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DEATH OF A SALESMAN



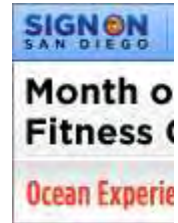
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Review: Stark and stirring "Salesman" at the Globe

 BY [JAMES HEBERT](#)

FRIDAY, JANUARY 28, 2011 AT 6:05 P.M.

Pacing the [Old Globe](#) stage in a three-piece suit that cloaks him like a carapace, [Willy Loman](#) of "Death of a Salesman" seems almost the reverse of the stricken Gregor from Kafka's "Metamorphosis." As portrayed by [Jeffrey DeMunn](#), Willy calls to mind a scuttering bug who has suddenly discovered he's a man.

It's a portrayal that starkly captures the character's creeping desperation, even as it elicits meager sympathy for the sad-sack protagonist of [Arthur Miller's](#) totemic, Pulitzer-winning 1949 play.

Not that Willy has earned much sympathy. Pity is more like it, along with perhaps a chill of recognition at his eagerness to please, at the way he clings to his belief in such cheap credos as “Be liked, (and) you will never want” even as all evidence in his own life points to the contrary.

DeMunn’s brittle portrayal sets the tone for director Pam MacKinnon’s quietly arresting production, staged in the Globe’s intimate, arena-style White Theatre with a fitting tinge of the claustrophobic.

Willy repeatedly laments how growth in the Loman family’s [Brooklyn](#) neighborhood has closed off the light and life in the home he shares with his wife Linda (Robin Moseley) and sons Biff (Lucas Caleb Rooney) and Happy (Tyler Pierce).

Flashbacks to happier times are suffused with a feel of filtered sunshine (in Rui Rita’s evocative lighting scheme), bringing a sense of wan optimism to set designer [Marion Williams](#)’ spare, suitably fragmented vision of the faded Loman place.

Fleeing into light and air is what Willie seems to dream of, even though his 36 years on the road as a traveling salesman have left him little but bone-weary and broke.

His cockeyed optimism, so at odds with reality, has left both his boys warped to some degree, Biff in particular. Rooney is a powerfully brooding presence as the eldest son, the reluctant receptacle for all his dad’s hopes and frustrations. In one of the numerous flashback scenes that dovetail with ailing Willy’s hallucinations, the sons receive a punching bag as a gift from Dad. As Rooney makes achingly clear, the adult Biff has become life’s own punching bag, glassy-eyed and heading toward catatonic.

Happy has more or less made his peace with the family misery by refusing to take it too seriously; Pierce plays him with an easy, verging-on-oily charm that seems just right for a man



- HENRY DIROCCO

Jonathan Spivey and Jeffrey DeMunn in "Death of a Salesman" at the Globe.

who has taken his father's dubious lessons to heart (and found material comfort but no contentment).

And though the play's imploding solar system revolves around Willy, Moseley's moving performance puts long-suffering Linda at its emotional center; she gives the character a clear-eyed steeliness that sets the others' shortcomings in bold relief.

MacKinnon draws strong work from other cast members as well, particularly John Procaccino as Willy's cranky but caring neighbor Charley, and the resonant-voiced Adrian Sparks as the idolized Uncle Ben. The director also has a deft feel for transitions between Willy's imaginings of the past and the turmoil of the present.

At the center of it all remains that vast gap between high hopes and harsh reality.

"You've got greatness in you, Biff," Willy tells his son, mustering a huckster-ish grin.

Gauged by the dead expression on Biff's face, never did greatness seem more like the weight of the world.

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THEATER REVIEW

OLD GLOBE'S 'DEATH OF A SALESMAN' ARRESTING, INTIMATE WITH STRONG PERFORMANCES BY CAST

JAMES HEBERT • U-T

Pacing the Old Globe stage in a three-piece suit that cloaks him like a carapace, Willy Loman of "Death of a Salesman" seems almost the reverse of the stricken Gregor from Kafka's "Metamorphosis." As portrayed by Jeffrey DeMunn, Willy calls to mind a scuttering bug who has suddenly discovered he's a man.

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Fleeing into light and air is what Willy seems to



Jeffrey DeMunn (from left) as Willy Loman, Tyler Pierce as Happy and Lucas Caleb Rooney as Biff in the Old Globe's "Death of a Salesman." HENRY DIROCCO

'Death of a Salesman'

Old Globe Theatre

When: 7 p.m. Tuesdays-Wednesdays, (plus 2 p.m. Feb. 16); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays. Through Feb. 27.

Where: Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park

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DEATH OF A SALESMAN at the White

A classic play superbly revived

By [Don Braunagel](http://www.sandiego.com/writers/don-braunagel) (http://www.sandiego.com/writers/don-braunagel) • Sun, Jan 30th, 2011

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On television, Jeffrey DeMunn currently plays a prominent role in the hot AMC series "The Walking Dead." Ironically, that title could also apply to the role he's superbly portraying at the Old Globe's White Theatre: Willy Loman, the tragic protagonist of Arthur Miller's "Death of a Salesman."

DeMunn heads a glowing cast in this revival of Miller's Pulitzer- and Tony-winning 1949 drama, a highlight in the Globe's "Classics Up Close" series. The ensemble combines with outstanding tech work, under Pam MacKinnon's innovative and fluid direction, to put this production high on any must-see list, no matter how many stage, film or TV versions you may have seen.

Willy Loman (was the surname really a Miller pun?) and Salesman became famous because, unlike the traditional tragedies of theater in which great figures get doomed by fatal flaws, Willy represented the common man, brought down by the advancing world as much as by his own faults. That theme, of course, resonates today, with more and more older workers losing employment and facing bleak futures (although "Death of an Info Tech" doesn't have the same poetic feel).

Salesman, like most of Miller's works, flows with a political undercurrent. It's the flip side of the American Dream, under which hard work and a determined vision will supposedly bring success. It raps urbanization and unchecked development but gives its main punch to the corporate attitude of having responsibility for workers only as long as they're useful to the company.

Those notwithstanding, what gives Salesman its sustained power is its essentially human drama. Willy has spent his life mostly in a fantasy — that he had been a better salesman than he actually was and that his dedicated work and connections would pay off big. Linda, his devoted, loving wife, has supported him unquestioningly, but his two sons have become estranged, each with his own problems.

Philandering Hap has his own fantasies of a moneyed future, but with one current goal: to sleep with the wives of all his managers. Athletic Biff, whom Willy expected to excel at anything Biff tried, abruptly abandoned his chance for college and became a wanderer existing on whatever jobs he can find.

DeMunn rivets attention throughout, making Willy credible in every phase from domineering to pathetic, particularly when he's begging for a job or haggling with his neighbor. He handles the demands of his vocal variations and emotional gesturing like a hearty workout. Robin Moseley as Linda, Tyler Pierce as Hap and Lucas Caleb Rooney as Biff compellingly display the fault lines of a dysfunctional family, each stirring in his or her crucial moment. All the smaller roles are fully realized, notably John Procaccino as neighbor Charley and Adrian Sparks as Willy's older brother Ben. Jordan Baker, as Willy's extramarital fling, shows a remarkable ability to laugh on cue.

MacKinnon and the tech team faced a big challenge in staging Salesman in the White's arena.. Miller wrote the play for a proscenium stage, with specific such directions, and called for a variety of settings. So Marion Williams designed a versatile set,



(<http://static.sandiego.com/articlefiles/540351be-023b-4d02-8048-89ddfd92a948/salespic.jpg>)
Jeffrey DeMunn (from left), Tyler Pierce, Lucas Caleb Rooney
 Photo by Henry DiRocco

mainly the Lomans' household, with many levels, which MacKinnon uses, along with Rui Rita's spotlighting, to distinguish time and place, reality and memory. MacKinnon also utilizes stairways for entrances and exits and even has actors scurrying around in back of the audience, their voices from behind providing a 3D quality.

The major focus of Williams' set, and where much of the action takes place, is the Lomans' kitchen. Its shopworn look and the play itself are aided by Rita's appropriately gloomy lighting. Jeremy J. Lee's underscoring sound is subtly affecting, as when Willy is recalling being a child and listening to his father playing the flute. Mathew J. LeFebvre's costumes fit the 1949 period and provide apt changes of clothes for everyone — except Willy, who remains in the same three-piece suit throughout. An indication that he had only one sales suit — or a preview of his burial outfit?

[View the program \(http://static.sandiego.com/articlefiles/540351be-023b-4d02-8048-89ddfd92a948/salescast.jpg\)](http://static.sandiego.com/articlefiles/540351be-023b-4d02-8048-89ddfd92a948/salescast.jpg)

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Dates	Tue-Wed at 7p, Thurs-Fri at 8p, Sat 2&8p, Sun 2&7p (8p Feb. 27), thru Feb. 27
Organization	The Old Globe
Phone	619-23-GLOBE (234-5623)
Production Type	Play (http://www.sandiego.com/related/production-type/play)
Region	Balboa Park (http://www.sandiego.com/related/region/balboa-park)
Ticket Prices	\$29-67
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Powerful performances pack a punch in ‘Death of a Salesman’ at The Old Globe

By Diana Saenger

REVIEW

Anyone aware of Arthur Miller’s “Death of a Salesman” knows it’s an intense experience at the theatre. But many times, the reaction is all in the eye of the beholder. For me, the Globe’s current production is profound and gripping.

