

MACBETH FAMILY RECONCILIATION PROJECT

by Sean Edward Lewis

7/16/11

PART ONE

Scene One

[THE LADIES BATHE AND WASH EACH OTHER'S HAIR. WRAPPED IN TOWELS] [BLOW DRY] [PRIVATE. INTIMATE]

LADY 1: it's not for me to say just what i am

LADY 2: my god

LADY 1: you know

THE KING: to begin with don't eat here. we need your stomachs empty.
you'll understand later.

[THE MACBETHS ENTER AND GET INTO DISPLAY CASE] [BUCK NAKED]

MACBETH 2: i would die
and die again
from now on
to die
oh from now on

MACBETH 1: can i can i can i can i
i will try can i will
new i will
to see this only now

MACBETH 2: i oh she oh she
to pretend me

LADY 2: men love men

LADY 1: women love gold

THE KING: that's pessimistic

LADY 2: rum is fun

LADY 1: rum is very fun

LADY 2: no rum equals no fun

DOCTOR LADY: she's there at the door **MACBETH**
do you wish to see her
oh so much more to say sir
oh sir. oh sir

MACBETH 2: i'm a criminal

MACBETH 1: no you're not

MACBETH 2: i'm tall

MACBETH 1: not so tall

MACBETH 2: i'm social

MACBETH 1: yes yes yes

MACBETH 2: ripe

MACBETH 1: yes yes

DOCTOR LADY: come on down **MACBETH** we see you hiding.
you always think we're going to kill you.

come down and kill **MACBETH**. i'll see her who waits upon **MACBETH**.
i'll see her who says, HAIL HAIL. LORD LORD
some people get upset thinking about you all the time.
i don't. wash yourself. come clean of them.

MACBETH 1: say no more

MACBETH2: days of sadness. days of only sadness. she's there in other
sadness(es)

MACBETH 1: extra other **MACBETH MACBETH** sadness(es)

DOCTOR LADY: looking for reasons leave you wanting. face yourself. your destiny.

LADY 2: marigold marigold marginal mercedez squeeze squeeze
i love the rain june days steeped in shadow
oh my mouth. my big fat mouth.
it's not just because of the fucking toothache. it's not
oh my mouth oh. open wide look inside. hi this is us
the **MACBETHS** are here

LADY 1: oh ya if that's what you need to you know

MACBETH 1: i'm Macbeth

MACBETH 2: i'm Macbeth

THE KING: say the words. he said some of the greatest. re-ha-bil-i-tation

MACBETH 1: i'm in dire need

THE KING: reconciliation

MACBETH 2: i'm in need of that too

THE KING: we all are

MACBETH 2: i still would kill for that girl

MACBETH 1: i still would kill for that girl

LADY 1: kill for me baby

LADY 2: kill for me baby

MACBETH 2: i just wanted to do a great play
seduced by her by that the great play

THE KING: if we do a great play they will say we are great

MACBETH 2: and then she will be turned on and she will rub her stink on me

DOCTOR MAN: *THE MACBETH FAMILY RECONCILIATION PROJECT*

Scene Two

[THE MACBETHS COME DOWN FROM DISPLAY CASE HELPED BY THE DOCTOR LADY TO CENTER OF ROOM] [DOCTOR LADY GIVES EACH A SPONGE BATH] [MEASURED AND CALM]

MACBETH 2: doing a great play so she and i will be reconciled somewhere and in that place she will rub her stink on me all the time only me and we will be great again together

MACBETH 1: MACBETH and LADY will be great again together

MACBETH 2: i have bad motives. does that matter.
can you have bad motives and get good results

MACBETH 1: i have to put on the robes. i see what spirits do. i'm not even lonely

CHORUS: [ALL SING]
the Macbeth Family Project
the Macbeth Family Project

the Macbeth Family Project
the Macbeth Family Project

LADY 2: we like to call ourselves LADIES

LADY 1: we like to call ourselves LADAS

LADY 2: LADY M LADY M LADY M LADY M

LADY 2: LADA M LADA M LADA M

MACBETH 1: she sent me that she love me

THE KING: we have to tell what happened to MR AND LADA

DOCTOR MAN: it's about expressing (finally) that which no one says (no one speaks to)

MACBETH 2: i think we should all feel sorry for Macbeth
with his head put on a post. his bee head. poor Macbeth

DOCTOR MAN: when he was a young man he fell in love with LADA

THE KING: the first time they made love they knew

DOCTOR MAN: the first time they made love [PAUSE] wow!

