

*Transition into Piece*  
*SM's will transition furniture from*  
*“Echoes in Orbit” to “Sound m i n d.”*  
*As branches are set, MATENIN will enter,*  
*and begin chanting while setting candles.*  
*As SM's are setting chairs, guitar & amp, fabric,*  
*ghostlight, flashlight, spit rag, the rest of the cast*  
*will enter and set candles.*  
*Following setting of the spit rag,*  
***SM (Kathryn)*** *will run to the booth.*

**STANDBY**  
LX 300

SM ENT BOOTH

LX 300

10 SECONDS AFTER STANDBY

**STANDBY**  
HOUSE OUT

IMMEDIATELY AFTER LX 300

HOUSE OUT

*DON begins strumming*  
**ONCE THE LX SHIFTS.**

*The cast continues to set candles,*  
***Once they are all on stage for a moment...***

**STANDBY**  
LX 305 & WIND FADING

When ASHLEY has 1 candle left

LX 305

*Upon ASHLEY sitting, **MATENIN gasps***

*The ENSEMBLE continues chanting*  
*in their languages, and does their choreography*

**STANDBY**  
LX 310

1 2 3 4 5 6 7 8  
2 2 3 4 5 6 7 8

3 2 3 4 5 6 7 8  
4 2 3 4 5 6 7 8  
5 2 3 4 5 6 7 8  
6 2 3 4 5 6 7 8  
7 2 3 4 5 6 7 8

LUCIANO Begins Trumpet

LX 310

**FULL COMPANY**  
**HUH!**

**LYDIA**

The raven himself is hoarse  
That croaks the fatal entrance of Duncan  
Under my battlements. Come, you spirit  
That tend on mortal thoughts, unsex me here,  
And fill me from the crown to the toe top-full  
Of direst cruelty.

**STANDBY**  
LX 315

**MATENIN**

Aw ye ne joli yelema.  
Aw ka th' soro ani ka teme ka nimisa,  
O viziti si te ke nature la .  
Aw ye ne ka lapinita kaan yuguyugu, nor keep peace between  
Th' effect and it.

**ASHLEY**

Come to my woman's breasts  
And take my milk for gall, you murd'ring ministers,  
Wherever in your sightless substances  
You wait on nature's mischief.

LX 315

**FORELA**

**Come**, thick night,  
And pall thee in the dunkest smoke of hell,

## **FIORELA CONT.**

That my keen knife see not the wound it makes,  
Nor heaven peep through the blanket of the dark  
To cry

## **FEMALE ENSEM**

“Hold, hold!”

*FEMALE ENSEM begins to laugh maniacally.  
A moment later, ADI & LUCIANO cross DS and  
LUCIANO begins to play trombone.*

**STANDBY**  
LX 320

MATENIN STANDS UP

LX 320



*Slowly, one by one, the FEMALE ENSEM  
crosses to ADI & LUCIANO, mimicking ADI's  
movements and touching ADI & LUCIANO  
Trombone begins blowing air, no sound  
**LYDIA STANDS UP &**  
**crosses to LUCIANO.***

**STANDBY**  
LX 325

LYDIA TOUCHES TROMBONE

*LYDIA plays the trombone w/ LUCIANO  
and mimics his movements.  
The three others mimic ADI.*

LX 325



**LYDIA steps toward SL.**

## **LYDIA**

Great Glamis, worthy Cawdor,  
Greater than both by the all-hail here after!  
Thy letters have transported me beyond  
This ignorant present, and I feel now  
The future in the instant.

**ADI**

My dearest love,  
Duncan comes here tonight.

**ASHLEY**

E kilè I ale isit la?

**ADI**

Tomorrow, as he purposes

**LYDIA**

O, never! Shall sun that morrow see!  
Your face, my thane, is as a book where men  
May read strange matters. To beguile the time,  
Look like the time. Bear welcome in your eye,  
Your hand, your tongue.

**FORELA**

Look like th' innocent lule (flower)

**MATENIN**

But be the serpent under't

**ADI**

We will speak further

**LYDIA**

Only look up clear  
To alter favor ever is to fear. Leave all the rest to me.

**FLIP THE PAGE!**

## PHASE TWO

ADI

Par aise jurmon ke nateeje  
sirf us duniya tak simit nahi hote —  
iss duniya mein bhi hote hain.  
Jo khoon-kharabi hum sikhate hain,  
wahi hamare hi shagird seekh kar  
humein — apne ustадон ko — barbaad kar deti hai.

