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MACBETH SYNOPSIS

ACT 1

Stars, hide your fires;

Let not light see my black and deep desires.

Macbeth, Act 1, Scene 4

Three witches meet on a heath and plan an encounter with Macbeth, a Scottish general who has the title of Thane of Glamis. Meanwhile, a wounded captain reports to King Duncan that the Scottish forces have been victorious in battle against Norway. He reports that Macbeth has fought valiantly and the Thane of Cawdor, one of the King's men, has been named a traitor. King Duncan orders the Thane of Cawdor to be put to death, and his title be bestowed to Macbeth.

Returning from war, Macbeth and his comrade and friend Banquo are confronted by the witches, who give Macbeth a prophecy that he will be promoted to Thane of Cawdor and will one day be crowned king. They also give Banquo a prophecy that he will be father to a line of kings. The witches disappear, and the lords Ross and Angus arrive to inform Macbeth that he has been granted the title Thane of Cawdor, just as the witches predicted. Macbeth then privately contemplates the idea of becoming king.

King Duncan greets Macbeth and Banquo with great praise. To Macbeth's dismay, Duncan announces that his son Malcolm will be the Prince of Cumberland, a title bestowed on the next in line to the Scottish throne. Duncan announces that they will ride to Macbeth's castle in Inverness.

Macbeth writes a letter to his wife, Lady Macbeth, to tell her that they are coming to the castle, informing her of what has happened and the witches' prophecies. On reading the letter, Lady Macbeth feels compelled that her husband should attain what the prophecy has foretold. However, she does not think her husband has what it will take to seize the crown. She summons dark spirits to aid her in making the prophecy come true, by their own actions, sooner rather than later.

When Macbeth arrives at the castle, Lady Macbeth tells him that they should seize this opportunity and murder King Duncan while he is staying under their roof. Macbeth does not agree to the suggested plan at first, nor rule it out. Soon after King Duncan arrives at the castle, Macbeth, racked with indecision and guilt, informs his wife that he will not go through

with the murder. She challenges his loyalty, love and manhood, eventually convinces him to proceed. They plan to frame the guards outside Duncan's chamber for the murder.

ACT 2

*Is this a dagger which I see before me,
The handle toward my hand?*

Macbeth, Act 2, Scene 1

After midnight on the night of the planned murder, after conversing with Banquo, Macbeth hallucinates seeing a bloody dagger appear before him, leading him to Duncan's chamber. Macbeth overcomes his reluctance and doubts and kills King Duncan, while Lady Macbeth waits downstairs for him to carry out the plan. Macbeth returns to her, holding the bloodied daggers. Lady Macbeth orders him to take them back and plant them on Duncan's guards to frame them, but Macbeth refuses to go back. Already, he is hearing voices and regretting his actions. Lady Macbeth takes the daggers and plants them on Duncan's sleeping guards, bloodying her own hands in the process. She tells Macbeth that they need to wash the blood off their hands immediately, so they do not get found out.

The couple retire to bed, but before they do, they hear knocking at the castle gates. Lennox and Macduff, another Scottish general, have arrived at the castle and have a brief exchange with the porter (doorman), who has been drinking heavily. Macbeth enters, and Macduff asks if King Duncan has woken up for the day. Macduff goes to Duncan's chamber and discovers Duncan is dead. Macduff wakes everyone to alert them of the murder, and Macbeth and Lady Macbeth feign surprise and shock. The King's sons, Malcolm and Donalbain, fear they will be blamed for their father's death and flee abroad. Soon after, Ross and Macduff reflect on what has happened, and Macduff reports that Macbeth has been named the new King of Scotland.

ACT 3

To be thus is nothing, but to be safely thus.

Macbeth, Act 3, Scene 1

Banquo reflects privately on the recent events, noting that Macbeth now has what the witches' prophecy foretold. He wonders whether Macbeth had a hand to play in gaining the crown. Macbeth and Lady Macbeth plan to host a banquet that evening and ask Banquo to

be a guest. Banquo tells Macbeth that he will go riding with his son before the dinner, but will attend. Alone, Macbeth shares that although he has the crown, he is plagued by the thoughts of losing it. He recalls the witches' prophecy about Banquo's children becoming kings. He arranges two murderers to kill Banquo and Banquo's son, Fleance, while they are out riding.

Lady Macbeth asks her husband why he has been keeping to himself, and implores him to be a welcome host at their banquet that night. Macbeth mentions his continuing thoughts about Banquo, but does not tell his wife of the planned murder that night. While Banquo and Fleance ride, they are set upon by the murderers. Banquo is killed but Fleance escapes, angering Macbeth.

At the banquet, Lady Macbeth plays hostess while Macbeth is acting strangely. After she insists he keep up appearances, Macbeth sees the ghost of Banquo at the banquet table. He has an outburst, yelling at the apparition, yet no one else can see the ghost. Lady Macbeth eventually orders the guests to leave, and insists her husband sleep in order to settle his mind and nerves. Macbeth tells her that he will revisit the witches, to gain more information from them about his fate.

ACT 4

What, all my pretty chickens and their dam

At one fell swoop?

Macduff, Act 4, Scene 3

Macbeth visits the witches and demands they give him more prophecies. They tell him that he should fear Macduff, that no man of woman born can harm him, and that he will never be defeated until Birnam Wood comes to his castle at Dunsinane. Macbeth considers the prophecies inconceivable and believes he is safe from harm. The witches then show him a line of eight kings descended from Banquo's family, which unnerves him considerably.

Lennox tells Macbeth that Macduff has fled to England, and in response, Macbeth plots an attack on Macduff's family and castle. Whilst lamenting that her husband has deserted her, Lady Macduff and her children are attacked and killed by Macbeth's hired murderers. In England, Macduff and Malcolm meet and agree to fight together against Macbeth, forming a rebel army. Ross arrives and delivers the devastating news that Macduff's entire family has been killed. Macduff is enraged and devastated, and uses his immense grief to motivate him

to enact revenge on Macbeth. Malcolm and Macduff decide to return to Scotland with their army.

ACT 5

What's done cannot be undone.

Lady Macbeth, Act 5, Scene 1

Back at Macbeth's castle, Lady Macbeth has been observed sleepwalking and behaving in a strange manner. Her gentlewoman brings a doctor to observe Lady Macbeth's distracted sleepwalking. While she is asleep, she speaks of blood on her hands, Banquo and Macduff, revealing information about the various murders.

The Scottish nobles gather. Malcolm orders his men to camouflage themselves with tree branches to disguise their numbers for the attack, giving the appearance of Birnam Wood marching towards Dunsinane. Macbeth is told by a servant that Lady Macbeth has died, yet he is too distracted to even register her death or have time to grieve. Despite the numbers turning against him, Macbeth continues to believe he is invincible. The rebel army storms Macbeth's castle. Macduff confronts Macbeth and informs him that he was not naturally 'born of a woman' but by caesarean, fulfilling the witches' final prophecy. Macduff kills Macbeth and presents his severed head to Malcolm, who is proclaimed King of Scotland.

MACKENZIE SYNOPSIS

MACKENZIE (13) has booked her first ever TV gig: a bit-part on a huge kids show.

While she's grateful, it's kind of humiliating playing Bertha Bumface, a strange girl who eats her own farts. Meanwhile, DAHLIA, (a beautiful, rich, nepo-baby) gets to shine in the lead role!

Mackenzie's only friend on set is Beau (also 13) who's stuck playing a geek with a comb-over. Their mutual crush is obvious, but they're both too awkward to do anything about it. Yet.

One day, a substitute makeup artist (PICKLE) walks into the makeup trailer. She's geriatric, she's eccentric, and the moment she sees Mackenzie and Beau, she's struck with a vision! She foresees that Mackenzie is about to be... PROMOTED! But that's not all! In time, Mackenzie shall be the first of the call sheet! And then: **NUMBER ONE POP GIRL OF THE WORLD!!**

As for Beau? Sadly, all that's in his destiny is... independent theatre. But wait! Pickle foresees that someone in Beau's line shall be... stratospherically famous! As big as Mackenzie? So. Much. Bigger! But what's bigger than Number One Pop Girl Of The World?!?!

That same day, Mackenzie is promoted to playing Dahlia's new sidekick, just like Pickle said! So she tells her mum (RUTH) about the prophecy. Ruth takes it as a sign. She's always KNOWN that Mackenzie was destined for greatness:

RUTH: But baby spinach, Winners make their own luck! So, are you a winner? Or are you a loser? (Scene 6)

Ruth hatches a plan. All Mackenzie has to do is pop into Dahlia's trailer, and swap Dahlia's makeup remover with 'Mummy's special bottle of makeup remover' (Scene 9). When Dahlia removes her makeup, her face comes off with it. Mackenzie and Ruth have swapped her makeup remover for Hydrofluoric acid, and Ruth has cleverly framed a lowly runner on set for the crime.

With Dahlia's face forever destroyed, the producers realise that they're screwed! Ending the show would cost them millions! Unless... they rebuild the show around a new star...

MACKENZIE!

TIME JUMP. 5 YEARS LATER. Mackenzie (now 18) is the reigning star of kids TV, and her show, *Mackenzie's World*, is due to shoot its fifth and final season. The sweet girl we met at

the start of the play is now demanding, paranoid, and chain-drinking Starbucks to get through the day, because she can't sleep at night.

Meanwhile, Beau has graduated to playing Mackenzie's HOT love interest, and her crush on him is reaching a fever pitch. After all, he's the only person she can talk to other than her Mum. Speaking of, Ruth is looking very Holly-weird. She's got giant veneers, her face doesn't quite move, and she won't stop applying hand cream:

RUTH: Everyone's always moisturising their face! Their face, and their neck! But what about the hands?! Everyone forgets the hands! (Scene 33)

At the table read for Episode One of the final season, there's a special announcement. This season, Beau's real life sister (FLORENCE) will be joining the show! Remembering the prophecy, Mackenzie realises that she needs to take Florence DOWN. So she heads to the Producer's office to report something:

MACKENZIE: Beau and Florence are dating. They're... Incesting!! (Scene 23)

Horrified, the Producers debate what to do. True or false, if this rumour gets out, the entire channel is done for! To make it all go away, they fire Beau and Florence. Immediately.

At the launch of her makeup line, Mackenzie's publicist pulls her aside to warn her about an article that will print tomorrow. There's much speculation about why Beau has suddenly left the show, and tomorrow an article will reveal the true reason for his firing – and his life (and career) will be over! Mackenzie is sick with guilt, but it's showtime! She steps on stage to launch her makeup line, but when she unveils the collection – an apparition of Beau is standing there! **DRENCHED IN BLOOD!** Mackenzie shrieks, so Ruth grabs the mic and claims that Mackenzie is merely... umm... method acting!!! Because she's preparing for a... role! IT'S FINE!!! Everything is totally fine!!

Later, Ruth scolds Mackenzie for her lack of professionalism, but Mackenzie confronts her Mum and tells her she's not a child anymore. She can do what she wants, and she wants her Mum to get lost.

MACKENZIE: I'm 18, you can't tell me what to do anymore.

RUTH: Yeah? Well I am your mother.

MACKENZIE: (*exploding*) AND I am the person who pays for your credit cards, your surgeon, and those embarrassingly visible extensions! I BOUGHT YOU A HOUSE, SO WHY DON'T YOU GO PISS OFF AND LIVE IN IT?! (Scene 28)

Spiralling and needing more answers, Mackenzie tracks down Pickle who assures her that she will still become **NUMBER ONE POP GIRL OF THE WORLD**, **'The sea shall fall upon the city before Mackenzie falls from fame'** (Scene 30) Huh? What's more, Pickle tells Mackenzie that no one born of a woman can stand in her way. Literally WTF? **'Oh but! Do look out for... what was their name?...GAYLE!'** (Scene 30)

Gayle is the butch Head of Catering on the show. Throughout, she's been an angel, telling the diet-obsessed kids to 'Have a brownie, go on!', But now, Gayle's gotta GO!

