

The Book of Adam

Autobiography of the First Human Clone



A Novel by Robert M. Hopper

Review

Macbeth

by [Sledgehammer Theatre](#)

Something wicked has come to Sledgehammer Theatre. It's Shakespeare's haunting tragedy *Macbeth* – a tale of political ambition run amuck to the ruin of all, a theme apropos for any election year. And what better stage for a tale filled with prophetic witches and vengeful ghosts than in St. Cecilia's Playhouse – the funeral chapel turned theatre that, legend has it, is home to some ghosts that *aren't* listed in the program. And Director **Kirsten Brandt's** production specializes in highlighting *Macbeth's* most harrowing scenes. But screw your courage to the sticking-place and go, as the show is definitely worth it.



As the coldly ambitious Macbeth and his even *more* coldly ambitious wife Lady Macbeth, **David Tierney** and **Janet Hayatshahi** exude a sense of sinister sensuality whilst they begin their rise up the rungs of the royal ladder by the oldest route – murdering everyone in your way. That includes guests that they have welcomed into their own home, and the rightful king of Scotland. Janet Hayatshahi's large, expressive eyes intensify her emotions of greed, lust, and eventually fear. David Tierney does a marvelous job of capturing Macbeth's torn soul that begins to drive him spiraling into a dark insanity.

The show is rounded out by an excellent, young ensemble including a terrific performance by **Laura Lee Juliano** as Banquo, the would-be royal successor. In this case Banquo is played very successfully as a woman warrior who, upon her betrayal by her trusted friend Macbeth, returns (at least in Macbeth's mind) to lay an otherworldly guilt trip on him. Meanwhile a group of faceless, sometimes ghostly, sometimes peculiarly mechanical, witches who are covered completely in white periodically appear to prophesize doom and destruction – prophesies that are repeatedly ignored by the foolish mortals blind to everything but power.

Scenic Designer **Nick Fouch** has designed a dark, twisted, nightmarish set perfect for the nightmare taking place within it. An oddly angled stone slab runs diagonally across the largest part of the stage where most of the action takes place, with stairs in the back leading to other mostly unseen rooms in Macbeth's home, and with an array of pikes stabbing upwards in a variety of directions from which thin, black curtains hang. War, violence, and dark, thinly veiled plots seem to surround every inch of Macbeth's world. Creepy music (**Jeff Mockus**) and lighting effects (**David Lee Cuthbert**) complete the sinister setting for Sledgehammer's latest creation.

[Rob Hopper](#)

San Diego Playbill

~ Cast ~

Ross, First Witch, Gentlewoman: Monique Gaffney

Lennox, Second Witch, Doctor, Messenger: [Lisel Gorell-Getz](#)

Lady Macbeth, Third Witch: Janet Hayatshahi

Banquo, Lady Macduff: Laura Lee Juliano

Donalbain, Fleance, Young Macduff, Young Siward, Witch: Brianne Kostielney

Malcolm, Murderer #1, Witch: Jeremiah Maestas

Angus, Macduff, Murderer #2, Witch: Donald McClure

Macbeth: David Tierney

Duncan, Porter, Old Man, Lord, Hecate, Siward: Ruff Yeager

Director: Kirsten Brandt

Scenic Design: Nick Fouch

Costume Design: Mary Larson

Lighting Design: David Lee Cuthbert

Sound Design: Jeff Mockus

Stage Manager: Rosalee Barrientos