Performed in the Sheryl and Harvey White Theatre and directed by Pam MacKinnon, there isn’t one moment in this Pulitzer Prize and Tony Award winning play that doesn’t ring true and that’s because each member of the cast does an incredible job.

The weary salesman and troubled father, Willy Loman, is brought to life in a tour-de-force performance by Jeffrey DeMunn (“The

Shawshank Redemption” and “The Walking Dead”).



Willy Loman (Jeffrey DeMunn) has a brusque conversation with his sons Hap (Tyler Pierce) and Biff (Lucas Caleb Rooney) in ‘Death of a Salesman’ at the Old Globe through Feb. 27.
Photo: Henry DiRocco.

DeMunn is Willy from the time he opens the door and drops his suitcase on the floor to when he adamantly demands that his son Biff (Lucas Caleb Rooney, Broadway’s “The Country Girl”) leave the house.

“Salesman” unfolds through flashbacks into the different stages of the Loman’s lives. It’s during one of those scenes we learn that Biff was a football star with a promising college future until something happened between him and his father that turned Biff into a lazy man and huge disappointment to Willy.

Rooney brings a full range of emotions to his character, but really shines in the terse scenes between Biff and his dad, and his brother Hap (Tyler Pierce, “A Street Car Named Desire”) when he ignores the signs of their father’s instability.

As they argue and fight, Linda (Robin Moseley, Broadway’s “Pygmalion”) desperately tries to keep her son and husband from sparring, often eliciting Hap to intercede. But Hap is more concerned with who his next date is — Pierce’s eyes light up every time Hap even thinks about a night of fun.

Willy’s sad life is especially touching when you consider that even though the play was first produced in 1949, the story is particularly relevant today. Many will relate to Willy’s desperation from a life spiraling out of control.

DeMunn performed Willy in “Salesman” last year in Dallas, but said he welcomed the chance to get to know his character deeper. When he portrays Willy with an anxiety-ridden voice, angry gesture or plea of forgiveness from Linda, it’s as if he’s walked in Willy’s shoes all of his life.

If you go

What: “Death of a Salesman”

Where: Sheryl and Harvey White Theater, 1363 Old Globe Way, Balboa Park

When: 7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays-Sundays; 7 p.m. Sundays through Feb. 27

Tickets: \$29-\$67

Contact: (619) 23-GLOBE. TheOldGlobe.org

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Amazing performances heighten the Globe's 'Death of a Salesman'

Let's Review

Diana Saenger



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Theater review: 'Death of a Salesman' at the Old Globe

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Jeffrey DeMunn may not be an obvious choice for Willy Loman, the protagonist of Arthur Miller's "Death of a Salesman," but he manages to assemble the character with his own distinctive qualities in Pam MacKinnon's solid, if unusually stern, revival at the [Old Globe](#).

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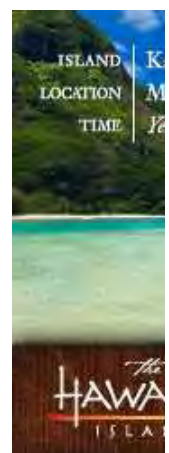
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A character actor with a compelling astringency who can be seen in the current AMC television series “The Walking Dead,” DeMunn is a master of sinister American undertones. The shambling, worn-out deportment of a traveling salesman from Brooklyn—“the kind of man you see muttering to himself on the subway,” as Miller once described him—would seem to be something of a stretch. DeMunn doesn’t exactly exude an exhausted Outer Borough aura. There’s too much steel left in him. But he does paint a convincing portrait of a blustering phony undone by a system that encouraged all his worst traits.



This is a tense and well-focused production. MacKinnon’s direction, rising as best she can to the challenge of figuring out the blocking for an arena-style theater, garners concentrated performances from her cast. But this is not a particularly heartbreaking encounter with the play. The dominant emotions are frustration and rage. Sadness has been relegated to the sidelines.

One problem is that the actors, while sharp individually, haven’t yet come together as an ensemble. The members of the Loman family notoriously have trouble relating to one another, but the connections here are tenuous to a fault. Robin Moseley, who casts a poignant image as Willy’s persevering wife, Linda, barely makes eye contact with her husband or sons. And Lucas Caleb Rooney’s gruff Biff seems strangely detached from his idolizing brother, Tyler Pierce’s pretty boy Happy. In truth, it’s only when these characters are hollering that they’re genuinely interacting.

Whether this is an interpretive strategy or a sign that performers haven’t yet settled into their roles is hard to say. But the result is a production that is more alienated and bitter than usual. Willy’s death comes almost as a relief at the end—the only chance for his survivors to move beyond their misery. This may be tragic, but it falls short of catharsis.

What’s most intriguing about DeMunn’s performance is the intense connection he makes between Willy’s attitudes and the American rat race. This isn’t a case study of isolated character flaws but an X-ray into the nation’s soul. There’s an everyman quality to the portrayal, which suggests no particular ethnicity or even locale. (These aspects of Willy are kept as vague as the goods he schleps in trunks all across his New England beat.) Yet the character’s world view resounds far beyond his little patch of yard.

The fluidity of the play, twisting back to the past from the present, has to contend with logistical problems imposed by the configuration of the Sheryl and Harvey White Theatre. There’s absolutely nothing wrong with this handsomely renovated space. It’s just that Miller’s play belongs in a proscenium house that can easily accommodate a two-story set. The solution devised by scenic designer Marion Williams (involving a stairwell that goes nowhere) is acceptable but not ideal. What is gained in intimacy is lost in spatial sanity.

“Death of Salesman” is an undeniable classic, but it’s not a perfect piece of dramatic writing. Miller’s language fails when it attempts literary flourishes (the poetry here is in the prosaic), and the



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The unmoored supporting players in this revival--embodying neighbors, shadowy figures and symbolic presences--magnify the plot's cumbersome nature. But DeMunn's performance makes the public concerns deeply personal. If MacKinnon's production doesn't quite draw out the play's full measure of pathos, it at least invests the conflicts with a ferocity that may be more in keeping with our own fed-up moment.

--Charles McNulty, in San Diego

twitter.com/charlesmcnulty

"Death of a Salesman," Old Globe, Balboa Park, San Diego. 7 p.m. Tuesdays-Wednesdays, 8 p.m. Thursdays-Fridays, 2 and 8 p.m. Saturdays, 2 and 7 p.m. Sundays. (Call for exceptions.) Ends Feb. 27. \$29-\$67. (619) 234-5623 or www.theoldglobe.org. Running time: 3 hours.

Photos: Top: Lucas Caleb Rooney as Biff, Tyler Pierce as Happy and Jeffrey DeMunn as Willy Loman. Bottom: DeMunn as Willy Loman and Robin Moseley as Linda. Credit: Henry DiRocco



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THEATER REVIEW

Rage is what he's selling

Jeffrey DeMunn makes an astringent Willy Loman in Pam MacKinnon's staging.

CHARLES McNULTY
THEATER CRITIC
FROM SAN DIEGO

Jeffrey DeMunn may not be an obvious choice for Willy Loman, the protagonist of Arthur Miller's "Death of a Salesman," but he manages to assemble the character with his own distinctive qualities in Pam MacKinnon's solid, if unusually stern, revival at the Old Globe.

A character actor with a compelling astringency who can be seen in the current AMC television series "The Walking Dead," DeMunn is a master of sinister American undertones. The shambling, worn-out deportment of a traveling salesman from Brooklyn — "the kind of man you see muttering to himself on the subway," as Miller once described him — would seem to be something of a stretch. DeMunn doesn't exactly exude an exhausted Outer Borough aura. There's too much steel left in him. But he does paint a convincing portrait of a blustering phony undone by a system that encouraged all his worst traits.