Mackenzie makes her assistant put human poo in Gayle's oven, and calls the health inspector. Just like that, Gayle and her staff of single mums are left jobless. **Gayle decides enough is enough with this 'lil brat! She starts making phone calls...**

Meanwhile, locked out of her daughter's life, Ruth is going mad. In the hopes of launching her own career selling hand cream, she agrees to a TV interview. But when she's only asked about Mackenzie instead of her own product, Ruth snaps. She throws furniture and babbles about **skin melting off with acid. On live TV. Oops.**

Mackenzie's publicist wants to discuss how they'll handle Ruth's public outburst, but Mackenzie is too busy shooting the music video for her debut single – BIG CITY DREAMS! It's a sexy, grown-up song, designed to rocket Mackenzie's career out of squeaky clean kid shows forever.

On set, Mackenzie dances in front of a fake city-skyline, beneath her name in lights. Suddenly, the set breaks and the letter 'C' in her name falls from a great height, almost impaling her. Suddenly, she realises something... Pickle's prophecy wasn't about the 'sea' at all...

MACKENZIE: The C shall fall upon the city before Mackenzie falls from fame! (Scene 34)

Then, Mackenzie receives tragic news: Ruth has been found dead (she accidentally overdosed on hand cream, which she thought would work better if she... drank it?). In shock, Mackenzie responds vacantly: the Teen Choice Awards are tomorrow, and she's busy the day after that, and the day after that... so there's no time for a funeral is there? And though she could take a break, she knows that if she stops for a single second, some other girl will replace her, **SO LET'S DO ANOTHER TAKE SHALL WE?!**

Backstage at the Teen Choice Awards, Mackenzie is fully cracked. She gobbles caffeine pills and orders her assistant to fetch her a Starbucks, but it's Gayle who returns with her Frappuccino! Gayle says she knows what Mackenzie did to Dahlia, and Beau, and the whole

Catering staff! But Mackenzie laughs. She doesn't care if Gayle's pieced it together, because **'Winners make their own luck!'** Mackenzie calls Gayle a sad old LOSER, and gloats that no one born of a woman can bring her down. That's when Gayle has some news for Mackenzie...

GAYLE: Well, BABES! if you'd bothered to ask me a single question in the last five years, then perhaps you would know that my Birth Parent. Was. NON-BINARY!!!!

Horror tremolo strings!

MACKENZIE: No!!!

GAYLE: And, BABES! we're gunna make sure the whole world knows what you did. (Scene 36)

Out of the shadows, steps **A FULL CAMERA CREW!** They've caught Mackenzie's confession on camera. She'll never work again! She begs for mercy, breaking down, then finally, she utters: **'Oh, thank god'**. (Scene 36)

1 YEAR LATER. Dahlia's little sister (MINNIE) is the star of a brand-new show at TV Network. Her sidekick? None other than Beau's little sister Florence! They finish shooting a scene together, and then skip to the makeup trailer hand-in-hand, when when in walks...

Pickle.

SCENE BY SCENE BREAKDOWN

MACBETH VS MACKENZIE

Take a look at the scene comparisons between Shakespeare's *Macbeth* and Yve Blake's *Mackenzie*.

ACT / SCENE	MACBETH	MACKENZIE
ACT 1		
1.1	Three witches (the Weird Sisters) meet on a blasted heath and plan to meet Macbeth.	Scene 1 A crack of lightning. Geriatric makeup artist Pickle arrives on set and lays out her hair and makeup supplies.
		Scene 2 On set, the Choreographer for THE DAHLIA SHOW rehearses the young actors with military precision. Mackenzie is singled out and praised, while the other kids are criticised.
1.2	Scotland has been victorious in a war against Norway. King Duncan is told that his generals Macbeth and Banquo led his country to great success. Duncan orders the immediate execution of the Thane of Cawdor, a traitor to Scotland, and decides to give Macbeth the title of Thane of Cawdor, a promotion. He sends a messenger to seek Macbeth out.	Scene 3 The Producer and Network Head meet to talk about replacing a cast member on THE DAHLIA SHOW. They discuss Mackenzie potentially stepping up to be Dahlia's bestie on the show.
1.3	While walking home from battle, Macbeth and Banquo stumble across the Weird Sisters. The witches greet Macbeth and give him prophecies – that he will become Thane of Cawdor,	Scene 4 & 5 While in Hair & Makeup, Mackenzie and her best-friend Beau meet Pickle. Pickle has a vision and tells Mackenzie that she will be <i>Number One Pop Star of the World</i> , and Beau that he

	<p>and one day, the king. Banquo then asks for his own prophecy, and is told that he will father a line of kings. Before Macbeth and Banquo can ask anything else, the Weird Sisters vanish.</p> <p>Macbeth and Banquo do not know whether they can believe what has just happened.</p> <p>Messengers arrive and tell Macbeth that King Duncan has given him the title of Thane of Cawdor. It's instant proof of the prophecy he has been given. Could the witches be correct about Macbeth becoming king, too? Macbeth, in a private moment, admits that he is already having dark thoughts about murder.</p>	<p>will be in Indie Theatre – but that someone in his family will be an even bigger star than Mackenzie.</p>
1.4	<p>We learn that the Thane of Cawdor has been executed. Macbeth, Banquo and other lords meet with King Duncan, who thanks them for their work on the battlefield and does not know how he can ever repay them.</p> <p>Duncan gathers everyone and says he is going to announce the next in line for the Scottish crown. But instead of Macbeth, Duncan announces his young son, Malcolm, as the next king. Macbeth expresses his King Duncan says they should all go to Macbeth's castle, and Macbeth rides on ahead to make preparations.</p>	
1.5	<p>We meet Lady Macbeth who is reading a letter from her husband. Macbeth's</p>	<p>Scene 6 We meet Mackenzie's Mum, Ruth, who reacts to the news that</p>

	<p>letter tells her that King Duncan and the lords are coming to the castle, informing her of what has happened, and the witches' prophecies. On reading the letter, Lady Macbeth feels compelled that her husband should attain what the prophecy has foretold. However she does not think her husband has what it will take to seize the crown. She summons dark spirits to aid her in making the prophecy come true, by their own actions, sooner rather than later.</p> <p>Macbeth arrives at the castle and Lady Macbeth tells him that they should seize this opportunity and murder Duncan, and that she will come up with the plan.</p>	<p>Mackenzie has reached Number 2 on the call sheet. Ruth starts to envision their rich future. She tells Mackenzie that as long as Dahlia is on the show, Mackenzie cannot progress any further. Ruth tells Mackenzie to let her do the planning, and just play her part.</p>
1.6	<p>Duncan arrives at the Macbeth's castle. Lady Macbeth welcomes them warmly, showing no hint of Duncan's planned murder.</p>	<p>Scene 7 & 8 The show's set changes for Mackenzie's new role, and Mackenzie appears with new (better) hair and costume. Dahlia visits Mackenzie's trailer with an enormous gift basket and friendship bracelet. Mackenzie can't believe that Dahlia is being so nice to her.</p> <p>Ruth arrives and makes a big deal of Dahlia and her fame, effusive in her praise.</p>
1.7	<p>Macbeth, racked with indecision and guilt, decides that he will not go through with Duncan's murder. Lady Macbeth confronts him and challenges his love, loyalty, courage and</p>	<p>Scene 9 As soon as Dahlia exits the trailer, Ruth reminds Mackenzie of their plan to take her down. Mackenzie is having second thoughts, but Ruth reminds her of their plan and reasons.</p>

	<p>manhood. Every time he pushes back she returns with a new reason for going through with their plan, keeping him on course. She even brings up a child that she had once that died, a reminder of what she is prepared to do to achieve their goal. Lady Macbeth outlines a plan for Duncan's murder, which Macbeth accepts. They agree once more to commit the murder, and plan to frame Duncan's guards for the murder.</p>	<p>Ruth refuses to let Mackenzie back out now, recalling that Mackenzie was once a twin in the womb, Mackenzie emerging the victor. They talk through the plan and prepare to win. They are ready to take their plan into action.</p>
ACT 2		
2.1	<p>Late at night, Banquo tells Macbeth that he has had a dream about the Weird Sisters. Macbeth lies and says he hasn't thought any further about the witches.</p> <p>Once alone, Macbeth sees a dagger leading him to Duncan's room. He wonders if the dagger is real, or a 'dagger of the mind' - a hallucination. His imagination is spiralling. He hears a bell, a signal from his wife that it is time to take action. Macbeth overcomes his reluctance and doubts and exits to kills King Duncan.</p>	<p>Scene 10 Mackenzie arrives on set and Beau is surprised to see her new and improved hair. Gayle has made Mackenzie a sugar-free cake. Beau tries to talk about Pickle's prophecy coming true, but Mackenzie pretends to have forgotten about it. Beau asks Mackenzie to go on a date outside of work. Mackenzie plays cool but is secretly delighted.</p> <p>Filming wraps, the studio bell rings, and Mackenzie sees a spotlight on an object floating in the air - a bottle of makeup remover. She grabs the bottle and exits.</p>
2.2	<p>Lady Macbeth waits downstairs for her husband to carry out the plan. Macbeth returns to her, holding the bloodied daggers. Lady Macbeth orders him to take them back and plant them on Duncan's guards to frame</p>	<p>Scene 11 Ruth waits nervously in Mackenzie's trailer, Mackenzie returns from Dahlia's trailer. Mackenzie has enacted the plan, and she is rattled. Ruth realizes that Mackenzie has returned with the makeup</p>

	<p>them, but Macbeth refuses to go back. Already, he is hearing voices and regretting his actions. Lady Macbeth takes the daggers and plants them on Duncan's sleeping guards, bloodying her own hands in the process. She tells Macbeth that they need to wash the blood off their hands immediately, so they do not get found out. They need to flee the scene, and fast, before someone discovers them.</p> <p>The couple retire to bed, but before they do they hear knocking at the castle gates.</p>	<p>remover bottle, and urges Mackenzie to take it back immediately. Mackenzie refuses, so Ruth takes it back herself. There is a brief offstage chat with Gayle and Ruth, with Gayle almost discovering them. Ruth hurries away and when she returns to the trailer, Mackenzie and Ruth recap their cover plan. They wash their hands, and say they will frame the choreographer for the crime.</p>
<p>2.3</p>	<p>Lennox and Macduff, another Scottish general, have arrived at the castle and have a brief exchange with the porter (doorman) who has been drinking heavily. Macbeth enters and Macduff asks if King Duncan has woken up for the day. Macduff goes to Duncan's chamber and discovers Duncan is dead. Macduff wakes everyone to alert them of the murder, and Macbeth and Lady Macbeth feign surprise and shock. Macbeth kills the guards he has framed for Duncan's murder. The King's sons, Malcolm and Donalbain, fear they will be blamed for their father's death and flee abroad. Malcolm goes to England, and Donalbain to Ireland.</p>	<p>Scene 12 A scream, Dahlia clutching her face which is melting off. Gayle calls for an ambulance. A siren is heard.</p> <p>Scene 13 Ruth asks Gayle why there is an ambulance on set. Gayle whispers in Ruth's ear, Ruth mock faints.</p> <p>Scene 14 Gayle administers first aid on Ruth while Mackenzie sits wearing a shock blanket. Mackenzie cries to the Producer that Dahlia was her best friend. A cop interviews Mackenzie who says she saw the choreographer go into Dahlia's trailer. Beau arrives and Mackenzie and Beau embrace with relief.</p> <p>Scene 15 The Producer bribes the cop to divulge what happened. The cop says a container of hydrofluoric acid</p>