MACBETH 1: [MUMBLING BARELY HEARD OR DISTORTED MICROPHONE]
for the decency for actually really belonging
take care (fucking bitch) i'm sure, i've put in my time
not her way, my way. this is for sure. when we were little
things were not like this.

LADY 1: you know i tried. look at me on the inside

MACBETH 1: [SINGS]
i'm the hottest fucking bitch in the world
i'm the hottest fucking bitch in the world
i'm Macbeth
i'm Macbeth

MACBETH 2: [SINGS]
i'm the hottest fucking bitch in the world
i'm the hottest fucking bitch in the world
i'm Macbeth
i'm Macbeth

Scene Three

LADY 1: let's talk about what happened between us. shall we. shall we mac daddy.

MACBETH 2: huh huh huh
here you are getting your cunt all cunted up

LADY 1: my cunt. how dare you speak of my cunt ever again
never again mac daddy my cunt

MACBETH 2: oh my cunt
oh my cunt

LADY 1: you want my cunt
you have my cunt
you want my cunt
you have my cunt

[TO HERSELF. A SECRET WISH]
it's not makin myself do a goddamned thing anymore
it's goin right for the cheese
right in it
identify it
locate it
get in it

does your dog make big poops
mine does. great big black ones
black biggy biggy biggy poop
oh god i can smell it

Scene Four

MACBETH 1: come on now, sit down
you want something to drink
me too

LADY 2: me too
god

MACBETH 1: me too
sprite OK

LADY 2: shit

MACBETH 1: what

LADY 2: nevermind

[TIME PASSES]

LADY 2: piss piss piss
my wrist
my wrist
piss my wrist

MACBETH 1: what

LADY 2: piss my wrist hurts

MACBETH 1: what happened

LADY 2: i've got to go to the doctor

MACBETH 1: do you have insurance

LADY 2: suck my cunt insurance. if that counts

[THEY KISS PASSIONATELY]

MACBETH 1: so listen

LADY 2: come on

MACBETH 1: so listen, i'm not angry

LADY 2: come on

MACBETH 1: i'm not

LADY 2: come on

MACBETH 1: daddy mac daddy

LADY 2: mac daddy is so hot

MACBETH 1: no he isn't

LADY 2: yes he is

MACBETH 1: no he isn't

LADY 2: mac daddy mac
mac daddy mac
mac daddy me like a whopper popper
mac daddy is so hot

Scene Five

LADY 1: look at me mac daddy
look at me

MACBETH 2: i'm MACBETH
i'm MACBETH

LADY 1: mac daddy

MACBETH 2: baby don't call me that
even though it's sweet
comin from you everything is sweet

LADY 1: stop it MM DD

MACBETH 2: oh now i know you're lyin

LADY 1: ya i'm lyin
you are a fuckin creep macdaddy

MACBETH 2: that's better
that's more like it

LADY 1: like a real macdaddy

MACBETH 2: let me tell you what it was like making love to LADY
it was the sweetest grass in all of Scotland
oh black Scotland
carry me home
black Scotland fill my nostrils with LADY
LADY black Scotland black
fill my nostrils of black Scotland oh LADY

LADY let's go back
LADY let's go back
to Scotland

LADY 1: double double toil and trouble
fire burn and cauldron bubble

MACBETH 2: oh hurly burly why didn't i get up early

LADY 1: nose of Turk and Tartar's lips
finger of birth strangled babe
make the gruel thick

MACBETH 2: hurly burly wurly twirly ya make the gruel thick

Scene Six

THE KING: [LIVE FEED. BACK ROOM]
when i was little i would shove nerf balls in my butt

DOCTOR LADY: [SHOUTING] MACBETH MACBETH

THE KING: settle down

DOCTOR MAN: that has nothing to do with this

THE KING: i don't need you to remind me

DOCTOR MAN: ok but ...