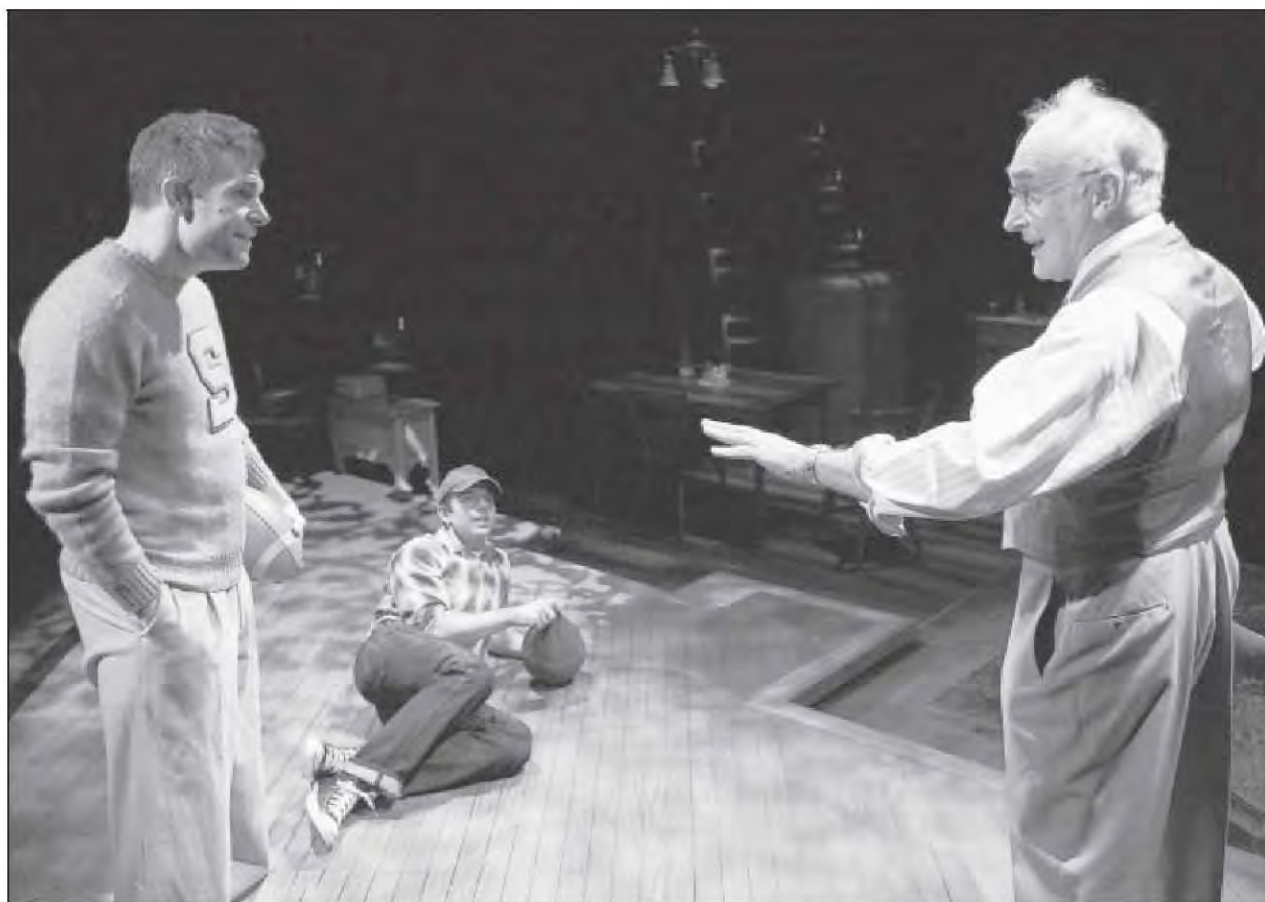
This is a tense and well-focused production. Mac-

'Death of a Salesman'

Where: Old Globe, Balboa Park, San Diego
When: 7 p.m. Tuesdays-Wednesdays, 8 p.m. Thursdays-Fridays, 2 and 8 p.m. Saturdays, 2 and 7 p.m. Sundays. (Call for exceptions.) Ends Feb. 27.
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Contact: (619) 234-5623 or www.theoldglobe.org
Running time: 3 hours

Kinnon's direction, rising as best she can to the challenge of figuring out the blocking for an arena-style theater, garners concentrated performances from her cast. But this is not a particularly heartbreaking encounter with the play. The dominant emotions are frustration and rage. Sadness has been relegated to the sidelines.

One problem is that the actors, while sharp individually, haven't yet come together as an ensemble. The members of the Loman family notoriously have trouble relating to one another, but the connections here are tenuous to a fault. Robin Moseley, who casts a poignant image as Willy's persevering wife, Linda, barely makes eye contact with her husband or sons. And Lucas Caleb Rooney's gruff Biff seems strangely detached from his idolizing brother, Tyler Pierce's pretty boy



HENRY DiROCCO

FATHERLY ADVICE: Willy Loman (Jeffrey DeMunn, right) counsels sons Biff (Lucas Caleb Rooney, left) and Happy (Tyler Pierce) in the arena-style production of Arthur Miller's play at the Old Globe.

Happy. In truth, it's only when these characters are hollering that they're genuinely interacting.

Whether this is an interpretive strategy or a sign that performers haven't yet settled into their roles is hard to say. But the result is a production that is more alienated and bitter than usual. Willy's death comes almost as a relief at the end — the only chance for his survivors to move beyond their misery. This may be tragic, but it falls short of catharsis.

What's most intriguing about DeMunn's performance is the intense connection he makes between Willy's attitudes and the

American rat race. This isn't a case study of isolated character flaws but an X-ray into the nation's soul. There's an everyman quality to the portrayal, which suggests no particular ethnicity or even locale. (These aspects of Willy are kept as vague as the goods he schleps in trunks all across his New England beat.) Yet the character's worldview resounds far beyond his little patch of yard.

The fluidity of the play, twisting back to the past from the present, has to contend with logistical problems imposed by the con- figuration of the Sheryl and Harvey White Theatre. There's absolutely nothing

wrong with this handsomely renovated space. It's just that Miller's play belongs in a proscenium house that can easily accommodate a two-story set. The solution devised by scenic designer Marion Williams (involving a stairwell that goes nowhere) is acceptable but not ideal. What is gained in intimacy is lost in spatial sanity.

"Death of a Salesman" is an undeniable classic, but it's not a perfect piece of dramatic writing. Miller's language fails when it attempts literary flourishes (the poetry here is in the prosaic), and the work approaches Willy's dilemma from so many vantages that there's a cluttering effect. But then this lat-

ter issue is unavoidable in a drama that admirably wants its politics and its psychology too.

The unmoored supporting players in this revival — embodying neighbors, shadowy figures and symbolic presences — magnify the plot's cumbersome nature. But DeMunn's performance makes the public concerns deeply personal. If MacKinnon's production doesn't quite draw out the play's full measure of pathos, it at least invests the conflicts with a ferocity that may be more in keeping with our own fed-up moment.

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Legit

Posted: Tue., Feb. 1, 2011, 10:15pm PT

Regional**Death of a Salesman**

(Old Globe, San Diego; 250 seats; \$67 top)By Bob Verini

Jeffrey DeMunn and Robin Moseley star in Arthur Miller's play.



An Old Globe presentation of a play in two acts by Arthur Miller. Directed by Pam MacKinnon. Willy Loman - Jeffrey DeMunn Linda - Robin Moseley Biff - Lucas Caleb Rooney Happy - Tyler PierceIn "Death of a Salesman," the Lomans' Brooklyn home -- their foundation, the only solid thing they've managed to establish in the earth -- is as much a central character as Willy himself. Any fears of losing that physical touchstone in an arena staging are quickly dispelled, as designer Marion Williams and helmer Pam MacKinnon's ingenious choices actually immerse us more deeply into Willy's chaotic universe than many a proscenium production. Key ingredient is an uncommonly energetic take on the principal role from Jeffrey DeMunn.

Worn, stripped doors and window units appear just long enough to convey strength eroded by time and worry. That impression lingers when the frames disappear, revealing an array of platforms at varying depths connected by steps, layered like an archaeological dig.

Here's the beauty of theater in the round. Shrewd use of audience aisles create the sense of a living organism, or at least a beehive of sensory impressions, as the people of Willy's overlapping past and present sidle in and vanish to keep him on constant edge. Voices and sound effects, too, are piped in non-realistically -- MacKinnon and designer Jeremy J. Lee could go even further here -- sealing Willy within his memories while tightening the vise grip on the spectator.

An atmosphere of entrapment works for DeMunn's bantam rooster interpretation, in which cheery optimism constantly tempers Willy's contentiousness and rage. Hopes for remedy never flag: "What's the answer?" he demands of everyone, not rhetorically but with an American's can-do belief in second acts. (His toothy grin and pince-nez are poignant reminders of FDR, who got a generation through Depression and war but wasn't around to pick up the pieces.)

When the search for answers comes up snake eyes, Willy's dilemma becomes positively existential, fed by the tension between the circular environment's swirling momentum and DeMunn's determination to stay on his feet. The relief when he sails off to his titular fate -- not defeated but transfigured; here's the positive step he's been seeking -- feels very much like catharsis.

DeMunn and Moseley are utterly credible life partners in their prickly give-and-take, with Moseley summoning up strength rarely seen in Lindas to indict her sons for what they've done to her man. Lucas Caleb Rooney takes a too studied, intellectualized approach to Biff, but Tyler Pierce completely embodies brother Happy's in-the-bones sleaziness.

Jordan Baker and Jesse Jensen make the most of brief appearances as witnesses to Willy's disintegration, and John Procaccino offers a superb, fully realized portrait of neighbor Charley as the put-together man Willy yearns to be, but can't see standing right in front of him. Sets, Marion Williams; costumes, Matthew J. LeFebvre; lighting, Rui Rita; sound, Jeremy J. Lee; stage manager, Lavinia Henley. Opened Jan. 27, 2011. Reviewed Jan. 29. Runs through Feb. 27. Running time: 3 HOURS. With: Jordan Baker, Ben Diskant, Jesse Jensen, John Procaccino, Deborah Radloff, Ryman Sneed, Adrian Sparks, Jonathan Spivey.

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STORIES BALBOA PARK | THEATER REVIEWS

Death of a Salesman at the Old Globe

By Jeff Smith | Published Wednesday, Feb. 2, 2011

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God created time, an old adage holds, to keep everything from happening at once. If so, then Willy Loman is running out of time. Events from now and yesterday inundate him, often with competing claims.