		was found in the choreographer's backpack.
2.4	<p>An old man and Ross share strange accounts of unnatural events following Duncan's murder. They report animals of prey being preyed upon, and Duncan's horses eating each other.</p> <p>Macduff arrives and confirms that Duncan's guards are believed to have committed the murder, and that his sons are believed to have been involved in the plot. Macduff says that Macbeth has already been named the new king. Macduff goes to his castle in Fife.</p>	<p>Scene 16 The Producer and Network Head discuss the fallout of the incident. The Network Head asks the Producer for a solution. After some brainstorming, the Network Head decides that a new show starring Mackenzie (with Beau as co-star) will be created, and that Mackenzie will dedicate her life's work to Dahlia.</p>
ACT 3		
3.1	<p>Banquo reflects privately on the recent events, noting with suspicion that Macbeth now has exactly what the witches' prophecy foretold. He wonders whether Macbeth had a hand to play in gaining the crown.</p> <p>Macbeth and Lady Macbeth plan to host a banquet that evening, and ask Banquo to be a guest. Banquo tells Macbeth that he will go riding with his son Fleance before the dinner, but will be back in time to attend. Alone, Macbeth shares that although he now has the crown, he is plagued by thoughts of losing it. He recalls the witches' prophecy about Banquo's</p>	<p>Scene 17 Five years later. Mackenzie is a guest on the TV show hELLEN. Mackenzie is now a superstar, and the lead in her own show – <i>Mackenzie's World</i>. Mackenzie and Beau, her now co-star, perform a song to rapturous applause.</p> <p>Scene 18 About to go into an on-set interview, Mackenzie's crew changes her outfit, and she had a quick chat with Beau who is acting coldly towards Mackenzie.</p> <p>Ruth enters, looking 'Holly-weird' and obsessively lathering on hand cream. Ruth wants to join the interview but is rebuffed by</p>

	<p>children becoming kings, and says he did not kill Duncan so that Banquo's children could get the crown. Macbeth arranges two murderers to kill Banquo and Banquo's son, Fleance, while they are out riding.</p>	<p>Mackenzie. Mackenzie asks Beau to come over on the weekend to her place, but Beau doesn't seem keen.</p> <p>Scene 19 Mackenzie is interviewed by hELLEN. It's Mackenzie's 18th birthday, and she has the studio audience in the palm of her hand. Mackenzie launches her new edible hair care line, and gifts everyone in the studio audience hair care and actual live animals.</p> <p>Scene 20 Table read for the fifth and final season of Mackenzie's World. Mackenzie is very late, and the Producer fills time awkwardly while they all wait. When Mackenzie finally arrives, the Producer shares news – a new character is revealed for this season – it is Florence, Beau's 12-year-old sister.</p>
<p>3.2</p>	<p>Macbeth is not sleeping and Lady Macbeth urges him to rest. Lady Macbeth asks her husband why he has been keeping to himself, and implores him to be a welcome host at their banquet that night. Macbeth mentions his continuing thoughts about Banquo, but does not tell his wife of the planned murder that night. For the first time, Macbeth keeps his plans secret from his wife.</p>	<p>Scene 21 Back in Mackenzie's trailer she unloads her rage to Ruth about Florence's casting. Ruth tries to calm Mackenzie down, and they discuss that Mackenzie hasn't been sleeping well. Ruth says that they don't need to do anything today, but Mackenzie wants to take immediate action. Mackenzie is at breaking point. Gayle enters with food and Mackenzie explodes with rage at her. Mackenzie says she will 'just do it myself'. When Ruth asks what she means, Mackenzie keeps her plans a</p>

		secret.
	This scene reflects back to the events of 3.1 .	Scene 22 Mackenzie visits Beau at his trailer. They talk about their careers and future. Beau's Mum wants him to go to university and study commerce. He is terrified of ending up in an office job. Beau wishes he had the success and offered-roles that Mackenzie has. They talk about Pickle's prophecy and share that the other is their only true friend in the world. They share an intimate moment, then Beau mentions his sister Florence, and how she wants to be the next Mackenzie. Mackenzie's face falls.
3.3	While Banquo and Fleance ride, they are set upon by the murderers. Banquo is killed but his son, Fleance, escapes.	Scene 23 Mackenzie visits the Network Head and Producer. She tells them that Beau and Florence are dating. Scene 24 The Network Head and Producer react to the horrifying news and make plans. Whether a rumour or not, if news gets out of this, it will ruin the show and network. They decide to cancel Beau and Florence from the show and issue them NDAs (Non-Disclosure Agreements – ie. a contract where Beau and Florence must agree to never say anything about this. Ever).
3.4	At the banquet, one of the murderers returns and informs Macbeth that while Banquo is killed, Fleance	Scene 25 Mackenzie is on a red carpet, it's the launch of her edible haircare brand, and she is being

<p>escaped. Macbeth is angry. Lady Macbeth calls on her husband to join their guests and welcome everyone to the feast.</p> <p>Lady Macbeth plays hostess while Macbeth is acting strangely. After she insists he keep up appearances, Macbeth sees the ghost of Banquo at the banquet table. He has an outburst, yelling at the apparition, yet no one else can see the ghost. Lady Macbeth assures everyone that his behaviour can be explained, but when the ghost reappears, Macbeth gets more and more wild and erratic. Lady Macbeth eventually orders the confused guests to leave, and insists her husband sleep in order to settle his mind and nerves. Macbeth tells her that he will revisit the witches, to gain more information from them about his fate.</p>	<p>interviewed by a reporter. Fans mob her. The reporter asks Mackenzie how she feels about Beau not returning to the show. Mackenzie wishes him the best.</p> <p>Scene 26 Backstage at the launch, Mackenzie preps to go on stage with her assistant's help. Ruth is still manically applying hand cream. Mackenzie's publicist calls and says a story is breaking that Beau was involved with an unnamed minor. Mackenzie hyperventilates but needs to get onstage, quickly.</p> <p>Scene 27 Mackenzie is now on stage for the launch. Fans scream and a display of hair care items is revealed – but instead we see a horrifying image of Beau, that only Mackenzie can see – Beau, dressed in office attire. Mackenzie freaks out and starts yelling at the figure. Ruth and the fans are confused by Mackenzie's behaviour. Ruth takes the mic to appease the crowd and says Mackenzie is method acting. We hear Mackenzie ranting to her assistant offstage.</p> <p>Scene 28 Backstage, Ruth confronts Mackenzie and asks what just happened. Mackenzie insists what she saw was real. Mackenzie then takes aim at Ruth, telling her Mum that she is 18 now and an adult. Mackenzie tells Ruth to get her own life, and asks her assistant to call security to escort her mother away. Ruth leaves, heartbroken.</p>
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		Mackenzie asks her assistant to help her find Pickle.
		Scene 29 Gayle talks to the Producer about Mackenzie's poor treatment of staff on set. The Producer insists that they need Mackenzie for the show's success. Gayle insists on a safe workplace.
3.5	A short scene where the Weird Sisters meet with Hecate, a lead witch. It is widely believed that Shakespeare did not write this scene, instead it is commonly attributed to the writer Thomas Middleton.	
3.6	A lord reports that Macduff has gone to England to join with Duncan's son Malcolm and the rebel army, who plan to overthrow Macbeth.	
ACT 4		
4.1	Macbeth visits the witches and demands they give him more prophecies. They tell him that he should fear Macduff, that no man of woman born can harm him, and that he will never be defeated until Birnam Wood comes to his castle at Dunsinane. Macbeth considers the prophecies inconceivable and believes he is safe from harm. The witches then show him a line of eight kings descended from Banquo's family,	Scene 30 Mackenzie visits Pickle and asks for more answers. Pickle tells Mackenzie that she should have courage and no fear, that no one born from a woman can harm her, and that the sea shall fall upon the city before Mackenzie falls from fame. Mackenzie asks about Florence, and Pickle mentions that she should beware Gayle. Mackenzie calls her assistant and tells her to get a new catering staff and to get Gayle's kitchen shut down.

	<p>which unnerves Macbeth's considerably.</p> <p>Lennox tells Macbeth that Macduff has fled to England, and in response, Macbeth plots an attack on Macduff's entire family and castle.</p>	
4.2	<p>At Macduff's castle, Ross tells Lady Macduff that her husband has gone to England for honourable reasons. Lady Macduff is angry that her husband has deserted his wife and children. Ross leaves and Lady Macduff tells her son that his father is a traitor. A messenger arrives to give them warning, danger is approaching. Lady Macduff says she has done nothing wrong.</p> <p>A murderer enters and Lady Macduff and her children are attacked and killed.</p>	<p>Scene 31 Mackenzie is in a recording studio with the Producer, while her assistant enacts the plan to take down Gayle. Gayle in her kitchen, a health inspector arrives to discover a human poo in the oven.</p> <p>The assistant returns to the studio to tell Mackenzie that the plan has been completed, and that Mackenzie has been nominated for a record number of Teen Choice Awards. Mackenzie's assistant tells her that Ruth keeps calling for her, but Mackenzie refuses to talk to her Mum.</p>
4.3	<p>In England, Malcolm tests Macduff's loyalty and finds that he is a true ally. Malcolm tells Macduff of the plan to re-enter Scotland and take the crown back.</p> <p>Ross enters and shares the terrible news that Macduff's family has been slaughtered. Macduff is enraged and devastated, and uses his immense grief to motivate him to enact powerful revenge on Macbeth. Malcolm and Macduff are ready to act.</p>	<p>Scene 32 A crack of thunder. Dahlia's Mum Doreen is with her youngest daughter, Minnie. Gayle calls Doreen and says she has news for her about what happened to Dahlia.</p>

ACT 5		
5.1	<p>Back at Macbeth's castle, Lady Macbeth has been observed sleepwalking and behaving in a strange manner. Her gentlewoman brings a doctor to observe Lady Macbeth's distracted sleepwalking and repeated gestures of rubbing her hands. While she is asleep, Lady Macbeth unconsciously speaks of blood on her hands, revealing information about the various murders. The doctor and gentlewoman are shocked at what they have overheard. The doctor says Lady Macbeth needs spiritual guidance more than his medicine.</p>	<p>Scene 33 Ruth is on a current-affair-style TV show, ready to be interviewed. Ruth tries to promote her new hand cream line but the interviewer only wants to talk about Mackenzie, her fame and her youth.</p> <p>Ruth gets increasingly frustrated and launches into a tirade about hand cream in which she talks about acid melting skin off. She comes to her senses but it's too late – she's said too much, on live TV.</p>
5.2	<p>Scottish troops march towards Birnam Wood to join with Malcolm and the rebel army.</p>	
5.3	<p>At his castle, Macbeth is feeling invincible. While reports say that Malcolm's troops are advancing on his castle, Macbeth feels safe because of the Weird Sisters' prophecies.</p> <p>Macbeth asks the doctor how Lady Macbeth is, and the doctor reports of her diseased mind. Macbeth is frustrated at the doctor's inability to cure her ailments, and demands his armour be put on ready for battle.</p>	<p>Scene 34 On set of her new music video, Mackenzie watches a clip of Ruth's trainwreck interview. She is asked whether she wants to make a statement, but says she is too busy with her show, music and hair care line.</p>
5.4	<p>The Scottish nobles gather. Malcolm orders his men to camouflage themselves with tree branches to disguise their numbers for the attack,</p>	<p>Scene 34 (cont.) The music video commences recording Mackenzie's new song – <i>City Girl</i>. It's deliberately</p>

	giving the appearance of Birnam Wood marching towards Dunsinane, fulfilling one of the witches' prophecies.	provocative, adult and sexy. As she sings, the C in the 'Mackenzie' sign falls and crashes. Filming stops. Mackenzie realises with horror the connection to Pickle's prophecy.
5.5	A cry is heard and Macbeth sends a servant to see what the noise was. He shares that while previously such a noise would have startled him, now he can barely feel any fear or emotions. Macbeth is told by the servant that Lady Macbeth has died, yet he is too distracted to even properly register her death or have time to grieve. Despite the numbers turning against him, Macbeth continues to believe he is invincible.	Scene 34 (cont.) Mackenzie's assistant tells her that her mother, Ruth, is dead. Mackenzie responds by rattling off all of her upcoming commitments, and says there's no time for a funeral. Her assistant says she needs a break but Mackenzie refuses. The director says they need to start filming again, and Mackenzie gets in position.
5.6	Malcolm arrives with the rebel army to Macbeth's castle.	
5.7	Macbeth kills young Siward and Macduff arrives at the castle looking for Macbeth.	
5.8	Macduff confronts Macbeth, who is still convinced that he cannot be killed because of the witches' final prophecy that 'none of woman born' can harm him. Macduff informs Macbeth that he was not naturally 'born of a woman' but by caesarean, fulfilling the witches' final prophecy. Macbeth is rattled, but decides to fight to the death.	Scene 36 Backstage at the Teen Choice Awards, Mackenzie is hyperventilating and barking orders for Starbucks. Gayle enters with Starbucks, and confronts Mackenzie saying that she knows all about Dahlia and Beau. Mackenzie says she cannot be hurt by anyone "of woman born" and Gayle reveals she has a non-binary birth parent. Mackenzie falters. A camera crew is revealed to have been recording