THE KING: i'd just prefer you didn't and i'd rather not get into it. can you respect that?

DOCTOR MAN: sure

Scene Seven

LADY 1: so you could turn the little lady on at home

MACBETH2: that's not why i did it

LADY 1: shut up. shut your mouth BETH. it's time i came clean.
oh and you are so full of shit BETH

MACBETH 2: coming clean now won't change anything

LADY 1: everyone hates you BETH. everyone

MACBETH 2: when the hurly burly's done
when the hurly burly's no longer fun

LADY 1: just keep your mouth shut BETH

MACBETH 2: this is about salvation

LADY 1: ours. come here honey. do you still respect me

MACEBTH 2: how could i. i want to

Scene Eight

[BACK ROOM. LIVE FEED]

MACBETH 1: i don't care what you eat. lay next to a devil again that's all. eat what you want. eat grass. imagine yourself with a deer stomach. clean your colon all the time. i don't care. just lay with me all the time. don't be frightened to lay next to a devil and be my LADY

LADY 2: i'll show you my stomach then, and if it doesn't scare you away, we can talk about the next step. these things need to be in phases

MACBETH1: so what. i'm not the least afraid of you. i'd like to put a little rope inside your head and pull it tight until you vomited rope out of your nip-ees and strangled to death

Scene Nine

THE KING: my life is so great

DOCTOR LADY: no it's not

THE KING: yes it is

DOCTOR LADY: no it is not

THE KING: yes it is

DOCTOR LADY: no it isn't

Scene Ten

MACBETH 1: want to see me do my thing

LADY 1: are we on a space ship. excuse me. [OUT IN FRONT OF STORE] what are you looking at. you want some of this. want a little of this.

LADY 2: my nerves are not to be trampled over

LADY 1: get off me

MACBETH 1: please

LADY 1: 20 horses in my nip-ees

MACBETH 1: oh ya oh ya

LADY 2: come on let's run down to the you know. who's with me

LADY 1: i'm not in the mood

LADY 2: what are you in the mood for

LADY 1: mood for

LADY 2: yes mood for

LADY 1: yes yes hats are hats

MACBETH 1: kid

LADY 2: who you calling kid

MACBETH 1: kid kid kid

LADY 1: son this is gay

MACBETH 1: now i've got two ladies and they both got red hair. she (my lady) blows it dry for me

LADY 2: i blow it (my hair) dry for you **MACBETH**
MACEE WACEE MACEE
WACEE SACEE ATTACEE

[MACBETH 2 WALKS UP ON LADY 1]

LADY 1: don't just walk up on me like that

MACBETH 1: i love you

LADY 2: i love you

LADY 1: i love you

MACBETH 1: i love what i have to do
oh god why god oh why
this is easy for MC to do
this is easy for **MACBETH** to do
i just do it

[MACBETH 1 KISSES BOTH LADIES IN SUCCESSION. WHILE KISSING THEY ROLL AROUND ON THE FLOOR. PROLONGED]

DOCTOR MAN: [WITH GUITAR SINGS]
it's a bee hive

a place
it's a web
it's a you know thing
a place
the place where it packs all together

PART TWO

Scene One

LADY 2: i'm playing dirty

LADY 1: don't play dirty

LADY 2: but i am. you know

LADY 1: oh ya i don't know maybe. lie about it then. don't tell me
i don't want to know

LADY 2: lie

LADY 1: lie ya lie ya. you know

LADY 2: ok

[TIME PASSES]