Born between 1886 and 1889, Willy rode the Midwest in a wagon with his full-bearded, “wild-hearted” father. “Self-reliance,” Willy boasts, ran deep in his family. If schools gave aptitude tests in those days, Willy would have scored aces in carpentry. But somewhere at the end of the Gilded Age, he became convinced that greatness came not from strong hands but a winning personality. You could say he became “other-reliant” and lived for approval from outside. “The wonder of this country,” he’s convinced, “is that a man can end with diamonds here on the basis of being liked.”

At one point in *The Death of a Salesman*, Willy looks down on construction workers. But his biggest successes have been the improvements he made to his house — like that new ceiling in the living room. His wife Linda admits that Willy put more heart into a fix-up project than all the sales he ever made.

Most playwrights would have been satisfied with this tidy opposition: born to build with his hands, Willy Loman became a salesman, choosing surface over substance. But few American playwrights have explored the consequences more than Arthur Miller. The various sides of Willy’s character plead their cases like a court of law. All are so eloquent that the “truth” won’t stand still.

As Willy comes apart, it becomes harder to pin him down. How old is he? First he’s 60, then 63. How long has he been with the company? 36 years, then 34. How successful was he? Tough question, given the glaze of hype he glosses over his skills. What does he sell? Miller stays mute about a product, since Willy sells himself.

In theatrical terms, Willy miscast himself in a role, for decades, he can no longer play. He put such effort into being a salesman — maintaining chipper appearances, glad-handing customers, always “up” — the role took over his life. Now, he fights with all his fiber to maintain the guise against “strange thoughts.” But the greasepaint’s streaking. The play reveals that Willy’s was not just an act, but one he forced on his sons.

Two words weave through *Salesman* like leitmotifs: “greatness” and “lonely.” Willy has a morbid fear of mediocrity, of being “a dime a dozen.” He has to be great (his finest sales-pitch: selling this goal to himself). He orders Biff never to settle for less (Linda provides a counterpoint: “Why must everybody conquer the world?”). But his idea of greatness is built on role-playing for an audience. When off-stage and alone, he becomes so “lonely” he almost doesn’t exist.

Jeffrey DeMunn’s opening-night performance as Willy, in the Old Globe’s production of *Salesman*, had the general portrait sketched in but played hit-and-miss with details. His now-on/now-off deliveries moved single-file emotionally — now crusty, now blaring, now hopeful, now threatened — and rarely reflected the fickle interchanges of emotional weather rolling through Willy’s mind. This may be directorial, but DeMunn threw away one of Willy’s signature lines: “I still feel — kind of temporary about myself.” Equally surprising, when told to

turn in his sample cases — the death knell for a salesman — DeMunn made a bland, unfocused reaction.

Lucas Caleb Rooney played Biff — Willy’s profoundly disillusioned, kleptomaniac son — along similar, straightforward lines. Like DeMunn, he had arresting moments but overall could have made more nuanced choices for a character wracked by as many maelstroms as Willy. Robin Moseley’s moving portrayal of Linda Loman dipped between the lines: a nonstop support system (often “mothering” Willy), but on occasion she let the strain of constant enabling seep through. Tyler Pierce’s Happy — the youngest son almost abandoned at birth — is rightfully slick and superficial but could react more when no one hears a word he says.

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The strong supporting cast makes this *Salesman* more of an ensemble production than most. They illuminate aspects usually relegated to the background. And such an amazing play! Willy’s dilemma recalls another adage about time: a person with one watch always knows what time it is; a person with two is never quite sure. ■

The Death of a Salesman, by Arthur Miller

Old Globe Theatre, Sheryl and Harvey White Theatre, Balboa Park

Directed by Pam MacKinnon; cast: Jeffrey DeMunn, Jordan Baker, Ben Diskant, Robin Moseley, Jesse Jensen, Tyler Pierce, John Procaccino, Deborah Radloff, Lucas Caleb Rooney, Ryman Sneed, Adrian Sparks, Jonathan Spivey; scenic design, Marion Williams; costumes, Mathew J. LeFebvre; lighting, Rui Rita; sound, Jeremy J. Lee

Playing through February 27: Sunday, Tuesday, and Wednesday at 7:00, Thursday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. 619-234-5623

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Strange Thoughts

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THEATER REVIEW: Globe's 'Salesman' is riveting and well-timed

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THEATER REVIEW: Globe's 'Salesman' is riveting and well-timed

By PAM KRAGEN - pkragen@nctimes.com North County Times - The Californian | Posted: Wednesday, February 2, 2011 11:04 am | No Comments Posted | Print

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[Buy this photo](#) Jeffrey DeMunn as Willy Loman, Tyler Pierce as Happy and Lucas Caleb Rooney as Biff in Arthur Miller's *Death of a Salesman*, directed by Pam MacKinnon at The Old Globe, Jan. 22 - Feb. 27, 2011. Photo by Henry DiRocco.

Never once in Arthur Miller's 1949 play "Death of a Salesman" does the audience learn what the lead character, Willy Loman, sells. That's because his principal product ---- sold with "a smile and shoeshine" ---- is Willy Loman. But sadly for Willy in this tragic drama, nobody's buying.

After a 12-year absence, Miller's Pulitzer Prize-winning play makes a welcome return to San Diego this month in a mesmerizing and well-timed production at the Old Globe.

Miller wrote the play in a period of great economic, social and political upheaval, and Willy's heroic struggle to hang on to his tattered American dream reflected the uncertainty and disappointment many faced in the late 1940s and early '50s. Today, with America (hopefully) coming out of a devastating downturn, Willy's journey seems especially resonant.

Naturalistically and intimately directed in the round by Pam MacKinnon, the Globe production's best feature is Willy himself ---- actor Jeffrey DeMunn, in a heartbreaking, soul-baring performance.

Willy's a complex Everyman ---- stubbornly clinging to his dreams for success, haunted by failure and past mistakes, prone to cruel outbursts of temper and remorse, and troubled by hallucinations. DeMunn disappears into the character and his masterfully calibrated performance realistically flashes through all these emotions like quicksilver. He storms viciously at his wife, then beams instantly with an ear-to-ear smile at his favorite son. He gently begs a neighbor for a loan, then bristles with furious indignation when he's offered a job.

DeMunn's tightrope act is so riveting, in fact, that in the few moments of the three-hour play when he leaves the stage, the show quickly loses its tension.

Set in New York in 1949, "Death" opens with the 63-year-old Willy in the waning days of his 35-year sales career. As the play unspools, he struggles with the all-too-present demons of his past and contemplates a "heroic" suicide, in the hopes that a life insurance payout will finally enrich his faithful wife, Linda, and their ne'er-do-well adult sons: Biff, an ex-high school football star whose penchant for thievery has led to a checkered work career and a stint in prison, and Happy, his handsome but embittered younger son who lives with the knowledge that he was never his father's favorite.

As common as it may seem now, "Salesman" was one of the first plays to move in and out of reality, and MacKinnon's production shines best in the moments when Willy slips into the fog of his memories. Positioning actors below the stage, in the wings and in the hallway that wraps around the Sheryl and Harvey White Theatre, she creates a strange and haunting sound- and visual-scape, where audience members feel as if they, too, are trapped inside Willy's head, surrounded by his swirling memories.

Lighting designer Rui Rita bathes these memories in a rich golden hue, particularly the imaginary visits by Willy's brother Ben, who escaped the claustrophobic city for a rich and adventurous life in the northern territories. Adding to the sense of warped reality is Marion Williams' clever scenic design, a multiplatform house set with windows, stairs and a doorway that quietly slip away, exposing the interior of the Lomans' shabby home.

DeMunn embraces the natural rhythms of Miller's text, so that each line and reaction seems organic. And as Linda, Robin Moseley is an ideal stage partner. Mosely delivers the play's most famous speech ("I don't say he's a great man ... but he's a human being, and ... attention must be paid."). Veteran theatergoers know these words well, but Moseley delivers them so plainly and spontaneously that they seem extemporaneous.

Lucas Caleb Rooney is strong as Biff, the golden son crushed by disillusionment (his best moment is his fiery face-off with Willy: "Pop, I'm a dime a dozen, and so are you"). And Tyler Pierce seethes with resentment as the philandering, underachieving Happy.

Also good are John Procaccino as Charley, the Lomans' successful, generous neighbor (whom Willy can only resent); Jordan Baker as the loopy, cackling secretary for Willy's buyers; and Adrian Sparks as the mystical Uncle Ben.

Some plays fade and show their seams with age. Others, like "Our Town" and "Death of a Salesman," only improve. The Globe's timely staging of this American classic is a revelation, and DeMunn's thoroughly inhabited Everyman is a struggling American that many people today can identify with.

"Death of a Salesman"

When: 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Feb. 27

Where: Sheryl and Harvey White Theatre, The Old Globe complex, 1363 Old Globe Way, Balboa Park, San Diego

Tickets: \$29-\$67

Info: 619-234-5623

Web: theoldglobe.org

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February 3, 2011



“SALESMAN”

Arthur Miller's classic drama “Death of a Salesman” rings true in a new production at the Old Globe.