	<p>Macduff kills Macbeth and presents his severed head to Malcolm, who is proclaimed King of Scotland.</p>	<p>the entire scene, and Mackenzie's career is over.</p> <p>Scene 37 Two years later. Florence and Minnie are the stars of a new hit TV show (the Producer's idea that they have been trying to pitch). Florence and Minnie discuss their fame and success. Pickle arrives to do their hair and makeup. She puts her hands on their heads and – blackout.</p>
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THE PROCESS OF WRITING MACKENZIE – FROM THE WRITER, YUE BLAKE

I've always been obsessed with child stardom! The darkness of it! So one day the idea hit me over the head: what if Macbeth was a 13-year-old child star, and what if Lady Macbeth was her ruthless stage mum? And what if the whole story took place behind the scenes of a huge kids' TV network in 2006?

Once I had my premise and setting, I literally read a scene-by-scene synopsis of Macbeth and then, for each scene, wrote out my own synopsis of what would happen in that scene. Sometimes I got to scenes that felt boring, not useful, or extraneous, (like the Porter scene?!), and skipped them (No offence, Shakespeare).

Once I had my full scene-by-scene breakdown, I sat down to write. Before writing each scene, I'd read the original text alongside an online translation, just to make sure I really understood what each original line really meant. Then I'd have a go at my own version of that scene. This part was so fun.

Once I had my first draft, I read through it and realised I wanted to make some additions and adjustments. For example, I added Scene 22, a chat between Mackenzie and Beau that doesn't really parallel any scene in Macbeth. I wanted to add it in to: a) develop the love story between Mackenzie and Beau, b) give Mackenzie an opportunity to express some of her fears and anxieties about her career and loneliness, and c) give us a chance to hear about Beau's own ambition, and his disappointment at not achieving the same success as Mackenzie.

I also realised that, in this adaptation, I needed to give the audience a clear reason why both Mackenzie and Ruth want Mackenzie to become a star. In the original script, we learn pretty much nothing about Macbeth and Lady M except that... she had a baby? Once? And we don't even know if it was Macbeth's baby?! Their backstory is vague as hell. But in a contemporary adaptation, I realised my audience would want at least some hints as to why Ruth and Mackenzie so badly want to seize power. So I added in the fact that Mackenzie is currently being forced to playing an embarrassing character named "Bertha Bumface" (complete with a bowl cut), and added lines from Ruth that suggested she had missed out on her own dreams of stardom:

Ruth So why shouldn't she be right about all of it? Darling I think this is it. I think this is the big one.

Mackenzie (*spellbound*) My big chance? To make it?

Ruth You only get one of these in a lifetime darling. And if you miss your chance you can't get it back. I should know...

From there, subsequent drafts became about making things funnier, sadder, clearer, and pace-ier. I started swapping out punchlines to find the funniest version of each joke, re-reading the original text to find more parallels and Easter eggs to add, and working to make sure there were moments that felt heartbreaking and moving in amongst all the camp chaos.

A key part of this process was having actors read the script aloud in front of audiences to test audience responses to the story and characters. In fact, before bringing the script to Bell Shakespeare, I organised five separate public readings of the show, where actors performed the script for an audience after only two to four hours of rehearsal.

When I teamed up with Bell Shakespeare, they organised a week-long creative development workshop of the play. For one week, a cast of actors read the scenes again and again, allowing me to learn more about them and make even more changes. During the creative development, we also had director Virginia Gay, dramaturgical support from Joanna Erskine, and other key creatives, so we could refine the script and plan the show's various elements as we went.

Finally, in rehearsals for the show, our incredible cast have helped me put the finishing touches on this thing, and make sure that the script is as tight, mad, and feral as possible. And that's how I made *Mackenzie!* *puts hand on hip, does unhinged smile*

Yve Blake

THE WORLD OF MACBETH VS THE WORLD OF MACKENZIE

The World of *Macbeth*

Shakespeare's *Macbeth* is set in medieval Scotland in the 11th century. It was a patriarchal society, where men primarily held power in society, families and institutions. Women held limited rights and agency, and were expected to be subservient to their fathers and husbands. Women were also viewed as weaker than men, both morally and physically. Men, on the other hand, were expected to be physically and mentally strong.

In medieval Scotland, succession was not a hereditary system, and therefore not guaranteed by birth or family connection. To be elected king, the most deserving or capable person would be elected. Loyalty and trust was highly valued in this society and key to social, political and military stature. Loyalty was often offered in exchange for protection. Scottish society was built around clans, a system of family groupings. Clan chiefs took on responsibility for the leadership and security of their clan. Loyalty to one's clan was of highest importance, sometimes even more important than one's loyalty to Scotland. This meant that civil wars sometimes broke out between clans.

Death was fairly commonplace in this time, and people would have been familiar with a culture of violence. Alongside shorter lifespans than modern day, wars claimed countless lives, there were leadership assassinations, rebels and traitors would be executed, and ambushes of the nobility would take place. At the time that Shakespeare wrote *Macbeth*, King James I was in power in England and famously arranged the execution of many women under the accusation of witchcraft. James was well known to have been fascinated by and fearful of witchcraft, and wrote the book *Daemonologie* that justified the persecution of witches in a Christian society.

The World of *Mackenzie*

Yve Blake's *Mackenzie* is set in the world of early 2000's children's television. It is a world obsessed with celebrity, fame and financial success. Beauty and youth are highly prized, and stars obsessively control their diets, fitness and personal image. It is a dog-eat-dog world, and the people who work the hardest and are the most compliant stand to achieve greatness. It is common for actors to start their careers when they are still small children, or

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even babies. Often, their own parents are their managers, and control every aspect of their child's life, image, schooling, schedule and career. Stars are expected to have multiple talents including acting, singing, dancing, modelling and more, with packed schedules to accommodate classes outside of filming.

There is a clear hierarchical structure in this world – at the top of the chain is the Network Head who controls decision making and has an eye-wateringly high salary. The Head has the power to make or break careers, and they decide what shows get made and who stars in them. Because of their power, those working underneath the Network Head rarely question or challenge their orders; rather, they follow them implicitly. Working underneath the Network Head is a lineup of producers, creatives, choreographers, crew, hair and makeup artists, catering staff, cleaners, and more, who are responsible for the television show getting made. In this television world, time is money and the pace of the work is therefore incredibly quick. This means that expectations are high, as are the stress levels, and people are ordered around aggressively and cast aside quickly (ie. fired) if they aren't up to scratch.

The Network Head knows that the shows' success is reliant on its stars, and so does everything in their power to ensure that the stars get what they want, and look and behave the way they want them to behave. Success means more money, and anything that can be monetised or advertised, will be. The stars on the television show are also hierarchically ranked. A call sheet is circulated daily, which is a listing of artists in order of importance to the project. If an actor is listed as number one on the call sheet, they are considered the lead or most important artist. The other actors will then be ranked second, third and so on, indicating their status. Every artist dreams of being number one on the call sheet, or having their own show. Once an artist is 18, their career in children's television is in jeopardy, due to their age.

Take a look at the following television references from the time period that *Mackenzie* is set in: *Hannah Montana*, *iCarly*, *Sam and Cat*, *Zoey 101*, *Camp Rock*, *Drake & Josh*, *Wizards of Waverly Place*, *That's So Raven*.

CHARACTER COMPARISONS

MACBETH VS MACKENZIE

Take a look at the character comparisons between Shakespeare's *Macbeth* and Yve Blake's *Mackenzie*.

MACBETH	MACKENZIE
<p>MACBETH: TL;DR <i>Tough guy on the outside, moral turmoil inside.</i></p> <p>Macbeth is a general in the Scottish army and a celebrated warrior. When the play commences, Macbeth is the Thane of Glamis. He is an honourable lord in the Scottish court, and loyal to King Duncan. He is married to Lady Macbeth, an ambitious woman who he regards as his equal – the two have a strong partnership. Macbeth and Lady Macbeth have no children, however we are told that Lady Macbeth once had a child that died. Macbeth's closest comrade is Banquo, another noble general in the Scottish army. One day, when walking home from battle, Macbeth and Banquo encounter three witches who give them a number of prophecies. Macbeth is told that he will become Thane of Cawdor, and amazingly, will one day become King of Scotland. After the battle, when King Duncan and the Scottish lords stay at the Macbeth's castle, Lady Macbeth convinces Macbeth to kill Duncan to make the witches' prophecy come true. Macbeth is morally conflicted but decides to go through with the plan. They get away with</p>	<p>MACKENZIE: TL;DR <i>Polite. Sweet. Apologetic. Or is she?</i></p> <p>Mackenzie is Mackenzie is 13 years old and an aspiring TV star, and has been in the industry since she was three years old. When the play commences, Mackenzie is playing a minor character with disgusting hair called Bertha Bumface on a huge TV show called 'The Dahlia Show'. She doesn't love playing Bertha and works hard to impress the producers of the show so that she can one day get a better role. Every aspect of Mackenzie's life and career is micro-managed by her ambitious mother, Ruth, who will stop at nothing to get the best for her child. Mackenzie is eager to please her mother and the producers. Mackenzie's only real friend her age is Beau, another actor on the show. He's the only one who understands what it's like to live a life like hers, plus, she's got a huge crush on him. One day in the makeup trailer, Mackenzie is given a prophecy that she will become the NUMBER ONE POP GIRL OF THE WORLD. It's a dream beyond belief, but Mackenzie and her mother take fate into their own hands and make the dream come true by plotting an attack on Dahlia, the show's lead star. With</p>