LADY 1: [OUT FRONT OF STORE]
why is this taking so long. all those girls in their cut-offs
now that's hot. HOT IS THAT. that's hot

[MUMBLING. LIVE FEED. CLOSE-UP]
language about a sandwich

LADY 2: how about a sandwich [PAUSE] hello i'm listening. i'm talking to you

LADY 1: what

LADY 2: nevermind

LADY 1: what

LADY 2: what

LADY 1: such a non-issue

LADY 2: what is

LADY 1: this
 daddy

LADY 2: i want to stab you

LADY 1: i want to stab you

LADY 2: i want to stab you

LADY 1: for real i want to stab you

LADY 2: for real i want to stab you

LADY 1: you can't know

LADY 2: i know i can't know

L1: but you can't know

LADY 2: i know i can't know

LADY 1: but you can't know

LADY 2: but i know i can't

LADY 1: ya ya

Scene Two

THE KING: what do witches mean to me
 thanksgiving
 the wizard of oz. halloween
 when i was a young man in the period and i played with
 make-up. blow dryers

MACBETH 2: oh man blow dryers

LADY 1: what did you eat today

MACBETH 2: show me your thing

LADY 2: no

DOCTOR LADY: come on we're all waiting

THE KING: paper airplanes and marshmallows and

LADY 2: no no

Scene Three

MACBETH 1: i close my eyes

LADY 2: ya. what happens then. when you close your eyes

MACBETH 1: inside of me things open up

LADY 2: that's beautiful. then what happens after things open up

MACBETH 1: i reach my arms outside the windows of a moving car at night
my hands get real big in the dark. i let my nails. i put my nails
into the asphalt. i dig in. i dig into the asphalt.

hell is flat

THE KING: not necessarily

DOCTOR MAN: people who go to hell for doing really bad things

DOCTOR LADY: stop. there's nothing there

THE KING: i wanted to just make a porno movie and make lots of money

DOCTOR LADY: that would be of at least equal value to this

LADY 1: then we could really make important choices about how to do things better

MACBETH 2: HELL IS REAL

LADY 1: what do you mean

MACBETH 2: HELL IS REAL. people go there. we're there. we are in hell

LADY 1: maybe you are

MACBETH 2: you are too, bitch

LADY 1: no i'm not. that's your hell not mine

MACBETH 2: we share the same garden bitch. the same exact tree gives us shade bitch

The King: the same exact tree gives us shade, that makes no sense

MACBETH 2: [IN KITCHEN. LIVE FEED]

people really go to hell, that's all i'm saying
no deer stomach merry-go-round will save you LADY
oh love me my DEER love me. put your fucking LADY antlers in me
goddamned you denying our hell
prove it that there is not a relationship between everyone talking about

their deer stomachs and getting their colons cleaned out all the time
and whether or not it is right that the chicken loses its beak
and the poster of Julia with the scarf on the subway
hugging Tom on a scooter with their mouths and their teeth
so fucking big celebrating something and going somewhere.
and i'm in hell goddammit. i'm in hell. i know. i killed my fucking
father king. i know i did and i'm sorry. i'm sorry i killed him.
[POINTING]
i made a black pact with her and now i'm in hell
but the rest is what doesn't make sense. it's the rest
hell is the rest and it is worse than can be imagined
hell is unimaginable
we can't lay together. we can't speak our minds
we don't lay together (anymore)
and we talk about chickens and our colons all the time and GOD dear GOD
dear *Deer* GOD i'm in hell. MACBETH is in hell

THE KING: i forgive you MACBETH. you don't have to do this to yourself anymore. i'm
the one who died unfairly and i'm OK with it. and i promise never to talk
about my colon with you. i promise.

DOCTOR LADY: see MACBETH see. not everyone has a *DEER STOMACH* really
and i hate that fucking Julia poster too.

