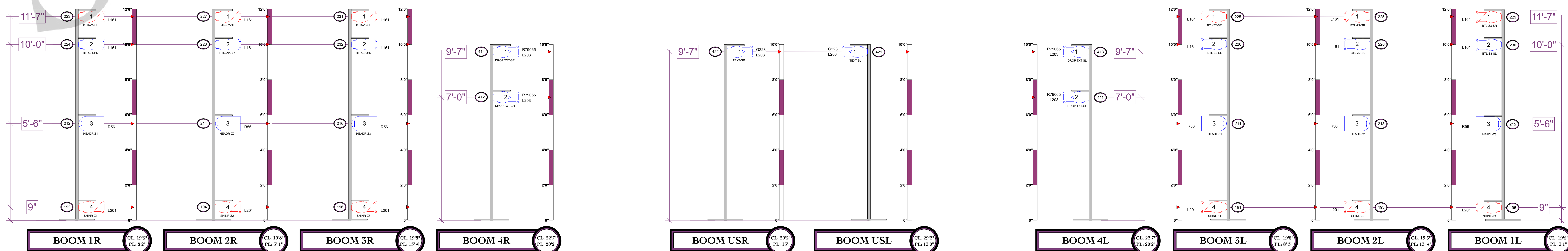
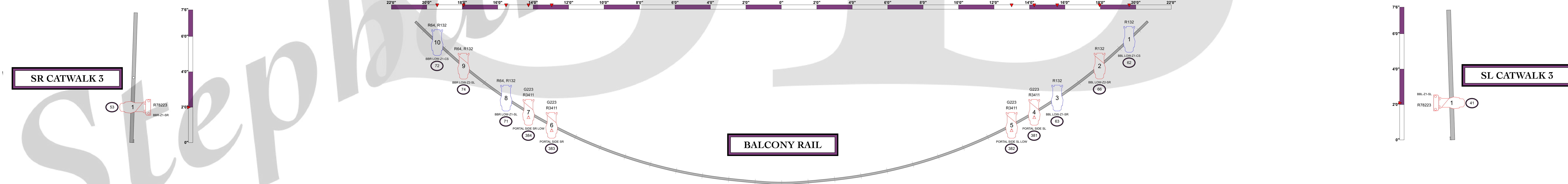
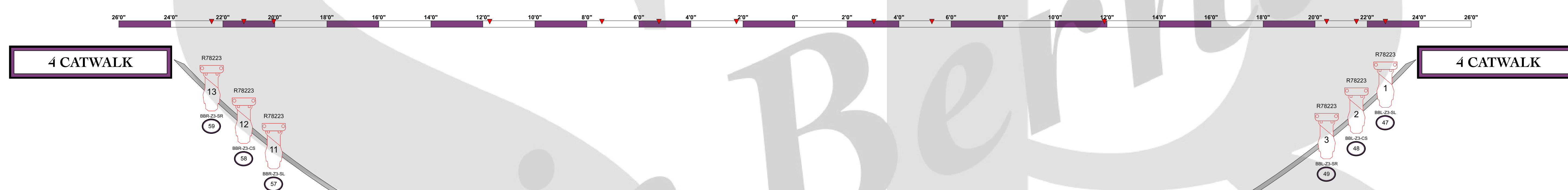
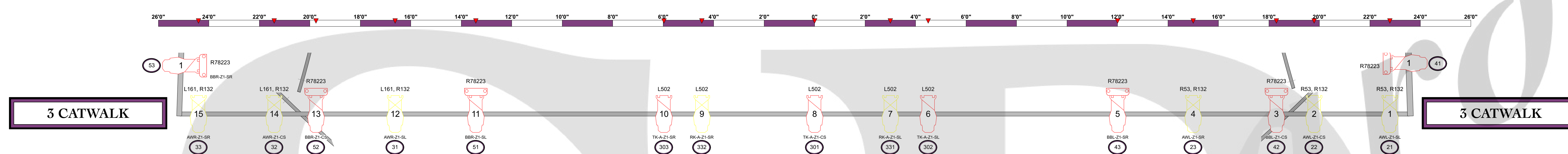
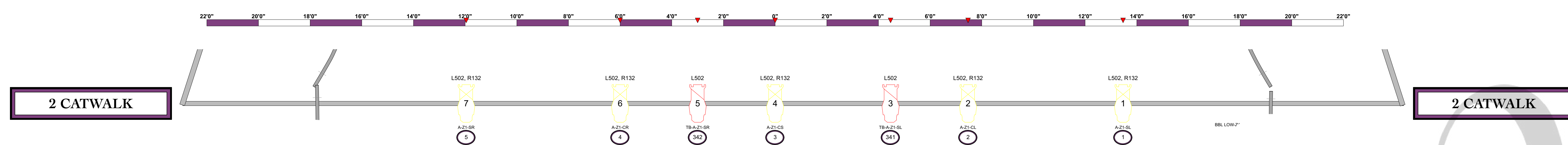
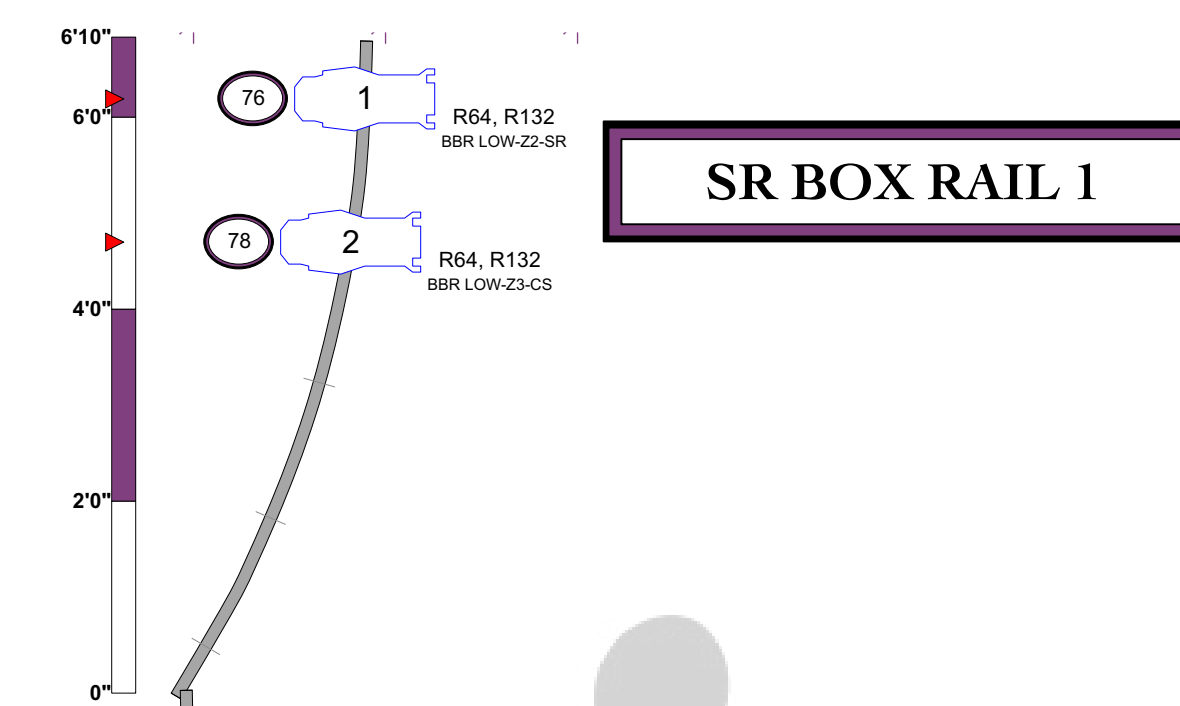
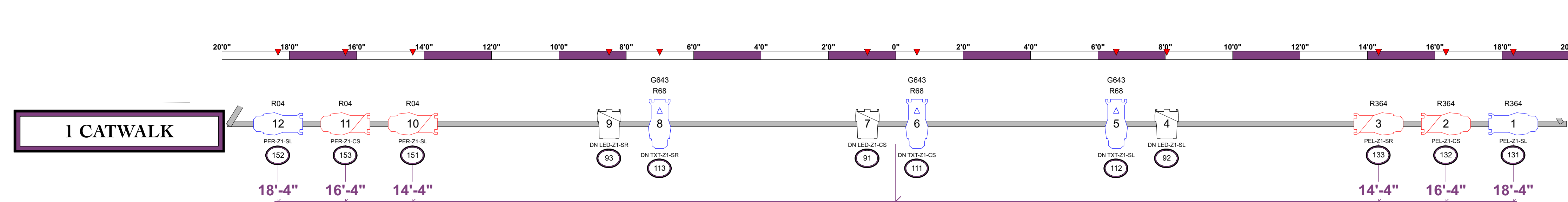
A size, 6.25" X 6.25" 29 cuts