<p>the murder and Macbeth and Lady Macbeth become king and queen – but are they happy?</p>	<p>Dahlia off the show, Mackenzie becomes the lead in her own TV show, <i>Mackenzie's World</i>, and reaches the heights of celebrity superstardom. She and her mother have everything they've ever dreamed of – but are they happy?</p>
<p>LADY MACBETH: TL;DR <i>Ruthless, fond of handwashing.</i> Lady Macbeth is Macbeth's wife. She is a strong and intelligent woman, who has a strong partnership with her husband. Lady Macbeth is a woman of action and ambition, and when Macbeth receives the witches' prophecy does not hesitate to make plans for it to come true. She is self-aware, and understands hers and her husband's weaknesses and limitations. When considering Duncan's murder, Lady Macbeth shares that she thinks her husband may not have what it takes to go through with it. She summons spirits so that any 'weak' or feminine qualities she has can be replaced with more perceived masculine traits that will allow her to commit dark deeds. Lady Macbeth shares that she once had a child but that it died, and uses this child as an example to Macbeth for how far she is willing to go to achieve their dream of being king and queen. When Macbeth commits the murder, he spirals and it is Lady Macbeth who stays strong and keeps them on track so as not to be discovered. She appears not to be immediately affected by guilt as Macbeth is. However later in the play, after the breakdown of the couple's communication</p>	<p>RUTH: TL;DR <i>Ruthless, fond of hand cream.</i> Ruth is Mackenzie's mother who has her sights set on superstardom for her child. Ruth is determined and ruthless in her ambition for her daughter. Ruth shares that Mackenzie once had a twin who didn't survive, and so her daughter's career is her sole purpose and mission. We learn that Ruth once attempted to have had her own career in showbiz, and she is determined to see her daughter have the success she always dreamed of for herself. She knows first-hand that the industry is a dog-eat-dog world, and her toughness is a product of this. Ruth has dedicated her life to her daughter, and is obsessed with managing every inch of Mackenzie's schedule and aesthetics. She instils in Mackenzie ideals of perfection, beauty, fitness and youth, knowing that these traits will take you far in the world of celebrity. While Ruth plots ruthlessly to take others down to advantage her daughter, she is able to appear warm and supportive to them in person and on face value. When Mackenzie is given the prophecy about her future success, Ruth seizes the opportunity and acts swiftly, coordinating the plan entirely. But as Mackenzie grows up and gains her own power,</p>

<p>with one another, we witness Lady Macbeth sleepwalking and unconsciously unfolding her guilt and psychological distress at the couple's actions.</p>	<p>she starts to shut her mother out, and Ruth starts to lose her sway over Mackenzie.</p>
<p>BANQUO: <i>TL;DR Sidekick who gets kicked.</i></p> <p>Banquo is a Scottish general, close friend and comrade to Macbeth, and father to Fleance. Banquo and Macbeth witness the Weird Sisters' initial prophecies together. At the beginning of the play, Banquo and Macbeth display a strong comradeship, and Banquo warns him not to pay too much attention to the Sisters' prophecies. According to the Sisters' prophecy, Banquo's children will inherit the Scottish throne. Banquo becomes suspicious of Macbeth after Duncan's death, and Macbeth plots his murder as well as his son, Fleance. However, the planned murder goes awry when Banquo is murdered but Fleance escapes. After Macbeth has him killed, Banquo's ghost haunts Macbeth at the royal banquet table.</p>	<p>BEAU: <i>TL;DR Sweetest kid. Cares about ART!</i></p> <p>Beau is Mackenzie's best friend, also aged 13. At the beginning of the play Beau also plays a minor role on 'The Dahlia Show' - the nerdy friend in glasses and a bow tie. Beau does not appear to fit into the world of glossy, superficial kids TV. He longs for a richer artistic life and wishes he could play grittier roles in indie films, or maybe, star in something shot in Europe. When Mackenzie receives her prophecy from Pickle, Beau asks for a prophecy too. However he is told that all that is in his future is independent, profit-share theatre. He is also told that someone in his family will be an even bigger star than Mackenzie. When Mackenzie becomes the lead on the show, Beau is jealous of her career options and that she has every director in town desperate to work with her. Beau's mother wants him to go to university and study commerce. He is terrified of ending up in a corporate 9 - 5 office job with a cubicle and a stapler. Beau is Mackenzie's only friend, but when he reveals that his little sister wants to be a star like Mackenzie, she remembers Pickle's prophecy and destroys his career too.</p>
<p>DUNCAN: <i>TL;DR King who should watch his back.</i></p>	<p>DAHLIA: <i>TL;DR Perfect hair. So famous. So insecure.</i></p>

<p>King Duncan is the ruler of Scotland, and the father of Malcolm and Donalbain. He is the epitome of a noble and virtuous leader, well-loved by his people and the nobleman who serve him. Duncan is however, naive and unaware of the true character of his followers and seems to take people at face value. Despite Macbeth's great respect for King Duncan, his ambition for power takes over and he murders Duncan while he is asleep in Macbeth's castle. Being unlawfully usurped, Duncan's death reflects the destruction of order in Scotland.</p>	<p>Dahlia is the star of 'The Dahlia Show' and a huge celebrity. While she is the same age as Mackenzie and Beau, she has achieved stratospheric success in her career. Despite Dahlia's level of fame, she is insecure and wonders if people are only nice to her because she's famous. Dahlia gives some hints that she may feel very lonely and as if she has no true friends. When Mackenzie gets a new role as Dahlia's best friend on the show, Dahlia visits Mackenzie's trailer with an enormous gift basket and a friendship hairclip. Mackenzie betrays any hope of friendship with Dahlia when she destroys her career (and melts her face off).</p>
<p>MACDUFF: TL;DR <i>Good guy who saves the day.</i> Macduff, the Thane of Fife, is another Scottish nobleman in the play. He is fiercely patriotic and loves his country dearly. In this way, Macduff is set up in opposition to Macbeth, one lord who wants the best for his country, and one lord who cares more for his own ambitions. Macduff is a loyal soldier and general, well-liked by others. Macduff is suspicious of Macbeth's rise to the throne from the beginning. He discovers Duncan's body after the murder, and awakes the castle.</p> <p>By going to his home in Fife instead of to Scone for Macbeth's coronation, he sends a signal that he does not support Macbeth's kingship and is therefore considered a traitor. After receiving the witches' prophecy to</p>	<p>GAYLE: TL;DR <i>Butch. Heart of gold. Always in an apron.</i> Gayle is the on-set head of catering for 'The Dahlia Show' and 'Mackenzie's World.' She has worked for fifteen years on the studio lot. Gayle is upbeat and happy, always popping in with food for the stars and crew to eat. Mackenzie, however, is on a strict diet and so she and Ruth don't eat any of the food Gayle offers (which prompts Gayle to make a sugar-free cake that tastes like candles). In comparison to others in the TV world, Gayle has high moral standards and will call out issues when she sees them. Gayle is horrified by the attack on Dahlia, and will not put up with Mackenzie's rude behaviour to her and her staff. She tells the producer that she has a responsibility to protect the young stars from the industry that will eat them up and spit</p>

<p>“beware Macduff”, Macbeth orders the brutal murder of Macduff’s wife and children. Macduff feels this devastating loss deeply, making note in his rage and despair that Macbeth has no children, further clarifying their differences. Macduff joins Malcolm in leading a rebel army to unseat Macbeth and to place Malcolm on the throne. At the end of the play, Macduff revenges and kills Macbeth.</p>	<p>them out. When Mackenzie’s plotting impacts Gayle’s kitchen and team directly, she takes action to take Mackenzie (and her career) down.</p>
<p>THE WEIRD SISTERS / WITCHES: TL;DR <i>Three strange women who have tea to spill.</i></p> <p>The Weird Sisters, or ‘witches’ are three women who open the play with a sense of supernatural intrigue and give Macbeth and Banquo prophecies about their futures. They tell Macbeth that he will become Thane of Cawdor and King of Scotland, and tell Banquo that he will father a line of kings. Yet the witches vanish soon after the prophecies are foretold, and Macbeth and Banquo are left to wonder if they are real, or to be trusted. Later in the play, Macbeth revisits the witches to ask for more prophecies, which he receives. They tell him that he should ‘beware Macduff’, that he cannot be harmed by one of ‘woman born’, and that Macbeth will be safe as long as Birnam Wood, a group of trees, does not come to his castle at Dunsinane. Macbeth thinks the prophecies all sound impossible, so believes himself invincible to attack. Macbeth soon learns that the witches deal in ‘doubles’ and word play, and that what they say can be perceived in different ways.</p>	<p>PICKLE: TL;DR <i>Grey beehive. Love-Island accent. Crackers.</i></p> <p>Pickle (real name Patricia) works in hair and makeup on ‘The Dahlia Show.’ She’s an older woman who speaks her mind, and openly comments on the looks the studio provides for the young actors on the show.</p> <p>Pickle has a gift – she sees things – and sometimes during a makeup session she will let out a possessed gasp and tell your fortune. When a prophecy comes to her, Pickle must tell the person their fate immediately. When Mackenzie and Beau arrive for hair and makeup, Pickle has a vision of their futures that will change their lives forever.</p> <p>Later in the play, Mackenzie revisits Pickle and seeks more prophecies. Pickle tells Mackenzie that none of ‘woman born’ can harm her, and that the ‘sea shall fall upon the city before Mackenzie falls from fame.’</p>

<p>The Sisters are enormously powerful in their manipulation of Macbeth, yet they do not actually cast a spell on him, they only deliver predictions and conjure apparitions which Macbeth acts upon.</p>	
<p>FLEANCE: TL;DR <i>Banquo's boy.</i> Fleance is Banquo's young son. He escapes the murderers that Macbeth has sent to kill him. He has no further role in the play after this, yet the audience is left to assume that he or his children may come to rule Scotland one day, as in the Weird Sisters' prophecy.</p>	<p>FLORENCE: TL;DR <i>Beau's younger sister. Pigtails.</i> Florence is Beau's younger, adorable, sister. She is an aspiring star herself, and idolises Mackenzie. When Mackenzie is 18 and at the heights of her stardom, Florence (now aged 12) is named a brand-new character and star on the show. Florence's youth and talent is singled out by the producer, angering Mackenzie. Remembering the prophecy about someone in Beau's family being a bigger star than even her, Mackenzie plots to quash Florence's career before it starts.</p>
<p>MALCOLM: TL;DR <i>Duncan's son, rightful heir.</i> Malcolm is King Duncan's son, named by his father as the next in line to the Scottish crown. After Duncan is murdered, Malcolm escapes to England, fearing he may be killed next. After Macduff kills Macbeth at the end of the play, Malcolm assumes the throne, promising to reconcile with both friends and enemies.</p>	<p>MINNIE: TL;DR <i>Dahlia's younger sister. Similar hair to Dahlia.</i> Minnie is Dahlia's younger, annoying, sister.</p>
<p>DONALBAIN: TL;DR <i>Duncan's other son, spare.</i> King Duncan's son and Malcolm's brother, who flees for Ireland after Duncan's death.</p>	<p>DOREEN: TL;DR <i>50's. Dahlia's Mum.</i> Doreen is mother to Dahlia and Minnie, and a TV producer herself.</p>

Other key characters who appear in MACKENZIE but don't have clear comparisons in Shakespeare's MACBETH:

NETWORK HEAD: TL;DR 60's. Terrifying. Rich.

The Network Head is the boss of the network which airs 'The Dahlia Show' and 'Mackenzie's World.' The buck stops with him, and he is generally feared by all around him. He holds the ultimate power in this world, and can make or break careers.

PRODUCER: TL;DR 40's. Sycophantic. Always stressed/terrified/nervous.

The Producer works on 'The Dahlia Show' and 'Mackenzie's World', alongside the Network Head. They are skittish and nervous, working long days to make sure the TV shows get made and the stars are all happy. If anything goes wrong (and it does), the Network Head expects the Producer to fix it, immediately. The Producer has ideas of their own for a new show and often tries to pitch it.

CHOREOGRAPHER: TL;DR CAN'T DEAL WITH THESE AMATEURS!

The scary choreographer on the show who Mackenzie and Ruth frame for the attack on Dahlia.

ASSISTANT: TL;DR 20's. Scared of getting yelled at.

Mackenzie's assistant when she is on 'Mackenzie's World.' Treated like a servant, and not clear if her boss knows her name or anything about her.

HELLEN: TL;DR Rip-off Ellen Degeneres. Blonde pixie cut. Dances alot.

