

**Shakespeare,
Music and Meditation:**

A MacGuffin Story

Keith William Loach

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A MacGuffin Story

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Shakespeare, Music and Meditation: A MacGuffin Story

About the Author

Keith William Loach holds a **MusBac** (University of Toronto), an **MA Music** (York University) and an **MBA** (University of Toronto). His graduate work in music examined the effect of music on the brain, with a broader focus on how music and meditation can be supported in healthcare policy. Keith has delivered papers at the *International Conference of Dalcroze Studies* at Laval University in Quebec City and at the *International Institute for Critical Studies in Improvisation Colloquium* at Guelph University in Guelph, Ontario. Keith supports community music.
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Prelude

Shakespeare, Music and Meditation: A MacGuffin Story is about the blind acceptance of unfair societal norms that destroy our ability to achieve a peaceful existence. Shakespeare wrote about similar concerns in a voice as relevant now as it was then. Troubling life-issues in these areas are not new and the human condition is likely in the same state today as it was 400 years ago.

A MacGuffin Story is an examination of the dark side of media control and how it is responsible for the state of

upheaval in our world today. Many societal beliefs have imposed massive and disruptive distraction in our lives. We have lost our attention spans, our ability to focus, our moral compass, and worst of all, we have lost our understanding of *critical thinking*.

Different literary techniques are available for spreading misinformation - red herrings, bluffs, false flags, misdirection, lies of omission. Today's "fake news" uses many of these techniques in not-so-subtle ways to push forward an agenda. Much of it is obviously bogus and identifiable with minimum effort.

But it is the not-so-obvious misdirections, lying well below the surface, that could be the most devious and most disruptive. Many of these are typically not on the critical-thinking radar. They exist as established societal norms that are rarely questioned yet justify unfair and biased behaviour in everything.

This story is not a whodunit; it is a whatdunit.

A MacGuffin is a literary plot device, such as a person, a goal or an object, that is introduced to drive a narrative forward. It typically motivates the characters in the story but is ultimately insignificant to the reader or audience. It is the application of an "often-replacable catalyst", a technique popularized by Alfred Hitchcock.

Hitchcock once described the MacGuffin as: “The device, the gimmick, if you will, or the papers the spies are after... The only thing that really matters is that in the picture, the plans, documents or secrets must seem to be of vital importance to the characters. To me, the narrator, they're of no importance whatsoever.” He also suggested that, "The MacGuffin is the thing that the spies are after, but the audience doesn't care." A MacGuffin does not have to be a physical item; it can be a secret, a piece of information, or an idea. This type of distraction is referred to as an “intangible MacGuffin”.

The MacGuffin is a well-used literary device included in works by Alfred Hitchcock, Agatha Christie and possibly every TV police procedural drama ever produced. Examples of MacGuffins in Hitchcock's work include the microfilm in *North by Northwest* and, in John Huston's work, the statuette in *The Maltese Falcon*. Sometimes, the story tricks the audience into thinking that the subject or item matters when it does not, or the item turns out to be a fake, serving as a plot twist. The briefcase in *Pulp Fiction*, the Ring in *Lord of the Rings*, or "Rosebud" in *Citizen Kane*, the MacGuffin is everywhere. And the MacGuffin's roots are far deeper than pop culture.

The MacGuffin in Shakespeare's *Hamlet* is the tale told by the ghost of Hamlet's father. Claudius, the uncle, killed Hamlet's father in order to marry his mother and become King, or so says the ghost on a dark evening on the battlements of Castle Elsinore. While this may be an

interesting view of events, the MacGuffin's purpose is to explain and support the reason for Hamlet's vengeful behaviour throughout the play. Shakespeare's *Henry V* uses the desire the King has to own France as the MacGuffin that drives him to apply his moral ambiguity and harsh tactics to achieve his goal. It is fascinating that Shakespeare's works were produced over four hundred years ago and written with an insight that defies time, creating situations and moral dilemmas that are real and pertinent in today's world.

It is not difficult to make a connection between the MacGuffin and "fake news". Fake news in today's world has become the perfect tool for audience distraction. In Johann Hari's book, *Stolen Focus*, he discusses the internet as a marketing machine designed to control and direct every moment of our screen time for someone else's benefit, mostly for monetary gain but more insidiously for influencing outcomes.