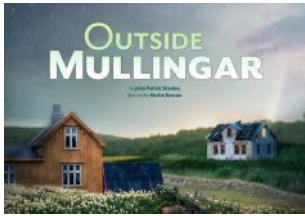
Total: 29 cuts

LEE Total: 88

Stephanie Bernardini







Stephanie Bernardini

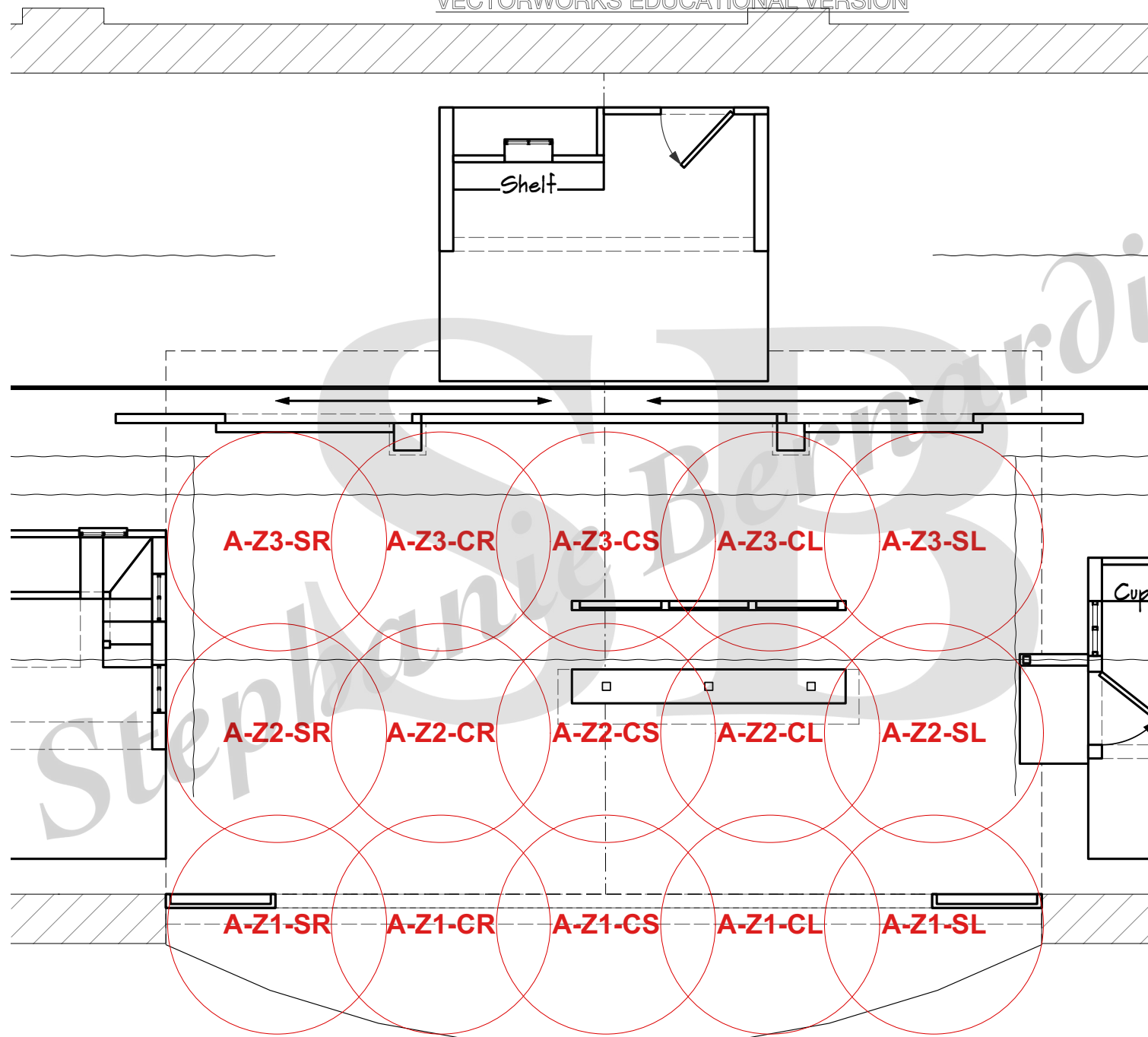
Outside Mullingar

Page 1 of 1

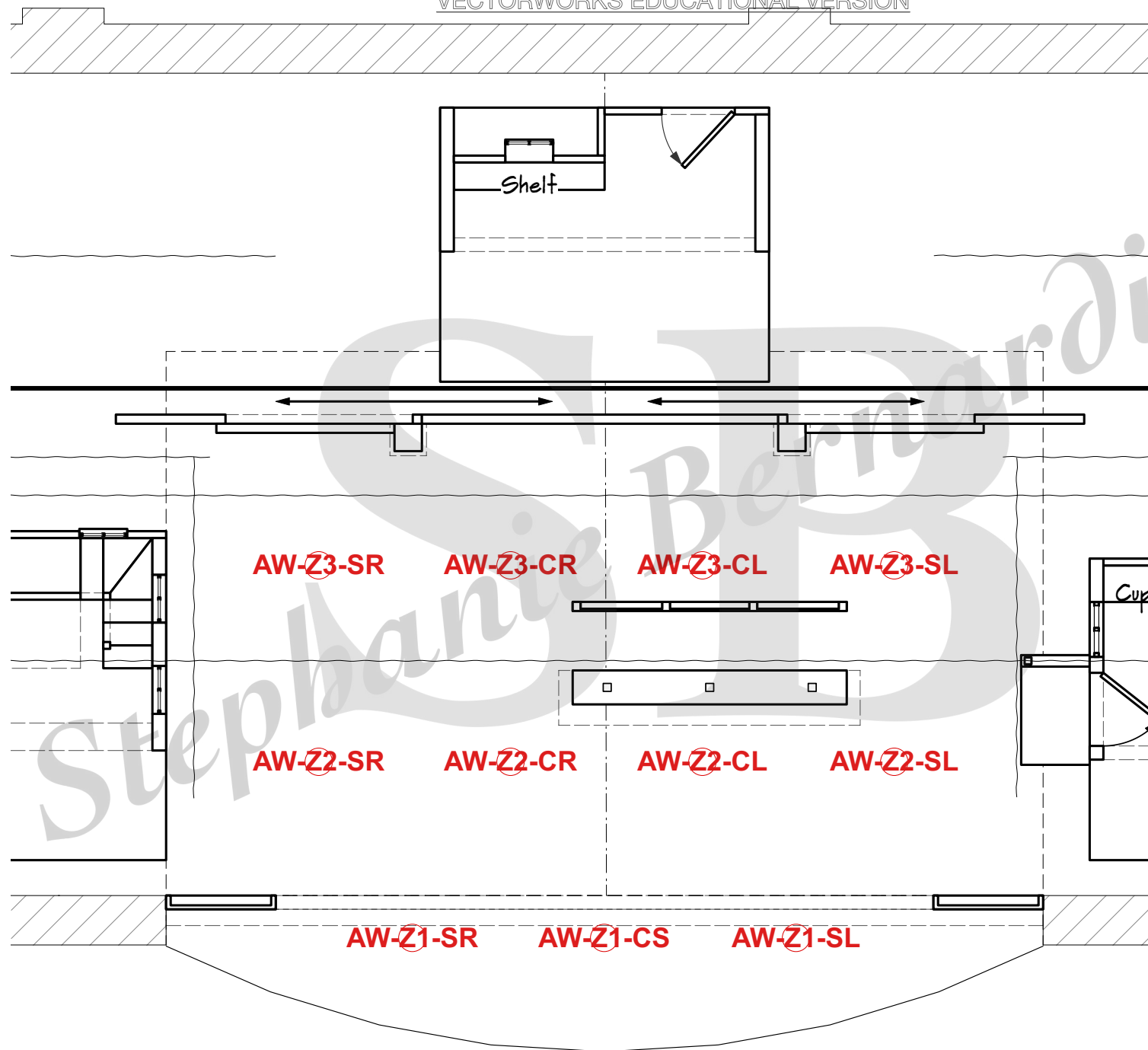
6/2/22

Work Notes

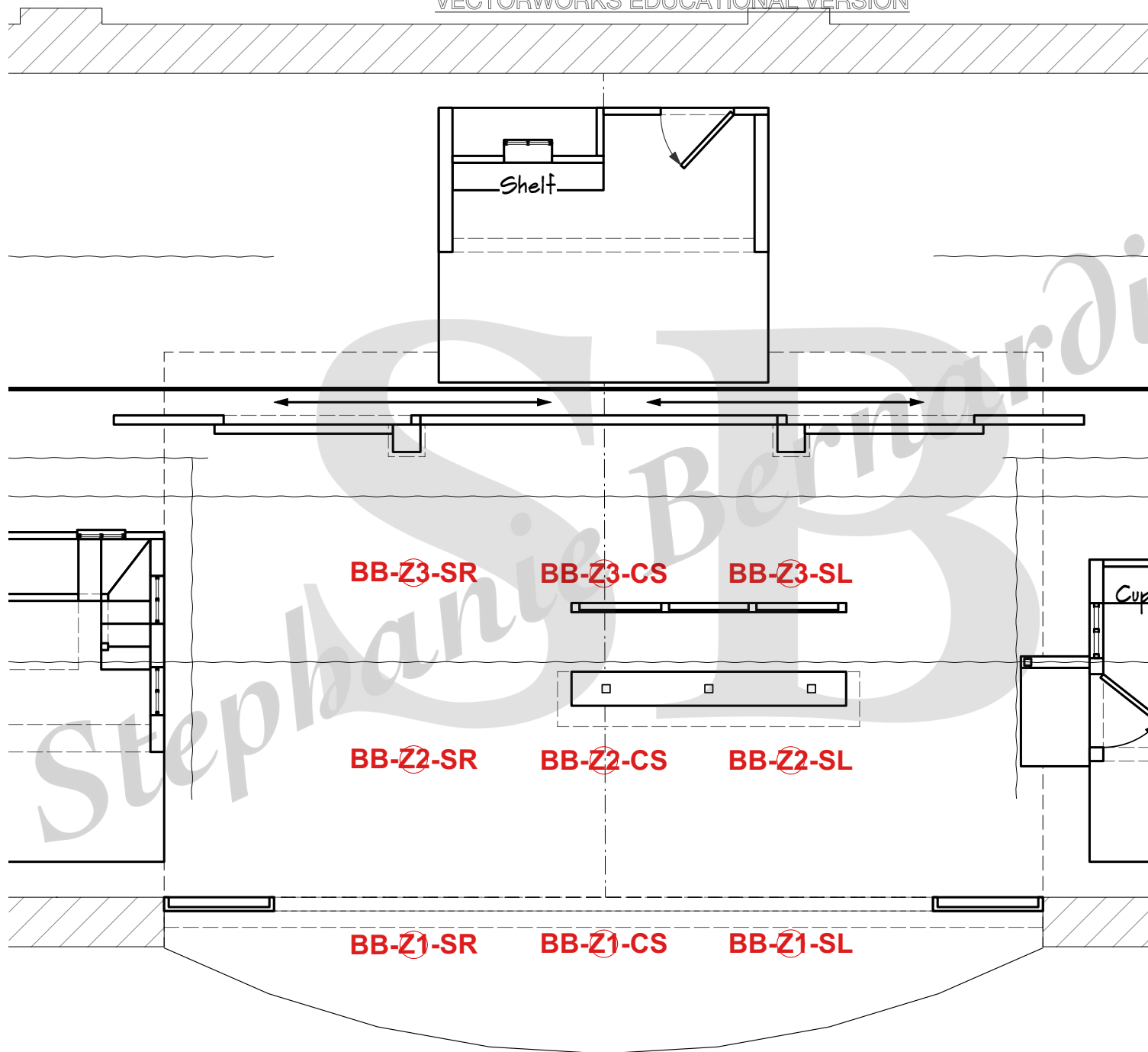
Priority	An	Position & Unit#	Channel	Dimm	Address	To Do	Sc	Instrument Type	Ne d	St	✓
WORK											
HIGH		0 ELECTRIC #4	(7)		1/7	Replace Lamp		S-4 50 DEG			<input type="checkbox"/>
HIGH		SR CATWALK 3 #1 & SR HIGH BOX #2-3	(53-55)		1/56, 1/57, 1/58, 1/59, 1/60, 1/61	Recalibrate Scrollers		S-4 26 DEG, Wybron CXI Color Fusion 4"			<input type="checkbox"/>
MEDIUM		TORM BOOM L #1-4	(391-394)		1/248, 1/249, 1/250, 1/251	Change color		S-4 26 DEG			<input type="checkbox"/>
MEDIUM	Fc	3 CATWALK #6, 8, 10 & 0 ELECTRIC #3, 11, 16	(301-306)		1/212, 1/213, 1/214, 1/215, 1/216, 1/217	Add top hats		S-4 26 DEG, S-4 50 DEG			<input type="checkbox"/>
LOW		4 CATWALK #8	(372)		1/241	Change gobo		S-4 26 DEG			<input type="checkbox"/>
FOCUS											
MEDIUM	Wk	3 CATWALK #6, 8, 10 & 0 ELECTRIC #3, 11, 16	(301-306)		1/212, 1/213, 1/214, 1/215, 1/216, 1/217	Add top hats		S-4 26 DEG, S-4 50 DEG			<input type="checkbox"/>
HIGH		1ST ELECTRIC #1	(134)		1/118	Fuzz to match others		S-4 36 DEG			<input type="checkbox"/>
HIGH		BOOM 4L #1	(229)		1/183	Shutter off the leg		S-4 26 DEG			<input type="checkbox"/>



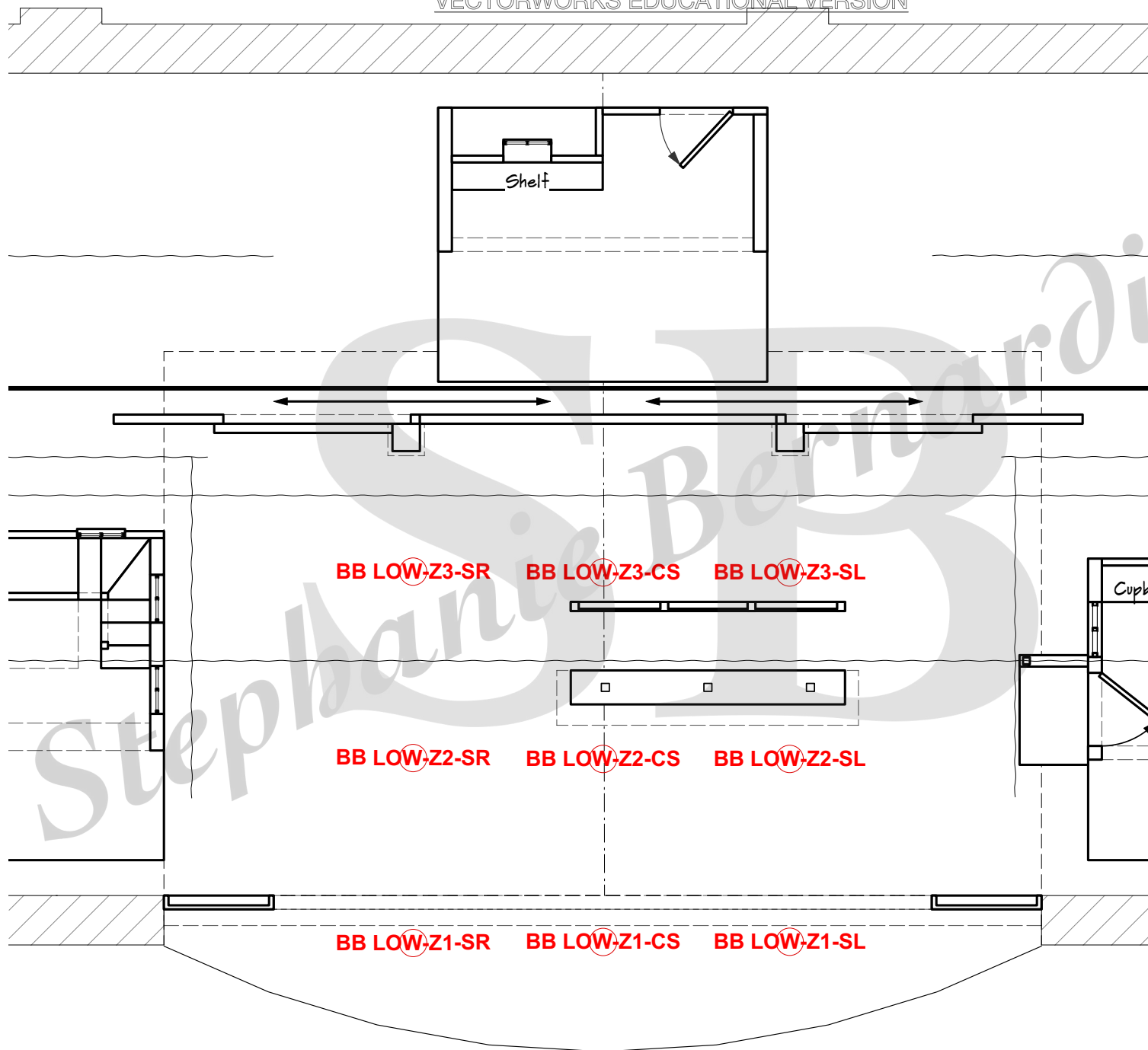
<i>Outside Mullingar</i>		
SCR AGS		
Areas		
SCALE: 1:64	DRAWN BY: SB	PLATE: 01 OF 15



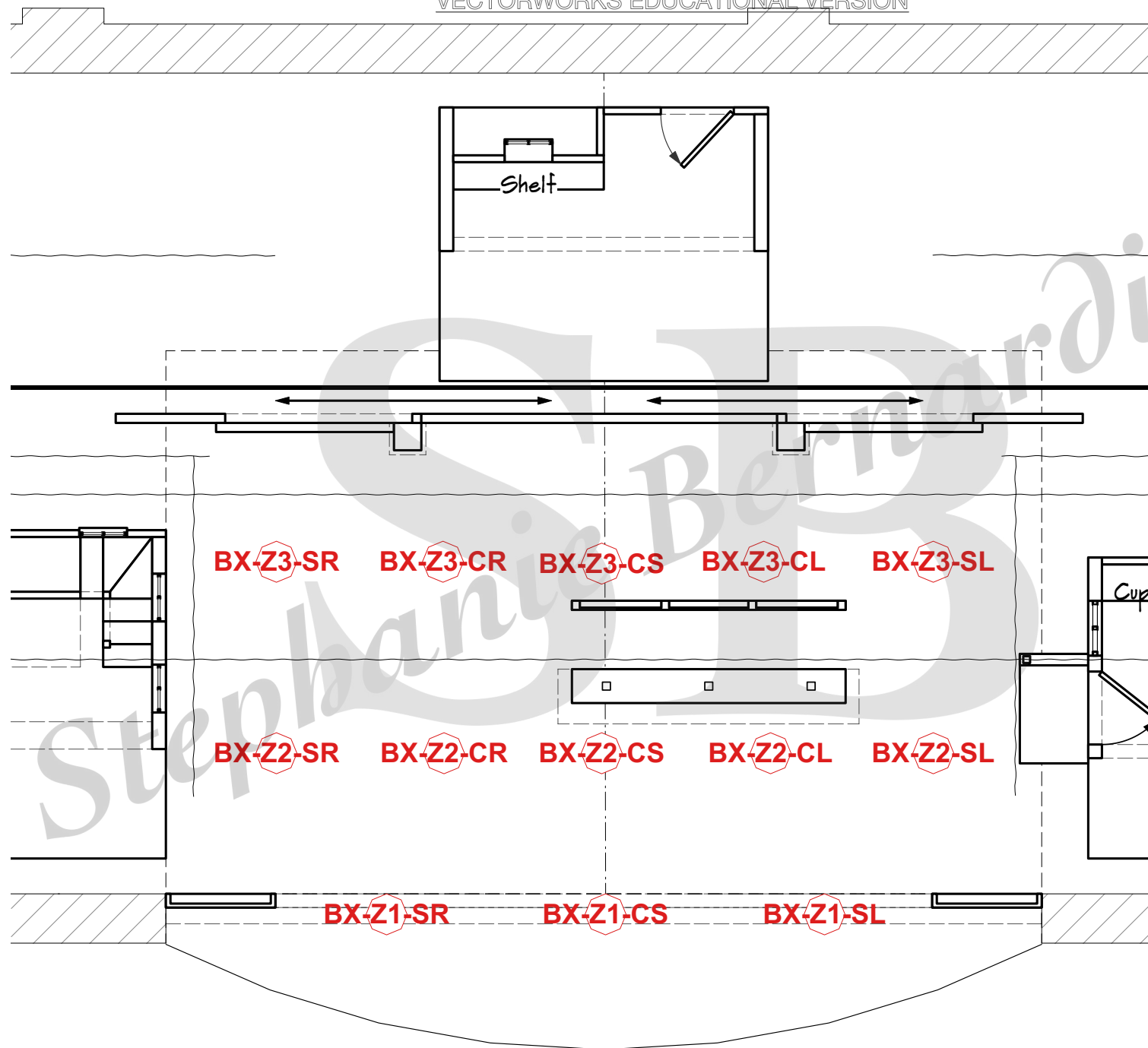
Outside Mullingar		
SCR AGS		
Angle Wash		
SCALE: ##" = ##"	DRAWN BY: SB	PLATE: 02 OF 15



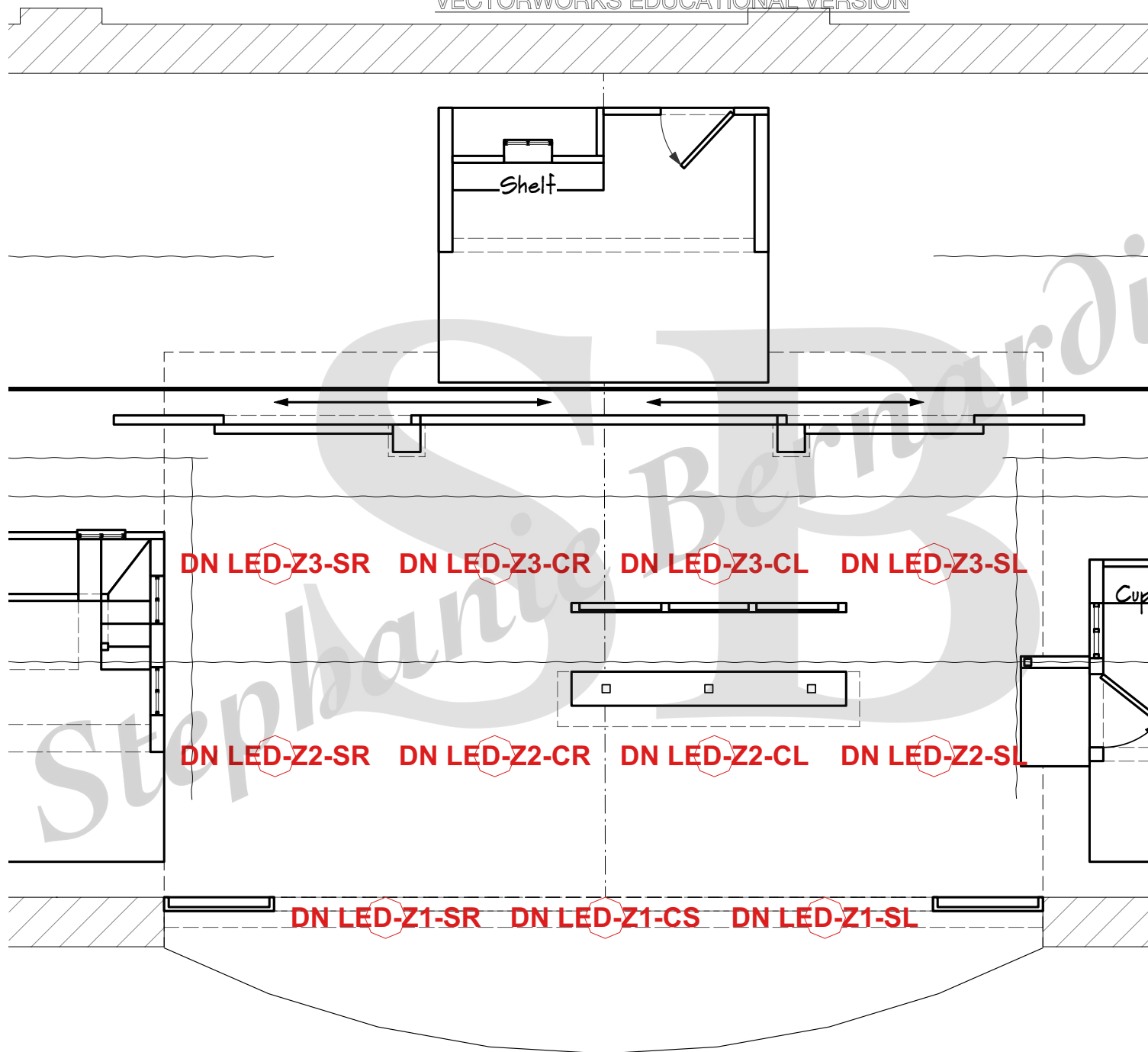
		
<i>Outside Mullingar</i>		
SCR AGS		
<i>Box Boom</i>		
SCALE: ##" = ##"	DRAWN BY: SB	PLATE: 05 OF 15



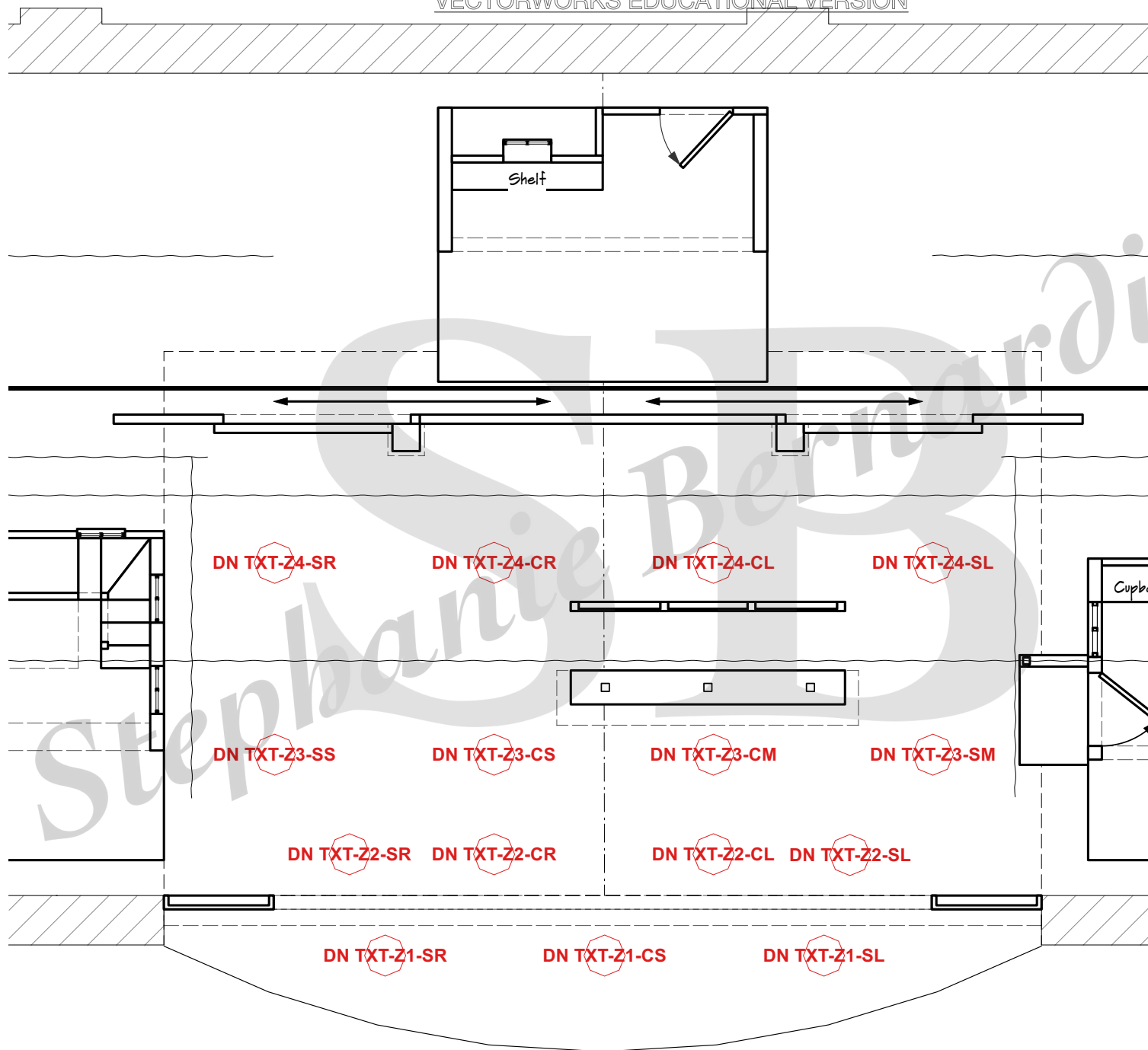
<i>Outside Mullingar</i>		
SCR AGS		
<i>Box Boom Low</i>		
SCALE: ##" = ##"	DRAWN BY: SB	PLATE: 04 OF 15