Insaf sabke saath barabar hota hai —  
jo zehar ka pyala humne dusron ko pilaya,  
aakhir wahi humein khud peena padta hai.

STANDBY  
LX 330

Do your best!

Raja mujh par do wajah se poora bharosa karte hain.

Ek — main unke apne khoon ka hoon aur unka wafadar hoon.  
Aur doosri — main unka mezbaan hoon,  
jiska kaam hota hai unhein bachana,  
na ki khud hi unka qatl karna.

LX 330



Aur iske alawa, Duncan ek bahut hi seedhe  
aur vinamr shasak rahe hain.

Unhone kabhi apni  
taqat ka galat istemaal nahi kiya.

Woh apne pad par itne  
saaf aur imaandaar rahe hain  
ki unki achchaiyan  
farishton ki awaaz ban kar  
unke qatl ke khilaaf cheekh uthenge.

Unki maut par jo daya hogi,  
woh ya toh ek masoom, naya-paida hua bachcha ban kar,  
ya pankhon wale farishte ki tarah,  
ya hawa mein daudte hue adrushya ghodon par sawar ho kar,  
is bhayanak kaam ki khabar poore desh mein phaila degi.  
Aur phir itne aansu behenge ki hawa tak unmein doob jaayegi.

Mujhe is kaam ke liye uksaane ki  
koi wajah nahi hai —  
sirf meri andhi laalasa hai.

Wahi laalasa  
jo insaan ko bina soche aage dhakel deti hai,  
aur usey seedha barbaadi ki taraf le jaati hai.

**How now, what news?**

LX 335

**ADI WILL CROSS BEFORE SAYING IT  
ANTICIPATE IT!**

**LYDIA**

He has almost supped. Why have you left the chamber?

**ADI**

Hath he asked for me?

**ASHLEY**

Ou pa konnen li genyen?

**LUCIANO**

We will proceed no further in this business.

**ADI**

He hath honored me of late, and I have bought  
Golden opinions from all sorts of people,  
Which would be worn now in their newest gloss,  
Not cast aside so soon.

**MATENIN**

Was the hope drunk  
Wherein you dressed yourself?

**FORELA**

A ka fjetur (Hath it slept) since?

**ASHLEY**

Epi li reveye I kounye a, pou I sanble vèt e pal.  
At what it did so freely?

**MATENIN**

From this time Such I account thy love.

**ASHLEY**

Art thou afeard to be the same in thine own act and valor  
As thou art in desire?

**FLORELA**

Wouldst thou have that  
Which thou esteem'st the ornament e jetes (of life)  
And live a coward in thine own esteem,

**LYDIA**

Letting "I dare not" wait upon

**FEMALE ENSEMB**

"I would,"

**LYDIA**

Как та бедная кошка из поговорки?

**ADI**

Prithee, peace.  
I dare do all that may become a man. Who dares do more is none.

**ASHLEY**

Ki bèt ki pa t ye, lè sa a,  
That made you break this enterprise to me?  
When you durst do it, then you were a man;  
Epi pou ou vin plis pase sa ou te ye a, you would  
Be so much more the man.

**MATENIN**

Nor time nor place

Did then adhere, ani o bëe n'a ta, i tun bena o fila bëe ke.

U y'u yëre dilan, ani k'u ka këneyako

Now Does unmake you.

**LYDIA**

**STANDBY**

LX 340

I have given suck, and know

**How tender** 'tis to love the babe that milks me.

I would, while it was smiling in my face,

Have plucked my nipple from his boneless gums

And dashed the brains out, had I so sworn as you

Have done to this.

**ADI**

LX 340

If we should fail—

**WITCHES BEGIN TO X DS**



**ASHLEY**

A dështuam? (We fail?)

**FLORELA**

He dështojmë (We fail?)

**MATENIN**

Ku dështoi (We fail?)

**LYDIA**

We fail?

**IORELA**

But screw your courage to the sticking place

And we'll not fail. Kur Duncanështë në gjumë

(Ku do ta ftojë me zë të lartë udhëtimi i vështirë i ditës së tij), his two chamberlains Will I with wine and wassail so convince Ajo kujtesë, rojtari i trurit, Shall be a fume, and the receipt of reason A limbeck only.

**LYDIA**

When in swinish sleep

Their drenchèd natures lies as in a death,

What cannot you and I perform  
upon Th' unguarded Duncan?

What not put upon  
His spongy officers,  
who shall bear the guilt  
Of our great quell?

