A phantom’s return is, each time, another, different return, on a different stage.

—Jacques Derrida, “Artifactualities”

Ghosts, a.k.a. media, cannot die at all. Where one stops, another somewhere begins.

—Friedrich A. Kittler, *Gramophone, Film, Typewriter*

Like Fodor’s *Hamlet*, Klaus Knoesel’s *Rave Macbeth* (2001), the very first feature-length film to be shot on a Sony’s 24P-1080 digital camera, resituates Shakespeare in the context of contemporary urban youth culture. It makes Shakespeare’s *Macbeth* inhabit the realm of rave culture, a nocturnal culture that finds its expression in a nameless rave club, and that re-marks the play as essentially a tragedy of the “thick night” (1.5.49). In the film the obsessive reiteration of music and the incessant bodily movements of 14,000 dance ravers combine with the repeated ingestion of hallucinogenic and addictive substances such as ecstasy—the film’s transposition of the “insane root / That takes the reason prisoner” (1.3.82–83) and/or its update of the “vap’rous drop... distilled by magic sleights” (3.5. 24; 26). Thus, as Douglas Lanier more generally argues in relation to products of popular culture he dubs “Shakespop,” the film selects aspects of *Macbeth* that resonate with pop culture—in particular the play’s rich array of “metaphysical” (1.5.28) substances—and re-activates and extends their meanings.
Moreover, *Rave Macbeth* is a highly self-reflexive film, drawing attention to multiple forms of (bodily) reiterations that often allegorize the film’s own status as a multifaceted reiteration and remediation of a Shakespearean story in mass media culture. Part of its self-reflexivity has to do with a male character named Hecate, chief drug dealer and media savvy who, unlike many other filmic versions of *Macbeth*, plays a prominent role and can indeed be seen as “the close contriver of all harms” (3.5.7).

*Rave Macbeth* tells the story of Marcus (Michael Rosenbaum), an ambitious young raver who becomes Dean’s “second” with his best friend Troy (Jamie Elman), as the witches, renamed the Petry girls, had predicted (“A great turn of events…All hail Marcus and Troy…From sheep to shepherds”). Yet his movement up the rigidly hierarchical drug organization that operates in the rave club is only a “prologue…to the swelling act / Of the imperial theme” (1.3. 127–28); for Marcus, in a way that recalls Macbeth when he is hailed “Thane of Cawdor,” the “greatest [title] is behind” (114–15), which in the film means to be “crowned King of the Rave.” Marcus’s “dearest partner of greatness” (1.5.10), his girlfriend Lidia (Nicki Aycox), fundamentally contributes to the (re)activation of his “black and deep desires” (1.4.51): she arouses his jealousy by making him believe that Troy has made a pass at her, and by insinuating that Dean (Kirk Baltz) and Troy are conducting business behind his back. Under the influence of ecstasy and the Petry girls, he thinks he can see Troy making love to Lidia in the bathroom of the dance club when they are just exchanging a friendly hug, and in a bout of rage kills him. He then murders Dean with the knife the latter had given him as a token of trust and loyalty. Meanwhile, Lidia eliminates a potential witness to Troy’s murder, his naïve girlfriend Helena (Marguerite Moreau), by force-feeding ecstasy pills to her, which causes her to die of a drug overdose. Lulled into a false sense of security by the Petry girls’ assurance that “the day is lost only when blood rains from heaven,” Marcus and Lidia triumphantly walk across the dance floor to reach a raised platform where they are welcomed by the DJ and acclaimed by the crowd. Yet their joint leadership as King and Queen of the Rave is short-lived. Confronted by MacDuff, the leader of the security guards who has discovered Dean’s dead body, Marcus shoots him dead but one of the bullets hits the network of pipes that runs across the ceiling of the building. Thus blood does indeed start “rain[ing] from heaven,” which is presumably the result of Troy’s blood seeping into the plumbing system from the toilet where he has been murdered. This marks the end of Marcus and Lidia’s journey, which is in many ways a drug-induced bad trip. Another security guard called Lennox shoots Lidia and then Marcus, who continues to reassure her up to the point in which they