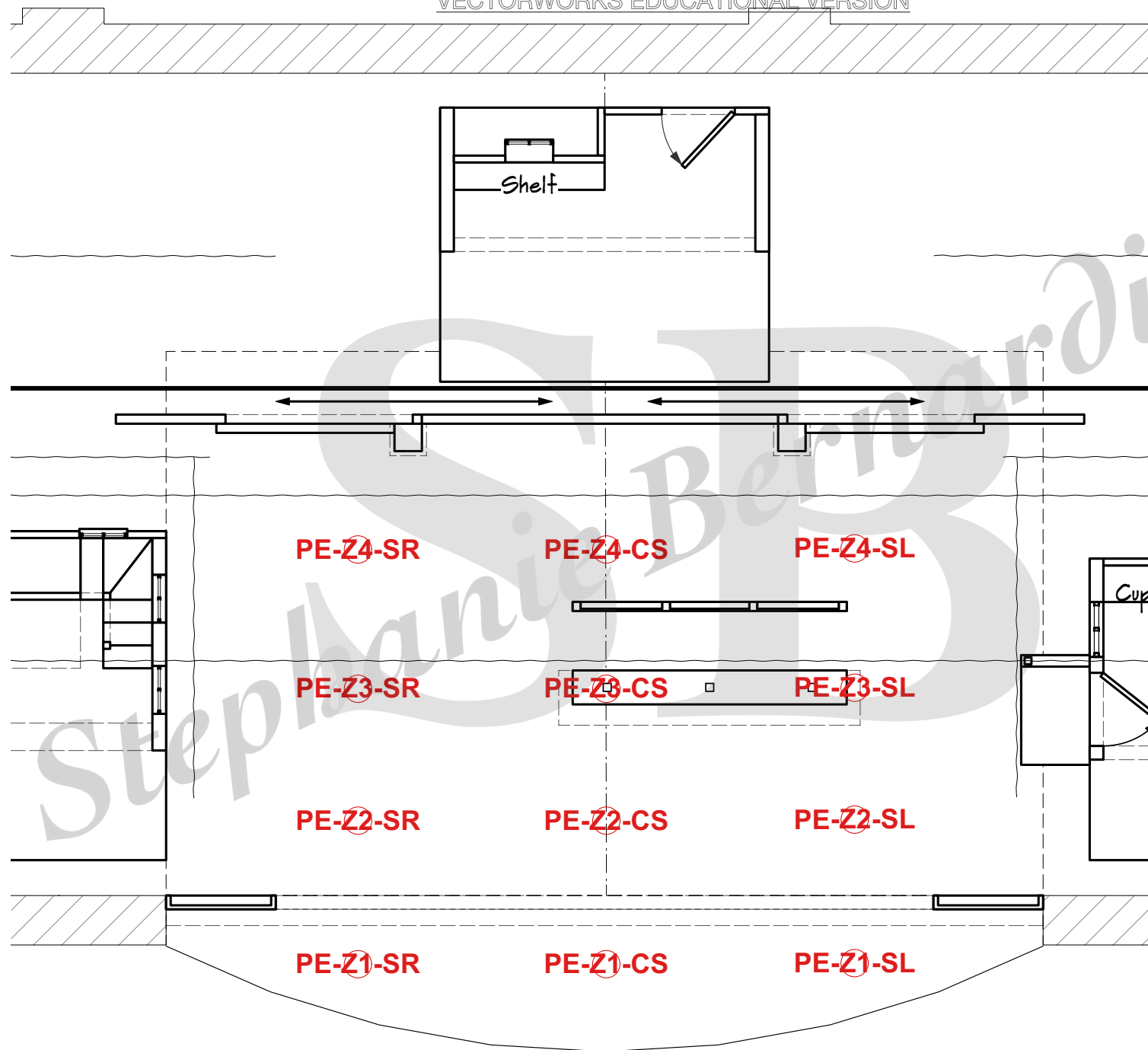
<i>Outside Mullingar</i>		
SCR AGS		
Backs		
SCALE: ##" = ##"	DRAWN BY: SB	PLATE: 05 OF 15



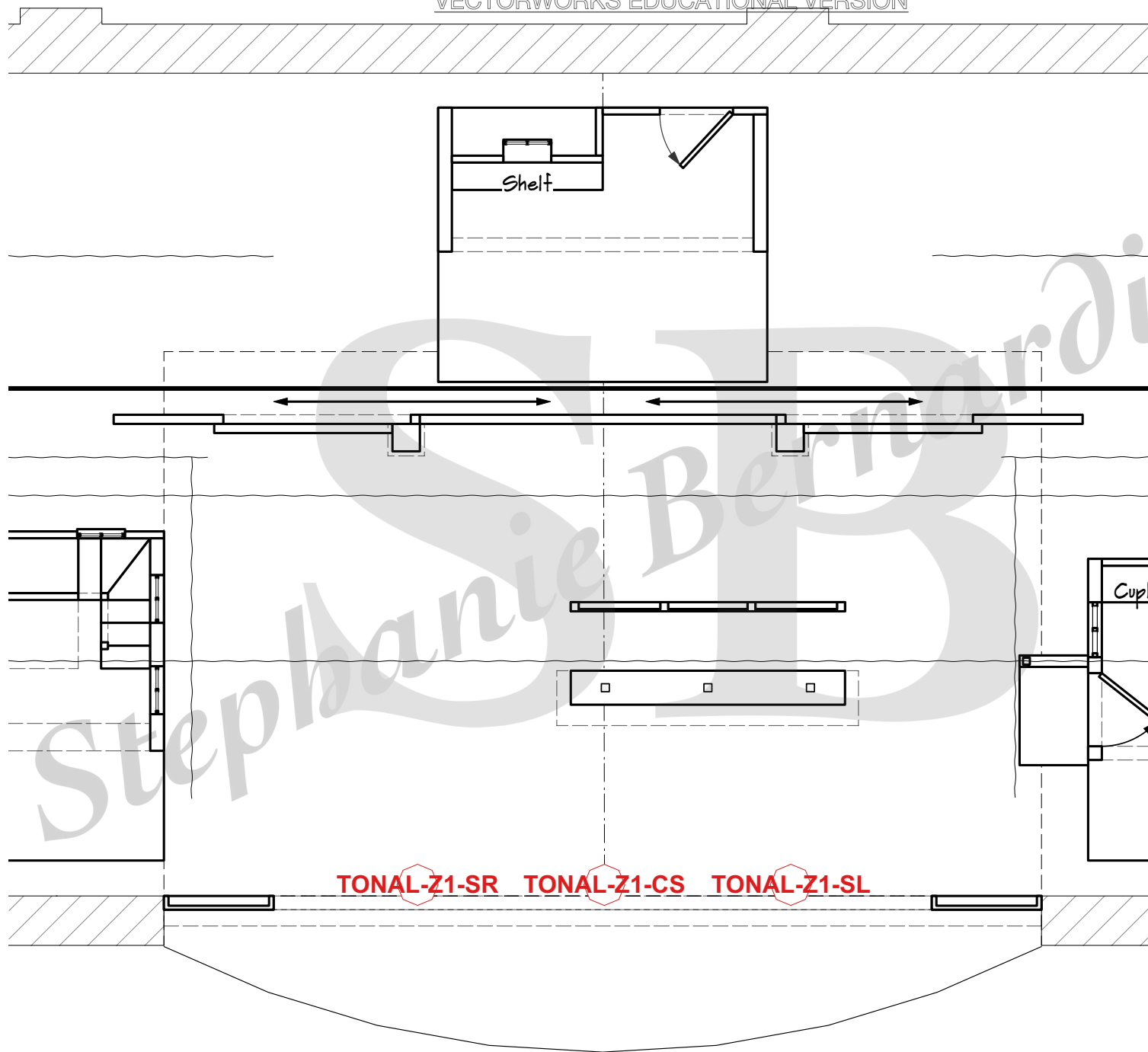
<i>Outside Mullingar</i>		
SCR AGS		
Down LED		
SCALE: ##" = ##"	DRAWN BY: SB	PLATE: 06 OF 15




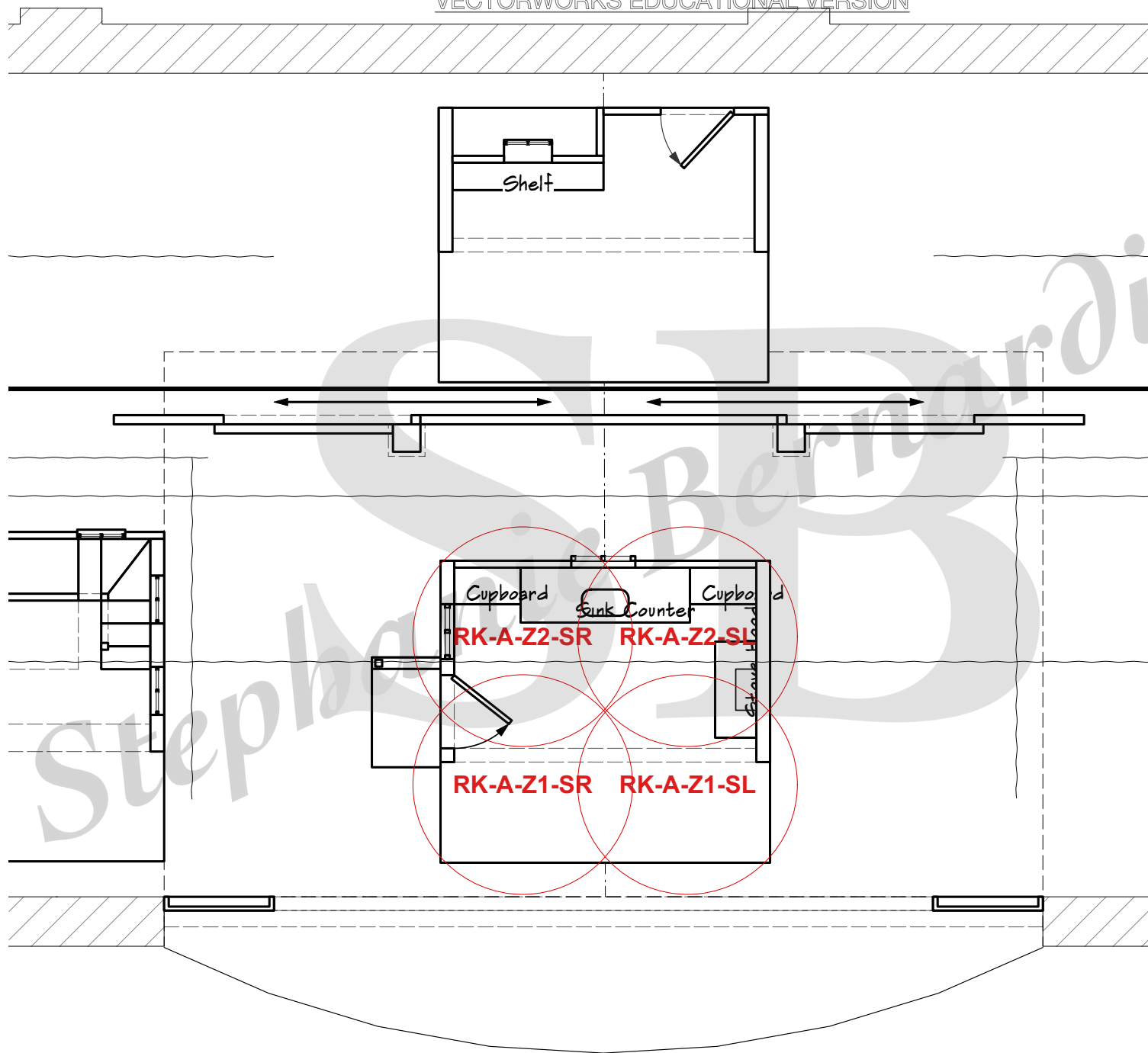
		
<i>Outside Mullingar</i>		
SCR AGS		
Down Texture		
SCALE: ##" = ##"	DRAWN BY: SB	PLATE: 07 OF 15



Outside Mullingar		
SCR AGS		
Pipe Ends		
SCALE: ##" = ##"	DRAWN BY: SB	PLATE: 08 OF 15



		
<i>Outside Mullingar</i>		
SCR AGS		
<i>Tonal</i>		
SCALE: ##" = ##"	DRAWN BY: SB	PLATE: 09 OF 15



Outside Mullingar

SCR AGS

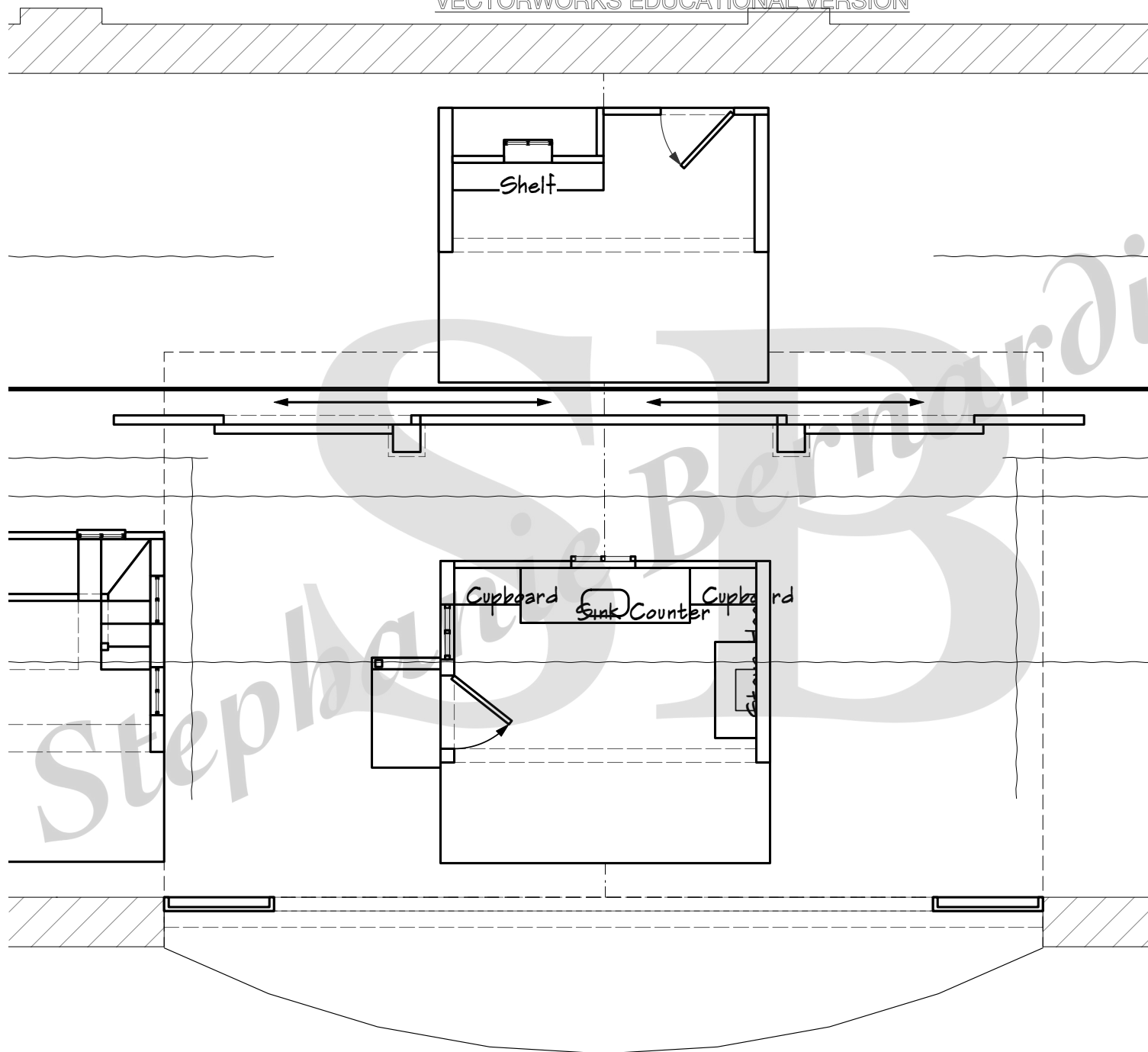
Rosemary Areas

SCALE:
##" = ##"