As Hari suggests, resistance is futile. The internet is driven by thousands and thousands of the world's best programmers whose sole mission is to deprive you of choice. Every click-bait is designed to pull you into the next click-bait giving the illusion that you are making your own decision for the next pageview. You are not. You are being led to where the programmers want you to be. Online manipulation is a proven science and we are at their mercy. In hunting for a good will moment, we must realize that our inability to focus is *not our fault*. We are but pawns.

A MacGuffin is technically a plot device used in fiction, be it an object, secret, or goal, that drives the characters' actions but, in itself, is ultimately insignificant. Fake news, on the other hand, refers to fabricated information, misinformation, or disinformation presented as legitimate and it can be devastating. This “news” is typically motivated by a deliberate intention to either mislead or generate revenue.

The application of the MacGuffin as an intentionally subversive distraction is where the MacGuffin and fake news become equals. While one is a fictional storytelling tool, the other is a real-world storytelling tool. They share thematic similarities in how they function: both serve as distractions or catalysts that can either 1) shift focus away from reality or 2) provide underlying support for a cause or behaviour.

In literary terms, the MacGuffin is supposed to be harmless, just a device that drives the plot forward. It is in the crossover to fake news that its subversive intention requires attention. *Fake news masquerading as accepted and unquestionable truth is the ultimate marketing dream.* As mentioned earlier, the MacGuffin is not new and its manipulative power as fake news to establish societal norms for third party profit and influence is frightening.

The Arts are discussed here as a moving-forward solution to our societal MacGuffin-blindness.

The Arts

The education system today promotes the development of critical thinking. This includes not only self-examination but also the ability to question the sources, timelines, perspectives, and motives of everything encountered. Skepticism is healthy in the pursuit of truth. As well, an awareness of conditions such as *confirmation bias* and *cognitive dissonance* helps guard against misinformation. (*Confirmation bias* is the natural tendency to see more often things you agree with versus things you do not. *Cognitive dissonance* is the natural tendency to disregard and avoid processing things that do not fit within your worldview or opinion.)

STEM is an acronym (Science, Technology, Engineering and Mathematics) used in education policy and curricula to address and stimulate a sector of education that, in 2001, was perceived to have been in decline for decades. Its importance has dwindled over the years as institutions that followed the President Bush-driven agenda have failed on all counts to improve education in any way. The tragedy, of course, was the decimation of study in the humanities; the arts became a casualty in the rush to technology.

Studying the arts – literature, music, visual arts, etc. – introduces *subjectivity* (not just objectivity), *abductive reasoning* (not just deductive reasoning), and *integrative thinking* (not just linear thinking), and it is these qualities

that provide the needed creative foundation for ‘engineers’ to succeed.

Subjectivity is rooted in individual perspectives, emotions, feelings, and opinions, which can vary from person to person. *Objectivity*, on the other hand, is based on verifiable facts, research, and data, independent of personal biases, making it essential for scientific, technical, and neutral reporting. Objectivity discourages out-of-the-box thinking thereby restricting creative potential.

Abductive reasoning is often referred to as our gut-feeling and is typically based on general information acquired over time through life experience. Although the potential is huge for abductive reasoning to be clouded with emotion and misinformation, it is still effective as a starting point to form creative hypotheses for further examination. *Deductive reasoning* begins with a hypothesis and through analysis and exploration, attempts to arrive at a logical conclusion justifying the hypothesis. Scientific method is based on it. But conclusions arrived at through deductive reasoning can only be as valid as the premises upon which they are built. Alternatively, many ideas derived through *abductive* reasoning that may begin as whimsical or tangential, become practical over time.

The *integrative thinking* methodology, inherent in artistic study, provides an infrastructure that fosters the creative and analytical thought processes required in all aspects of life. It scaffolds a framework that rises above the limitations of an

“A or B” (“either/or”) solution to seek new and creative solutions that accommodate both A and B. It promotes a broader awareness of possibilities. *Linear thinking*, on the other hand, is based on a logical sequence of thought processes, which tend to discourage tangential possibilities.

Problem solving and critical thinking skills are developed and honed over time through the repeated application of creative thinking. It is in this way that study in the arts improves the potential success of study in the sciences.

Shakespeare, music and meditation are areas that can help build a solid foundation for creativity and good mental health. They can support a multi-tiered framework upon which we can hang little bits of baggage-free reality to attain calmness and grounded thought. Thinking bigger than ourselves is a process that The Arts nourishes.

The following illustrates an example of art-in-action using literature and music, hopefully fostering creativity through subjective, abductive and integrative thinking.