[TIME PASSES]

Scene Four

[C/U LIVE FEED. BACK ROOM]

DOCTOR MAN: my butt hurts

Scene Five

MACBETH 1: i've got to fall in love with her again. i've got to make love to her
again. some how some way me and LADY got to pick up the pieces
i i ME i had to go down to the rocks and peel her body up off of the rocks
i did. no one else was willing to. and i had no body.
MACBETH had no body. i was just a head. show em the pictures
[GESTURES TO THE OTHERS]
see. take a look at that. fucking MACBETH'S head
my head more importantly. they be headed me for what i did
BEE HEADED ME. they BEE HEADED ME

LADY 2: see what people don't see is what's important to me
i went into a loop (into a loop) loop loopy loopy loopy

i went into loop land. LADY went into loop and she nearly died there

THE KING: well she did die there if you want to know the truth

LADY 1: [WILDLY AND WITH RAGE OUT FRONT OF STORE]
those crazy fucks i'm not lying. i don't even know who they are
shut up. i'm not. OK. SHUT UP

THE KING: [APPROACHES LADY 1 TENTATIVELY]
yikes yikes yikes. listen you know we could talk about things
let' s go talk about things you know come on

Scene Six

MACBETH 1: i could turn you inside out if i came upon the right tool that allowed me
to turn you inside out. then i wouldn't have to ask you why
it wouldn't matter. i would see it. see why. they had those types of tools
lying around back in *my-times* so help me GOD. GOD with whom i no longer
have recourse. help me GOD GOD who can not i would use such a tool on you
LADY. for dark reasons. the darkest reasons

LADY 1: cut off MY fucking head off. unsex ME. make my toes fucking talk
lip face my fucking colon. re-arrange the furniture

LADY 2: split my pancreas wide open and flagellate all my nerve endings
un-do my bra-strap and strangle my un-born bastard kin-baby
suction out my lard into a salad bowl

LADY 1: don't yell at me LADY

LADY 2: don't yell at me LADY

LADY 1: don't just move the furniture to try and make yourself feel better

MACBETH 1: i'm talking wholesale things

LADY 1: mother fucker this ain't no goddamned

LADY 2: what. ain't no goddamned what
finish your thought

LADY 1: no

LADY 2: finish

LADY 1: no

LADY 2: finish

[TIME PASSES]

LADY 2: i think because the body' s all there you can erase the face. you can. you can erase the face because the action is all there in the body. invite the body in. the face follows the body and for my money is far less important. so i often just erase the face and deal only with the body. i remember names and forget faces (look at me i'm wearing braces) that's where the stomach and the colon are anyway. and what. do we make love with the face. do you fuck the face (don't answer that). but you get my point. the body is the thing. fuck the face. LADY says fuck the face (fuck my face) FUCK FACE erase the face. the face doesn't matter and i erase yours

MACBETH 1: stop it. please. stop what you are doing
please don't. please do not erase my face
please don't LADY. help me

LADY 2: a face follows body
[SINGING AND MOANING]
ooh ooh
ahh ooh
ooh ahh
your eyes are great your teeth are great
your mouth is great your gums are great
your name MACBETH is great
your sense of timing is great
all these things add up
all these things are really positive
but still
still
for some odd reason i don't want you here
not here not right here
right next to me
[PROLONGED] *me eee me eee*

MACBETH 1: i would kiss your toes
i would kiss your button
i would kiss your toes
i would kiss your button

PART THREE

Scene One

MACBETH 2: i'm not going to cry. why would i
give me the fat dripping out of the shorts of a Harlem honey
rolls of toilet paper. her tube socks
the drip happened again and all we could do was go back and re-set
everything and apologize to the others and go on
deer upended here. so much to do. i would do you would you do me

LADY 1: blow-jobs in mid-air way up there
having to duck 2 or 3 times a day
not every time am i lucky
one in the eye equals two in the pooch
[SHE POINTS]
poochy poochy it' s a 2 to 1 ratio
almost makes it worth it
i lost my virginity on the observation deck (4 fingers)
i would do you would you do me