DRAWN BY:
SB

PLATE:
10 OF 15





Outside Mullingar

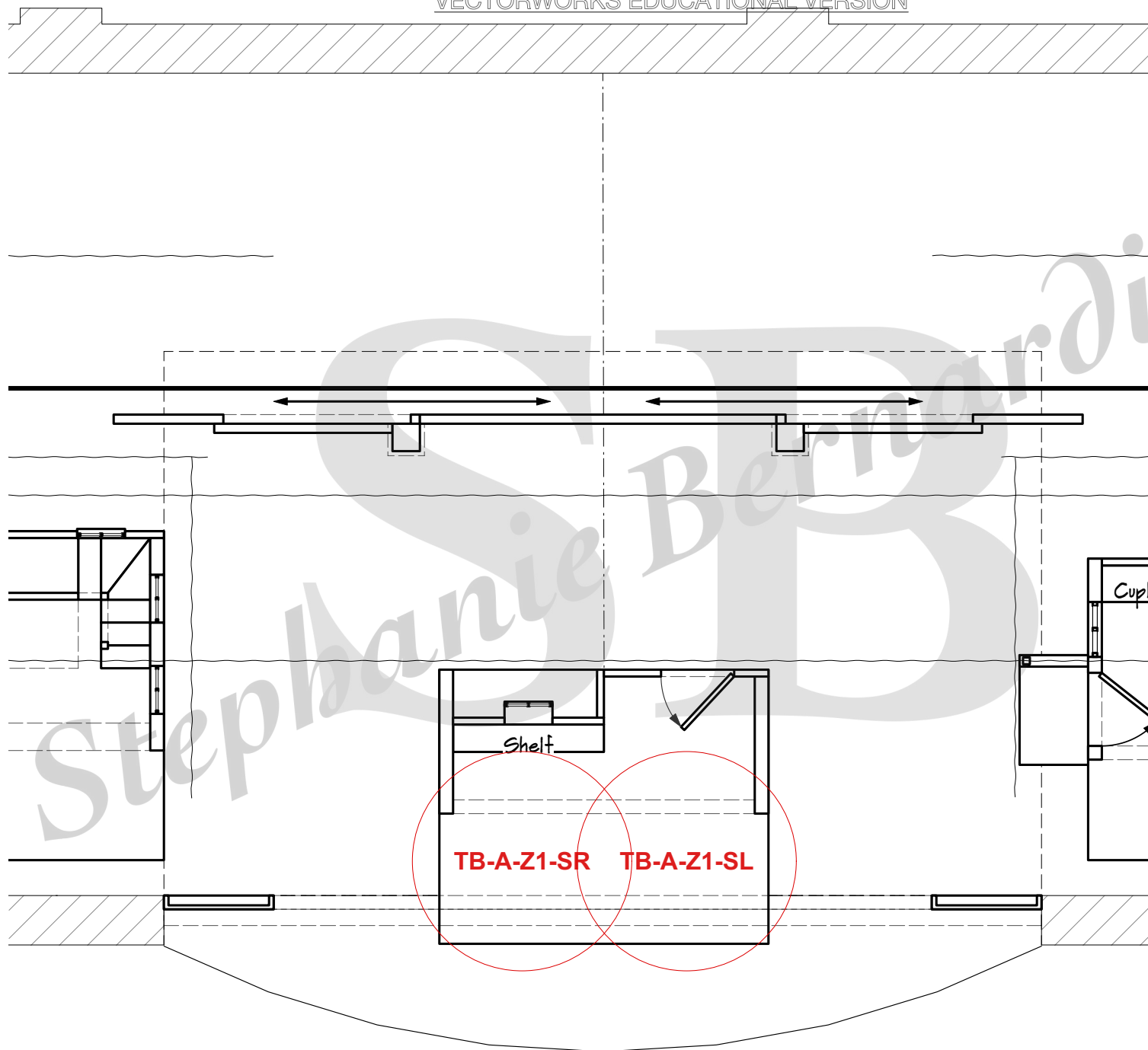
SCR AGS

Rosemary High Sides

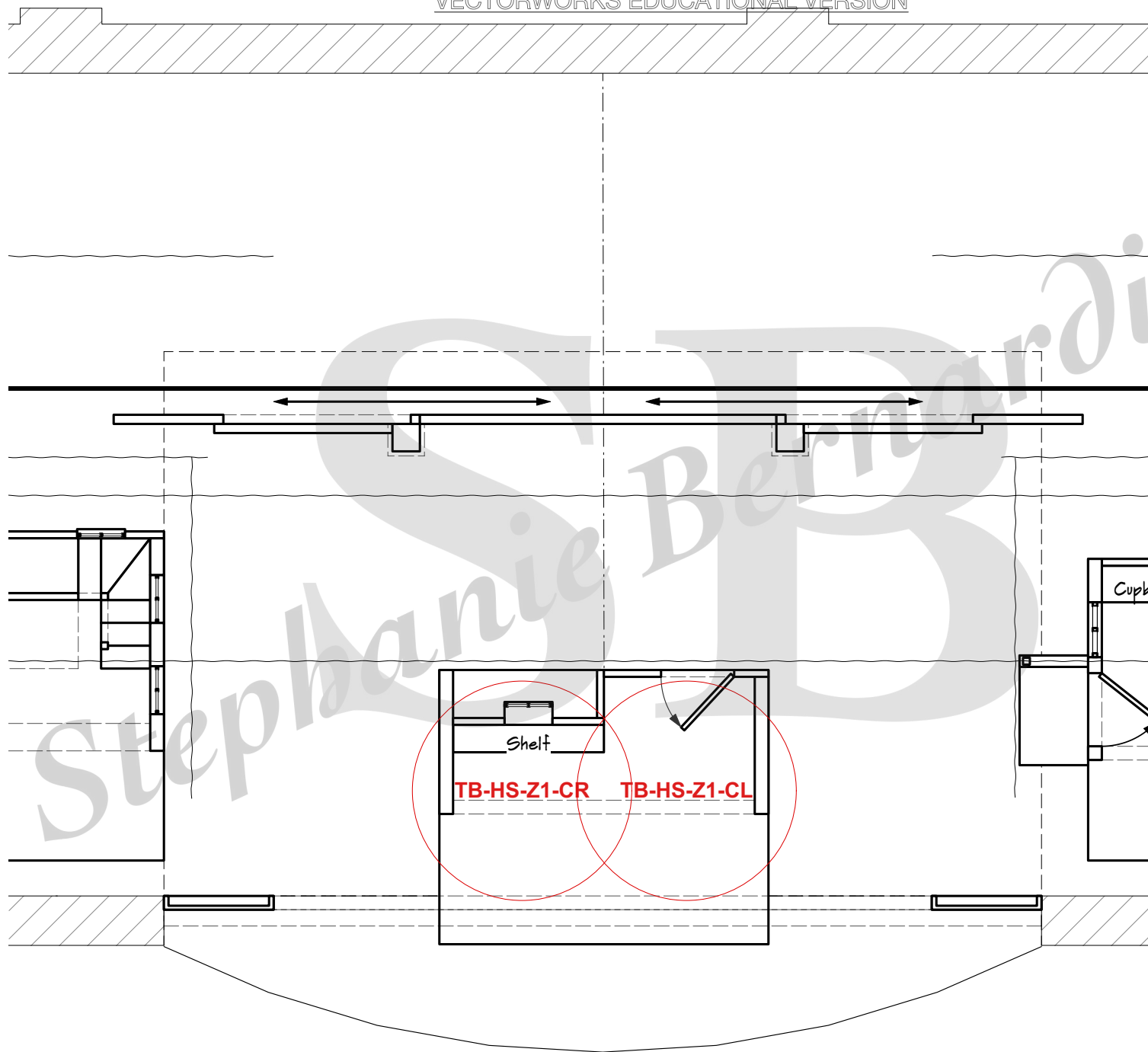
SCALE:
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SB

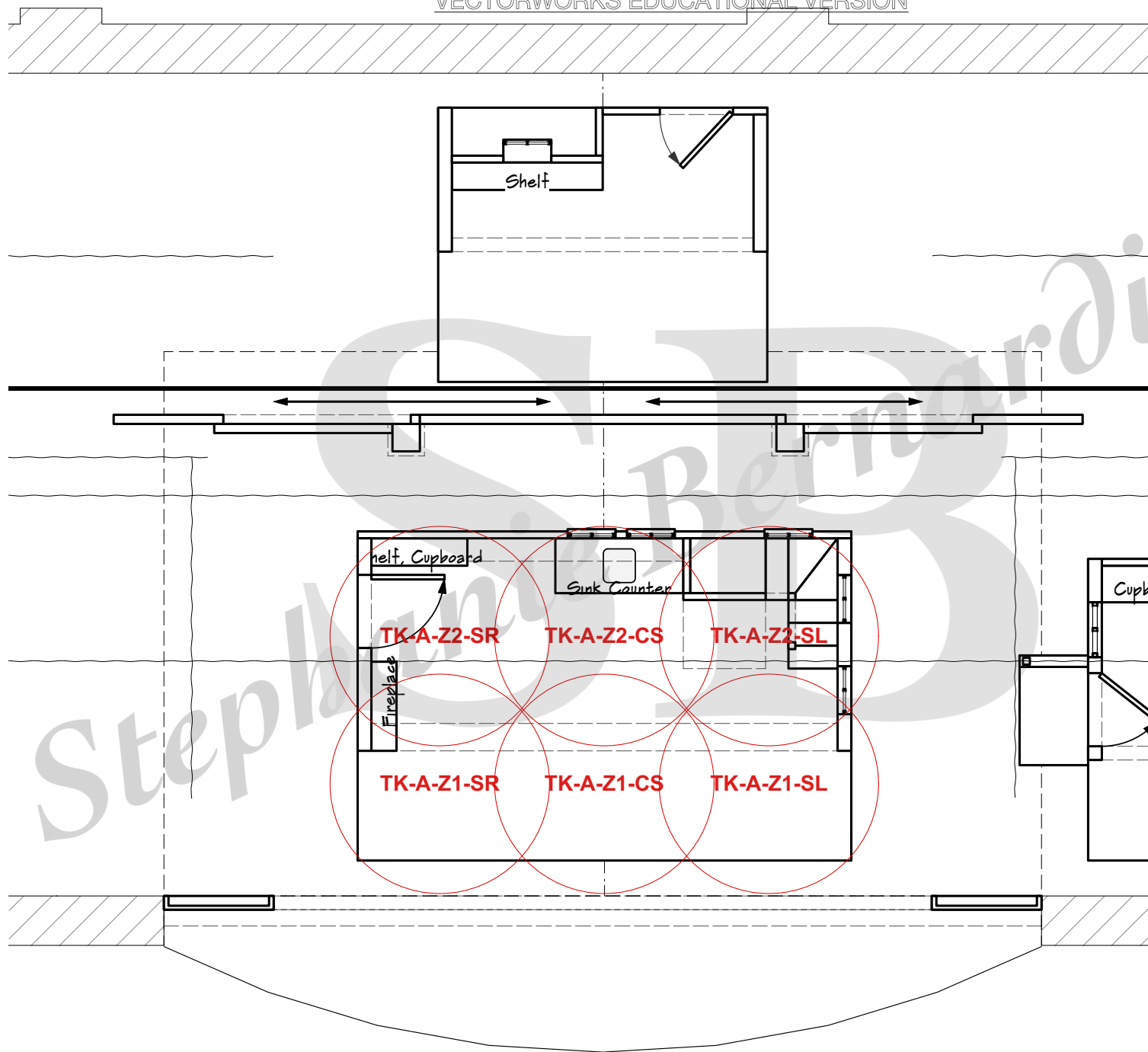
PLATE:
11 OF 15



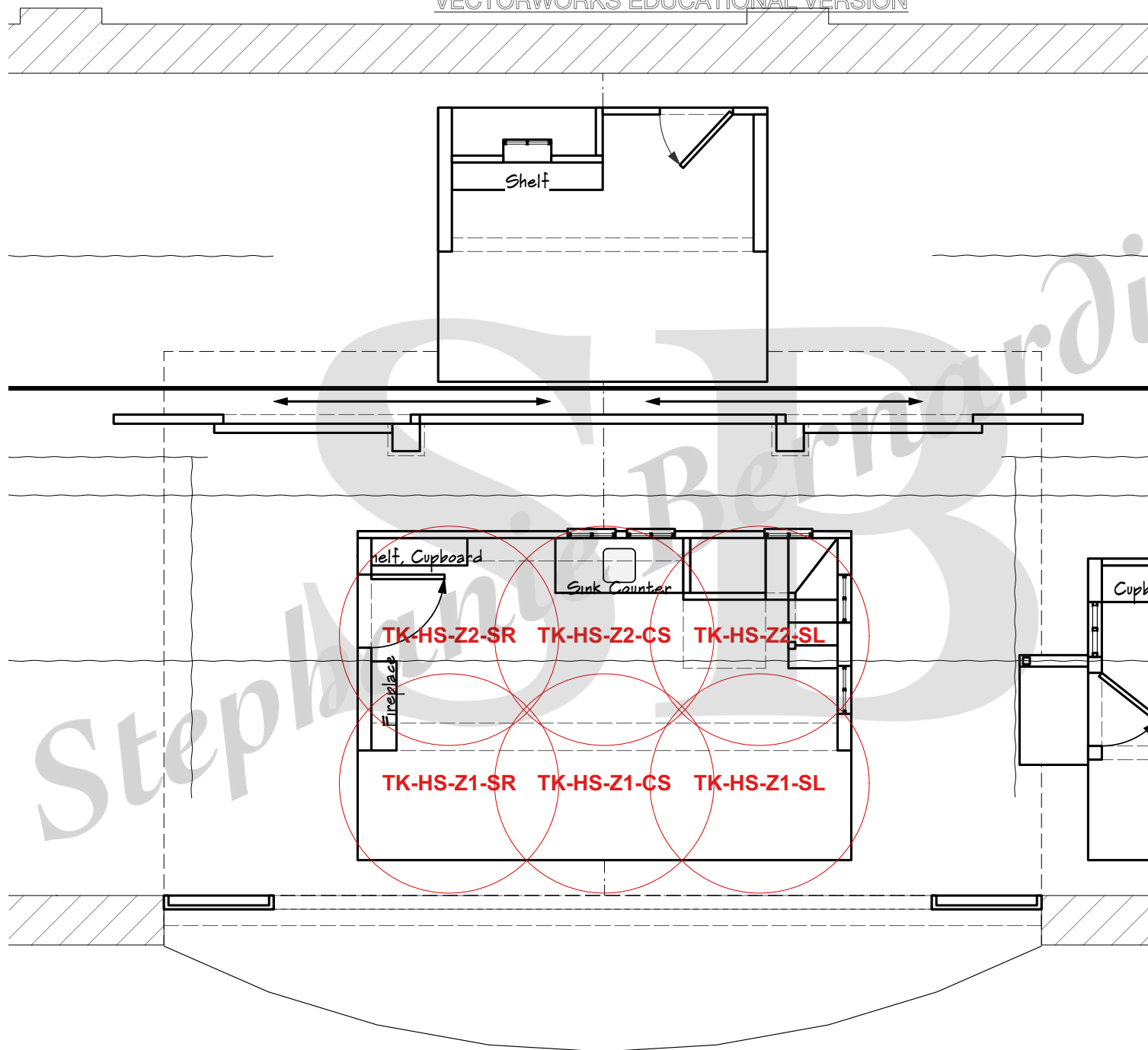
		
<p><i>Outside Mullingar</i></p>		
<p>SCR AGS</p>		
<p><i>Tony Bedroom Areas</i></p>		
<p>SCALE: ##" = ##"</p>	<p>DRAWN BY: SB</p>	<p>PLATE: 12 OF 15</p>



		
<p><i>Outside Mullingar</i></p>		
<p>SCR AGS</p>		
<p><i>Tony Bedroom High Sides</i></p>		
<p>SCALE: ##" = ##"</p>	<p>DRAWN BY: SB</p>	<p>PLATE: 15 OF 15</p>



		
<p><i>Outside Mullingar</i></p>		
<p>SCR AGS</p>		
<p><i>Tony Kitchen Areas</i></p>		
<p>SCALE: ##" = ##"</p>	<p>DRAWN BY: SB</p>	<p>PLATE: 14 OF 15</p>





OUTSIDE MULLINGAR

BY JOHN PATRICK SHANLEY



DRAMATISTS
PLAY SERVICE
INC.

CHARACTERS

TONY REILLY

ROSEMARY MULDOON

ANTHONY REILLY

AOIFE MULDOON

PLACE

A cattle and sheep farm outside Killucan, in Ireland.

TIME

December 2008.

OUTSIDE MULLINGAR

Scene 1

It's December 2008. The sound of cattle, doves, and wind. The bachelor farm kitchen of a cattle and sheep farm outside Killucan, in Ireland.

Over the sink, on a shelf, is an old TV. A turf stove sits on a torn linoleum floor. A small table by a window still has some uncleared dishes. A vinyl chair, with stuffing visible here and there, is set up in a nook created by a staircase. The first of two doors opens and shuts, off. The second now opens into the kitchen, revealing Tony Reilly, a wily old Irishman in a serviceable dark suit and Greek fishing cap, followed by Anthony Reilly, his son.

Tony is 75 or so, and his eyes are sly. Anthony is 42, and his eyes of those of an intense dreamer.

ANTHONY. Jesus, what an experience. My heart feels like a stone. It's a physical sensation.

TONY. Why did you do it? That's what I want to know.

ANTHONY. The whole half of me cut across the shoulders down is horrible. It's grief, that's what it is.

TONY. We'd be done with it now if it wasn't for you.

ANTHONY. Done with what?

TONY. What do you think? Our obligations. Our social obligations.

ANTHONY. Obligations? There are no obligations.

TONY. All that was left to do was say **goodnight**, and sorry for your trouble. But you had to say: Come by.

ANTHONY. Are you that selfish, Daddy?

TONY. I can't be bothered.

ANTHONY. You don't mean it.

TONY. Ah, you're half woman. You'd better see to those dishes now.

ANTHONY. Jesus, you're right. Mother of God, look at this. They'll think us tramps.

TONY. Your mother would die again if she saw the state of this house. *(Anthony puts on an apron and starts washing dishes.)*

ANTHONY. Don't mention death. And us staring at poor Christopher Muldoon's headstone this very day.

TONY. It took me back to the last time he died.

ANTHONY. The last time he what?

TONY. Chris Muldoon. The last time he died.

ANTHONY. If this is your notion of humor, no one's laughing.

TONY. Where's me pipe?

ANTHONY. Upstairs. And you're not getting it.

TONY. I'll have it when I want. Muldoon died before.

ANTHONY. Would you stop?

TONY. He was a great one for the pub years ago. Never missed a Sunday with his mates. Until that night his son was born.

ANTHONY. The Muldoons never had a son.

TONY. They did. Years gone by. They had a son, but the poor gossoon was born broken and died a few weeks in.

ANTHONY. I couldn't not know.

TONY. It wasn't spoken of.

ANTHONY. Everything's spoken of in Killucan.

TONY. They didn't put it about as the baby was born half size and got smaller from there.

ANTHONY. He shrank?

TONY. Like a sock in the wash. They named him Christopher after his father, and he died right before he was baptized.

ANTHONY. No.

TONY. Yes. Off to Limbo he went.

ANTHONY. Don't talk about this when they come.

TONY. So they put it in the paper that Christopher Muldoon was dead, and didn't the lads down in the pub think their mate had passed. They showed up at the wake half pissed, and what do they find sitting there but a little white coffin two foot long. And the one of them cries out, "Jesus! Look at that! Is that all that's left of Chris Muldoon?" *(Tony has a good laugh.)*

ANTHONY. They thought it was Chris Muldoon?

TONY. Well, it was and it wasn't.

ANTHONY. Chris Muldoon had a son.

TONY. He did. For a minute. Yer man went a bit daft after that. Took up the shotgun and went to war with the birds.

ANTHONY. He did like to shoot the crows.

TONY. We're lucky there's any left in Ireland. He tore holes in the sky with that gun. *(Anthony is washing dishes. Tony chuckles. Aoife walks in, dressed in black. She's 70, in bad health, short of breath, walking with a cane, a bit ravaged with grief.)*

AOIFE. What's funny? *(Anthony tears off the apron.)*

ANTHONY. Are you alright, Aoife?

AOIFE. Alright, is it? Look at me. I'm in pieces. Get the door.

TONY. Aoife, come and sit with me.

AOIFE. Were you having a laugh?

TONY. We were.

ANTHONY. We were not.

AOIFE. What about?

ANTHONY. Can I get you some tea?

AOIFE. I've eaten.

ANTHONY. A stout then?

AOIFE. In the bottle or the can?

ANTHONY. The bottle.

AOIFE. No, thank you. The bottle tastes of glass.

ANTHONY. Does glass have a taste then?

AOIFE. Glass tastes like teeth.

TONY. Oh the taste of glass, sure I know it. It tastes like mirrors.

AOIFE. I've come to think it's not me tasting the glass, but the glass that's tasting me. I see jaws and teeth and meself chewed up like poor Chrissy.

ANTHONY. So no to the stout. Well, I'm making a cup of tea and you'll have one.

TONY. It's an awful thing to get old.

AOIFE. I know. It happened to me.

ANTHONY. You? You're a girl.

AOIFE. I was this morning, but now I'm old.

TONY. When the husband goes, the wife follows, it's true. You'll be dead in a year.

ANTHONY. She will not. She looks perfect.

TONY. Oh, the fruit still looks good when the worm starts his work.

ANTHONY. Shut up.

AOIFE. I'm gasping like an old hurdy gurdy with the emphysema. I've got the pacemaker on board. You can feel it with your hand. It sticks half out of my chest right where I used to keep the smokes. Justice isn't pretty, is it? Feel it. Put your hand there.

ANTHONY. I will not.

AOIFE. Tony's right. I'll be dead in a year.

TONY. Half a year.

ANTHONY. She will not.

AOIFE. I don't mind. Except to desert Rosemary and leave her orphaned altogether.

ANTHONY. What about you? When are you packing up?

TONY. Me? I'll be dead in two months.

ANTHONY. Just don't. Where is Rosemary?

AOIFE. She's here.

ANTHONY. Where?

AOIFE. Outside.

ANTHONY. In the rain?

AOIFE. She won't smoke in front of me, and she's always smoking, so I never see her. Now let me ask you, Tony, have you signed the farm over to Anthony?

ANTHONY. What? Just like that you ask him?

AOIFE. I'm thinking of my own situation now. What would be best for Rosemary.

ANTHONY. Right.

AOIFE. Or are you going to wait and leave it to him?

ANTHONY. Who else would he leave it to? The others have all fled.

TONY. I haven't made up my mind.

ANTHONY. About what?

TONY. I would have thought yer man Chris Muldoon would have laid out a plan before he was done.

AOIFE. He did. What was his to leave, he left to me.

ANTHONY. As he should have done.

AOIFE. It's only arrangements for Rosemary I'm thinking of now. The future.