All You Need Is Love

Shakespeare wrote 154 sonnets, all of which were written in iambic pentameter and contain *fourteen lines* of text comprised of *three quatrains* (verses/descriptives) and *one couplet* (conclusion/resolution). They were composed between 1592 and 1598, with 126 sonnets written for a

Shakespeare, Music and Meditation

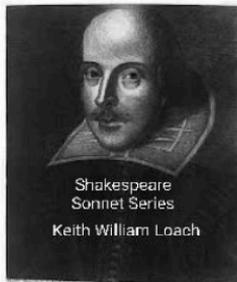
Sonnet 25 All You Need Is Love

Let those who are in favour with their stars
Of public honour and proud titles boast,
Whilst I, whom fortune of such triumph bars,
Unlook'd for joy in that I honour most.

Great princes' favourites their fair leaves spread
But as the marigold at the sun's eye,
And in themselves their pride lies buried,
For at a frown they in their glory die.

The painful warrior famoused for fight,
After a thousand victories once foil'd,
Is from the book of honour razed quite,
And all the rest forgot for which he toil'd:

Then happy I, that love and am beloved
Where I may not remove nor be removed.



Music Meditation - LIVE, LAUGH, LOVE

young man, 26 sonnets written for a woman, and 2 of a general nature. It was Shakespeare's publisher in 1609 who contextually ordered, and then numbered, the sonnet series to be printed as a collection titled **SHAKE-SPEARES SONNETS. Neuer before Imprinted.**

None of Shakespeare's sonnets were titled and it was standard practice in the day to refer to sonnets through their first line of text. For example, Sonnet 18 would have been called *Shall I compare thee to a summer's day?* and Sonnet 29 would have been called *When, in disgrace with fortune and men's eyes.*

The word iambic refers to two syllables – *da-DUM*. The word pentameter refers to a group of five.

da-DUM, da-DUM, da-DUM, da-DUM, da-DUM
Shall I comPARE thee TO a SUM mer's DAY
When IN disGRACE with FOR tune AND men's EYES

Iambic pentameter is a common poetic meter consisting of lines with ten syllables. It is popular because it mimics a natural rhythm found in speech and, at a basic level, the iambic pulse connects with the sound of a heartbeat.

William Shakespeare (1564-1616) was born into the peak of the *renaissance* era. Music at that time (one hundred years pre-Bach) used modes and one of the most popular was the *dorian mode* (used here) based on the second degree of the major scale. Renaissance music also featured a

compositional technique called *fauxbourdon*, which uses a parallel harmony that follows the melody one sixth below. This *a cappella* arrangement of Shakespeare's Sonnet 25 attempts to stay true to the style of music in use and popular at the time. The quatrains here play on the iambic pentameter rhythm in a 3-beat pattern over a 4/4 time signature. The da-DUM rhythm could represent, in 4/4 time, an eighth note followed by a quarter note. A three beat sequence would therefore include two da-DUMS. When all five da-DUMS are played consecutively in 4/4 time, they tend to feel unnatural and even awkward. Its performance requires concentration and focus.

Sonnet 25 is about the elusiveness of happiness in the pursuit of fame and fortune. The three quatrains establish Shakespeare's quandary. The first quatrain refers to the envy associated with the world of public recognition. The second shines light on the fickle and fleeting world of pride and glory. The third speaks to the famed warrior, honoured for battle but nothing else. And then in the couplet, where Shakespeare always summarizes his sonnets with a conclusion or revelation, he states that, in the end, love is all you need.

The chorus of this arrangement uses the phrase *Live, Laugh, Love*. These words have often been attributed to a 1904 poem by Bessie Anderson Stanley called *Success*, which reads: "*He achieved success who has lived well, laughed often, and loved much*".

William Shakespeare
(1564-1616)

All You Need Is Love

Sonnet 25

Keith William Loach

♩ = 92 Quatrain (verse)

Voices 123 Shhhh... *p* (Let) those who are in fa - vour with their stars Of pub - lic ho - nour and
4x's prin - ces' fa - vourites their fair leaves spread But as the ma - ri - gold
pain - ful war - rior fa - mou - sed for fight, Af - ter a thou - sand vic -

Voices 123 One two three *pp* (Whisper) (Optional harmonies. Gradually build through quatrains to couplet.)

