

# that play

a solo macbeth

**Mondays:** April 30, May 7, 14, & 21

**Thursdays:** May 31, June 7 & 14

7:30pm

## **STAGE LEFT STUDIO**

214 West 30 Street, 6<sup>th</sup> Floor  
(between Seventh & Eighth Avenues)

**Starring TOM GUALTIERI**

**Written By TOM GUALTIERI & HEATHER HILL**

**Directed By HEATHER HILL**

Co-authors **TOM GUALTIERI** and **HEATHER HILL** (who also directs) examine Shakespeare's bloodbath in a funny and frightening 90 minutes during which Mr. Gualtieri inhabits 19 characters, including the sociopathic tragic hero, the malevolent witches, various apparitions, the innocent Macduff family, and ultimate femme fatale, Lady Macbeth.

Portraying the Macbeths as an ordinary couple overrun by the dark thoughts within all of us, Shakespeare's darkest tragedy is brought into a whole new light. While it still overflows with cruelty and ambition, THAT PLAY: A Solo Macbeth is also peppered with dark humor and witty asides. The addition of a wickedly gleeful narrator gives the show added dimension.

First performed at the 2003 Midtown International Theatre Festival, THAT PLAY: A Solo Macbeth received across-the-board raves. The sold-out New York City run led to engagements at The Kitchen Theatre in Ithaca, NY, and the now-defunct Belt Theatre, NYC.

This season, Stage Left Studio's **CHERYL KING** chose THAT PLAY: A Solo Macbeth as a featured selection for her annual Left Out Festival. After incredible audience response in the festival, **THAT PLAY** continues in an extended run through June 14<sup>th</sup>.

Mr. Gualtieri, who was universally praised by critics for his recent performance in David Sisco's BAIT n' SWISH, also at Stage Left Studio, says, "THAT PLAY is very very funny. It's also terrifying because we examine the darkness in everyone's soul. While the ending of Macbeth restores the kingdom to rights, it also leaves you with a deep feeling of unease. Something is off at the end; Shakespeare implicates all of us. He doesn't let us off the hook. He says we're all in need of salvation because unchecked ambition has the potential to destroy us."

Gualtieri & Hill dissect their adaptation this way:

In addition to the wicked bloodbath of a story, Shakespeare's Macbeth is also an examination of internal struggle. Macbeth begins as a thoughtful, highly intelligent and honorable man--truly honorable; he KNOWS what regicide will do to his soul and to the balance of the spiritual world but he goes through with it anyway. He renders his life meaningless by destroying the human part of himself. Meanwhile, Lady Macbeth calls on the powers of darkness to take away her "feminine" characteristics: her sensitivity and tenderness, but eventually finds she cannot do away with her powers of empathy.

We use the word "powers" on purpose. Empathy is a real power that has been disparaged in the modern world. Both she and Macbeth are deeply feeling people. She is naïve to think she can rid herself of it and eventually commits suicide when guilt ravages her. Without balance, it is as Macbeth says in the famous "tomorrow and tomorrow and tomorrow" speech; "life is a tale told by an idiot...signifying nothing." Without both halves of ourselves--without balance--our lives are pointless.

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**TICKETS - \$25**

## **RESERVATIONS**

[www.stageleftstudio.net](http://www.stageleftstudio.net)

or

[www.solomacbeth.com](http://www.solomacbeth.com)

# REVIEWS PAST & PRESENT

“That Play’ is a brisk one-man ‘Macbeth’ adapted by TOM GUALTIERI with HEATHER HILL and performed by Mr. Gualtieri, a slightly built young man with a subtly flexible set of facial expressions and a mischievous, conspiratorial manner. And he and co-adapter/director, Heather Hill, have hit on an effective story-telling formula. He does all the parts... his witches are entertaining and his Lady Macbeth is especially creepy. The wonderful thing about this show is how much is accomplished with so little. You can tell a good story compellingly with little more than a few square feet of space and a little ingenuity. It’s always astounding to be reminded of how much worthy theatre is out there, invisible most of the time, beneath the glare of Broadway. Mr. Gualtieri’s achievement is highly entertaining and very effective. GREAT FUN.”

-Bruce Weber, New York Times

“If you think there is nothing left to be said about ‘*Macbeth*,’ think again; TOM GUALTIERI is ready to prove you wrong. He not only dissects Shakespeare’s bloody masterpiece for the audience’s benefit, but gives sterling portrayals in all of the play’s roles. With the help of co-adapter and director HEATHER HILL, Gualtieri succeeds not just at making what many might consider a difficult play understandable, but making one of Shakespeare’s darkest plays a great deal of fun. That his performances wouldn’t be out of place in a full production of the show is merely another feather in his cap. He also finds a great deal of comedy to add to the presentation. Whether explaining Lady Macbeth’s decorating philosophy or her gardening habits, or wryly commenting that, in Scotland, being dead is no excuse for missing a dinner invitation, his humor is lighthearted and irreverent, but always derived from the play itself. He doesn’t need to rely on tricks or obfuscation--it’s right there on the page, if only you know how to find it.”