ANTHONY. Rosemary's standing out there in the rain?

AOIFE. She is. Smoking. She always manages to find a dry spot though, not so much for herself, as for the smokes.

ANTHONY. Well, she'll catch pneumonia.

AOIFE. No, she's crazy. The cracked ones never get sick. Her father's curse is hers. Stubborn to the point of madness.

ANTHONY. I never noticed it.

AOIFE. That's because you never notice anything, Anthony. You're famous all over Westmeath for what goes by you.

ANTHONY. What do you mean, you don't know if the farm is coming to me? Are you serious?

TONY. I don't see a clear path.

ANTHONY. From where to where?

TONY. From me to you. The way your eyes are set in your head, and the color of them — it has to be said, it's not right.

ANTHONY. Here we go. Are you saying that my eyes are a mistake?

TONY. I'm saying that you come up from some other people. It's as plain as Tuesday. Your eyes are from Limerick.

ANTHONY. My eyes are from Limerick, are they? That I have to listen to this.

TONY. The Reillys are from Cavan.

AOIFE. The Muldoons are from Fermanagh.

TONY. And it's the Kellys that are from Limerick. There's no argument to be made. It's like wool and white paper. You're more Kelly than Reilly.

AOIFE. He has his mother's face, that's true.

ANTHONY. But my name is Reilly. I'm a Reilly.

TONY. No. The Reillys have more bone. You're Kelly. You take after John Kelly, and that man was half ghost and mad as the full moon.

ANTHONY. Stop there.

TONY. I won't stop. You're the same. It's not in you to stand on your ground, Anthony. It has to be said. You never stood up on the farm like a king.

ANTHONY. I've been breaking my back for this place since I was five.

TONY. Not the same.

ANTHONY. As what?

TONY. You don't stand on the land and draw strength from it. As I did. Till Mammy died.

AOIFE. Don't feel bad. Chris Muldoon didn't like farming either. He told me more than once. He only loved life when he was in bed or eating beef. The farm took it out of him.

ANTHONY. The two of you. You know your whole generation has killed this country with your negativity.

TONY. It wasn't us that went boom and bust.

ANTHONY. No, you just went bust and stayed bust.

TONY. Point me towards heaven then.

ANTHONY. Careful what you say. Heaven might hear.

TONY. I do say it.

ANTHONY. Well, don't.

TONY. Why? Are you going to get weepy?

ANTHONY. You're the one for that!

TONY. (*To Aoife.*) He cries at the TV.

ANTHONY. No more. You broke it.

TONY. And good riddance. He made me watch the Olympics till I almost went blind.

ANTHONY. Would you complain about the Olympics now? Nothing suits ya. The Olympics were grand! Weren't they, Aoife?

AOIFE. Chris loved the torch. You know, when they light the torch. He said it was better than Easter Sunday. I didn't care for it.

TONY. And there was no soccer.

ANTHONY. There was. They called it football.

TONY. Not an Irishman on the field.

ANTHONY. Ireland took three medals.

TONY. Not in soccer.

ANTHONY. Nevertheless three medals is not nothing!

TONY. No gold. Two of them bronze. And all in boxing. Sure, we're good with our fists. No surprise there.

ANTHONY. There's more than one way to land a blow.

AOIFE. And the whole show in China, with them parading. "Oh, look at us. We're Chinese." Rosemary was taken with them. Sent away for travel books. But she'll never go. She'll never get further than Mullingar, that one.

ANTHONY. That's it. If only for want of better company, I'm getting Rosemary.

AOIFE. She doesn't like you, you know.

ANTHONY. What?

AOIFE. Rosemary has a grudge with you.

ANTHONY. She does not.

AOIFE. She does.

ANTHONY. She does not.

AOIFE. You pushed her and she fell down.

ANTHONY. What are you talking about? Pushed her? When? I never did.

AOIFE. You did.

ANTHONY. When?

AOIFE. When she was six. It was your birthday. She was doing a little ballet and you pushed her down. And she holds it against you.

ANTHONY. Is that what she says?

AOIFE. She does.

TONY. You pushed a little girl?

ANTHONY. I don't remember, but if I did, I would have been twelve.

AOIFE. Thirteen. That day.

ANTHONY. Thirteen then.

AOIFE. I wouldn't bring it up. She's still hot about it.

ANTHONY. Why would I bring up something that happened thirty years ago?

TONY. So you admit it.

ANTHONY. Does it ever seem to you that this country is just too small?

TONY. Maybe you should emigrate?

ANTHONY. And what would you do with the land if I did?

TONY. Give it to the church.

AOIFE. Well, don't do that.

TONY. If no one loves the land, then why not?

ANTHONY. I love it.

TONY. You don't. I've seen you with your magazines. He's mad for the machines. He'd sell the land and buy a helicopter if no one was watching.

ANTHONY. I'd love to get a helicopter. I'd ride it to the moon.

TONY. There. You see. You're not a farming man.

ANTHONY. I'm more the farmer than you ever were.

TONY. You take no joy in it.

ANTHONY. But I do it. Who modernized the shed? You? I don't think so. Who moved the bales from the box shape to the round?

TONY. I don't like the new bales.

ANTHONY. Why not?

TONY. They're too big. You can't sit on them.

ANTHONY. Sit on your chair and thank your Maker for a modern son. You'd be bankrupt and the farm gone if it wasn't for my agricultural mind.

TONY. But you don't love it. There's no joy.

ANTHONY. Don't criticize me, Daddy. Some of us don't have joy. But we do what we must. Is a man who does what he must though he feels no pleasure less of a man than one who's happy? You'd grudge me my magazines, you old cutthroat? Living as I do

here with nothing but the rain and cold, and Mammy gone? So I look at the electronics to take my thoughts away. You know I'll tell ya. Sometimes lately I can't breathe in this house. You'd hold back the farm, would ya? You stun me. You stun me. (*Anthony goes out.*)

TONY. Well, look at him.

AOIFE. Don't tease him then.

TONY. I wasn't teasing.

AOIFE. You were, and don't. He's sad. You know he feels more deeply than most. God love him. He never got over Fiona.

TONY. He was sixteen.

AOIFE. A tender age.

TONY. He is now forty-two.

AOIFE. Time means nothing. Love is love.

TONY. She never had use for him. I never saw it. The whole thing happened in his mind.

AOIFE. And where else do things happen? We all can't have the love I had. Or you. Look at this. More tears. Oh, where do they come from? What's it all for, Tony?

TONY. Ask a priest.

AOIFE. I've buried husband, son. Was I only born to bury and be buried?

TONY. That's about it maybe.

AOIFE. Don't say it. That leaves off the best bit.

TONY. And what would that be?

AOIFE. The middle. The middle is the best part. The middle of anything is the heart of the thing. I think of Rosemary.

TONY. She's only watching the clock spin, waiting for you to go.

AOIFE. I know.

TONY. But she's waited too long. They both did. Mine and yours.

AOIFE. It's natural.

TONY. But with Rosemary, it's a shame.

AOIFE. She's had no lack of men come by.

TONY. Oh I know. But youth and beauty pass smartly by, and that parade has gone.

AOIFE. You'd think a girl of twenty-five is past prime.

TONY. Twenty-five? She'll never see thirty-five again.

AOIFE. You'll not see tomorrow if you keep talking.

TONY. I will see it. I have a cool eye on tomorrow. The future of this place is what keeps me sharp. And the funeral today reminded me that time is in short supply. Biscuit?

AOIFE. I'm stuffed. But you're not serious what you were saying? You can't begrudge Anthony the farm?

TONY. There's no marriage in the man. He's strange. Stranger than you know. He takes after John Kelly and that's a fact. I'm sworn by an oath or I'd tell ya. So what happens then? When he's gone, it's all gone.

AOIFE. Either way, it's all gone.

TONY. No. There's another route.

AOIFE. What?

TONY. America.

AOIFE. What?

TONY. I have my brother there, Frank, and he has a son. Adam.

AOIFE. You would not.

TONY. I'll do what's right. Watch me. I will.

AOIFE. You can't do it. What would become of Anthony?

TONY. There'd be money for him. He'd move to Dublin and love it.

AOIFE. He'd move to Dublin and die you mean. Who the hell is Adam?

TONY. He's a Reilly. Frank brought him last Christmas. You met him.

AOIFE. The square little fella?

TONY. He loves the land.

AOIFE. I remember him. He looked like a stump.

TONY. He looks like a farmer. He's a Reilly through and through. He has hands like feet.

AOIFE. He laughed at the wrong things.

TONY. He was born to come home, that one.

AOIFE. This is a folly, Tony Reilly, and don't you do it.

TONY. So Rosemary's getting your farm there?

AOIFE. Of course. Who else?

TONY. It makes sense. There's some kind of hope there. She may yet marry a man who has a child. Or if she jumps on it, she could even squeeze one out.

AOIFE. I don't see it.

TONY. Once you're gone, she'll give a fella a chance.

AOIFE. She hates them all.

TONY. She has a better shot than Anthony.

AOIFE. Tony, don't lose faith in your boy.

TONY. I've been patience itself. I gave him his mother's ring three years gone and he's done nothing with it. And he never will. That's not my fault. He has strange ideas.

AOIFE. You're going the wrong way.

TONY. This is my family's farm a hundred and twenty years and it won't stop with Anthony. No, it will not.

AOIFE. Things end when God says they do. (*Stricken.*) Oh, I can't believe my Chrissy's gone. (*Tony takes off his hat, acknowledging the death.*)

TONY. Aoife.

AOIFE. Half my house is gone.

TONY. Should we speak of it?

AOIFE. What?

TONY. A topic of concern. The topic.

AOIFE. What are you talking about?

TONY. There was no point while Chris was living.

AOIFE. Are you taking a step towards me?

TONY. What? Jesus, no. The land. I'm talking about the land. The strip of forty meters like a blockade in the middle of my driveway, keeping my house from the road.

AOIFE. You have only to open the gate.

TONY. And close it. And open the second gate, and close that as well.

AOIFE. Are you that lazy?

TONY. Have you gotten out of my car in the rain and drowned yourself working those damned gates? And all over a patch of nothing.

AOIFE. It rains on us all.

TONY. I'll give you a fair price for it.

AOIFE. Did you broach this with Chrissy?

TONY. I did, and never had he a word in reply. But he's passed over now.

AOIFE. Just.

TONY. He was a good man, but stubborn.

AOIFE. He was a bulldog. That man would fight the sky.

TONY. He did, and the sky won.

AOIFE. In truth it did. He's gone to God.

TONY. It's mine.

AOIFE. It is not.

TONY. It should be. Can you deny it?

AOIFE. I do deny it.

TONY. The one reason you own that bit a land is hate and spite.

AOIFE. That's two reasons.

TONY. Hate and spite and a love of the upper hand.

AOIFE. What kind of twist is that on the truth? You were down on your luck and Chris took pity.

TONY. There was no pity in it. All I needed was the loan of two hundred pounds and for that he took my right of way.

AOIFE. You sold it to him.

TONY. It was a loan.

AOIFE. It was not. I have a bill of sale.

TONY. I was back to him in six months with the money.

AOIFE. He didn't need the money.

TONY. He didn't need that bit a land, but he held on to it thirty years.

AOIFE. Yes he did.

TONY. Why did he? Why?

AOIFE. Maybe there was no why.

TONY. No. Something went unsaid.

AOIFE. The situation does you no real harm.

TONY. It does you no good.

AOIFE. Leave it. Why go into it now?

TONY. Because my time is almost done.

AOIFE. Tut tut.

TONY. And I need to pass the farm down as it was given me.

AOIFE. To an American?

TONY. He has an Irish passport.

AOIFE. He's no Irishman.

TONY. He means to marry Irish. Some day.

AOIFE. Who'd have him?

TONY. Half the women of Killucan and beyond Killucan.

AOIFE. I'm glad you can speak for so many.

TONY. I need that roadfront back, Aoife.

AOIFE. Why?

TONY. Frank's son Adam won't buy the farm without it.

AOIFE. So he's buying it. Adam is.

TONY. I have to give Anthony a stake. I can't put him out on the road with nothing. I'll get a fair price with Adam and keep the family's name going to boot. But I need access to the road.

AOIFE. I see. Well. I don't own it.

TONY. What?

AOIFE. The frontage Chrissy bought from you I do not own. All the rest is mine, but not that.

TONY. Did he sell it to someone else?

AOIFE. No. He gave it to Rosemary.

TONY. Just the little bit in front of my house? Blocking my house from the road. Just that?

AOIFE. Yes. He signed it over to her when she was a wee girl.

TONY. A girl?

AOIFE. Not more than seven.

TONY. He gave a seven-year-old girl my right of way?

AOIFE. She asked him for it.

TONY. What did she want with it?

AOIFE. It's the spot where Anthony pushed her down. She was all in a rage, and nothing would soothe her but to know he was banished from that spot.

TONY. You mean I've been opening and closing two gates for thirty years to please the pride of a vengeful child?

AOIFE. Yes. And now, if you want that land, you'll have to get around her.

TONY. Talk to her, Aoife. She'll listen to you.

AOIFE. I'm not stepping into this. If she'd been in the Olympics boxing, sure Ireland would have taken the gold.

Scene 2

Outside. The manger. Straw and stone. It's raining, but there's an overhang that shelters. Anthony arrives to find Rosemary smoking a pipe.

It's dark.

ANTHONY. Rosemary? What are you doing out here, away from the house?

ROSEMARY. Smoking.

ANTHONY. Out here in the rain?

ROSEMARY. There's a bit of roof.

ANTHONY. And it's dark as tar.

ROSEMARY. I can see.

ANTHONY. You have the eyes of a goat. You're smoking a pipe now?

ROSEMARY. I ran out of cigs. It's Da's ole chimney. *(Anthony goes into the shed and switches on a light.)*

ANTHONY. I suppose I can't blame you whatever you choose to do on the night your father died.

ROSEMARY. He died three days ago.

ANTHONY. During the general time that your father died.

ROSEMARY. So I have special rights tonight?

ANTHONY. I suppose.

ROSEMARY. Then I'll use them. Will you answer me a question?

ANTHONY. What?

ROSEMARY. Have you ever heard from Fiona?

ANTHONY. Is the human race against me this night?

ROSEMARY. Don't answer then.

ANTHONY. Never. I have never heard from Fiona since our childhood days.

ROSEMARY. And your heart's still broken?

ANTHONY. Yes.

ROSEMARY. Do you know where she is?

ANTHONY. I do. In Wicklow. With a husband and three daughters.

ROSEMARY. Why didn't you just get over her like other people do?

ANTHONY. I don't know what other people do and I don't care. Why do you do what you do? Why do you stay over there in that lonely house?

ROSEMARY. It's not lonely.

ANTHONY. You should fly. Once your mam ... Once you're alone. You should make plans to fly away.

ROSEMARY. Why don't you fly?

ANTHONY. It may come to that.

ROSEMARY. Ha. You'll never leave.

ANTHONY. I might. Tony's up to mischief.

ROSEMARY. What kind?

ANTHONY. He says I don't love the farm.

ROSEMARY. Do you?

ANTHONY. He says I'm not a Reilly.

ROSEMARY. Then what are you?

ANTHONY. He claims I'm a Reilly in name, but a Kelly in the face. He's making noises like he might not sign it over.

ROSEMARY. Well, that's not right.

ANTHONY. He's always been half craft. Not like your da, may he rest in peace. He was full on.

ROSEMARY. It was me that found him. I looked in on him, and then I was going to go, but for his hand. His one hand lay outside the sheet and I found myself looking at it. And it came across me that there was no life in it and he was dead. Then I called, and Mam came, and her face went white, so I gave her a drink of water. But didn't the glass have his teeth in it!

ANTHONY. No.

ROSEMARY. Oh it was awful. She was wild. She won't drink from a glass since.

ANTHONY. I can testify to that. She said it tastes like teeth.

ROSEMARY. Says it tastes like teeth. *(They laugh.)*

ANTHONY. But really. Your da. He was here and now he's not. Where do we go? Do we go into the sky?

ROSEMARY. The ground.

ANTHONY. Then what's the sky for?

ROSEMARY. Now. It's for now.

ANTHONY. Now. Seize the day, is that it? Seize it and do what though? What do you do?

ROSEMARY. Me? I smoke.

ANTHONY. You should quit that.

ROSEMARY. Why?

ANTHONY. I don't know but do it.

ROSEMARY. Girl needs a reason. *(He looks into the night.)*

ANTHONY. I hear a voice sometimes when I'm in the fields, and the voice says "Go."

ROSEMARY. I came upon a patch of white heather this morning.

ANTHONY. White? You did not. That's only in shops.

ROSEMARY. Wild.

ANTHONY. Wild white heather? That's good luck.

ROSEMARY. They say. So is Tony right? Do you not love the farm?

ANTHONY. Love? I hate it for a prison. I came up out of it like a tree and here I am with it around me.

ROSEMARY. Then let Tony do what he wants and follow the voice.

ANTHONY. Do you mean it?

ROSEMARY. I'm saying it.

ANTHONY. Run off. Where? The airport?

ROSEMARY. Take Lufthansa. I hear it's good.

ANTHONY. No. It's all here. It's sitting on top of me.

ROSEMARY. The voice said "Go."

ANTHONY. And what am I? St. Joan following voices? My life is fixed down with a rock on each corner.

ROSEMARY. By what?

ANTHONY. There's the green fields, and the animals living off them. And over that there's us, living off the animals. And over that there's that which tends to us and lives off us. Whatever that is, it holds me here. No. The voice I hear in the fields wants me in the fields.

ROSEMARY. Then why does it say go?

ANTHONY. I don't know. Everything doesn't tally.

ROSEMARY. I don't feel the land like you do.

ANTHONY. Count your blessings.

ROSEMARY. Your eyes have pagan things in them sometimes.

ANTHONY. My eyes, is it? Your mother says you're mad.

ROSEMARY. I'm not.

ANTHONY. I am. Should we go in?

ROSEMARY. How are you mad?

ANTHONY. People don't appeal to me that much.

ROSEMARY. That's normal. Who likes people? Nobody.

ANTHONY. I don't know what I'm saying. I'm just more with nature ... than people. Stories I heard when I was a boy got hold of me. Should we go in then?

ROSEMARY. I'm grieving.

ANTHONY. Of course you are. When my mother died, Jesus, I couldn't see colors anymore.

ROSEMARY. My mam's coming apart. She needs new hips, but she can't get 'em cause her lungs and heart are cooked. She's not long for it.

ANTHONY. You think not?

ROSEMARY. I know.

ANTHONY. And will you take over the farm?

ROSEMARY. I will.

ANTHONY. But you can't.

ROSEMARY. I must though.

ANTHONY. It's too much.

ROSEMARY. You do it.

ANTHONY. I don't. And what I do get done, it murders me. It's no work for a woman, I'll tell you that.

ROSEMARY. I can hold my own.

ANTHONY. What about pulling calves?

ROSEMARY. I'll hire someone then.

ANTHONY. Takes money.

ROSEMARY. We're alright. What would Tony do with the farm if he didn't leave it to you?

ANTHONY. He might give it to the church.

ROSEMARY. He's too cheap. He'd sell.

ANTHONY. He wouldn't get his price for it.

ROSEMARY. Why not?

ANTHONY. Who would take it on without the road?

ROSEMARY. Ah. Right.

ANTHONY. No one would sign on without that strip of land by the road.