Voice 4 One two three four (Whisper) One two three four One two three four One two three four

Clap/Stomp *pp*

5

V123 proud ti - tles boast, Whilst I, whom for - tune of such tri - umph bars, Un - look'd for joy in that
at the sun's eye, And in them - selves their pride lies bu - ri - ed, For at a frown they in
to - ries once foil'd, Is from the book of ho - nour - a - zed quite, And all the rest for - got

V123

V4 One two three four One two three four One two three four One two three four

Clap/Stomp

9

V123 1. I ho - nour most. Great 2. their glo - ry die. 3. The for which he toil'd;

V123

V4 One two One two three One two One two three One two three

Clap/Stomp

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Sonnet 25 - All You Need Is Love

Audio and PDF Score available at www.keithloach.com

Shakespeare, Music and Meditation: A MacGuffin Story

2

14 Couplet (conclusion)

V123 *mp* Then hap- py I, that love and am be- loved Where I may not re- move nor be re- moved.

V123 Ah Where I may not re- move nor be re- moved.

V4 *p* Bah Bah

Clap/Stomp

19

V123 *mf* Mu- sic med- i- ta- tion Live, laugh, love Mu- sic med- i- ta- tion Live, laugh, love

V4

Clap/Stomp

23

V123 Mu- sic med- i- ta- tion

V123 Mu- sic - med - i - ta - tion Live, laugh, love

V4

Clap/Stomp

25

V123 Mu- sic med- i- ta- tion Ah

V123 Mu- sic - med - i - ta - tion Live, laugh, love Ah

V4

Clap/Stomp

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Shakespeare, Music and Meditation - LIVE, LAUGH, LOVE

Renaissance, a cappella, dorian mode, fauxbourdon, iambic pentameter

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Sonnet 25 - All You Need Is Love

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Another “success story” is an expression credited to Zig Ziglar (1926-2012) with a deeper reference to the philosopher Seneca: "*Success is when preparation meets opportunity.*" It suggests that achieving goals requires being ready to act when favorable chances arise. Proactive skill development and hard work allow individuals to capitalize on moments that others might miss, effectively turning potential into success. We owe it to ourselves to be prepared for life in the best possible way, not necessarily financially, but absolutely cognitively and mentally.

So, what is success? If we believe the currently accepted financial-industry mantra, the important things in a *power-takes-all* world include leverage, cruelty, lies, deception, greed and selfish motivation. These attributes are part of the currency that defines success driven by today's accepted societal norms.

But what if success was defined by a different currency, one based on humanitarian values? Perhaps the *power-of-good-will* could and should be most important. Attributes that include integrity, knowledge, compassion, fairness, honesty, community and accountability would be a welcome relief.

As *fake news* explodes and *fact checking* implodes, today's *currency* of control, based on *money*, *status* and *power*, is in desperate need of a paradigm shift to include *respect*, *integrity* and *compassion*. Perhaps the pendulum has bridged

its extreme arc and is ready to return to a more moderate and kinder world.

MacGuffins

A brilliant British documentary about capitalism is *The Century of the Self* by filmmaker Adam Curtis. It is about the twentieth century conflation of three concepts: the positive attributes of *democracy*; the less positive attributes of *capitalism*; and the zero positive attributes of *consumerism*.

Curtis suggests that *democracy* has become synonymous with *consumerism*, and it has become our constitutional right to get more stuff - whatever, whenever and however we want. Throughout the four-part miniseries, which covers 100 years of psychologically deceptive marketing, it is difficult to avoid feeling used, abused and manipulated as the work of Edward Bernays (nephew of Sigmund Freud and self-proclaimed originator of “public relations”) is reviewed and analyzed.

Using psychotherapy techniques beginning in the early 20th century, Bernays’ marketing campaigns (passionately embraced by governments and industry) conflated democracy with the *desire to acquire*. Purposefully stroking egos and playing upon feelings of entitlement, he positioned *wanting* as more important than *needing*. Over the past century, democracy has been transformed from a concept

promoting freedom of choice and self-determination into a self-centered competition for winning approval, a narcissist-driven reward through the accumulation of assets.

This decades-long misdirection was, and continues to be, a truly brilliant and almost-indisputable MacGuffin.

Democracy was conflated with *consumerism* through the aggressive promotion of *capitalism*, specifically neoliberal capitalism, now a well-established principle found at all levels of society and government.

Neoliberal capitalism is based on financial accountability. Governments and businesses attempt to follow a strict code of austerity, restraint, privatization, cutbacks and balanced budgets. This would be fine except that the cuts typically affect lower/middle class jobs and happen on the front line where service provider support is most valued and most needed (i.e. teachers, administrators, laborers, etc.). Budget frugality is focused on returning tax-payer (i.e. shareholder) value, and rarely addresses excessive management salaries or bloated infrastructures.