MACBETH 2: Leah is a bad person
Leah gave me pink eye
Dan shit in my face
Leah watched and then there was a bird flew through
and Dan was really incredibly stupid. i'm too radical. nobody can get me
Leah likes men. Leah should bring the black toy

Scene Two

LADY 2: this is me. i am here. i am standing here

MACBETH 1: get out. we all know. get out

LADY 2: i want you to beat me

*what we do that we don't want to do (but really do)
and when do we get caught in it
it fills us. it fills us with GREAT MAD PLEASURE !!!*

reconciliation. a big pile of it. a big pile. love is here

Scene Three

MACBETH 1: who the fuck are you man

MACBETH 2: who are you man

[PAUSE]

MACBETH 1: why are you here. i'm enough. i'm enough. we don't need you. we don't man. why don't you fucking leave

MACBETH 2: i'm you. i thought you knew

[TIME PASSES]

MACBETH 1: who are you. in the corner. i see you against the wall. tall. up there tall. the tallest one of all. what do you eat. what. i can't hear you. you are too far away from me

LADY 1: it makes me feel helpful. i need to be in need

Scene Four

MACBETH 2: temporary gayness is good

THE KING: gay shoes

DOCTOR MAN: gay viola

THE KING: i'm not gay

LADY 2: strawberry is gay

MACBETH 2: you. [POINTING TO L1] i wish Leah was in a car accident with gay people.

LADY 1: strawberry ice cream. blow jobs. gay people. what are you trying to say

MACBETH 2: every-bit of what i mean

MACBETH 1: MACBETH went to hell and when he got there there was only another him. and two red heads were there

MACBETH 2: i know

Scene Four

LADY 2: can you still love me. will you still love me here

MACBETH 1: we just call ourselves the Macbeths. it's like a two-headed cock.
MACBETH is a two-headed cock.

i'm running with a gun in my hand (and a drill)
i love your red hair. i know my hair or our baby' s hair won't be red
but your red hair i love. it's great to touch and pretend things with.
it's OK that i touch you. my touch is about really wonderful things

Scene Five

MACBETH 2: i want Leah to die. i want Leah's stomach to boil over and make everyone
sick because it smells so bad

LADY 1: but i'm LADA LADA not LEAH

MACBETH 2: i don't care LEAH LADA

LADY 1: yes you do

MACBETH 2: no i don't

LADY 1: yes you do SEAN

MACBETH 2: that's uncool

[MACBETH 2 PUTS HAND INSIDE OF LADY 1'S MOUTH] [LADY 1 BITES MACBETH 2'S HAND.
PROLONGED]

MACBETH 2: stop. that hurts. this [SHE DRAWS BLOOD] is what we are trying to get at

LADY 1: hello my name is. my name is ... well. my name is not so important

MACBETH 2: that's a lie. who's she

LADY 1: she's ... her

MACBETH 1: ha. OK. and her. who's she. she's no fucking lady. who is she

LADY 1: i can't say

MACBETH 1: goddammit how many times have we been through this. who is she. who is she

MACBETH 2: she's my sister

MACBETH 1: what. i can't hear you. speak up so we all can hear.

MACBETH 2: she's my sister

MACBETH 1: and i. who am i

MACBETH 2: oh just shut up. please shut up. you've already admitted that you're not [WHISPERING] macho. that you're one of those feeling types and to be completely honest i don't like you that way. i think you're a liar. ya. that's what you are to me. a liar you are the liar of the bunch. but not in a cool way. a real liar. brought here to make me look better. the liar the excuse the scapegoat. the one we step over and humiliate. the one we send out with a dumb smirk on his face.

LADY 2: all the while telling him that he has no cock. **MACBETH** has no cock

THE KING: whether or not **MACBETH** has a cock is not going to be talked about here. **GOD** please help us not talk about cock too much while we're here. **GOD** please help us. i'm dealing with alot of these same exact issues out there as we are in here.

can i show you a picture?