ROSEMARY. Maybe not.

ANTHONY. Be realistic. No one else would open two gates just to get to your own front door.

ROSEMARY. You do.

ANTHONY. And look at me.

ROSEMARY. So you're lucky then.

ANTHONY. How am I lucky?

ROSEMARY. He can't sell without the right of way. He's too cheap to give it to the church. So you'll come to it by default.

ANTHONY. Unless your mammy sells it back to him now that your da's gone.

ROSEMARY. Why would she do that?

ANTHONY. Well, it's the right thing.

ROSEMARY. I don't know.

ANTHONY. Oh you do. It was part of our farm for well wide of a hundred years.

ROSEMARY. And then it wasn't.

ANTHONY. It does your place no good.

ROSEMARY. I think it does.

ANTHONY. You couldn't graze one heifer on that patch. Half of it's taken up with fence.

ROSEMARY. Do you mind it so much?

ANTHONY. I do. At the first gate I see my father's stupidity, and at the second, your man's greed. May he rest in peace.

ROSEMARY. Greed is it? That little bit cost us two hundred pounds.

ANTHONY. Even thirty years ago two hundred pounds was nothing.

ROSEMARY. It was two hundred pounds. He could've bought himself a new shotgun.

ANTHONY. God love him, him with the shotgun. He'd go after the crows like Satan.

ROSEMARY. He loved hating the crows.

ANTHONY. He did.

ROSEMARY. He was perfect.

ANTHONY. He was, he was. Do you hate me?

ROSEMARY. Why do you ask?

ANTHONY. I hear you hate me. Your mam said.

ROSEMARY. Well, she's talking a lot tonight, isn't she? I don't hate you. I just don't like you.

ANTHONY. Why not?

ROSEMARY. I'm fed up. You're a bit of a lump.

ANTHONY. How's that?

ROSEMARY. You never do anything.

ANTHONY. I work all day and half the night.

ROSEMARY. To keep things going on the way they already were. But where's your stamp?

ANTHONY. I'm not in the business of stamping. I'm in the business of carrying on what was going on when I stepped on the bus.

ROSEMARY. But then it's like you're nobody.

ANTHONY. I don't need to shout my name. God knows me. I'd as soon go unnoticed.

ROSEMARY. But you have to push back, man, now and then, or they'll eat you alive, the people of this world. You can't let people, Tony or no one, destroy your chance. Go in there and face him down.

ANTHONY. I don't like a fight.

ROSEMARY. Who does?

ANTHONY. Half of Ireland. Just not me.

ROSEMARY. See beyond the fight to the prize then.

ANTHONY. It's not in me to live that way.

ROSEMARY. So you'd let him run ruin over you?

ANTHONY. Maybe. I don't know. Oh, get out of this place why don't you? The land isn't holding you.

ROSEMARY. It is though.

ANTHONY. Don't be a lump yourself. You saw the white heather. Let it be a sign. Get past Mullingar. I'm useless but not you. Go somewhere and set up fresh.

ROSEMARY. I'll do what I want and you can go to the devil!

ANTHONY. What are you hot about?

ROSEMARY. Trying to push me out.

ANTHONY. I'm the one on the point of being driven out maybe.

ROSEMARY. Maybe. Have you ever seen *Swan Lake*?

ANTHONY. What's that?

ROSEMARY. A ballet.

ANTHONY. A ballet? I've never seen a ballet.

ROSEMARY. Alright. I'm the White Swan.

ANTHONY. When did you see a ballet?

ROSEMARY. My da took me to one.

ANTHONY. Doesn't sound like him.

ROSEMARY. It was him. He took me to *Swan Lake* and he told me I was the White Swan. And so I am.

ANTHONY. I thought he hated birds.

ROSEMARY. Just crows.

ANTHONY. A man like that at the ballet. I guess I never knew him.

ROSEMARY. To watch him walk was to know there was grace in the world. He had the blood of kings in him.

ANTHONY. He kept his counsel like a king. That's sure. No one knew his mind.

ROSEMARY. I did. He wasn't much of a talker, but he always had his reasons. As do I.

ANTHONY. Then tell me this if you know. Why did he buy that right of way?

ROSEMARY. Because your da came begging.

ANTHONY. You'd like to think so. My man just wanted a loan is all.

ROSEMARY. Either way.

ANTHONY. There was no hat in hand.

ROSEMARY. Bloody hell, his hand was out.

ANTHONY. Would you stand there and lord it over us?

ROSEMARY. Would you stand there and bite the hand? Have you never heard of gratitude?

ANTHONY. I'll tell you what I've never heard. I've never heard a decent speech from you or yours on the subject of your family's shortcoming!

ROSEMARY. Shortcoming? What shortcoming?

ANTHONY. Are you blind as well? Sure if you want I can name it! The Muldoons' larceny.

ROSEMARY. The Muldoons' what? Are you daft?

ANTHONY. It should wake you at night. What your people have done!

ROSEMARY. What WE'VE done?! What have we done? You should thank Christ for a good neighbor!

ANTHONY. Bollocks to that! You've had us by the throat for thirty years with your landgrabbing and why? Why did your da want our right of way?

ROSEMARY. (*Overlapping.*) For me! For me! You eegit boy! You pushed me down, that's why! You shoved me down and left me crying in the yellow grass. And I would have mine back I would, and ran to my da. So now you have two gates between you and what's yours, and I hope you like it, because there's none to blame but yourself!

ANTHONY. You don't mean it.

ROSEMARY. I do.

ANTHONY. Jesus, Mary, it was you behind that?

ROSEMARY. You shoved me like I was nothing.

ANTHONY. I don't even remember the day.

ROSEMARY. I remember. And I own that parcel and you do not.

ANTHONY. You mean your mam.

ROSEMARY. No. Me. I own it. And I'll never sell it.

ANTHONY. Why not?

ROSEMARY. Because MY voice says no.

ANTHONY. Fine. Do what you want then. The lot of ya are too much for me altogether.

ROSEMARY. Because you won't fight for what's yours. Why don't you move to Wicklow? You could moon after your lost love till death takes you.

ANTHONY. I'll ignore ya now.

ROSEMARY. Nothing new there.

ANTHONY. I don't understand you. Why bring up Fiona?

ROSEMARY. The Black Swan.

ANTHONY. What do you do with your time? Why have you never married?

ROSEMARY. Why haven't you?

ANTHONY. I was ruined after Fiona.

ROSEMARY. Fiona, Fiona.

ANTHONY. I know. But there it is.

ROSEMARY. Well, I'm thinking of going to China.

ANTHONY. Just like that.

ROSEMARY. That's right. In a flash.

ANTHONY. Fine. Have a nice trip. Take Lufthansa. When?

ROSEMARY. When I'm ready.

ANTHONY. The Olympics caught your fancy, hey?

ROSEMARY. I like the Chinese. They're proud.

ANTHONY. Why do you look at me when you say that?

ROSEMARY. Because your pride is where?

ANTHONY. What would I be proud about?

ROSEMARY. You're right. What would ya? I'm stumped.

ANTHONY. I'm just a long-suffering man. It's no one's fault. I'm not to be understood, not even by me.

ROSEMARY. Oh, what are you now? Deep waters?

ANTHONY. I'm nothing. You saw your father gone as I have this day. Chris Muldoon gone! He was part of everything. Now that part's where? Like the fog wiped from a glass. And what am I, given that? A tiny thing certainly. Jesus. My own father scheming to rob me of my farm.

ROSEMARY. Then fight for it.

ANTHONY. Or wash my hands.

ROSEMARY. So you're Pontius Pilate?

ANTHONY. Maybe so. It's too much. There's no reward for the work I've done and it must be that I don't deserve any. It must be that I've done nothing right.

ROSEMARY. You mean you've done nothing.

ANTHONY. I'm mad tired for a man who's done nothing.

ROSEMARY. Then wake up and live. Oh, do what you want. You always have. And you see where it's gotten you. You're on the point of being pushed out.

ANTHONY. Pushed out? When was I in? Among people? They'd eat the legs out from under ya. You know. You know what? I tell ya. I've had enough. I'm going flying.

ROSEMARY. Flying is it? Where's your wings?

ANTHONY. Walking.

ROSEMARY. Go then. Stay off the road.

ANTHONY. No road for me. Off into the fields. I'll see you at church. Or I won't. Turn off the lights when you're done.

ROSEMARY. Take note of your cattle. You're like a brother to them. *(Anthony is gone.)*

ANTHONY. *(Offstage.)* I'll see you at church.

ROSEMARY. "There's the green fields, and the animals living off

them. And over that there's us, living off the animals. And over us there's that which tends to us." When you say those things, Anthony, I know that I have a soul. *(She heads back towards the house.)* Good luck to him. And to me.

Scene 3

Back in the kitchen we find Tony and Aoife.

TONY. To give this day its due, it was a fine turnout this morning for a simple farming man. I couldn't hope for half as much.

AOIFE. It was a good showing. It's a shame though, the lack of parking available at our church. They should charge.

TONY. They should charge, should they? That's a good one. Half of Killucan would renounce the faith.

AOIFE. What grade of faith have they then?

TONY. Not much.

AOIFE. And you? Do you have faith?

TONY. Me? I'm barely devout. It was Mary kept the candles lit.

AOIFE. I believe.

TONY. In what?

AOIFE. I believe in everything.

TONY. You do not.

AOIFE. I believe in everything. There she is. It's time we were off.

TONY. Stay on your chair.

AOIFE. No. This is it. I'm up. *(The outer door opens and shuts. The inner door opens, and Rosemary enters.)*

ROSEMARY. Back up. Sit down again.

TONY. Is Anthony behind you?

ROSEMARY. He went walking in the fields. Or flying.

TONY. Oh Jesus, once he starts in with that, he won't be seen till morning.

AOIFE. We should say our goodbyes, Rosemary.

ROSEMARY. No. Stay down. I'm going to make tea.

AOIFE. We should leave Tony sleep.

ROSEMARY. No we shouldn't.

TONY. Alright then. I'd have a cup.

AOIFE. What's that look on you?

ROSEMARY. I hope you have no part in this?

AOIFE. In what?

ROSEMARY. What we say now will never be repeated. Tell me there's no truth in what I just heard.

AOIFE. What did you hear?

ROSEMARY. This is Anthony's farm.

TONY. Oh, Jesus. Don't involve yourself, Rosemary.

AOIFE. Tony's right, Rosemary. This is their own business.

ROSEMARY. Steer clear, mother. Tony Reilly, do yourself a service and do not cross me.

TONY. Easy. Don't overstep now.

ROSEMARY. Since Mary died your judgement, which was never good, has faltered worse.

AOIFE. She's right about that, Tony.

TONY. She's nothing. I think I can manage my own farm.

ROSEMARY. If that were true, you would own it. To the road!

TONY. I've heard your name's on that strip of land, Rosemary. And I can tell you now, you will be selling that to me.

AOIFE. I told him it's yours. Don't fault me.

ROSEMARY. I don't. *(To Tony.)* I fault you. Why would you think of denying Anthony what's his?

TONY. Leave it.

ROSEMARY. If you want to talk to me about the road, you will talk to me about Anthony.

TONY. What there is to say I won't say. I am bound by an oath, made on a Bible, not to speak of certain things.

ROSEMARY. About Anthony?

TONY. His mother made me swear. Have faith that I know what I'm about.

ROSEMARY. I have no such faith. You've kept him down all his life. And you've done it with the promise of this farm.

TONY. Not a word of truth. I've shielded him on every side. And his interests will be seen to, but the farm will not be his.

ROSEMARY. You have no idea what you're up against, Tony Reilly. You might as well try to stop the calendar from naming the days. I've been older than all of you since I was born, and sure I ache for my own youth. I pray the day may yet come, but not at the price of now.

AOIFE. What are you talking at?

ROSEMARY. When a person knows what will be, and I have always known, the like of you should stand aside.

AOIFE. What are you saying? What do you know?

ROSEMARY. Anthony Reilly and I were born on two farms side by side, and we will die side by side. And no old fool trying to show his power at sunset will bungle that.

AOIFE. Rosemary, you have secrets of your own, and once they're out, they're out.

ROSEMARY. I have no secrets. I buried my dear father today, and I'll lose no more.

TONY. Are you in love with Anthony?

ROSEMARY. More than love.

TONY. Don't be.

ROSEMARY. I don't care what happens beyond one thing. I will be on the one farm and he will be on the next.

AOIFE. Rose.

ROSEMARY. Mam, look at me and take pity. You will leave me soon.

AOIFE. Sure it's true. I can't deny it.

ROSEMARY. I feel that grief never more than today. But what preserves me is knowing there are safe roads after.

TONY. He's not normal.

ROSEMARY. I don't care what he is, and if you're bound by an oath, keep it! I don't care about anything but that that man have his land and my house be hard by!

AOIFE. Rosemary.

TONY. He'll never marry.

ROSEMARY. Then neither will I. And he will be in his house and I will be in mine. Here's your tea. *(She slams down the tea.)*

AOIFE. There is much of your father in you.

ROSEMARY. I'm proud to know it.

AOIFE. Two bulldogs.

ROSEMARY. No, I'm a swan.

TONY. I will not let this farm die with Anthony.

ROSEMARY. "You will not do this. You will not do that." So what will you do?

AOIFE. He means to sell it to his brother's son.

ROSEMARY. In America?

TONY. He'll come and take over.

ROSEMARY. And go through the two gates?

TONY. He wants the road.

ROSEMARY. I'm here to tell you he will never get it.

TONY. You will not tell me how to dispose of my property!

ROSEMARY. And you'll have no sway over mine! Drink your tea.

TONY. Don't order me in my own house!

ROSEMARY. No one owns a house.

TONY. I own mine.

ROSEMARY. It was handed to you.

TONY. I gave my life to it.

ROSEMARY. And Anthony his.

TONY. He's not a Reilly.

ROSEMARY. Is that what you're about? Your name?

TONY. He takes after his mother's father John Kelly.

AOIFE. He does. In the face.

TONY. And in the head. John Kelly put his dog on trial for slander.

ROSEMARY. When was that? A hundred years ago?

TONY. Less than seventy.

ROSEMARY. You're the one who's daft.

TONY. Say what you want. Blood will tell.

ROSEMARY. I think it's talking right now a lot of bloody nonsense.

TONY. Anthony doesn't love the farm.

ROSEMARY. What's got hold of you isn't love, old man!

TONY. Who do you think you are?

ROSEMARY. It's pride.

AOIFE. She's right, Tony. You're out of bounds.

TONY. Oh you're the referee now?

AOIFE. What mother isn't? Now stop trying to bully the room.

TONY. This is my kitchen!

ROSEMARY. And look at it! You're lucky you're not poisoned with the dirt. From the look of that table and the squalor in that sink, I wonder if the cattle don't take their meals along with you. There's grease on the wall and a pizza box under the chair. Now drink your tea, you damn savage. You can't be the master of what comes after your time, and your time is nigh well done.

AOIFE. Now don't say a thing like that. It's morbid.

ROSEMARY. If he can play at destiny, so can I. Promise me you'll drop this plan or I swear by the stars, I'll kill you meself.

TONY. I'll promise nothing.

ROSEMARY. Do you think I won't lay hands on you? I'll deal you a mortal blow!

AOIFE. Rosemary!

TONY. If Anthony were a man through and through, if he were a Reilly, he would have at me himself.

ROSEMARY. If you were a man down to your heart, you would not have hurt him with your loveless ways.

TONY. What are you talking about?

ROSEMARY. It's Anthony who loves those fields. Not you. So what if his love makes him suffer? You just want to go on and on. You're selfish.

AOIFE. And what are you?

ROSEMARY. I'm strength. For now.

TONY. He'll never be the man I am.

ROSEMARY. Well, thank God for that. He's done everything for you. You've sat here like a king for twenty years. When was the last time you stayed up with a ewe or clipped the hedge or even killed a rat? You're fooling no one with that captain's hat. Anthony runs the show and you're nothing but the dummy in the window.

TONY. I've earned some rest.

ROSEMARY. Lie down! Who's stopping you?

TONY. But he'll never marry. Look at it. The place would go in auction. It's not right.

AOIFE. Trust in God, Tony. Sure life has its surprises.

ROSEMARY. That it does. I have been to the doctor and I have frozen my eggs!

AOIFE. What?

TONY. You what? Mother of God!

ROSEMARY. So. Surprises, as you say.

AOIFE. Frozen your eggs?

TONY. To the purpose of what?

ROSEMARY. I will keep my options alive.

AOIFE. Jesus, Rosemary, be careful. Don't rampage over the natural order of nature.

ROSEMARY. What nature? It's only my own life I'm playing with.

AOIFE. Your rights then. You can't just rage forward without a road.

ROSEMARY. I know where I'm going.

AOIFE. Well, I hope things go your way. Anthony is a bit slow.

TONY. Slow is it? You should have frozen your whole body if you're waiting for that one.

ROSEMARY. I believe he will come to me.

TONY. He'll never marry.

AOIFE. You don't know that.

TONY. I have reason to think it.

ROSEMARY. The farm goes to Anthony. Say it. Say it.

AOIFE. Don't answer wrong with wrong, Rosemary. Don't bully the man. *(Rosemary takes another tack with Tony.)*

ROSEMARY. Think. Of his mother.

TONY. Don't.

ROSEMARY. Think of his mother. Do you remember his mother?

TONY. Remember her? What are you saying? She was my life!

AOIFE. She's right, Tony. That's the question. What would his mother want? What would Mary want?

TONY. She's gone. I can't be thinking that way.

ROSEMARY. Sitting by that stove she'd be. Her ghost is all but there to see right now.

AOIFE. And Anthony on her knee.

ROSEMARY. By the stove with a piece of turf in her hand. What did she care except for her children?

AOIFE. Sure Anthony was the apple of her eye.

ROSEMARY. And she was a Kelly.

AOIFE. Through and through.

ROSEMARY. And what would Mary Kelly say if she saw this farm taken from her only son BECAUSE he was a Kelly?

TONY. I can't think about it.

AOIFE. What was that song she'd sing while she washed a dish? *(Sings.)* And we'll all go together ...

AOIFE and ROSEMARY. *(Sings.)* ... to pull wild mountain thyme ...

TONY. Stop! Stop! Jesus! *(Aoife and Rosemary break off from singing.)*

AOIFE. Sure she was love itself and Anthony was her baby boy.

TONY. I'm only trying to do what's right.

ROSEMARY. Right for who?

TONY. For the farm.

AOIFE. The farm doesn't know a thing about right, and it won't know. You're trying to serve the Reillys, at the expense of the Kellys, even if doing so, Tony, would overturn the living issue of your one true love.

ROSEMARY. Do you know why my da went to war with the crows, Tony? He was shaking his fist. His son failed to live, and he was shaking his fist. You have a son. You want more than that from the sky? Are you after being struck down? Well, are you?

TONY. I hope you never know what it is to be old. And I know you'll never understand what it is to be a man. But alright.

ROSEMARY. Alright what?

TONY. Anthony gets the farm.

AOIFE. Thanks be to God.

ROSEMARY. Good.

TONY. But mark my words. He is John Kelly all over again, and that man talked to turkeys about politics.

AOIFE. Well, it was a long time ago.

ROSEMARY. It was.

AOIFE. Can we go home before the battery in my pacemaker just runs down to zero?

ROSEMARY. We can. Anthony's out there in the fields somewhere. I like knowing that. We'll go home. Where I'm to wait. Though it be years.