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Jeffrey DeMunn, Tyler Pierce and Lucas Caleb Rooney in the Old Globe's "Death of a Salesman." Photo by Henry DiRocco

THEATER REVIEW

Globe's 'Salesman' riveting, timely

BY PAM KRAGEN
pkragen@nctimes.com

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WHEN 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Feb. 27

WHERE Sheryl and Harvey White Theatre, The Old Globe, Balboa Park, San Diego

TICKETS \$29-\$67

INFO 619-234-5623
www.theoldglobe.org

feature is Willy himself — actor Jeffrey DeMunn, in a heartbreaking, soul-baring performance.

Willy's a complex Everyman — stubbornly clinging to his dreams for success, haunted by failure and past mistakes, prone to cruel outbursts of temper and remorse, and troubled by hallucinations. DeMunn disappears into the character and his masterfully calibrated performance realistically flashes through all these emotions like quicksilver. He storms viciously at his wife, then beams instantly with an ear-to-ear smile at his favorite son. He gently begs a neighbor for a loan, then bristles with fu-

See 'Salesman,' 22

'Salesman'

Continued from Page 21

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DeMunn's tightrope act is so riveting, in fact, that in the few moments of the three-hour play when he leaves the stage, the show quickly loses its tension.

Set in New York in 1949, "Death" opens with the 63-year-old Willy in the waning days of his 35-year sales career. As the play unspools, he struggles with the all-too-present demons of his past and contemplates a "heroic" suicide, in the hopes that a life insurance payout will finally enrich his faithful wife, Linda, and their ne'er-do-well adult sons: Biff, an ex-high school football star whose penchant for thievery has led to a checkered work career and

a stint in prison, and Happy, his handsome but embittered younger son who lives with the knowledge that he was never his father's favorite.

As common as it may seem now, "Salesman" was one of the first plays to move in and out of reality, and MacKinnon's production shines best in the moments when Willy slips into the fog of his memories. Positioning actors below the stage, in the wings and in the hallway that wraps around the Sheryl and Harvey White Theatre, she creates a strange and haunting sound- and visual-scape, where audience members feel as if they, too, are trapped inside Willy's head, surrounded by his swirling memories.

Lighting designer Rui Rita bathes these memories in a rich golden hue, particularly the imaginary visits

by Willy's brother Ben, who escaped the claustrophobic city for a rich and adventurous life in the northern territories. Adding to the sense of warped reality is Marion Williams' clever scenic design, a multiplatform house set with windows, stairs and a doorway that quietly slip away, exposing the interior of the Lomans' shabby home.

DeMunn embraces the natural rhythms of Miller's text, so that each line and reaction seems organic. And as Linda, Robin Moseley is an ideal stage partner. Mosely delivers the play's most famous speech ("I don't say he's a great man ... but he's a human being, and ... attention must be paid"). Veteran theatergoers know these words well, but Moseley delivers them so plainly and spontaneously that they seem extemporaneous.

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Also good are John Proccaccino as Charley, the Lomans' successful, generous neighbor (whom Willy can only resent); Jordan Baker as the loopy, cackling secretary for Willy's buyers; and Adrian Sparks as the mystical Uncle Ben.

Some plays fade and show their seams with age. Others, like "Our Town" and "Death of a Salesman," only improve. The Globe's timely staging of this American classic is a revelation, and DeMunn's thoroughly inhabited Everyman is a struggling American that many people today can identify with.

THEATER REVIEW | SAN DIEGO

Globe's 'Salesman' is riveting and well-timed

BY PAM KRAGEN
pkragen@californian.com

Never once in Arthur Miller's 1949 play "Death of a Salesman" does the audience learn what the lead character, Willy Loman, sells. That's because his principal product — sold with "a smile and shoeshine" — is Willy Loman. But sadly for Willy in this tragic drama, nobody's buying.

After a 12-year absence, Miller's Pulitzer Prize-winning play makes a welcome return to San Diego this month in a mesmerizing and well-timed production at the Old Globe.

Miller wrote the play in a period of great economic, social and political upheaval, and Willy's heroic struggle to hang on to his tattered American dream reflected the uncertainty and disappointment many faced in the late 1940s and early '50s. Today, with America (hopefully) coming out of a devastating downturn, Willy's journey seems especially resonant.

Naturalistically and intimately directed in the round by Pam MacKinnon, the Globe production's best feature is Willy himself — actor Jeffrey DeMunn, in a heartbreaking, soul-baring performance.

Willy's a complex Everyman — stubbornly clinging to his dreams for success, haunted by failure and past mistakes, prone to cruel outbursts of temper and remorse, and troubled by hallucinations. DeMunn disappears into the character and his masterfully calibrated performance realistically flashes through all these emotions like quicksilver. He storms viciously at his wife, then beams instantly with an ear-to-ear smile at his favorite son. He gently begs a neighbor for a loan, then bristles with furious



Jeffrey DeMunn, Tyler Pierce and Lucas Caleb Rooney in the Old Globe's "Death of a Salesman." Photos by Henry DiRocco

"Death of a Salesman"

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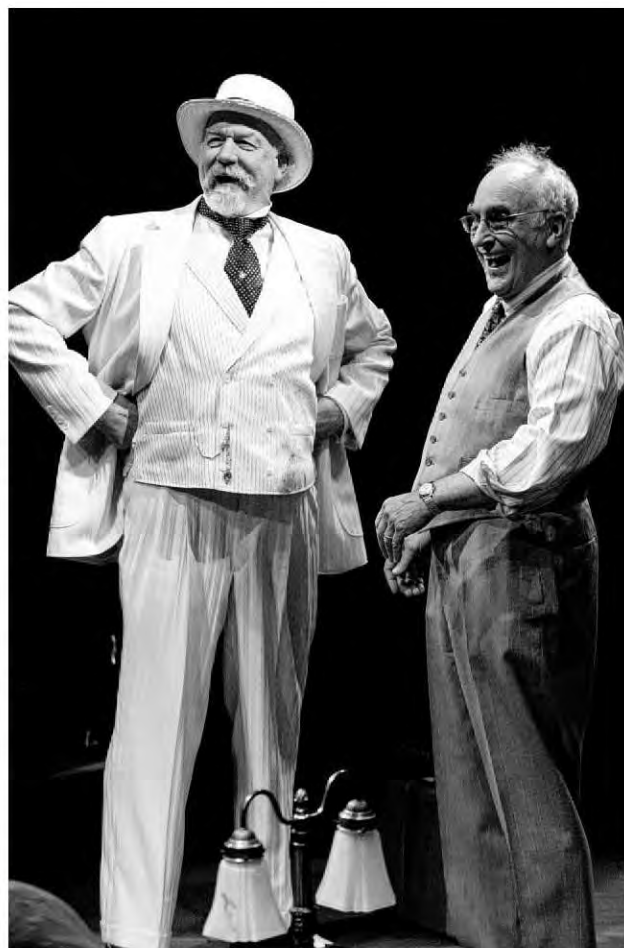
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Adrian Sparks as Uncle Ben, left, and Jeffrey DeMunn as Willy Loman in Arthur Miller's "Death of a Salesman," directed by Pam MacKinnon at The Old Globe through Feb. 27.

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- [Politicians](#)
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Old Globe Review: 'Death of Salesman'

Posted by [admin](#) on 2/04/11 • Categorized as [Arts & Entertainment](#), [Balboa Park](#), [Communities](#), [Theater](#)

By Patricia Morris Buckley | SDUN Theatre Critic



(l to r) Jonathan Spivey as Howard Wagner and Jeffrey DeMunn as Willy Loman in Arthur Miller's "Death of a Salesman," directed by Pam MacKinnon at The Old Globe, now through Feb. 27. (Photo by Henry DiRocco)

"Death of a Salesman" is one of those plays that was revolutionary when it premiered, hence the Pulitzer Prize in Drama for playwright Arthur Miller, but over time has turned into one of those dramas we attend because it's supposed to be good for our theatrical diets.

While the Old Globe Theatre's production is certainly the caliber you'd expect of San Diego's premiere theater, it has several major hurdles it attempts to overcome, yet it barely clears.

There is one exception and that's the powerhouse performance of Jeffrey DeMunn as disenchanted salesman Willy Loman. Audiences may not know his name as well as his face. DeMunn has been in hundreds of movies ("The Green Mile," "Shawshank Redemption," "Burn After Reading"), TV shows (he currently stars as Dale in "The Walking Dead") and on Broadway, where he's been nominated for a Tony.

DeMunn moves with amazing fluidity from a timid young buck to a disillusioned head of family to a 63-year-old

who has lost his grip on reality. He always feels true to the role, so much so that he slips inside it in an expertly skilled manner that suggests theatrical camouflage.

And while the rest of the cast is fine, they just don't come up to DeMunn's level. While the play is supposed to be about Willy and his personal struggles with expectations vs. reality, his family is a large part of his world. The role of Biff, Willy's oldest son and greatest failure, is a classic theater character. Lucas Caleb Moseley is more convincing as the older Biff than the younger boy, yet lacks the naturalness of DeMunn's performance. Only John Procaccino in the small role of Charley does that.

Think of it this way: DeMunn's performance is that of a diamond. Normally, directors surround a diamond with other precious gems, not pearls or turquoise. These stones are beautiful, but they don't sparkle like a diamond.