[THE KING TAKES OUT A PICTURE (ONE OF THE ACTOR'S MOTHER AND FATHER) AND SHOWS AUDIENCE ONE AT A TIME AND WITH GREAT CARE]

look at this picture. my mother and father. what's more beautiful than that. i just don't want to just leave this hanging. but there's a lot i'm dealing with and i'd like to free myself of this.

[WHISPERS. AN INSIDE JOKE]

when the doctor shows up, and the doctor is talking about your penis, it had better be clean

Scene Six

MACBETH 2: i think you are really really hot. i'd (over you) do you think im gross

LADY 1: yes. but your honesty makes me trust you more

MACBETH 2: i keep thinking about you with a plastic bag over your hands and fondling your dog's shit.
[PAUSE]
i think that Tom Cruise is a lot cooler than people give him credit for
[PRETENDS HE IS TOM CRUISE]
Don't look me in the eye. Don't look me in the eye. I'm Tom I'm Tom

[PAUSE]

let me see you pretend to be a dog and i'll put a plastic bag on my hand ... and i'll fondle yours ... and then when you look me in the eyes

at night ... i'll know ...

[SINGS SOFTLY]

i'll fondle yours

you'll fondle mine

MACBETH and LADY

traveling through time

MACBETH 1: oh lord i like it when you wear the choker

LADY 2: this is psychological people! it's a trip!
[GESTURES] take a ride with us!

i just had a vision, i am real. i have to tell you i am.
which means you are. the rest is a blind spot

[SINGS]

eee ou ou ou

come on if you are there come on

eee ou ou ou

Scene Seven

MACBETH 2: to create a fake place
to create a fake dick place
fake dicks on a fake napkin

i'm not MACBETH. i'm not *i'm Dick Edwards*

free me of that even. you can't even say that or the roof will fall on your head or something. that's not me anyway.

LADY 2: i'm not LADY. i'm not *i'm Pussies Closet*
which is some-type of house mouth fucking thing never-mind because no matter no matter where i go
or what they say
i'm LADY
and in spite of it all, in spite of him [POINTING]
in spite of the blood, which always flows
in *Pussies Closet*
i'm happy
their salvation [POINTING] is not for me
this LADY & *Pussies Closet*
i & her are drunk in there (it's not even fair)
sittin around
in your underwear
with blood down there

[POINTING]
Pussies Closet

MACBETH 1: i'm not MACBETH. i'm not i'm *The Winner Kid*
who blew his lid
gave up on the past
the dead he did
hi hi hi
i'm *The Winner Kid*
who ? the winner kid ?
that's what i said
that's what i said
i just look straight ahead (now)
now that i'm new (brand new)
don't call me MACBETH anymore
i've walked away from all that
from all that evil
from losing

LADY 1: i'm not LADY. i'm not i'm *The Girl Who Won't Squeal* (can't squeal)
[BEGINS SQUEALING UNCONTROLLABLY AS THOUGH POSSESSED]
see why they call me that
makes sense now. my name makes sense now
i'm *The Girl Who Won't Squeal*
we're not pretending, we're faking it. there is a difference.
this is a fake. a fake world that says "*FUCK YOU TO YOUR PRETENDING*"

LADY 2: my pretending

LADY 1: ya yours. especially yours
[PAUSE]
you're not going to start squealing again are you
bout what went on. don't squeal bout that. leave that out
OK hon. we're gonna be good

[EACH PAIR ON SEPARATE THRONES WHITE/RED]

MACBETH 2/LADY 1: *Dick Edwards and The Girl Who Won't Squeal*

MACBETH 1/LADY 2: *The Winner Kid and Pussies Closet*

Scene Eight

[LIVE FEED. BACK ROOM]

DOCTOR MAN: this is just a fake place man.