Talk-show host who is a huge star in their own right. Hosts Mackenzie for an interview.

DIRECTOR: TL;DR Douchebag director.

Hotshot music video director for Mackenzie's new, sexier music. Nailing the brief.

THEME BY THEME SNAPSHOTS

MACBETH VS MACKENZIE

Take a look at the theme-by-theme comparison of *Macbeth* vs *Mackenzie*.

	In <i>Macbeth</i> ...	In <i>Mackenzie</i> ...
POWER	<p>In <i>Macbeth</i>, power is signified by political status, physical prowess, manliness, loyalty and strength.</p> <p>Macbeth gains power by murdering King Duncan and taking the crown.</p> <p>Lady Macbeth has to borrow her husband's power to achieve success, because he is a man. As a woman living in a patriarchal society, Lady Macbeth has limited agency of her own.</p>	<p>In <i>Mackenzie</i>, power is signified by fame, celebrity, youth, beauty, status and financial success.</p> <p>Mackenzie gains power by ruining Dahlia's career and becoming the lead in her own TV show.</p> <p>Ruth has to borrow her child's power to achieve success, because Mackenzie has a different kind of power: youth. As an older woman in an industry obsessed with youth and beauty, Ruth has limited agency of her own.</p>
APPEARANCES & DECEPTION	<p>Throughout <i>Macbeth</i>, Shakespeare presents the idea that what we see is not necessarily true or to be believed.</p> <p>Characters deliberately act in certain ways, so as not to betray what they are thinking</p>	<p>Similarly, Mackenzie presents the idea that we can present one way publicly, but feel and thinking differently inside.</p> <p>Mackenzie is consistently told to put on a public face and appear sweet, happy and compliant at all times. She is</p>

	<p>or feeling inside. This is clear in the way that Macbeth and Lady Macbeth behave towards King Duncan, acting as if true and loyal subjects while secretly plotting his murder.</p> <p>Lady Macbeth urges her husband to make sure he appears respectable and good on the outside, even if they are contemplating dark things inside.</p>	<p>constantly in the public eye, and trained to smile for the cameras and give the perfect soundbite in interviews.</p> <p>Even if she feels completely differently inside.</p> <p>Mackenzie is friendly and sweet to Dahlia before the planned attack, keeping up appearances while feeling like she is in a state of moral crisis internally.</p>
MASCULINITY	<p>Throughout the play there are frequent references to what masculinity is, what manhood means, and what is expected of a man and his behaviours. Most often, this idea of masculinity is associated with strength, power, action, violence and ambition. A man in this world is perceived to be bold, decisive, unemotional, committed, and able to act quickly and decisively without overthought.</p>	<p>In <i>Mackenzie</i>, Yve Blake presents the idea that these same 'masculine' qualities are the expectations of every child star.</p> <p>A child actor is expected to follow instructions, be as 'professional' as possible, and to never complain. They are expected to wake up at 4.30am, hit the makeup chair at 5.30am, and start shooting at 7am. They train diligently and act on cue. In this cutthroat industry, it is the child actors who can show clear drive, determination and dedication that will succeed.</p>
	<p>Macbeth and Lady Macbeth are ambitious characters, but Shakespeare's play seems</p>	<p>Mackenzie and her mother are also ambitious characters, seeking stardom, celebrity and</p>

<p>AMBITION</p>	<p>more interested in the cost of their ambition. The couple achieves their goal, yet loses far more than they gained in the process. We witness the breakdown of their relationship, the guilt that plagues them, and the moral turmoil they find themselves in, as a result of their actions. Neither is happy after the murder of Duncan, with Lady Macbeth sharing with the audience “Noughts had, all's spent, where our desire is got without content.” (Act 3, Scene 2)</p>	<p>wealth. The story is a scathing and satirical commentary on society's fevered obsession with youth, celebrity, and the idea of finally 'making it'.</p> <p>While we see Mackenzie reach the career heights her mother seeks for her, we see both characters lose immensely in the process.</p> <p>In <i>Mackenzie</i>, Yve Blake explores the cost of child stardom. We witness the breakdown of Ruth and Mackenzie's relationship, mental health struggles, career loss and an inability to escape the guilt of their actions.</p>
<p>GUILT</p>	<p>Guilt plagues Macbeth for almost the entirety of the story. Even before he commits the murder of King Duncan, Macbeth is in moral turmoil and terrified at the very thought of the act. After the murder, Macbeth is almost immediately struck by guilt. The most significant and most public manifestation of Macbeth's guilt, is when he sees the ghost of Banquo at the banquet.</p>	<p>Guilt also plagues Mackenzie, and she has second thoughts about plotting an attack on Dahlia before it even takes place. As soon as she returns from Dahlia's trailer, Mackenzie starts spiralling, telling her mother that she heard screams coming from the photographs of Dahlia's family. She refuses to go back to the scene of the crime, and Ruth finishes the job herself.</p> <p>In contrast, Ruth stays strong and does not show appear to</p>

	<p>In contrast, Lady Macbeth's guilt is very private and suppressed, and we witness this late in the play when we see her guilt expressed, subconsciously, through sleepwalking.</p>	<p>show any guilt for committing the dark act, knowing it was for the good of her child's career. Later in the play, we see that guilt is indeed affecting her, when she gives a disastrous interview on live TV and reveals hints of Dahlia's attack.</p>
<p>LOYALTY & TRUST</p>	<p>In the world of Macbeth, loyalty and trust is highly valued. King Duncan is a trusting ruler who takes his subjects on face value. Macbeth knows that Duncan respects and trusts him, and that it is wrong to murder his king. Duncan believes Macbeth to be entirely loyal to him, however Macbeth betrays this trust by murdering him and taking his crown. Both Lady Macbeth and Macbeth make outward show of their loyalty to Duncan, while plotting his murder.</p> <p>Here, Shakespeare explores an important recurring idea in the play - the difference between internal thoughts and external actions - something Macbeth is keenly aware of. He also explores the concept of trusting one's own</p>	<p>In the world of <i>Mackenzie</i>, it appears that no one can be trusted. Within the cutthroat kids' TV industry, people can be replaced at any moment, and so everyone is out for themselves. Mackenzie even says that the "only person I can talk to or trust is my Mum!" (Scene 22)</p> <p>Mackenzie and Ruth appear loyal and trustworthy to Dahlia, making a public show of admiration for her. When Dahlia gives Mackenzie a friendship hairclip and is overly nice to her, Mackenzie feels that she could not betray her.</p> <p>Ruth, however, feels no loyalty towards Dahlia, and simply views her as a means to an end. Ruth mocks Mackenzie for thinking that a single hairclip could make her back out of their plan. Ruth is able to convince Mackenzie to go through with the deed by making her think of</p>

	judgement, thoughts and actions. We see this when Macbeth considers trusting the Weird Sisters' prophecies.	it as a role she has to play - "commit to this like it's the biggest audition of your life."
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CHOICES IN THIS ADAPTATION AND WHY I MADE THEM – FROM THE WRITER, YUE BLAKE

Making Mackenzie... a child star!

I chose to make Mackenzie a literal child, because I was excited to explore the way that complicates the Macbeth/Lady Macbeth dynamic. What does it mean when the Lady Macbeth character is literally... the Macbeth's character's MUM? How does that impact the way she can manipulate Mackenzie?

Also, with Mackenzie being a child star, I chose to make her apologetic, agreeable and polite at the beginning, so her a starting place that would be miles away from the extroverted, arrogant, and self-obsessed diva that she'll become.

At the start of Macbeth, he's praised for his talents as a soldier. In Mackenzie, I got to ask myself, what are desirable qualities in a child star? Yes, it's talent, but it's also obedience and professionalism. That's why we hear about how Mackenzie *"fractured a rib mid scene and didn't stop smiling til the director yelled cut."*

Making Lady Macbeth... a stage mum!

In Macbeth, Lady Macbeth is ambitious. She wants power, but as a woman, she can't become king. She needs Macbeth to do what she cannot. She wants Macbeth to do as she says so they can both benefit. In the ageist world of *Mackenzie*, Ruth's age prohibits her from accessing the opportunities available to Mackenzie. Can Ruth become a child star? No. So she needs to manipulate Mackenzie into living out the dream that she is unable to live out herself.

Adding... a five-year time jump

Why add a time jump? I was excited to shock the audience with Mackenzie's transformation, but also so that I could explore the uniquely messed up ways that we ask child stars to contort their 'product' as soon as they become 18 and of 'legal' age. By adding a time jump to Mackenzie at age 18, I gave myself the opportunity to explore the way that everyone around her is excited to sexualise her - and to coach her into unlocking a brand new type of power, that of a sex symbol. ALSO, by making her 18, I could really push into Mackenzie's fear of aging. How would a child star feel about becoming ... no longer a child?

Furthermore, it presented a fun opportunity to see how time and money has changed how Ruth presents in the world. And also, by making both Beau and Mackenzie 18, it was possible to really turn up the heat on their romantic connection (a great source of tension in this adaptation!).

Changing... soliloquies to silent moments

In the original Macbeth talks to us (the audience), and tells us what's in his head. Instead of writing soliloquies for Mackenzie, I decided to adapt these moments a little differently, and I let her face do all the talking. I kept them as private and internal moments, which I suggest in the script by asking that Mackenzie alone is lit, or calling for moments of vivid sound design where we can hear her racing heartbeat. The Idea of these moments is to suggest what she's feeling, and invite the audience to imagine what's going through her head. It's a bit of the old 'Show don't tell!'

Adding... side characters

In *Macbeth*, there are lots of scenes where side characters discuss what's generally going down in Scotland - and tell us all the info we need to understand the situation, and what's at play for Macbeth - (eg. Captain, Lennox, Ross, Siward, and others). In *Mackenzie*, I decided to cut a lot of that discussion, and streamline all those background randoms into two main outside players: The Network Head and Producer.

In the original, many of the discussions between side characters continue to explore the play's central theme of ambition - because often, these side characters are chatting about war, the throne, who has power - and who doesn't. So, in *Mackenzie*, I created two characters who are equally designed to further explore the plays' theme of ambition. The Producer's clear ambition is to become a screenwriter, while the Network Head's clear ambition is to make more money, grow the network, and succeed at any cost.

Changing... to a new cutthroat world

Macbeth takes place in a cutthroat context where Macbeth and Banquo are literally soldiers who kill people, and where betrayal or cowardice can lead to execution (just ask the original Thane of Cawdor!). In *Mackenzie* - I decided to set this story in the cutthroat world of a kids' TV channel - where child stars need to perform at their very best, or they can easily be replaced. The cutthroat nature of this world is established in Scene 2 when the choreographer barks at the kids. Or when Ruth insists that this is a dog-eat-dog world:

Ruth: Because this is a dog-eat-dog world. And I've always known that you have what it takes to be number one. So, are you gunna stay at number two? (Scene 9)

Remixing... death

In *Macbeth* people are literally murdered, but in the world of *Mackenzie*, death = career death. And so it made sense for Mackenzie and Ruth to destroy people by destroying their careers. For example:

- Dahlia is 'murdered' by having her face melted off, meaning she can no longer be the face of a kids' TV show;
- Beau is 'murdered' by being falsely accused of incest, leading to his contract being terminated;
- Gayle and her catering staff are 'murdered' by being fired, after a turd is discovered in the oven of the kitchen they work in on the studio lot (a turd, planted by Mackenzie's assistant, at Mackenzie's request); and finally
- Mackenzie is murdered when Gayle films her confession - and uses it to end Mackenzie's career.

Interestingly, Ruth is the only person to literally die in this story, just as Lady Macbeth dies in the original. I decided to keep this death as it's such a huge trigger for Macbeth's full-out madness at the end of the story - and I wanted Mackenzie to have to contend with the same big news and experience the same amount of loneliness, guilt, and nihilism as a result.