Neoliberal capitalist governments tend to support concepts such as trickle-down economics, providing tax breaks for corporations and the wealthy. The expectation is that tax savings will flow through to new investment and the creation of more and better middle-class jobs.

Trickle-down economics is based on the *horse and sparrow theory*, which suggests that if the horse is fed enough oats, some of it will pass through the horse's digestive tract and be excreted on the road, where the sparrows will find enough food to satisfy their own modest needs. Although a somewhat graphic analogy, it sums up the root problem of wealth inequality in today's society. That is, the rich do not feel that the non-rich deserve anything.

The application of this policy has been a proven failure countless times, from the 1890s *horse-and-sparrow theory* through to the 1980s *Reagonomics*, and yet, almost comically, the same programs are reintroduced time and time again.

The latest installment of trickle-down economics, *Trumponomics*, resulted in record government deficits and a dispersal of quantitative-easing funds to corporations (tax credits totaling over one trillion dollars) that did nothing to stimulate the economy. Unfortunately, corporate windfall tax savings tend to be used for corporate profit, such as *share-buybacks* (benefitting only the shareholders) and *employee reduction buyouts* (again, benefitting only the shareholders).

As an example, the GM *staff reductions* of 2018 (over 25,000 jobs lost) and *plant closures* (five facilities shut down: Oshawa, ON; Detroit, MI; Warren, OH; White Marsh, MD; Warren, MI) were a direct result of the cash flow made available through the government's trickle-down

tax-savings policy. The taxpayer-funded program provided GM a tax break of over \$500 million. Ironically, the gift was intended to stimulate growth and employment in local manufacturing, but it did exactly the opposite; management bonuses increased and shareholders were happy.

Neoliberal capitalism is a MacGuffin that sets a false premise for fund distribution to corporations and the wealthy, but it is not on our fake-news-check-list as being untrue or questionable.

As the wealth-inequity ratio of rich-to-poor declines (i.e. what used to be the top 10% moved quickly through the top 1% and is now closing in on the top 0.1%), it is becoming obvious that the extra cash flow held by corporations and wealthy individuals is not invested in new business opportunities. It serves only to line the pockets of the already rich.

And perhaps a sign of our generally weakened social conscience, the rise in extreme poverty rates is a key indicator of the lack of empathy and philanthropy found in today's nouveau riche. Government hand-outs to the rich end up in the stock market where the shareholder is king and an increasingly small number of exceedingly wealthy individuals benefit from the closed system of self-serving intent amongst their peers.

Society has come to worship financial success as our reason for being, our *raison d'être*. Some authors suggest that capitalism has become the new religion. That is, God did not die, but was instead transformed into money.

Harvey Cox, author of the book *Market as God*, suggests that the rights of individuals have been replaced with the rights of shareholders. In deifying itself, the Market has become omniscient, omnipotent and omnipresent, basing its existence on the business theology of supply and demand. Compassion for humanity cannot exist in this type of economic infrastructure because the poor and needy have no currency, respect nor relevance. Their position has no leverage and therefore no voice nor place at the table. The stock market (as God) rewards the rich and commodifies everything else.

In the book *Sapiens*, Yuval Noah Harari takes this analogy one step further stating that the “capitalist-consumerist ethic” has strong religious overtones, setting the lifestyles of the rich as the *utopian paradise-reward*. Money and envy have become the benchmarks for achieving heaven-on-earth. Our religion of *consumerism* encourages the less well-heeled to “go into debt buying cars and televisions they don’t really need.” Harari continues with “The supreme commandment of the rich is Invest! The supreme commandment of the rest of us is Buy!”. In a Market-as-God world, losing faith becomes more than personal; it can be profoundly devastating at the mental, physical, economic and societal levels.

This is a hallelujah-MacGuffin that our society-as-audience unconsciously accepts without questioning its fundamental flaws.

The *velocity of money* is a term used by economists to describe the number of times one unit of money is used to buy goods and services per one unit of time. It is a measure of the movement of cash in the economy. During recessionary times, the velocity of money is typically low as individuals and corporations tend to save and conserve. When the economy is booming and inflation may be high, money can burn a hole in your pocket, and the tendency is to spend (and receive) more quickly and more often. Either of these conditions could be considered good or bad for a variety of reasons, but it is typically more desirable to have money changing hands more often; it is a sign of an active and stimulated economy.