The show also starts with a huge misstep. This is not a play that works in the round. Set designer Marion Williams does her best to create the illusion of multi-levels and spaces with different uses (and the audience gasps when the whole set moves at the top of the show). But the blocking never feels natural or smooth on the cramped and awkward set.

Add to that a script that really needs to be trimmed. This production runs close to three hours. That's three hours about a loser of a man who, after buying into the notion of the post World War II American dream, has built up so much self-deception about himself and his family that he cripples his sons in the process. Sure, this length is typical of a play written in the '40s, but is difficult to sit through today, especially as there is little humor in the show.

"Death of a Salesman" is a classic and this production boasts a powerful and memorable performance by DeMunn. But as far as diets go, it's a little too healthy to be thoroughly enjoyable.

When: Through Feb. 27

Where: Old Globe Theatre, Balboa Park

Tickets: \$29-\$67

Info: (619) 23-GLOBE

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'Death' given new life at Globe

By Carol Davis



Carol Davis

SAN DIEGO—If Willy Loman knew that only his family attended his funeral he would have been perplexed. He was sure the friends he cultivated from all over the northeast (his territory) would attend. Willy shaped his entire life around the theory that if you were liked and you made your way on a 'smile and a shoeshine' you could have it all.

Willy Loman was a salesman. He was an average guy, well liked, salt of the earth and easy to get along with; forget what was in his samples cases. He was convinced that success would follow him because of his faith in

the American Dream.

Arthur Miller's Pulitzer Prize and Tony Award winning 1949 *Death of a Salesman* is quintessential Miller and Willy Loman is his Everyman. The tragedy of *Death of a Salesman* was that Willy's downfall was in direct proportion to how preoccupied he was with his own perceptions of how successful he was and how that success would catapult him to greatness.

The die of Willy's dream was cast years ago when he decided that *his* fortune lay in his personality and salesmanship, not in the frontiers of Alaska and Africa where his brother Ben and father before him went to make their fortunes. It was not in having a craft, although he was quite handy around the house. It wasn't in anything you could actually put your finger on. For 35 years what Willy sold, was himself and carving out his own frontiers along the New England States.

In a moving and gut wrenching portrayal of Willy Loman, Jeffrey DeMunn takes center stage in The Sheryl and Harvey White Theatre under the deft and sensitive direction of Pam Mackinnon. In a role of a lifetime, DeMunn touches on every aspect of Willy Loman's personality as he digs deeper and deeper into his psyche pulling us in with him.

From his jubilation at watching his son Biff play football to his deep depressions and character flaws, to reprimanding his wife, to his moments of lucidness to his losing it, DeMunn maintains a strong presence touching every other character on the stage just by virtue of his intensity not to mention his body language. He's compelling.

When we first see him, he has just returned home to Brooklyn after a day on the road exhausted and confused. His wife Linda (Robin Moseley) is concerned that he looks tired and out of sorts. He confesses he never made it past Yonkers. "Did he have another accident?" she asks while insisting he ask his boss, Howard (Jonathan Spivey) to let him work in New York rather than continue on the road.

His two sons Biff (Lucas Caleb Rooney) and Happy (Tyler Pierce) are at the family home. In one of Willy's delusional moments he imagines that they are boys are young again sparring and jibing at each other in a happier time in all of their lives. The truth is Biff left home after several unsuccessful attempts at making something of himself and has returned after an eight-year absence. Hap is another Willy, getting by; by the seat of his pants yet thinking he has the personality and savoir-faire to make it big.

Biff, who has done some soul searching while rounding up cattle in the west, wants to be his own man and not live in the shadow of Willy's dreams. Willy won't hear of it. Biff is his guy and destined to greatness because he, too is well liked. Hap, the also ran son, settles for less and less and after years of listening to Willy's promises of the American Dream that he wished on his son Biff, Hap is convinced, like his father, that it's just around the corner.

Willy's story unravels in both real time and in apparitions from the past as we journey with him through the last days of his struggle to maintain any form of dignity. Both sons are concerned but don't know how to handle their father.

His wife Linda is the voice of reason throughout. She vacillates back and forth between pretending all is well and trying to bring him back to reality. She is conflicted about how to deal with the hallucinations and downward spiral she sees. She urges him to take it easy assuring him that they don't need much money to live on week to week and they only have one more house payment to make before the house is theirs.

For the longest time, (unbeknownst to Linda) he has turned to his oldest and dearest friend and neighbor Charley (John Procaccino) whose cash he accepts every week but whose job offer he's too proud to take. Things go from bad to worse when he's let go from the very job that defines him, after he does ask for a raise.

In a scene that's enough to make you bawl and cry out, Willy asks for a raise from Howard, his now boss. Howard inherited the business from his father, who was a friend of Willy's, but no matter. In Howard's mind, Willy is dispensable and after listening to Willy plead and beg, he fires him. "You can't eat the orange and throw the peel away..." counters Willy.

Coming in and out of the picture is Willy's brother Uncle Ben (Adrian Sparks) a bigger than life portrait of a man whose opinion Willy is constantly seeking yet never seems to take until the very end. Willy looks to him for reassurance and possible grounding. It is in these moments that we glimpse into Willy's torturous and confused mind.

The Loman house, designed by Marion Williams, is set in the center of the White Theatre in the round with at least two levels. A 1949 worn over the years look, and with two active boys, the house is shabby but theirs. The kitchen is the focal point with bare bones living room furnished with an easy chair and lamp. One more payment is needed for both the near broken refrigerator and to pay off the mortgage.

Mathew J. LeFebvre's period costumes are right on target. Especially noted were Linda's hose with seams askew and apron over her housedress.

Rui Rita's soft lighting design accents the worn look of things that were once new. It is also as sign that adjacent high-rise buildings that sprung up around the once single family neighborhood is blocking out the sunlight giving way to the closed in feeling now engulfing the Loman Family.

Next to DeMunn's powerful and spot on portrayal of Willy Loman, Robin Moseley's Linda is a bravura act to follow as she anchors everyone around her and clings to her hope that her husband will one day find peace. Lucas Caleb Rooney's Biff is both bluster and touching as he comes to grips with who he really is sobbing painfully while trying to convince his father he's just ordinary. Tyler Pierce is the perfect cad as Hap and Adrian Sparks is a bigger than life and imposing as Uncle Ben.

Overall this *Death of a Salesman* is perfect timing for The Globe to be presenting "Classics Up Close". Set in a time of economic unrest in the late 40's Miller's play couldn't be more fitting for today's world as unemployment soars, downsizing is a reality, most sales are done over the Internet and traveling salesmen are a thing of the past.

My late father in law was an insurance man who went door-to-door selling life insurance policies. He was brought down by the stresses of his work. He always had a wistful look on his face. No doubt, he, too, secretly harbored illusions of the American Dream.

If you've never seen *Death of a Salesman* or seen it recently, now is a perfect time to get tickets.

See you at the theatre.

Dates: Through Feb. 27th

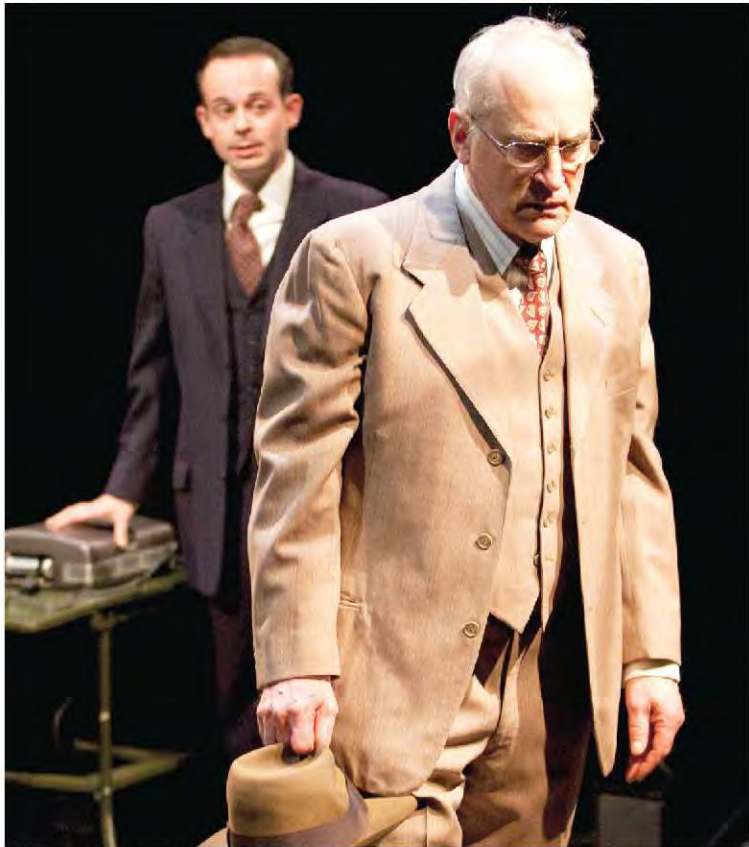
Organization: The Old Globe Theatre

Phone: 619-234-5623

Production Type: Drama

Where: 1363 Old Globe Way, Balboa Park

Ticket Prices: \$29.00-\$67.00



(l to r) Jonathan Spivey as Howard Wagner and Jeffrey DeMunn as Willy Loman in Arthur Miller's "Death of a Salesman," directed by Pam MacKinnon at The Old Globe, now through Feb. 27. (Photo by Henry DiRocco)