-Matthew Murray, Talkin’ Broadway

“TOM GUALTIERI creates not just a parade of characters but the complete world of the play... from warrior king to drunken porter to those wild apparitions who hint at strange doings that ‘stretch out to th’ crack of doom.’ He and co-author/director HEATHER HILL have added a wry running commentary that enhances the play without diminishing the tragedy. The Scottish play was never funnier or more serious.”

-Laura Shae, American Theatre Web

“TOM GUALTIERI is a force (and the only force) to be reckoned with in That Play: A Solo Macbeth. He and co-writer/director HEATHER HILL have taken Shakespeare’s *Macbeth* and turned it on its classic ear, poking holes with witty asides, interactive exercises, and modern drollery. In a mere 90 minutes, the story of the doomed King of Scotland unfolds, complete with battles, witches, ghosts, and a slew of noblemen/women and servants. And the common thread is the genius of Gualtieri who magnificently portrays every one of them! Man, woman, child, living or dead, he is dauntless in his enactment of The Bard’s tragedy. ‘Tis a sight to behold.”

-Laurie Lawson, [eljny.com/Off-Broadway](http://eljny.com/Off-Broadway)

“That Play’ revels in theatricality. GUALTIERI is careful to differentiate each role through voice, gesture and attitude, and, helped by director HEATHER HILL, he also defines a stage space and a tone for the most important parts. Setting Macbeth stage right and Macduff stage left creates a physical sense of opposition that matches the dramatic one. More than a mere reduction of Shakespeare’s play, this work stands on Shakespeare’s shoulders. It is good theatre.”

-Aaron Leichter, NYTheatre.com

# CREATIVE TEAM

**Tom Gualtieri** is a performer, playwright, lyricist and director who maintains an ongoing collaboration with composer David Sisco. They recently performed together to accolades in Sisco's



*Bait n' Swish* at Stage Left Studio. Gualtieri & Sisco have completed their musical, *Falling to Earth*, and have begun their next: *I'm Afraid, You're Afraid, 448 Things to Fear and Why*. Tom has written book and lyrics for musical shorts, *The Supper at Elsinore* (composer: Joy Son) and *Last Call, My Darling* (composer: William Wade). He has provided additional material for Broadway Bares and scripted for the Drama Desk Awards. His staging of Daniel MacIvor's *His Greatness* played to sold-out houses and was a 4-star critic's pick in 2009 Time Out Fall Preview, eventually extending its run at the Soho Playhouse. Tom was Artistic Associate at National Actors Theatre where he was Associate Director on *Right You Are* with Tony Randall, Penny Fuller and Maria Tucci and Assistant to Abby Mann on NAT's Broadway production of *The Judgment at Nuremberg* with Maximillian Schell, George Grizzard and Marthe Keller. He was twice Associate Director to Nona Lloyd at NYMF: *Sherlock Holmes: The Early Years* and *The Night of the Hunter* in which he also appeared with Dee Hoty and Beth Fowler. He directed the premiere production of *Shore Points* by Richard Rodgers Award winner, Jeff Hughes. Tom has acted opposite Joanne Woodward in *Hay Fever*, Marin Mazzie in *South Pacific*

(choreography by Rob Marshall) and had principal roles in *Privates on Parade*, *Dragapella!*, *Show Me Where the Good Times Are*, *A Midsummer Nights Dream*, *The Rivals*, *Cloud 9*. Film work includes the award-winning short *Bedfellows*, as well as *Fade to White*, *Rubberneck Disease*, *Blinding Goldfish* and *That's All She Wrote*. He is a proud original cast member of Off-Broadway's *Naked Boys Singing*. Tom is the recipient of the Best Actor award from the National Gay & Lesbian Theatre Festival for *BAIT*. He is an advanced member of the BMI Workshop and was trained at Syracuse University. [www.gualtieriandsisco.com](http://www.gualtieriandsisco.com)

**Heather Hill** (*Director/Co-Adaptor*), a native of Kentucky, is a playwright, lyricist, and librettist. Her plays have received readings and workshops at numerous theaters, including The



Royal Court, the Orange Tree Theatre in Richmond, England, The New Group, Primary Stages, The Vineyard Theater, The Kitchen Theatre, The Belt, and Horizon Theater Company in Atlanta. Her play *Notes from the Confederacy* was developed under the mentorship of A.R. Gurney and the Cherry Lane Theater. Her play *Eulogy for Boris the Relic Hunter*, commissioned by The Regional Theater Company, was included in RTC's festival of shorts. Ms.

Hill directed and co-adapted (with Tom Gualtieri) *That Play: a Solo Macbeth*, which enjoyed a sold out run at the Midtown International Fringe Festival. Ms. Hill went on to direct *That Play* at The Kitchen Theatre in Ithaca, as well as The Belt in New York. Her play *Heathens* was recently premiered at Theater for the New City. Ms. Hill is the recipient of two Hopwood Drama Awards, as well as a grant from The Kentucky Foundation for Women. In addition, she is a two-time finalist for The Princess Grace Award and a finalist for the Manhattan Theatre Club Fellowship. She received her M.F.A. from Columbia University where she was a Presidential Scholar. She is a member of the BMI Musical Theater Workshop. [www.heatherhillplaywright.com](http://www.heatherhillplaywright.com)