Giving Banquo... clear ambition

Unlike Banquo, Beau expresses clear ambition and even deep sadness at his own lack of success. This is done to add tension, but also to give Mackenzie a chance to open up about her own fear of being unable to maintain her own winning-streak. It's also intentional that Beau's ambition is to make "projects with purpose" (Scene 4), which is to say, true art! This is a conscious choice, because it codes Beau as a character with more pure intentions and values than other characters in the play. Where Ruth and Mackenzie chase fame, money, and attention, Beau just wants to make meaningful cinema!

Giving Macbeth and Lady Macbeth... context for their actions

The original play is (in my opinion) super vague about Macbeth and Lady Macbeth's backstory. I realised that we needed at least some hints at why Ruth and Mackenzie want to maim Dahlia and seize power, so I added in the fact that Mackenzie is currently playing a character with an embarrassing bowl cut, and being forced to play a character who... eats

batteries?! I also added lines from Ruth that suggest that she sees Mackenzie's career as an opportunity for her to live out a dream she never accomplished for herself.

Specifically, I decided this adaptation would hint at Ruth's past as an actor and the fact that her career was halted when she fell pregnant with Mackenzie, and I decided to later have Mackenzie throw this back in Ruth's face (brutal!). I did this because it offered me a chance to push into themes around ageing, and examine the toxic idea that women can 'expire', or that if you age, it can become 'too late' for you to be interesting or worthy of attention. (dark!!!)

Making Duncan... a lonely and lovable nepo-baby

Being a monarch is something you're usually born into - and for that reason, I decided to make Dahlia a nepo baby, whose parents are "in the business". (Scene 6)

I also chose to make Dahlia really lonely, tortured, and sympathetic. I wanted the audience to fall in love with her and to feel especially complex about her being maimed. I chose to make her transparently lonely and DESPERATE for friendship so as to a) foreshadow Mackenzie's future and b) to highlight Mackenzie's own desperation for friendship.

Adding... an epilogue

In the original, Malcolm becomes king. In *Mackenzie*, Minnie now reigns as the star of a show on the channel, but she is an equal star alongside Beau's little sister, Florence. In a final image, we watch the two child stars be paid a visit by Pickle... the same makeup artist who delivered all those life-ruining prophecies to Mackenzie and Beau. I wanted to do this because, we already know that someone in Beau's line will become a star even shinier than the sun, so it felt fun to present a brand new friendship between two innocent little child stars. Then we walk Pickle into their life as a representation of how fame is about to destroy their friendship and their lives. I liked the circular nature of it.

PARALLELS & NODS TO THE ORIGINAL

KEY MOMENTS

KEY MOMENT	In Macbeth...	In Mackenzie...
Thunder & Lightning	We open on the blasted heath with the Weird Sisters accompanied by thunder and lightning.	We open with a crack of lightning before Pickle takes the stage.
Worthy Macbeth	<p>Before Macbeth appears in the play, we hear about his prowess in battle and positive qualities from other characters.</p> <p><i>For brave Macbeth, well he deserves that name... he unseam'd him from the nave to the chaps (Sergeant, Act 1, Scene 2)</i></p>	<p>Before we meet Mackenzie we hear her praised by the choreographer and the Producer for her talent and determination.</p> <p><i>I mean, Mackenzie was great in season one, total professional - fractured a rib mid scene and didn't stop smiling til the director yelled cut... (Producer, Scene 3)</i></p>
That Traitor	<p>At the beginning of the play the Thane of Cawdor is named a traitor to Scotland and he is executed. Soon after, Macbeth is given his title, a reward for his exploits on the battlefield and great service.</p> <p><i>... go pronounce his present death, and with his former title greet Macbeth. (King Duncan, Act 1, Scene 2)</i></p>	<p>At the beginning of the play, we learn that the show's second biggest star, Claudette, cannot fulfil her contract because she has contracted cystic acne. Claudette is recast, and Mackenzie is given a new role in her place.</p> <p><i>What do you mean the second lead of our biggest show can't come back for season two? (Network Head, Scene 3)</i></p>
	The Weird Sisters give Macbeth a prophecy that he will be Thane of	Pickle tells Mackenzie that she will become "first of the callsheet" and

<p>Fortune Telling</p>	<p>Cawdor and “king hereafter.” They also tell Banquo that he will be “not so happy, yet much happier” and that he will father a line of kings.</p> <p><i>All hail, Macbeth, thou shalt be king hereafter!</i> (Third Witch, Act 1, Scene 3)</p>	<p>“NUMBER ONE POP GIRL OF THE WORLD.” She also tells Beau that he has a career in independent theatre.</p> <p><i>Mackenzie, in time you shall reign. As NUMBER ONE POP GIRL OF THE WORLD!</i> (Pickle, Scene 5)</p>
<p>Wearing a Smile</p>	<p>Lady Macbeth instructs Macbeth to make sure his face doesn’t betray them, and their plot to murder Duncan. She instructs him to show a welcoming and warm front, so no one will suspect otherwise.</p> <p><i>...bear welcome in your eye, Your hand, your tongue: look like the innocent flower, But be the serpent under’t.</i> (Lady Macbeth, Act 1, Scene 5)</p>	<p>Ruth repeatedly makes Mackenzie pose and smile on demand, playing the perfect actor. She is particularly insistent that Mackenzie behave sweetly in public, so that she doesn’t betray their plans to takedown Dahlia.</p> <p><i>All you have to do is what you’re so good at. Now, imagine we’re in the car, and you’re about to walk into a big audition. Deep breath.... Now, BIG big smile.</i> (Ruth, Scene 6)</p>
<p>Scaredy Cat</p>	<p>When Macbeth changes his mind about killing King Duncan, Lady Macbeth challenges his bravery and manhood. She likens his lack of courage and resolve to a cat who is scared of getting its paws wet when trying to catch a fish.</p> <p><i>Wouldst thou have that Which thou esteem’st the ornament of life,</i></p>	<p>Mackenzie changes her mind about attacking Dahlia, after the star gives her a special friendship hairclip and is kind to her. She stands up to her mother and puts her foot down, but Ruth is determined to not let this opportunity pass them by.</p> <p><i>Oh, I’m sorry. She gave you a hairclip! Well that changes everything! No, of course it’s fine</i></p>

	<p><i>And live a coward in thine own esteem, Letting "I dare not" wait upon "I would, " Like the poor cat i' th' adage? (Lady Macbeth, Act 1, Scene 7)</i></p>	<p><i>for you to change your mind. FINE if you're happy to live the life of a SCAREDY-CAT who always says 'nauuuur I can't'. (Ruth, Scene 9)</i></p>
<p>The Babe that Milks Me</p>	<p>In Macbeth's moment of hesitation before the murder, Lady Macbeth shares that she had a child that died. To prove to Macbeth how far she is willing to go, she says she would rather kill her baby than break her promise to him.</p> <p><i>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 pluck'd my nipple from his boneless gums, And dash'd the brains out, had I so sworn as you Have done to this. (Lady Macbeth, Act 1, Scene 7)</i></p>	<p>In Mackenzie's moment of hesitation before the attack on Dahlia, Ruth shares that he actually had twins. She goes on to share that Mackenzie's sister died in the womb in a very gruesome way that gave her an insight into Mackenzie's determination.</p> <p><i>There isn't a day that I don't miss your sister. But right now, if I were given the choice between bringing her back to life, or watching you fulfil your destiny, I wouldn't even have to think about it. I'd have you eat her in my womb all over again. (Ruth, Scene 9)</i></p>
<p>Screw Your Courage</p>	<p>To convince her husband to go through with the murder, Lady Macbeth bolsters his courage.</p> <p>Macbeth: <i>If we should fail?</i></p> <p>Lady Macbeth: <i>We fail! But screw your courage to the</i></p>	<p>To convince her daughter to go through with the attack on Dahlia, Ruth likens their plan to audition prep.</p> <p><i>You commit to this like it's the biggest audition of your life, and we won't fail. (Ruth, Scene 9)</i></p>

	<p><i>sticking-place, And we'll not fail. (Act 1, Scene 7)</i></p>	
<p>Are You a Man?</p>	<p>Lady Macbeth frequently references Macbeth's manhood, or perceived lack of, when talking about his courage.</p> <p><i>When you durst do it, then you were a man; And, to be more than what you were, you would Be so much more the man. (Lady Macbeth, Act 1, Scene 7)</i></p>	<p>When Mackenzie is scared or nervous, Ruth likens her behaviour to that of a young girl.</p> <p><i>Mackenzie, don't be such a little girl! (Ruth, Scene 11)</i></p>
<p>A Little Water Clears us of this Deed</p>	<p>After Duncan's murder, Lady Macbeth and Macbeth have his blood on their hands. Lady Macbeth says they must urgently wash them before they are found out, and that this simple act will clear their guilt.</p> <p><i>A little water clears us of this deed: How easy is it, then! (Lady Macbeth, Act 2, Scene 2)</i></p>	<p>After the attack on Dahlia, Ruth and Mackenzie still have the evidence on them. Ruth assures Mackenzie that if they swiftly get rid of the evidence, everything will be ok.</p> <p><i>See? It's that easy. Mummy will burn these gloves, we'll wash our little hands, and no one will be the wiser. (Ruth, Scene 11)</i></p>
<p>Remember the Witches?</p>	<p>Banquo, has been having dreams about the witches, and tries to bring them up in conversation. Macbeth instantly dismisses Banquo, saying he hasn't thought about them any further.</p>	<p>In conversation, Beau brings up Pickle's predictions, remarking that everything that was foretold has come true. Mackenzie says she can't remember much about it.</p>

	<p>Banquo: <i>I dreamt last night of the three weird sisters: to you they have show'd some truth.</i></p> <p>Macbeth: <i>I think not of them...</i> (Act 2, Scene 1)</p>	<p>Beau: <i>Hey, isn't it so crazy how like, everything that lady said came true?</i></p> <p>Mackenzie: <i>Makeup... lady?</i>Beau: <i>Yeah, remember?</i>Mackenzie: <i>Oh?... maybe? I totally didn't remember her...</i> (Scene 10)</p>
<p>Is this a Dagger?</p>	<p>Just before he is about to murder King Duncan, Macbeth sees a dagger floating in the air. It is a 'dagger of the mind', his imagination playing tricks on him, and a symbol of what he is about to do.</p> <p><i>Is this a dagger which I see before me, The handle toward my hand?</i> (Macbeth, Act 2, Scene 1)</p>	<p>Just before Mackenzie enacts the plan to attack Dahlia, she sees a bottle of makeup remover floating in the air, a symbol of what she is about to do.</p> <p><i>Mackenzie turns and sees: floating in the air... a bottle of makeup remover!</i> (Stage direction, Scene 10)</p>
<p>Sleep No More</p>	<p>After the murder, Macbeth imagines that he hears voices crying out, his guilt spiralling. Lady Macbeth has to calm him down.</p> <p><i>Met thought I heard a voice cry 'Sleep no more!... 'Glamis hath murder'd sleep, and therefore Cawdor Shall sleep no more; Macbeth shall sleep no more.'</i> (Macbeth, Act 2, Scene 2)</p>	<p>After she switches Dahlia's makeup bottle, Mackenzie spirals and tells Ruth that she could hear screaming coming from pictures in Dahlia's trailer.</p> <p>Mackenzie: <i>Mum, I could hear screaming!</i></p> <p>Ruth: <i>Who screamed? Who saw you?</i></p> <p>Mackenzie: <i>The pictures!</i> (Scene 11)</p>