THE KING: that's the story. a story about fakeness

DOCTOR MAN: don't be a fake

THE KING: be fake

DOCTOR MAN: don't be a fake

THE KING: be fake

Scene Nine

[A LETTER THAT COMES UP THROUGH THE FLOOR ON A STICK]

THE DOCTOR LADY: [READS]
*we acknowledge your existence
we recommend you come clean
about who you are
about your past
your bloody past
we know who you are
it is written
there will be no salvaging
no reconciling the MACBETH family and all their relations
hiding out
stowing away is of no use
we know your every move
there is no escaping yourself
FAKING WON'T CHANGE REALITY*

[PLAYS BACK ON TAPE RECORDER]

*we acknowledge your existence
we recommend you come clean
about who you are
about your past
your bloody past
we know who you are
it is written
there will be no salvaging
no reconciling the MACBETH family and all their relations
hiding out
stowing away is of no use
we know your every move
there is no escaping yourself*

FAKING WON'T CHANGE REALITY

[MACBETHS ENTER DISPLAY] [BUCK NAKED][LIVE FEED SIDEWALK IN]

MACBETH 2/MACBETH 1: [THEY TRADE OFF SPEAKING. OVERLAPPING AT TIMES]

The devil damn thee black, thou cream-faced loon
Where got'st thou that goose look

There is ten thousand. Geese villain. Soldiers sir.

Go prick thy face, and over-red thy fear,
Thou lily-liver'd boy. What soldiers, patch?
What soldiers, whey-face? The English force, so please you.

Take thy face hence.

Seyton I am sick at heart
When I behold Seyton I say

This push will cheer me ever or disseat me now
I have lived long enough my way of life
Is fall'n into the sear, the yellow leaf;
And that which should accompany old age,
As honour love obedience troops of friends
I must not look to have but in their stead
Curses not loud but deep mouth-honour breath
Which the poor heart would fain deny and dare not Seyton

What is your gracious pleasure
What news more. All is confirm'd my lord which was reported

I'll fight till from my bones my flesh be hack'd. Give me my armour.

Tis not needed yet. I'll put it on. Send out more horses

Skirr the country round hang those that talk of fear

Give me mine armour.
How does your patient, doctor

She is troubled with thick coming fancies that keep her from her

Cure her of that. Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart

Therein the patient must minister to himself
Throw physic to the dogs; I'll none of it.
Come, put mine armour on; give me my staff.
Seyton, send out. Doctor, the thanes fly from me.

Come, sir, dispatch. If thou couldst, doctor, cast
The water of my land, find her disease,
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again.--Pull't off, I say.--
What rhubarb, cyme, or what purgative drug,
Would scour these English hence? Hear'st thou of them

Ay, my good lord your royal preparation makes us hear something.

I will not be afraid of death and bane,
Till Birnam forest come to Dunsinane.
Hang out our banners on the outward walls;
The cry is still 'They come:' our castle's strength
Will laugh a siege to scorn: here let them lie
Till famine and the ague eat them up:
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home.

[A CRY OF WOMEN WITHIN. LADY 1/LADY 2. ALMOST SINGING]

What is that noise. it is the cry of women my good lord

I have almost forgot the taste of fears;
The time has been, my senses would have cool'd
To hear a night-shriek; and my fell of hair
Would at a dismal treatise rouse and stir
As life were in't: I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts
Cannot once start me. Wherefore was that cry.

The queen, my lord, is dead.

She should have died hereafter;
There would have been a time for such a word.
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. Thou comest to use thy tongue; thy story quickly.

Gracious my lord, I should report that which I say I saw,
But know not how to do it. Well, say, sir.

THE KING:

As I did stand my watch upon the hill,

I look'd toward Birnam, and anon, methought,
The wood began to move.

[ROOM GOES BLACK] [DVD OF TREES AND BUSHES OUT BACK WINDOW OF KITCHEN BEGINS PLAYING ON TV]
[BRIGHT LIGHT OF DAY. INTERSPERSED WITH SHOTS OF DEERS]

FIN

[PRODUCTION NOTES]

THE PLAYERS:

LADY 1: Leah

LADY 2: Devin

MACBETH 1: Daniel

MACBETH 2: Sean

DOCTOR LADY: Eli

DOCTOR MAN: Michael

THE KING: John Morena