AOIFE. Good enough! And may patience and silence rule the world. *(Fade to darkness. Music. An instrumental version of "Wild Mountain Thyme" plays.)*

Scene 4

Darkness. We hear Tony.

TONY. Anthony! Anthony! *(The lights come up as Anthony enters in old pajamas. Tony is lying sick in bed. There's an oxygen tube under his nose.)*

ANTHONY. I'm coming! I'm coming, Da. Are you alright?

TONY. Bring me my pipe.

ANTHONY. Are you serious? Your pipe? You can't have a pipe.

TONY. I will have it.

ANTHONY. Go back to sleep. You can't smoke with the oxygen. *(Tony takes off the tube.)*

TONY. I don't want the oxygen. Get this off me.

ANTHONY. What are you doing? You need that.

TONY. I don't need it. Roll that tank out of my room. I mean it. Do it. I hate the sight of it. *(Anthony complies.)*

ANTHONY. Alright. I'll do it. The nurse will have my head though.

TONY. **The nurse won't come till morning.** With that face of hers.

ANTHONY. She'll smell the smoke.

TONY. Her perfume's worse. We're not living for her. Fill the pipe.

ANTHONY. It's late.

TONY. That it is. *(Anthony fills the pipe.)* **I saw a star out the window.** Down near the ground. Good. Light it for me. *(Anthony does, and hands it to Tony, who puffs it blissfully and then coughs. And then laughs.)* I'm choking.

ANTHONY. I told ya.

TONY. It doesn't matter. I like the smell, and the pipe in me hand.

Sit by me, son. *(Anthony sits.)* I'm sorry to be leaving you, Anthony.

ANTHONY. Don't say it.

TONY. I'm sorry. It's a lonely spot here at lane's end and it will be hard to face the morning when I'm gone. *(Anthony wipes his eyes.)*

ANTHONY. Jesus.

TONY. The farm is yours now, and I'm sorry to be leaving it to you not as it was given me.

ANTHONY. Don't think of it. It's nothing.

TONY. There was reason. When I asked Mam to marry, sure I had nothing to call my own. The ring I gave her was but brass, though she took it like diamonds. Listen, son. Your mam. I didn't love her.

ANTHONY. What are you saying?

TONY. The truth.

ANTHONY. No.

TONY. I needed a wife, and Mary would have me. But there was no love in it.

ANTHONY. Sure what are you saying? You loved her.

TONY. No. I was without those feelings. The want and loneliness had gotten in me and I looked at people like they were work. I don't know why she said yes. I thought maybe she wanted her own kitchen, as poor as ours was. She made a garden for vegetables so she could see it in the morning, and she'd wait for me by the front door when I came down the old boreen by night. I walked by her half the time without so much as a nod. She bore me children. Trish and Audrey. Then you. And I felt nothing. Till one day something gave way. Out in the fields and the wet grass, the quiet hand of God touched me so soft I thought it was the breeze. Something came to save me, son, and it will come for you, too.

I'd drive out with the feed in the morning and split open the bag into the trough, and the cattle would walk forward ... I can't name the day. The cattle were there. The rain let up. The sun shone ... The sun shone on me. And I started in singing. Just like that. That old song. Mam's song. "Wild Mountain Thyme." Do you know it?

ANTHONY. Sure I do.

TONY. (*Sings.*) And we'll all go together (*Anthony sings with him.*) to pull wild mountain thyme ... (*They stop.*) The sun shone on me. And I laughed 'cause I saw ME singing, and I had never been that man. Never! Singing in the field?! All the days are alike on a farm, and yet of a sudden the drudgery I had known since birth lifted off me and a joy came up into me out of the land. Out of all of it. The cattle and the sky. And when I went home to the house, a moment came there too, where all of it, you, the girls, her, even the house itself, all of it came to life in me. But it started out there in the fields that had been lonely. When the sun shone on me. And I knew it was her. Mary. Somehow she was my way into the farm and all else besides. So I sold off the bit by the road to Muldoon for two hundred quid, went into town and bought her a real ring of gold, and took the brass one from her. And oh what days we had thereafter. Times in the kitchen. In every room. And I'm going to her now, son, 'cause I know she's waiting by that old front door for me yet. Can you forgive me, Anthony?

ANTHONY. For what? Selling the right of way? It's nothing.

TONY. Yes. But more. For having no faith that you would find your own way, be your own man. And most of all, for making light of your good heart. (*Takes his hand.*) Am I proud of you too late?

ANTHONY. No, no. I don't want you to die.

TONY. I'm sorry I sold the bit by the road and left you with two gates. And that I thought of taking the rest from you. I was no good after Mam died. She was my North Star. Forgive me.

ANTHONY. There's nothing to forgive.

TONY. Forgive me now son, for all of it. All my shortcomings. The things I didn't say. However I hurt you. I want to die with the slate clean between us.

ANTHONY. Surely I forgive everything. (*He takes Tony in his arms.*)

TONY. I love you, son. I can't say it enough.

ANTHONY. I love you, my daddy. My daddy. My daddy. Sure I always have. (*The embrace ends.*)

TONY. Thank you then. Good man. You better take the pipe.
(Anthony takes the pipe.) You were a good son.
ANTHONY. Thank you, Da.
TONY. I have faith that love will find you. Out in those fields
where you wander. God bless you.
ANTHONY. And you.
TONY. I'll sleep now.
ANTHONY. You want the oxygen?
TONY. I'll try without. (Anthony turns off the light and goes.)

Scene 5

Out by the manger. A year later. A sunny day.

Anthony comes out with a pail of turf to discover Rosemary with a covered dish. She's caught smoking and flicks the butt.

ROSEMARY. Anthony.

ANTHONY. Rosemary. Still smoking.

ROSEMARY. I brought you some stew. (She sits it down.)

ANTHONY. I can cook.

ROSEMARY. You don't though. Now that Mam's gone, I've no one to do for. Keeps me busy.

ANTHONY. Right.

ROSEMARY. The sun's out. Good walking weather.

ANTHONY. One place is the same as another.

ROSEMARY. How can you say it? I was down at the bog cutting turf and the heather is everywhere.

ANTHONY. Cutting your own turf?

ROSEMARY. Who else?

ANTHONY. A bit late.

ROSEMARY. I got to it.

ANTHONY. That's a two man job.

ROSEMARY. Or one woman.

ANTHONY. That's the world now.

ROSEMARY. What?

ANTHONY. Men are useless.

ROSEMARY. It's not so.

ANTHONY. What's a man for? What's his place?

ROSEMARY. That's for you to say.

ANTHONY. Is it? I know, you know.

ROSEMARY. About what?

ANTHONY. My da told me.

ROSEMARY. Told you what?

ANTHONY. How you went at him over the farm.

ROSEMARY. Oh that. He was talking blather, may he rest in peace. The farm's yours, as it should be.

ANTHONY. You shouldn't have done that.

ROSEMARY. Why not?

ANTHONY. You spoke for me.

ROSEMARY. You wouldn't speak for yourself.

ANTHONY. I said as much as I wanted.

ROSEMARY. It wasn't enough.

ANTHONY. Well maybe the quiet around a thing is as important as the thing itself.

ROSEMARY. Do you still hear the voice in the fields?

ANTHONY. I don't know.

ROSEMARY. You have the farm.

ANTHONY. I do.

ROSEMARY. Are you happy?

ANTHONY. No.

ROSEMARY. Why not go ahead and be happy?

ANTHONY. I don't know how.

ROSEMARY. There's nothing in the way.

ANTHONY. No?

ROSEMARY. There's no one left to catch you laughing, Anthony.

ANTHONY. That's true.

ROSEMARY. How many days do we have where the sun shines?

ANTHONY. Not too many. Are you alright then?

ROSEMARY. Yes, I am.

ANTHONY. With just you up there in the house?

ROSEMARY. What about you?

ANTHONY. You know, I've been having such dreams! I've been dreaming about everyone who ever lived.

ROSEMARY. That's a lot.

ANTHONY. Ancestors and more than that. The whole wide circus, the history of people. And me at the front of them, like the leader of a marching band. Jesus, I sat up in me bed and I didn't know what to make of it. Here I am, alone as a castaway, and my night is spilling over with people. We're known to each other quite the while now.

ROSEMARY. We are.

ANTHONY. And now we're at the front of the group. Have you thought about what I said?

ROSEMARY. Which? We never speak. It's been a year. I'm over in me house with nothing to do if you want to come by.

ANTHONY. I see you at church.

ROSEMARY. I wouldn't go if you didn't. I hate the Bible. They should call it the book of awful stories.

ANTHONY. Have you no faith?

ROSEMARY. I do have faith, though I don't know how I came by it.

ANTHONY. It's just you now. Nothing holds you here. You should go.

ROSEMARY. Leave this place?

ANTHONY. Why not?

ROSEMARY. Do you want me to?

ANTHONY. I think you should.

ROSEMARY. I'll think about it.

ANTHONY. Do.

ROSEMARY. Come by the house sometime.

ANTHONY. I will maybe.

ROSEMARY. You won't. Girl needs a chat.

ANTHONY. I'd better take this in. I thank you for it.

ROSEMARY. Alright.

ANTHONY. You should quit the smokes. *(He takes the covered dish towards the house. She calls after him.)*

ROSEMARY. It's a grand day for a walk. *(He's gone. She stands there, looking after him. She mutters.)* And those days are few. *(She starts to light a cigarette, thinks better of it, walks off.)*

Scene 6

The lights change. We hear distant thunder and rain. The year is 2013. We are in the field outside the Muldoon house, which is lit up.

Anthony is wearing a ratty old oilcloth coat and has a metal detector and headset. He approaches, hesitates.

Rosemary comes out the door, holding a shawl over her head.

ROSEMARY. Anthony! I see ya! You've been seen now!

ANTHONY. Go in!

ROSEMARY. Come in! Don't you dare turn back!

ANTHONY. What are you doing? Don't come out!

ROSEMARY. Don't point that thing at me! Come on then. It's too late. I've seen you now. Come in before I drown. *(He follows her in.)*

Scene 7

A steady rain outside. The Muldoon farm's kitchen.

It is neat and well kept. Rosemary is ushering in Anthony. He's dripping.

She throws off the shawl.

ROSEMARY. Come in then. Give me the coat.

ANTHONY. I'm fine.

ROSEMARY. Give me the coat. Leave your Wellies off.

ANTHONY. I can't stay.

ROSEMARY. Take them off. That's it. One, the other, good. And this is the summer weather! Jesus, look at the rain. Is Noah behind you? That's it. You're in. Oh, Mother of Mercy, don't look, Anthony, for the love of God! The house is in ruins! You'll think me a clotty woman, that's certain.

ANTHONY. Not a bit. It's not a bad time?

ROSEMARY. What would I be about? Other than cleaning, which I haven't done in weeks.

ANTHONY. What are you saying? You're daft. The floor is gleaming. It's sterilized.

ROSEMARY. It is not. You're blind. And the walls are yellow with old smoke. Me mother left me with this coughing stove and the linoleum like sludge.

ANTHONY. Your mother will never be dead while you're alive, Rosemary. You see disaster where others see green fields.

ROSEMARY. I can't deny it. If it weren't for rare signs from heaven, I'd have nothing in me mind but doom.

ANTHONY. Rare signs from heaven?

ROSEMARY. Few they are. Sit down before your legs go. Here's a towel for your head.

ANTHONY. That's alright, I have a handkerchief. *(He pulls out an awful handkerchief.)*

ROSEMARY. How long has that been in your pocket?

ANTHONY. I don't know.

ROSEMARY. It's half alive. Take the towel and give that over. *(She takes it with a pair of tongs.)* I'll wash it if it doesn't run off.

ANTHONY. Don't bother with me. I can't stay. You know, I'll come back.

ROSEMARY. You'll come back, will you? It's your first time in my house in three years. You hang outside like a wild creature when you come at all.

ANTHONY. Why come in? All houses are strange, are they not?

ROSEMARY. What are you saying?

ANTHONY. It's like being nailed in a crate.

ROSEMARY. My house?

ANTHONY. Any house.

ROSEMARY. You're having me on. Where would you stay, in the rain? Put down that weed whacker and rest your bones.

ANTHONY. It's not a weed whacker. It's the finest metal detector known.

ROSEMARY. People think you're after bombs from Pakistan with that rig.

ANTHONY. Can't a man have a hobby without calling down Judgement Day?

ROSEMARY. Sure, I've seen you roaming the cow paths with that electric thing as often as not. You're becoming famous in the wrong way. What are you after besides the odd treasure?

ANTHONY. Unexpected stuff. Coins maybe.

ROSEMARY. If you want coins, I've got 'em spilling out of the dish there.

ANTHONY. Older coins than that. And odd bits. Metal buttons. Last week I found the keys to a Jaguar.

ROSEMARY. Now you just need the car and you're off to the races. Would you take a Guinness from the bottle?

ANTHONY. It's no use. I'm just here for the minute.

ROSEMARY. You'll visit with me or I'll know why. They say this new bottle Guinness is as good as the pub, but that's a lie. But it isn't too bad maybe.

ANTHONY. Does it taste of glass?

ROSEMARY. It does. *(They share a laugh.)*

ANTHONY. Don't open it. I'm going.

ROSEMARY. I'm going to open it.

ANTHONY. Don't.

ROSEMARY. It's done. I've opened it.

ANTHONY. Jesus.

ROSEMARY. It's useless but to drink now.

ANTHONY. Alright, if you will open it, if you must open it, if you've opened it, share it with me.

ROSEMARY. Me? I couldn't.

ANTHONY. Pour it out in two glasses.

ROSEMARY. You're only saying that to divide the time in half you'll stay.

ANTHONY. I'm telling ya. Sit and share it or I won't touch it.

ROSEMARY. Alright then, Anthony. Two glasses. You're a demon tempting me with the drink. *(He puts aside his detector and headset.)*

ANTHONY. I'm no worse than the weather.

ROSEMARY. Well, we know how bad that is.

ANTHONY. Sure it's a great day for the rope alright.

ROSEMARY. What do you mean?

ANTHONY. It's great day to be hanging from the rope.

ROSEMARY. Don't even joke about the rope and the suicide with half the country hanging from the trees and bridges.

ANTHONY. It's me joking, that's all.

ROSEMARY. It's not funny, with the Celtic Tiger belly up and people leaping off castles and cliffs.

ANTHONY. I should jump meself and have done.

ROSEMARY. The Chinese say if you kill yourself, your ghost is trapped to earth till it can tempt another to do the same. Imagine that. Ghosts pushing at us to destroy ourselves.

ANTHONY. The Chinese, is it? You still on that? Have there been many of them bothering you?

ROSEMARY. They believe awful things. I read a book. I'll never go there after all. Do you think about it?

ANTHONY. What?

ROSEMARY. Killing yourself.

ANTHONY. What? No. Why? Do you think about it?

ROSEMARY. Suicide? I think of little else.

ANTHONY. What are you saying? You're not serious?

ROSEMARY. The only thing that stops me is my hand. I think of Daddy and what he would want and my hand goes dead on my wrist. Otherwise, I'd be undone by now in a blast.

ANTHONY. What do you mean? What blast?

ROSEMARY. The shotgun.

ANTHONY. Your father's old cannon? You still have it? You're not serious?

ROSEMARY. I am. I keep it behind the door there.

ANTHONY. The ten gauge? But why?

ROSEMARY. Against the depression.

ANTHONY. You're depressed?

ROSEMARY. Are you serious? I'm shattered with depression. I'm shattered with black clouds of depression.

ANTHONY. No. But why?

ROSEMARY. Since I quit the cigarettes.

ANTHONY. Oh yeah. I heard you'd shaken off the damn smokes. Very good.

ROSEMARY. No, it isn't. I've thought of taking poison. I can't stand being alive. You can't know it. It's a madness. It's like a kettle boiling blood that comes up into me head from down below. You know. Feelings!

ANTHONY. Jesus. Your own blood turning against you. I can see it.

ROSEMARY. It's like a horror movie. It's only the rare sign from heaven that gives me hope.

ANTHONY. It's anxiety. That's what it is.

ROSEMARY. Is that the name for it?

ANTHONY. Sure, I have the same thing. Comes over me in waves. It's nothing.

ROSEMARY. But you don't smoke.

ANTHONY. I don't but maybe I should take it up. I'd be better off, with the anxiety eating me alive as it does.

ROSEMARY. It's feelings boiling up, isn't it?

ANTHONY. Sure I hate them! Feelings are useless.

ROSEMARY. It's worse in a man. I can't stand a man with feelings.

ANTHONY. A man with feelings should be put down.

ROSEMARY. You're right.

ANTHONY. The problem is there's just not enough air in the world to suit me and there never has been. That's all. Modernization has run roughshod over the spaces between things. The stars are suffocating in the sky and the dirt is choking on itself.

ROSEMARY. And you roaming the land with your gizmo, what's that but modern madness?

ANTHONY. 'Tis true.

ROSEMARY. First time I saw you with that outfit was the week after Mam's funeral. I was awful low. I was looking out the window, thinking, what now? And I saw you at the white hedge, swinging that stick like you were teaching the grass to grow. Why'd you take it up?

ANTHONY. Tony's not alive to stop me, and it keeps me from thinking.

ROSEMARY. Then I should get one. Thinking's worse than February.

ANTHONY. The Guinness is good.

ROSEMARY. Do you like it?

ANTHONY. Perfect.

ROSEMARY. It's not the pub.

ANTHONY. No, it's not the pub. But neither do you have to drive down to the pub and face the Gardaí on the way home.

ROSEMARY. It's terrible the way the Gardaí persecute the country folk with the stops.

ANTHONY. Well, we were murdering ourselves with the automobiles on the black turns of the road. Did you read the story about the six college boys last week.

ROSEMARY. I read it.

ANTHONY. They were going a hundred on a lane as wide as my leg. Spattered themselves across the road. There was a badger licking the blood when the bodies were found.

ROSEMARY. I'll think of that detail as I drift off tonight.

ANTHONY. Don't.

ROSEMARY. I will. Imagine their mothers.

ANTHONY. I won't do it. It's too awful.

ROSEMARY. You should come by more. A girl needs a chat.

ANTHONY. Sure, and a man does, too. Rosemary, I have news.

ROSEMARY. I knew it.

ANTHONY. You did not.

ROSEMARY. I knew there must be something to get you within sight of the house.

ANTHONY. It's true. My cousin is coming from America.

ROSEMARY. Who?

ANTHONY. Frank's son. Adam Reilly.

ROSEMARY. Adam. Imagine naming your child after the first man on earth.

ANTHONY. I suppose they did. He's going to want to be brought round.

ROSEMARY. They must've had the Bible open to the first page.

ANTHONY. I suppose so.

ROSEMARY. What do you mean? Brought round?

ANTHONY. He's going to want to meet people.

ROSEMARY. Which?

ANTHONY. You'd be good.

ROSEMARY. Me?

ANTHONY. Why not?

ROSEMARY. Why?

ANTHONY. If you want to know the utter truth, I believe Adam is coming from America in search of a wife.

ROSEMARY. A wife.

ANTHONY. He has an idea that an Irish woman would be made of better stuff than these girls he meets in America.

ROSEMARY. There's truth in that. And you want me to help him find somebody.

ANTHONY. You could do that I suppose.

ROSEMARY. How about Mary O'Connor?