**STANDBY**  
LX 345

**ADI**

Bring forth men-children only,

For thy undaunted mettle should compose Nothing but males.

**LUCIANO**

Will it not be received,

When we have marked with blood those sleepy two  
Of his own chamber and used their very daggers,

That they have done 't?

LX 345

**MAT BEGIN TO X** 

**MATENIN**

**STANDBY**  
LX 350-355  
**WIND FADING OUT**

Min b'a ja gweləya k'a mine mɔgɔ wərə fɛ,  
Komi an bena an ka dusukasi n'an ka kulekanw bo  
Upon his death?

**IMMEDIATELY AFTER LX 345**

**ADI**

I am settled and bend up

Each corporal agent to this terrible feat.  
Away, and mock the time with fairest show.

LX 350

**ADI & LYD x DSR** 

False face must hide what  
the false heart doth know.

LX 355

**ON THE DEEP BREATH OUT**



## PHASE THREE

SD WIND  
FADE OUT

ADI POINT  
FLASHLIGHT UC



*The walking begins.  
ADI and LUCIANO begin walking across the stage,  
with DON strumming at each footstep.  
MATENIN adds chanting in Diola “two two there’s trouble.”  
ASHLEY starts laughing. FIORELA begins making a scary  
throat screech, and LYDIA adds on a bird call.  
There is starting and stopping based upon ADI’s footsteps.*

*About ¾ across the stage ADI and LUCIANO stop.*

### **ADI CONT.**

Is this a dagger which I see before me,  
The handle toward my hand? Come, let me clutch thee.  
I have thee not, and yet I see thee still.  
Art thou not, fatal vision, sensible  
To feeling as to sight? Or art thou but  
A dagger of the mind, a false creation  
Proceeding from the heat-oppressèd brain?  
I see thee yet, in form as palpable As this which now I draw.  
Thou marshal’st me the way that I was going,  
And such an instrument I was to use.  
Mine eyes are made the fools o’ th’ other senses

### **LUCIANO**

Or else worth all the rest.

### **ADI**

I see thee still, And, on thy blade and dudgeon,  
gouts of blood,  
Which was not so before.  
There’s no such thing.  
It is the bloody business which informs

STANDBY  
LX 360-365  
SD DONNY LOOP

Thus to mine eyes. Now o'er the one-half world  
Nature seems dead, and wicked dreams abuse  
The curtained sleep. Witchcraft celebrates  
Pale Hecate's off'rings, and withered murder,  
Alarumed by his sentinel, the wolf,  
Whose howl's his watch,  
thus with his stealthy pace,  
With Tarquin's ravishing strides, towards his  
Design Moves like a ghost.

Thou sure and firm-set earth,  
Hear not my steps,  
which way they walk, for fear  
Thy very stones prate of my whereabouts  
And take the present horror from the time,  
Which now suits with it.  
Whiles I threat, he lives.

Words to the heat of deeds too cold breath gives.  
I go, and it is done.  
The bell invites me.

Hear it not, Duncan, for it is a knell  
That summons thee to heaven or to hell.

LX 360 

FLASHLIGHT OUT, REMEMBER THE STROBE

*The FEMALE ENSEM cross upstage and  
pick up the red fabric wrapped around the large branch.*

LX 365 

**ADI slowly starts to cross to CS**

1/2 to CS

*The FEMALE ENSEM crosses to ADI*

**ADI**

SD DONNY LOOP

AFTER "NOISE"

FLIP THE PAGE!

I have done the deed.  
Didst thou not hear a noise?

**STANDBY END OF SHOW**

LX 370-400

SD DONNY LOOP OUT

**AFTER DONNY LOOP PLAYS**

LX 370

*FEMALE ENSEM wrap ADI in red fabric,  
then laugh and exit the stage.*

**WITCHES TURN UPSTAGE TO EX** 

*DON exits the stage.*

**THIS CUE IS JUST THE GHOST LIGHT**

*ADI & LYDIA Meet CS*

LX 380 

**ADI & LYD BEGIN TO EX**

*ADI and LYDIA exit the stage together.  
LUCIANO is left on stage alone,  
with playing his trombone.*

LX 385

**5 SEC AFTER LX 380**



**LX 390 & SD DONNY LOOP OUT**

**LUCIANO BARELY BLOWING**



LX 395

**7 SEC AFTER LX 390 COMPL.**



LX 400

*BOWS*

**BOWS**



*End of Show*

**SOUND M I N D Call Script**

1/9/26 Opening

KJK