What if the 2017 trillion-plus dollars of trickle-down Trumponomics was instead divided evenly and given to each individual in the United States? This would have put approximately \$4,000 into the hands of each man, woman and child in the country. It is almost certain that the vast majority of this cash would end up back in circulation stimulating the economy through locally purchased goods and services. Some of these funds would be clawed back to government through income taxes and sales taxes. That is, 1) higher earners have higher income tax rates and 2) a higher turnover of funds would reap more sales taxes. This

plan would have put money into the hands of people that need it while at the same time stimulating the economy at the local level.

With an abundance of financial-industry MacGuffins, it is easy to understand why the concept of *Universal Basic Income* is dismissed. The reality is that the funds put into the hands of needy individuals (to purchase goods and services necessary for survival) would be recirculated quickly and locally, thus stimulating the economy effectively and efficiently.

Wasting-money-on-poor-people is yet another MacGuffin working on behalf of neoliberal capitalism.

Parking cash in the stock market has no societal benefit. The financial services industry does not create value in the traditional sense nor does it contribute to a goods and services economy other than money management. Likewise, growth in the stock market has little value in the health of the economy; the benefit to operational activity is negligible.

We should not be excited about a soaring stock market. A rising stock market is of value only to the segment of the population that is invested in it – wealthy individuals and cash-rich corporations. As far as participation goes, the middle class is typically not well-invested in the stock market as many have their cash tied up in home ownership (especially the boomer generation) and other assets. The

poor typically have no discretionary income available to devote to this type of investment activity. Extra funds directed toward the top 1% typically end up in the stock market providing no societal benefit.

This is the mother-of-all MacGuffins perpetrated by governments today. Associating a rising stock market with a thriving economy is false, and governments use it to justify horrible and inhumane behaviour under the auspice of success.

Democracy has been under attack for a very long time and the blind acceptance of these financial-MacGuffins has accelerated its decay. The endless stream (and acceptance) of fake news has eroded confidence in the Fourth Estate (Press/Media) and the Fifth Estate (Digital/Independent Media), and we would be naive to think that this was not done deliberately. A cornerstone of critical thinking is *fact checking* and, regardless of the external pressure to simply accept what we are fed, we must persevere.

Finale

Meditation is a gateway to critical thinking. By clearing one's mind of debris, a clean slate is presented that promotes creativity without limitation or baggage. "*White. A blank page or canvas. So many possibilities.*", were the prophetic words written by Stephen Sondheim in his 1984 musical ***Sunday in the Park with George***. Spoken by pointillist artist

Georges Seurat as he stares at his easel, he is expressing the joy of calm and rational thought without distraction.

One of the objectives of meditation is to slow mental activity to let the subconscious mind bubble up without judgement or control. Many individuals express their desire to "stop the noise" or "clear their thoughts." Many explore meditation to "improve their focus" or "help them concentrate." The quest for "inner peace and tranquillity" is common and many attach religious overtones to the process, which, while important, is not a requirement for meditative success.

Technology has dramatically limited our capacity for reflective examination. Social media platforms encourage spontaneous emotional reactions and the few seconds typically allotted between receipt and response leave little time for sober second-thought or moral consideration. It is a challenge to maintain composure, and the current social and political arenas of hatred, narcissism, selfishness and bullying tend to inspire knee-jerk retributions.

Critical thinking is somewhat of an art form. It requires diligence, patience, commitment, integrity and a desire for truth. Taking arms against a sea of MacGuffins and fake news requires unbound creativity to parse fiction from fact ("and by opposing end them?").

Critical thinking is a discipline that can be learned. The Arts are there to help.

Clear thinking requires a healthy mind. Studies in addiction and mental health have shown that developing social connections through community involvement, especially in music-making ensembles, such as choirs, can have a profound effect on physical and mental health. Participating in The Arts, a forum that features *non-invasive*, *non-chemical*, *community-based*, and *artistically-driven* solutions, can improve the quality of our lives.

Sometimes a MacGuffin is just a harmless MacGuffin. It is not our job to blindly accept them as inconsequential, but to evaluate and analyse their premise and purpose. Fake news masquerading as accepted and unquestionable truth is the ultimate marketing dream. MacGuffins are used as distractions to support plot development that, in the end, may or may not be right. Sometimes they can be nefarious and sometimes they are just another squirrel.

From 400 years ago, Shakespeare is probably watching as history continues to reliably repeat itself over and over and over again. What have we learned? What will we learn? What can we learn? Think about that.