ANTHONY. Mary O'Connor!? Does she still have that whistling tooth?

ROSEMARY. She does.

ANTHONY. And ankles like shackles spilling out of her shoes?

ROSEMARY. Hard worker though. She can rip an aluminum can with her hands.

ANTHONY. God love her. I was thinking more somebody like you.

ROSEMARY. Me what? Who's like me?

ANTHONY. Well, you are. I was thinking you might let him take a look at you.

ROSEMARY. Take a look at me in what way?

ANTHONY. Your beauty.

ROSEMARY. My beauty?

ANTHONY. Yes.

ROSEMARY. This is the first I've heard of it.

ANTHONY. Don't pretend you don't know you're beautiful. Half of Mullingar has been to your door.

ROSEMARY. Tony Reilly, you've lived a rock's throw since the day of me birth and this is the first I've heard about beauty.

ANTHONY. Are you going to denounce me for bringing it up?

ROSEMARY. And you want to what, put me in the shop window? Like one of those euro floozies in Amsterdam?!

ANTHONY. What the hell are you talking about Amsterdam?

ROSEMARY. Amsterdam! You know what I'm talking about! Naked women on parade in the windows of Amsterdam!

ANTHONY. We're talking about my cousin! He's a solid man. He's never even been to Amsterdam I don't think.

ROSEMARY. But you'd bring him here to look me over. Like I was a red heifer.

ANTHONY. I see what you mean about the smoking and giving it up, Rosemary. You're not yourself.

ROSEMARY. How would you know?

ANTHONY. Your temper is rough.

ROSEMARY. Did he offer you money?

ANTHONY. Who?

ROSEMARY. Your cousin.

ANTHONY. For what?

ROSEMARY. Why would you go out of your way like this? You know what it is? There's a name for it. It's human trafficking.

ANTHONY. Human trafficking? It is not!

ROSEMARY. It's all over the news. You heard me.

ANTHONY. He's my cousin. He's a fine lad. And he's lonely.

ROSEMARY. Half the world is lonely and you wouldn't knock on my door about that. Look out the window at the rain and the gloom and the empty land and tell me why that hasn't made you knock on my door, if loneliness made people knock on doors. What is it about this Adam — that he's named after the original man is still strange to me.

ANTHONY. It's a common name!

ROSEMARY. Why for Adam do you knock?

ANTHONY. I don't know.

ROSEMARY. WHY NOT FOR YOURSELF?!

ANTHONY. What's that?

ROSEMARY. Why not for yourself? If you found me beautiful and lived a hen's kick away from the day I began, why have you not for yourself knocked on the door?

ANTHONY. Maybe I should come back another time?

ROSEMARY. Now don't make me reach out from behind the door the shotgun. 'Cause I will. *(He jumps up.)*

ANTHONY. Jesus, Rosemary for the love of God, if it's this bad, go back on the cigarettes. There's cures for cancer easier than your mood.

ROSEMARY. Oh, you'd put me back on the smokes, would ya? Bad cess to yuh.

ANTHONY. Don't be cursing me!

ROSEMARY. After what I've been through. Sit down again.

ANTHONY. I won't sit.

ROSEMARY. You will.

ANTHONY. Calm down then. *(He sits.)*

ROSEMARY. Drink your Guinness. *(He does.)* Are you a homosexual? *(He jumps up again.)*

ANTHONY. What? What's happened to your mind?

ROSEMARY. Are you gay? Are you gay?

ANTHONY. No.

ROSEMARY. Sit. *(He sits.)* Are you disabled?

ANTHONY. No.

ROSEMARY. A morphodite?

ANTHONY. What the hell is a morphodite?

ROSEMARY. I don't know. Are you oddly put together somehow? Do you have something extra?

ANTHONY. Will you remember that you'll see me at church?

ROSEMARY. I thought you might find me ugly and there's no answer to that, but when you go and give out that you find me

beautiful, and that you're not after the boys, well then why, in the name of Cinderella's shoe, would you try to give me away to a cousin you barely know?

ANTHONY. It's a solid idea.

ROSEMARY. Foisting a stranger on me? Are you a pimp?

ANTHONY. A pimp? No, I'm not a pimp. He's a cousin. He's a fine lad. He's an earner. And he stands the same height as you.

ROSEMARY. What kind of badge is that? A woman doesn't want the same height in a man. A man the same height as a woman is short.

ANTHONY. What are you talking about? Are you short?

ROSEMARY. No.

ANTHONY. Then a man the same height is not short.

ROSEMARY. He is.

ANTHONY. That makes no sense.

ROSEMARY. You stand taller.

ANTHONY. Why should you look up at me when you could look straight ahead at him?

ROSEMARY. Because men are beasts and need height to balance the truth and goodness of women.

ANTHONY. There's no answer to blather like that.

ROSEMARY. Then don't answer. You should have come for yourself, Tony. You stand on the same land I do!

ANTHONY. Which is another thing. We're neighbors.

ROSEMARY. That should be a plus.

ANTHONY. It's not.

ROSEMARY. It is. It is. I had reason to think you'd make a move, but nothing came of it. I thought maybe it was the cigarettes put you off so I quit at last.

ANTHONY. You did that with regards to me?

ROSEMARY. I did. And it brought me to my knees I can tell you. I only smoked so that I wouldn't feel while I waited. Now look at me! My eyes could set fire to Gomorrah! My emotions are unspeakable, Anthony, unspeakable.

ANTHONY. But I never said a word about the smokes.

ROSEMARY. You did. You spoke against them.

ANTHONY. I didn't mean it.

ROSEMARY. Well, what do you mean? I have no gift for reading your mind, Anthony, though I've tried. When all seemed lost, I prayed for a sign, and sure I got one as strong as a kick. Still you never came for me and the years passed.

ANTHONY. You got a sign?
ROSEMARY. As plain as grace.
ANTHONY. The white heather?
ROSEMARY. No.
ANTHONY. What was it?
ROSEMARY. What does it matter if you didn't come?
ANTHONY. Well, I've had signs, too, that told me the reverse.
ROSEMARY. What?
ANTHONY. I should have never come today.
ROSEMARY. Is it Fiona? Are you still mooning over Fiona?
ANTHONY. To hell with Fiona. I opened my heart to her and she ran like the wind. That's all there was to that.
ROSEMARY. What did you say to her?
ANTHONY. Never mind that.
ROSEMARY. So there's the secret. Are you in love with another other than Fiona?
ANTHONY. Stop the cross-exam.
ROSEMARY. Are you without feelings in general?
ANTHONY. I have feelings. Though I'd rather not.
ROSEMARY. Do you have any feelings towards me? Or am I alone with this? (*Doesn't answer.*) Have you ever wondered what I wore when I wore less?
ANTHONY. You've lost me.
ROSEMARY. Have you stripped me off down to the skin in your imagination?
ANTHONY. Jesus Christ, Rosemary! Shut up with that. I see you at church.
ROSEMARY. You say I'm beautiful. Have you thought about my beauty? Have you dwelt on my beauty, my face, my form, my shape?
ANTHONY. I don't know.
ROSEMARY. Do you know that I have a shape?
ANTHONY. I suppose.
ROSEMARY. You know I'm a woman, and that I have parts that are swollen up and exaggerated to attract the man ...
ANTHONY. (*Overlapping.*) Shut up!
ROSEMARY. (*Overlapping.*) ... to make a man look where he's not supposed to look.
ANTHONY. I refuse to know what you're talking about!
ROSEMARY. Do you know I have a shape?
ANTHONY. Yes, I know you have a shape!

ROSEMARY. Thank God for that.

ANTHONY. Sure I was raised on a farm and seen it all.

ROSEMARY. As have I. But you don't act it.

ANTHONY. How would I act? What would I do? Have my tongue swinging around?

ROSEMARY. There's a good distance between winking and drooling.

ANTHONY. Let's leave it that I know the facts.

ROSEMARY. The facts.

ANTHONY. I've seen it all.

ROSEMARY. Sure you're a master at the game. It's one thing to look at the horses and another to look at your own breed at work. Wait.

ANTHONY. What?

ROSEMARY. Are you a virgin? Is that it? Were you going to give me away to this cousin Adam out of ignorance of yourself?

ANTHONY. What's come over you, Rosemary? You've been chaste as a dove all me life. Now of a sudden you're going on like a pirate! I would never have started in talking about anything if I knew we'd end up talking about everything. I've always thought you were pretty. I didn't think it right to say. That's all.

ROSEMARY. Why not?

ANTHONY. Because one thing leads to another, and we live on top of each other. (*Blushes.*) I mean, I mean, that is to say, close by.

ROSEMARY. Well, what's wrong with one thing leading to another?

ANTHONY. We already live on a patch, it's like sharing half a coffin. If anything went wrong, God's mercy on us! I can hear your kettle whistle when I'm in the shed. We'd be throwing daggers over the fence.

ROSEMARY. You can't live AGAINST life, Tony. You can't avoid harm by avoiding good. What? Would you spend your life swinging your electric detector over the land looking for loose buttons in the rain? Do you not want love?

ANTHONY. What about you, Rose?

ROSEMARY. What about me?

ANTHONY. You've turned down a dozen men over the years! You're notorious.

ROSEMARY. For what?

ANTHONY. Nothing. You're notorious for nothing. For wasting your life and your great beauty smoking and moping and mopping your way to old age.

ROSEMARY. Well, I quit smoking, and I'm damn well near the end of my mopping and moping. And there you are. You've done it again.

ANTHONY. What have I done?

ROSEMARY. Called me beautiful. And stopped there like a stone. Don't you understand? You're the reason I look at the shotgun.

ANTHONY. Me? What did I do?

ROSEMARY. Why did you knock for an American man and not for yourself?

ANTHONY. There's reason.

ROSEMARY. Look at my face and tell me.

ANTHONY. I told Fiona and she ran for her life.

ROSEMARY. I'm not Fiona. Tell me.

ANTHONY. Don't. I'm cracked. I'm mad. Leave it at that.

ROSEMARY. You're mad?

ANTHONY. I am genuinely off kilter.

ROSEMARY. Because you hate people?

ANTHONY. No I don't hate no one. I have the Kelly madness.

Don't make me say it. Me own mam said don't say.

ROSEMARY. And yet you will say. I've sat here in this house for more years than my grandmother LIVED, waiting for you to notice my heart lighting up the way down the old boreen to you. Tell me why you haven't come.

ANTHONY. I did come.

ROSEMARY. Never. When?

ANTHONY. Three years ago. But I turned back. Right there at the white hedge.

ROSEMARY. Why?

ANTHONY. Because I'm cracked. I'm mad.

ROSEMARY. Why are you cracked? How are you cracked?

ANTHONY. You want to know everything? Alright. Here it is. I believe that I am a honey bee.

ROSEMARY. Say that again.

ANTHONY. I believe that I am a honey bee. *(Pause.)*

ROSEMARY. But you live in a house, not a hive.

ANTHONY. I think of it as a hive.

ROSEMARY. You can't fly.

ANTHONY. I believe I can.

ROSEMARY. How long have you thought you were a bee?

ANTHONY. Enough of me life that you might as well say all of it.

ROSEMARY. This is what you told Fiona?

ANTHONY. That's what I told her and she ran like fire.

ROSEMARY. And this is why you've never told me I was beautiful?

ANTHONY. That, and the nearness of your farm to mine. And it's true, bees don't like smoke.

ROSEMARY. Well, I'm fed up.

ANTHONY. With what?

ROSEMARY. All that stands in the way. I don't care if you think you're a bee, Anthony. I don't care if you ARE a bee! (*Starts to cry.*) I'm half dying with living for you! But wait, do you think I'm a bee?

ANTHONY. No.

ROSEMARY. You don't?

ANTHONY. You are NOT a bee.

ROSEMARY. I'm not?

ANTHONY. No.

ROSEMARY. May I know what I am?

ANTHONY. You're a flower. The most beautiful bloom that grows.

ROSEMARY. Oh. Oh. Do you really think that of me?

ANTHONY. Yes and more. And each time a fella came to try his luck with you, I suffered like Christ himself.

ROSEMARY. Oh Anthony.

ANTHONY. But I wish you had married one of those men, my dearest girl, to end my torture, because I'm no good for nothing and no one.

ROSEMARY. You're good for me.

ANTHONY. No.

ROSEMARY. You knocked me down in the yellow grass when I was six, and it was you from then. I've been cleaning this kitchen till my hands were glass hoping the day would come you would enter here and sit there. And now that day has come.

ANTHONY. That day has not come. Marry Adam. Go to America.

ROSEMARY. You really want me gone?

ANTHONY. Yes! I had a sign. I came to your door with me mother's ring three years past, but when I reached in the pocket, nothing. It was gone.

ROSEMARY. Is that what you've been doing with that gizmo? Looking for your mother's ring?

ANTHONY. That I lost it was a sign. A man like me should not marry.

ROSEMARY. Why not?

ANTHONY. Do I have to say again? Because I think myself a bee, and that is beyond mad.

ROSEMARY. Well I think I'm a swan and no mirror made by man will unconvince me!

ANTHONY. Don't muddy the waters!

ROSEMARY. Why did you go on looking for the ring?

ANTHONY. It was my mother's.

ROSEMARY. Bees don't have mothers with rings. Men do. And men bring rings to women why?

ANTHONY. Leave off.

ROSEMARY. What would you have done if you found it?

ANTHONY. When?

ROSEMARY. Ever.

ANTHONY. But I didn't.

ROSEMARY. But if you had?

ANTHONY. Oh, I'd have offered it to you.

ROSEMARY. Give us a chance.

ANTHONY. But I couldn't find the ring.

ROSEMARY. Give us a chance, man.

ANTHONY. If it was meant to be, I'd have found it.

ROSEMARY. WE SAY what's meant, Tony! Life is here! We name it! Be bold for me!

ANTHONY. But I've told Adam about you.

ROSEMARY. Tell him to go the hell to Amsterdam!

ANTHONY. Would you leave off Amsterdam!

ROSEMARY. Tell him I'm yours.

ANTHONY. But you're not.

ROSEMARY. Make me yours.

ANTHONY. But I'm mad as a Kelly!

ROSEMARY. I don't care.

ANTHONY. I fly around in my mind like a tiny thing.

ROSEMARY. Look at me! Look how I look at you. I have no skin so tender I am to you.

ANTHONY. And I am a virgin.

ROSEMARY. We'll solve that.

ANTHONY. But I think I'm a wild flying speck hovering in the grass! Even now, I'm choking with being in the house. I'm only happy in the fields, or by the window where I can feel the wind and imagine my wings in the free air.

ROSEMARY. You can have the wind and the fields and all the windows up! Here, sure, you fool, here's the ring!

ANTHONY. What's this? You have it?! My mother's ring?

ROSEMARY. I found it by the door three years ago.

ANTHONY. Why didn't you say?

ROSEMARY. I thought it heaven sent to stop me from suicide and give me hope!

ANTHONY. Three years looking and there it is!

ROSEMARY. I prayed for a sign, and there was my prayer's answer in my hand.

ANTHONY. And the thing that stopped me from knocking.

ROSEMARY. What do I have to do? Do I have to swat at you to get you to sting me? Because I will. You see me as a flower? That's the sweetest thing.

ANTHONY. We should be thinking, Rosemary, not rash. We're neighbors. I see you at church. We'll kill each other when it goes wrong. I should go away out into the air!

ROSEMARY. Think of me as the open door.

ANTHONY. I've never thought of you without fear.

ROSEMARY. Why now fear?

ANTHONY. The pain. Of love.

ROSEMARY. Think of the pleasure. Take your ring.

ANTHONY. Bad luck! Sure it's yours, is it not? It always was. *(He kisses her. It's a good one. They breathe.)*

ROSEMARY. I'm mad, too, you know.

ANTHONY. How are you mad?

ROSEMARY. You'll find out. When it's too late.

ANTHONY. Jesus. All those years wasted.

ROSEMARY. Who knows the way things should be? There's beauty in this.

ANTHONY. Will you take down the gates?

ROSEMARY. Never!

ANTHONY. The voice I heard in the fields. It didn't say go. Not just that. It said "Go to her."

ROSEMARY. Look. The sky. *(They look out a window. The sun is breaking free of the clouds. The sun lights Anthony and Rosemary's faces. "Wild Mountain Thyme" plays.)*

End of Play

PROPERTY LIST

Apron
Dirty dishes
Pipe (Rosemary)
Teapot
Tea cup
Oxygen tank
Pipe (Tony)
Cigarettes
Metal detector and headset
Oilcloth coat
Shawl
Handkerchief
Tongs
Towel
Jar of coins
Bottle of Guinness
Bottle opener
Beer glasses (2)
Gold engagement ring

SOUND EFFECTS

Recording of “Wild Mountain Thyme” (Instrumental)

Thunder

Rain

Stephanie Bernardini

CUE #	PG	FADE TIME	DLY	FLW	BLK	PLACEMENT	DESCRIPTION	EMOTION	Q NOTES	ML	PRESETS
PRESHOW											
1	5	5				HOUSE OPEN	PRESHOW				
3	5	5				HOUSE HALF	HOUSE HALF				
5	5	4				HOUSE OUT	HOUSE OUT				
SCENE 1: COOL, STALE KITCHEN, ABSENCE OF A WOMEN (NOT WARM)											
11	5	3				Before "Jesus, what an experience."	After a dramatic fade out of the house, the show begins-Anthony & Tony sitting in a room intensely pondering life.	Stale, abandoned			
13	16	5			I	After "...sure Ireland would have taken the gold."	BLACK OUT				
SCENE 2: EXTERIOR, DIM, COOL, BORDERLINE SPOOKY											
21	16	5				Before "Rosemary? What are you doing out..."	Lights up on the manger. We are outside of the barn.	Dark, gloomy, forecast			
23	17	0				ACTION: When Anthony switches on the light.	Shed lights turn on.	Warm accent in the shed			
25	25	5			I	After "And to me."	BLACK OUT				
SCENE 3: COOL KITCHEN, NOT WARM AND INVITING											
31	25	5				Before "To give this day its due..."	Light up in Tony's Kitchen.	Musty, empty			
35	31	5			I	After "...silence rule the world."	BLACK OUT				
SCENE 4: DIM KITCHEN, SENSE OF ABANDONMENT											
41	31	5				Before "Anthony! Anthony!..."	Lights up, kind of dark on stage.	Dim, gloomy			
43	34	5			I	After "I'll try without."	BLACK OUT				
SCENE 5: EXTERIOR, DIM & COOL											
51	34	5				Before "Anthony."	Start of scene, out by the manger.	Cold, musty, loss of hope			
53	36	4			I	After "It's a grand day for a walk."	BLACK OUT				
SCENE 6: WARMER THAN BEFORE, SLIGHTLY HOPEFUL											
61	36	4				Before "Anthony! I see ya!..."	Start of scene, some energy on the stage.	Warmth of fire in the cold			
63	37	5			I	After "Come in before I drown."	BLACK OUT				
SCENE 7: GLOOMY, RAINY, MUSTY											
71	37	4				Before "Come in then..."	Lights up, dark & rainy.	Rainy, dim, cold & wet			
73	51	5			I	After "Look. The sky."	FADE TO BLACK				
POST SHOW											
81	51	3				CURTAIN CALL	CURTAIN CALL				
83	51	3				STAGE OUT	STAGE BLACK OUT				
83.1	51	2		2		HOUSE UP	HOUSE UP				