Old Globe production falters but doesn't sputter

Leading man Jeffrey DeMunn saves the day by breathing a breath of fresh air into 'Death'

By Patricia Morris Buckley
SDUN Theatre Critic

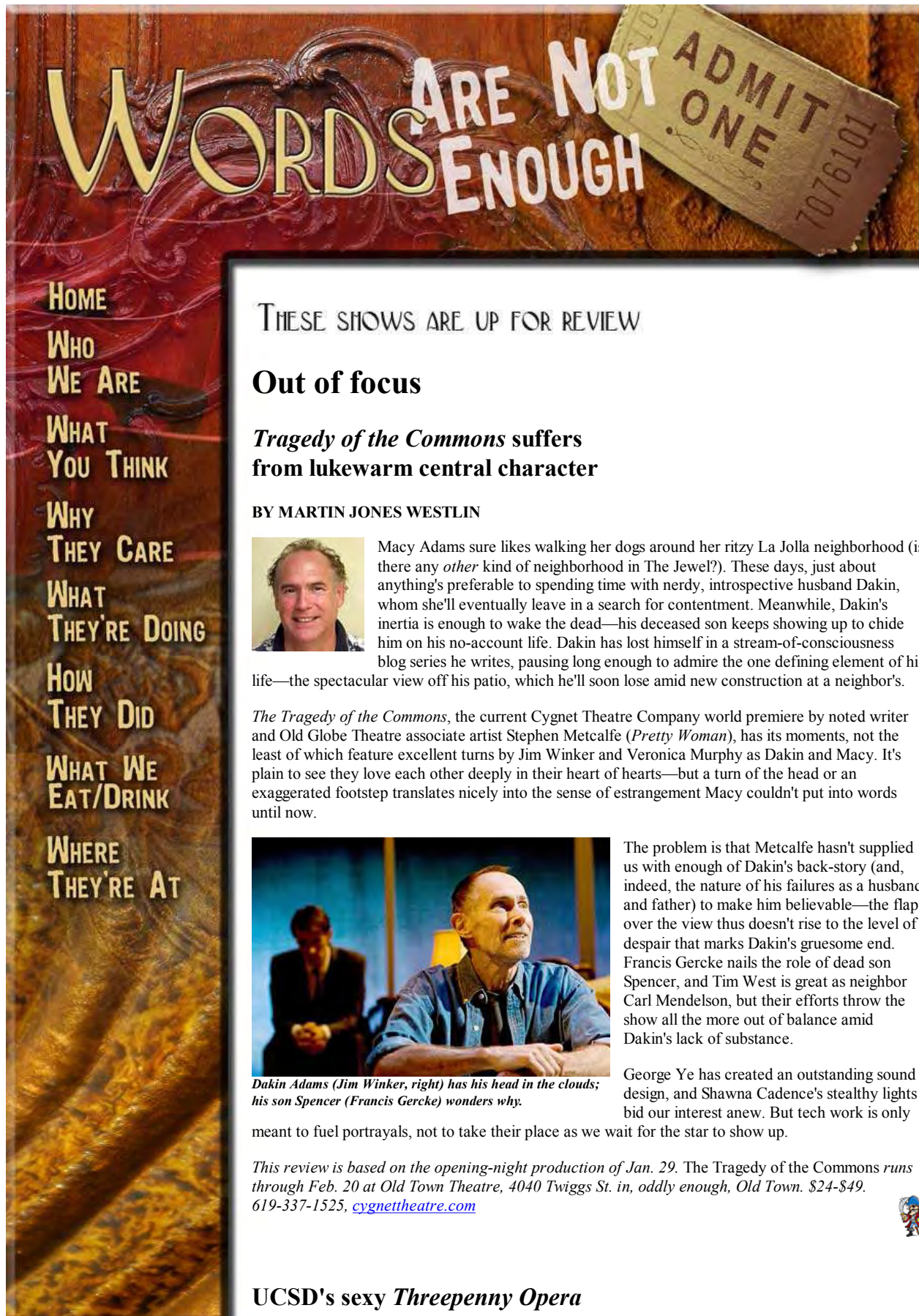
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SALESMAN

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THESE SHOWS ARE UP FOR REVIEW

Out of focus


Tragedy of the Commons suffers from lukewarm central character

BY MARTIN JONES WESTLIN



Macy Adams sure likes walking her dogs around her ritzy La Jolla neighborhood (is there any *other* kind of neighborhood in The Jewel?). These days, just about anything's preferable to spending time with nerdy, introspective husband Dakin, whom she'll eventually leave in a search for contentment. Meanwhile, Dakin's inertia is enough to wake the dead—his deceased son keeps showing up to chide him on his no-account life. Dakin has lost himself in a stream-of-consciousness blog series he writes, pausing long enough to admire the one defining element of his life—the spectacular view off his patio, which he'll soon lose amid new construction at a neighbor's.

The Tragedy of the Commons, the current Cygnet Theatre Company world premiere by noted writer and Old Globe Theatre associate artist Stephen Metcalfe (*Pretty Woman*), has its moments, not the least of which feature excellent turns by Jim Winker and Veronica Murphy as Dakin and Macy. It's plain to see they love each other deeply in their heart of hearts—but a turn of the head or an exaggerated footstep translates nicely into the sense of estrangement Macy couldn't put into words until now.



The problem is that Metcalfe hasn't supplied us with enough of Dakin's back-story (and, indeed, the nature of his failures as a husband and father) to make him believable—the flap over the view thus doesn't rise to the level of despair that marks Dakin's gruesome end. Francis Gercke nails the role of dead son Spencer, and Tim West is great as neighbor Carl Mendelson, but their efforts throw the show all the more out of balance amid Dakin's lack of substance.

George Ye has created an outstanding sound design, and Shawna Cadence's stealthy lights bid our interest anew. But tech work is only meant to fuel portrayals, not to take their place as we wait for the star to show up.

This review is based on the opening-night production of Jan. 29. The Tragedy of the Commons runs through Feb. 20 at Old Town Theatre, 4040 Twigg St. in, oddly enough, Old Town. \$24-\$49. 619-337-1525, cygnettheatre.com

UCSD's sexy *Threepenny Opera* succeeds in over-Brecht Brecht





Macheath (Zach Harrison) and Polly Peachum (Taylor Shurte) take care of biz. (Photo by Manuel Rotenberg)

People are no damn good, playwright Bertolt Brecht constantly preaches, at least not in the face of the right kind of temptation. The brunt of his barb is aimed at the people doing the tempting—those with money and influence who run roughshod over the rest of us and never look back. “The powerful of the earth can create poverty,” one of his characters says, “but can't bear to look at it.”

That particular quote is from *The Threepenny Opera*, Brecht's madcap manifesto on the fine line between criminal activity and respectability. UCSD is taking a turn at this nod to the renegade Macheath (Zach Harrison) and his foray into “legitimate” business—the mainstream captains of industry, he whines, are whittling away at the profit margins of crooks like him, so he figures he'll join 'em amid the myriad tricks up his sleeve. Who's the *real* bad guy, the show asks—he who founds a bank or he who robs one?

Sexual innuendo is pasted all over this piece, from Macheath's dalliance with hookers to overt portrayals of the act—and while I have no problem with the latter on its face, there's something about the relatively refined Mark Blitzstein

translation that doesn't comport with such rawness. But director Jeff Wienckowski, a third-year MFA candidate, has surely captured the bawdiness of Brechtian resentment, as have Ian Wallace and Eliza Bezoni through their set and costume designs.

This is a quirky look at a serious topic in this age of rampant corporate crime, and everybody's in fine voice amid Kurt Weill's overbearing music (I mean “overbearing” in a good way).

—Martin Jones Westlin

This review is based on the opening-night performance of Jan. 28. The Threepenny Opera runs through Feb. 5 at the Sheila and Hughes Potiker Theatre, 2910 La Jolla Village Drive in La Jolla. \$10-\$20. 858-534-3791, theatre.ucsd.edu

***Salesman* has its moments, but its pitch is heavy-footed**

BY LIZZIE SILVERMAN



In our search for instant gratification today, sitting through a three-hour play can feel like an eternity. *Death of a Salesman* is certainly not for those with short attention spans, but if you can withstand a constant stream of details, the current Old Globe Theatre production pays off with several heartrending moments. Like its running time, however, the central character tends to drag.

Willy Loman, an aging traveling salesman, is struggling to make ends meet. His two grown sons, Biff and Happy, return home and stir up old family regrets and disagreements, causing Willy to stray into the realm of his memories in search of where he went wrong. His desire to be “well-liked” is more than a key to good salesmanship—its a mantra on which Willy, who meets a tragic end, stakes his place in the world.