<p>Finish the Job</p>	<p>When Macbeth refuses to go back to the scene of the crime to plant the daggers on the guards, Lady Macbeth decides to go back and do it herself.</p> <p>Macbeth: <i>I'll go no more: I am afraid to think what I have done; Look on't again I dare not.</i></p> <p>Lady Macbeth: <i>Infirm of purpose! Give me the daggers: the sleeping and the dead Are but as pictures: 'tis the eye of childhood That fears a painted devil. If he do bleed, I'll gild the faces of the grooms withal; For it must seem their guilt.</i> (Act 2, Scene 2)</p>	<p>When Mackenzie refuses to go back to Dahlia's trailer to get the makeup remover bottle, Ruth decides to go back herself and get the job done.</p> <p>Mackenzie: <i>Mum I can't!</i> Ruth: <i>Give me the bloody gloves. Ruth yanks the gloves off Mackenzie and leaves.</i> (Scene 11)</p>
<p>I Hear a Knocking</p>	<p>After Lady Macbeth leaves to finish the job, a knocking is heard at the castle door indicating that someone has arrived. Adding significant tension, Macbeth and Lady Macbeth need to leave, and fast.</p>	<p>When Ruth returns with Dahlia's bottle of makeup remover, Gayle knocks on the trailer door with food. Ruth angrily orders her away.</p>
<p>Frame the Murder</p>	<p>Macbeth and Lady Macbeth frame Duncan's guards for the murder, drugging them so they will sleep,</p>	<p>Ruth and Mackenzie frame the choreographer - <i>"the one who always yells at us!"</i> (Scene 13) - for</p>

	and planting on them the bloody daggers.	the attack on Dahlia. They say that they saw the choreographer go into Dahlia's trailer, and put the bottle of makeup remover in the choreographer's backpack, planting the evidence.
The Coronation	When Macbeth and Lady Macbeth become king and queen, their rise in social stature and power is signified by the crowns they receive in their coronation.	In Mackenzie, hair symbolises power and stature. When Mackenzie plays Bertha Bumface at the beginning of the play, her wig is widely regarded as ugly and awful. When Mackenzie progressively moves into better roles on the show, her wigs become increasingly beautiful.
Can't Get No Sleep	Once Macbeth has murdered Duncan, he is so consumed by guilt that he appears to no longer be able to sleep. His wife implores him to rest so that he can calm his spiraling mind. <i>You lack the season of all natures, sleep.</i> (Lady Macbeth, Act 3, Scene 4)	Mackenzie consumes a huge amount of caffeine in order to stay awake. This drives her already skittish and anxious state through the roof. Mackenzie: <i>More coffee please.</i> Assistant: <i>No problem. Room temperature cold brew with ice?</i> Mackenzie: <i>Add three espresso shots, thanks.</i> (Scene 18)
Plotting an Attack	Macbeth orders murderers to attack Banquo and his son, Fleance, while they are out riding late at night. Banquo is killed but Fleance escapes.	Mackenzie, determined to take down both Beau and Florence, tells the Network Head and Producer a salacious (and false) rumour... that Beau and Florence are 'incesting.'

		Beau is immediately fired from the show.
Wash Your Hands	<p>Lady Macbeth, while sleepwalking, is seen anxiously washing her hands, a repeated gesture of her advice to Macbeth following the murder.</p> <p>What, will these hands ne'er be clean?... <i>Wash your hands, put on your nightgown; look not so pale.--I tell you yet again, Banquo's buried; he cannot come out on's grave.</i> (Lady Macbeth, Act 5, Scene 1)</p>	<p>Ruth is seen constantly applying and lathering hand cream on herself, and says that hands betray one's true age if we don't look after them. Later, she launches a new line of hand cream.</p> <p><i>Everyone's always moisturising their face! Their face, and their neck! But what about the hands?! Everyone forgets the hands!</i> (Ruth, Scene 33)</p>
Fleance Lives	<p>Banquo's young son Fleance is presented as a threat to Macbeth's crown. The witches told Banquo that he would father a line of kings, and so Macbeth pinpoints Fleance for attack, worried that he might one day overthrow him. However, Fleance escapes the murderers ambush.</p>	<p>Beau's younger sister Florence is presented as a threat to Mackenzie. She is younger, talented, and starting to work on 'Mackenzie's World'. Mackenzie is terrified that Pickle's prophecy about someone in Beau's family becoming a bigger star than her will come true, in the form of Florence.</p>
The Ghost of Banquo	<p>At the banquet, after Macbeth arranges his murder, Banquo's ghost appears to him. Covered in blood and sitting at the table amongst the other guests, only Macbeth can see him. Macbeth is enraged and terrified.</p>	<p>At the very public launch event of her new product line, after Mackenzie has spread the rumour about Beau, Beau's ghost appears to her. He is dressed in corporate attire and holds a briefcase, signifying the office job he will now have to have because of his cancelled TV career.</p>

	<p><i>Which of you have done this?... Thou canst not say I did it: never shake Thy gory locks at me. (Macbeth, Act 3, Scene 4)</i></p>	<p><i>What- What is going- (on?) Is this a sick joke? Am I being punk'd? (Mackenzie, Scene 27)</i></p>
<p>Act Natural</p>	<p>When Macbeth is reacting to the ghost, Lady Macbeth covers by assuring their confused guests that this is all normal behaviour from her husband.</p> <p>Sit, worthy friends: my lord is often thus, And hath been from his youth: pray you, keep seat; The fit is momentary; upon a thought He will again be well... (Lady Macbeth, Act 3, Scene 4)</p>	<p>When Mackenzie is reacting to Beau's ghost, Ruth steps in to cover for her daughter, insisting that there is a good reason for her behaviour.</p> <p><i>Sorry everyone - don't be alarmed. My beautiful daughter is experiencing a very... very normal symptom of- (changing tacts) She's doing method acting! She's actually currently prepping for a very exciting role in a... in a... AN ARTHOUSE FILM! (Ruth, Scene 27)</i></p>
<p>Ice or Fire</p>	<p>Towards the end of the play, Macbeth and Lady Macbeth's relationship falls apart and he stops communicating with her. When once they shared everything, he freezes her out and keeps secrets.</p> <p>Lady Macbeth: <i>What's to be done?</i></p> <p>Macbeth: <i>Be innocent of the knowledge, dearest chuck, Till thou applaud the deed. (Act 3, Scene 2)</i></p>	<p>Towards the end of the play, Mackenzie is older and refuses to let her mother control her life. When Ruth approaches her daughter, Mackenzie burns her with savage comments so that she will leave her alone.</p> <p>Ruth: <i>Yeah? Well I am your mother.</i> Mackenzie: <i>(exploding) AND I am the person who pays for your credit cards, your surgeon, and those embarrassingly visible extensions! I BOUGHT YOU A HOUSE, SO WHY</i></p>

		<i>DON'T YOU GO PISS OFF AND LIVE IN IT?!</i> (Scene 28)
Your Castle is Surprised	When the witches give Macbeth the prophecy "Beware Macduff", and when Macduff flees to England to join the rebel army, Macbeth hires murderers to kill Macduff's entire family.	When Pickle tells Mackenzie to look out for Gayle, Mackenzie plans to take Gayle and her kitchen staff down. Mackenzie asks her assistant to put human faeces in the oven and call the health inspector, effectively shutting Gayle's kitchen, and career, down.
Out Damned Spot	A doctor and gentlewoman overhear and watch Lady Macbeth sleepwalking and 'washing' her hands. She shares glimpses of her and her husband's dark deeds. The doctor and gentlewoman are certain that Lady Macbeth, in her unconscious state, has revealed "what she should not." (Act 5, Scene 1)	In a live TV interview Ruth tries to launch her new line of hand cream and pursue her own career, however the interviewer only wants to talk about Mackenzie. Ruth, exasperated, has a meltdown live on air and hints at Dahlia's attack.
Tomorrow & Tomorrow	Macbeth is told that Lady Macbeth has died, but he has no time to grieve. Enemy troops are advancing his castle, and he remarks in a bleak soliloquy on the swiftness and pointlessness of life. He likens himself to an actor on a stage, playing a role. <i>She should have died hereafter; There would have been a time for such a word.</i>	Mackenzie is told that her mother, Ruth, has died. However Mackenzie can't see any time in her packed schedule for a funeral. When her assistant insists that none of that matters, Mackenzie reflects on the fleetingness of her fame and career. <i>I know it doesn't matter. I know none of this matters. I know that even when I do become Number</i>

	<p><i>To-morrow, and to-morrow, and to-morrow, Creeps in this petty pace from day to day To the last syllable of recorded time, And all our yesterdays have lighted fools The way to dusty death. Out, out, brief candle! Life's but a walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more: it is a tale Told by an idiot, full of sound and fury, Signifying nothing.</i> (Macbeth, Act 5, Scene 5)</p>	<p><i>One Pop Girl of the World, it'll only be for, at best, nine months? Before someone younger and shinier and more f**kable shows up. And then soon enough I'll be thirty, and cringe, and then one day - I'll be dead too. Probably still alone. Probably still tired.</i> (Scene 34)</p>
<p>Turn Hellhound, Turn</p>	<p>When Macduff arrives at Macbeth's castle to fight him once and for all, he calls Macbeth a 'hellhound.'</p> <p><i>Turn, hellhound, turn!</i> (Macduff, Act 5, Scene 8)</p>	<p>When Gayle confronts Mackenzie, she calls her a 'little dog from hell.' Mackenzie returns the word play.</p> <p>Gayle: <i>You're a little dog from hell.</i> Mackenzie: <i>(beastly) Actually I'm a BIG DOG, GAYLE! And in case you haven't heard, it's a dog eat dog world! And I'm very good at eating little dogs like you.</i> (Scene 36)</p>
<p>The Loophole</p>	<p>In the final showdown, Macduff fights Macbeth. Macbeth feels that he is invincible because the</p>	<p>In the final showdown, Mackenzie fights with Gayle. Mackenzie thinks Gayle cannot hurt her because</p>

	<p>witches have told him that “none of woman born” (Act 4, Scene 1) can harm him. Macduff reveals that he is technically not ‘of woman born’, because he was born by caesarean section (ie. not a ‘natural’ birth).</p>	<p>Pickle has told her that “none of woman born” can harm her. Gayle reveals to Mackenzie that her birth parent was... non-binary!</p>
<p>The Beheading</p>	<p>When Macbeth is killed he is beheaded, and Macduff re-enters carrying his head. His tyrannical reign is over. In this time, traitors heads were displayed on poles as a warning to others.</p> <p><i>We'll have thee, as our rarer monsters are, Painted on a pole, and underwrit, 'Here may you see the tyrant.'</i> (Macduff, Act 5, Scene 8)</p>	<p>When Gayle ‘defeats’ Mackenzie, and she is publicly accused, her career is effectively over and she knows it. Mackenzie takes off her wig, as if taking off a crown, signifying that her reign/career is over.</p> <p><i>A long moment. Mackenzie crouches, devastated, shattered. Defeated. We hear nothing but the sobs that rock her body. Then, she peels her wig off.</i> (Scene 36)</p>
<p>The Next Chapter</p>	<p>The play ends with Malcolm, Duncan’s son and the rightful heir, taking the Scottish throne. He promises to make the thanes the first earls of Scotland. A new chapter commences, and Shakespeare leaves it to the audience to wonder what will lie ahead.</p>	<p>The play ends with Minnie and Florence announced as the stars of a hit new TV show. This fulfils the prophecy that someone in Beau’s family would be a massive star, and starts the next chapter (or churn) of child stars. Pickle enters, with a fresh new prophecy for them both.</p>

EASTER EGGS TO FIND IN MACKENZIE

See if you can find any of these images and references in *Mackenzie*, that originally appeared in *Macbeth*.

- Birds
- Pigs
- Eggs
- Chickens
- Dogs
- Sleep
- Screams
- Blood
- Clothing
- Trumpets