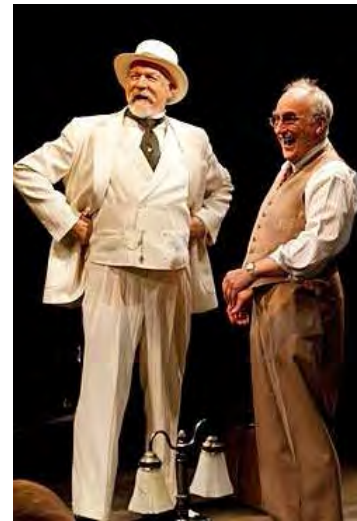
I wanted more of a character arc from Willy, whose nature does not quite jibe with that of the rest of the family. Although Jeffrey DeMunn carries the lengthy play, his Willy appears more like a grandfather than a husband or father. His disconnect with reality is believable, but there is no build-up to it, making it difficult to relate to him. The emotional tension instead rests on, and is well carried by, the mother and the two sons.

Willy's wife Linda (Robin Moseley) is stoic, incredibly patient and, thanks to Moseley, the most believable character onstage; she maintains a strong presence even when she is not speaking. The others grow into their roles, especially Biff (Lucas Caleb Rooney), who must come to terms with disappointing his father and standing up for who he really is and what he wants from life.

The set appears rustic and minimalist, and director Pam Mackinnon handles the in-the-round environment well; from where I was sitting, I never felt deprived of any of the emotional moments.

Climbing to success and wealth certainly seems appealing, but this play forces us to question if it is actually worth it. In today's economy, seniority means less than skills and knowledge, and merely sticking with a career no longer guarantees security. By the same token, *Death of a Salesman* may seem dated to some.

This review is based on the opening-night production of Jan. 27. Death of a Salesman runs through Feb. 27 at The Old Globe Theatre's Sheryl and Harvey White Theatre, 1363 Old Globe Way in Balboa Park. \$29-\$67. 619-23-GLOBE, oldglobe.org



Ben (Adrian Sparks, left) has hit on a formula for success, and Willy Loman (Jeffrey DeMunn) approves. (Photo by Henry DiRocco)

***Wonder Wounded Heroes* a violent nod to human capacity for self-destruction**

Two brothers are eking out a living in a dilapidated trailer in the Yukon when their younger, well-off brother comes to visit. That visit marks the dark humor, bitterness and brotherly tension that ensues in *Wonder Wounded Heroes*, the first play from Gordon MacDonald Wachsman. The ion theatre company production looks unpolished, but it does so in the best sense of the word; the work is raw, violent, and an in-your-face nod to humans' capacity for self-destruction.



Gus (Ruff Yeager, seated) is plagued by memories of his father as brother Harry (Tom Hall) looks on.

Otto (Matt Scott) is a witty, wry drunk, just this side of obnoxious. Gus (Ruff Yeager) is supposedly not all there, but it is hard to discern just how much of his mind is left and what damage has been done amid the dysfunctional family history. Harry (Tom Hall) is a Hollywood star, but we soon discover that he is not doing as well as it might seem.

When the brothers were younger, their father forced them to memorize Shakespeare, and it still clearly haunts them. They quote intermittently from *Hamlet*, which is poignantly relevant in certain moments and simply confusing at other times. Most of the references are easy to understand, even if you haven't brushed up on your Shakespeare recently, but it certainly feels like there are layers to the play, including details of the brothers' history, that are not thoroughly unwrapped for the audience.

Appropriately jarring film sequences are interspersed throughout the Glenn Paris-helmed play showing the siblings when they were boys. The sound design is antithetical to the emotion of the scenes—and that's exactly what made it work. The set is laden with grime and dishevelment, yet it holds just the right amount of quirkiness to make it feel like a home to these odd characters.

The show is an enjoyable roller coaster of violence, outbursts and attempts to reconnect. Unfortunately, many of the details of the brothers' history remain fuzzy despite several potentially moving and revealing moments. There is profound wisdom hidden in the play, but it is shrouded in just a tad too much mystery.

--Lizzie Silverman

This review is based on the opening-day matinee of Jan. 29. Wonder Wounded Heroes runs through



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Death of a Salesman

by Steve Heyl
EDGE Contributor
Thursday Jan 27, 2011

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Jeffrey DeMunn as Willy Loman and Robin Moseley as Linda in Arthur Miller's Death of a Salesman at the Old Globe. (Source: http://theoldglobe.org/pressphotos/Death_Salesman.html)

"Willy Loman". Those two words invoke a multitude of memories for many of us. Whether we recall writing an analysis in high school, seeing a theater department production in college, or cringing at Kevin Kline's 'bad actor' portrayal in Soapdish, nearly everyone thinks they know the character of Willy Loman and the play **Death of a Salesman**.

But when was the last time you actually saw it?

I don't mean pausing to watch a few scenes while late night channel surfing. I mean actually sitting down for the full three hour experience. It's not always easy to do in the 140 character world of the early twenty first century. The current production at Old Globe asks us to do exactly that, and although it is still set in 1949 (the year the play premiered), it remains surprisingly contemporary.

Traveling salesman Willy Loman finds himself at the end of his career, still waiting for the big break that will transform him into the important person he believes himself to be. When his eldest son Biff comes home for a visit, family wounds are opened anew. Old dreams collide with present realities as the family is forced to confront the web of lies and half truths that have allowed them to survive for so many years, before Willy loses his grip completely.

Director Pam MacKinnon has utilized the in-the-round White theater at the Old Globe fully in this production. It moves with cinematic fluidity. Scenes fade into one another without break; the lights never dim the entire first act. Aisles become porch steps and train stations. Offstage dialog and sound effects have definite directions, sometimes moving around the theater. Although the stage is in the middle of the audience, the effect is that the audience is in the middle of the play. Marion Williams' set indicates spaces through levels with the construction materials still visible, so there are no obstructions yet walls are clearly defined.

Any production of Death of a Salesman is only as good as the actor playing Willy. Hollywood veteran Jeffrey DeMunn, taking a break from fighting zombies on AMC's The Walking Dead, is more than up to the task. It is easy for the portrayal of Willy to lean too much toward either victim or lunatic, but in Mr. DeMunn's hands, Willy is simply incapable of seeing the choices he made that lead him to his current state. As Willy's wife Linda, Robin Moseley delivers the iconic line "Attention must be finally paid to such a person". She is superb as well, matching DeMunn's performance in breadth and intensity. But it is Lucas Caleb Rooney's performance as Biff that stands out; his transformation from adoring son to shattered young man in the hotel scene is phenomenal.

I have to confess I had mixed feelings approaching the evening. I have not seen the entire show in many years and was afraid it would fall into the "I recognize it as great art, but I don't enjoy it" category. Instead, it turned out to be most enjoyable in the way that only a great work of art can be. This is the first revival of the show at the Old Globe in over 50 years. In many ways it was worth the wait.

The evolution of the audience during the course of the evening was very telling. Before the lights went down, there was the usual chatter. Shortly into the production, there was a certain restlessness - people shifting in their seats, rustling papers, etc. as if the Loman clan was coming uncomfortably close to home. The tone at intermission was subdued. By the end of the second act, there was no sound from the audience at all. Attention was finally paid to Willy Loman.

Death of a Salesman continues through February 27 at the Old Globe theater in San Diego. For more information visit the

A computer geek by day, one of Steve's evening loves is San Diego theater (the other is his husband of 20 years), which he enjoys sharing with others (theater, not the husband).

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Jeffrey DeMunn is Willy Loman
 Photo: Henry DiRocco

Slideshow: Death of a Salesman



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San Diego, CA---If Willy Loman knew that only his family attended his funeral he would have been perplexed. He was sure the friends he cultivated from all over the northeast (his territory) would attend. Willy shaped his entire life around the theory that if you were liked and you made your way on a ‘smile and a shoeshine’ you could have it all.

Willy Loman was a salesman. He was an average guy, well liked, salt of the earth and easy to get along with; forget what was in his samples cases. He was convinced that success would follow him because of his faith in the American Dream.

Miller’s Pulitzer Prize and Tony Award winning 1949 “Death of a Salesman” is quintessential Miller and Willy Loman is his Everyman. The tragedy in “Death of a Salesman” was that Willy’s downfall was in direct proportion to how preoccupied he was with his own perceptions of how successful he was and how that success would catapult him to greatness.

The die of Willy’s dream was cast years ago when he decided that his fortune lie in his personality and salesmanship, not in the frontiers of Alaska and Africa where his brother Ben and father before him went to make their fortunes. It was not in having a craft, although he was quite handy around the house. It wasn’t in anything you could actually put your finger on. For 35 years what Willy

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sold, was himself and carving out his own frontiers along the New England States.

In a moving and gut wrenching portrayal of Willy Loman, Jeffrey DeMunn takes center stage in The Sheryl and Harvey White Theatre under the deft and sensitive direction of Pam Mackinnon. In a role of a lifetime, DeMunn touches on every aspect of Willy Loman's personality as he digs deeper and deeper into his psyche pulling us in with him. From his jubilation at watching his son Biff play football to his deep depressions and character flaws, to reprimanding his wife for mending worn out socks, to his moments of lucidness to his losing it, DeMunn maintains a strong presence touching every other character on the stage just by virtue of his intensity not to mention his body language. He's compelling.

When we first see him, he has just returned home to Brooklyn after a day on the road. He is exhausted and confused. His wife Linda (Robin Moseley) is concerned that he looks tired and out of sorts. He confesses he never made it past Yonkers. "Did he have another accident?" she asks while insisting he ask his boss, Howard (Jonathan Spivey) to let him work in New York rather than continue on the road.

His two sons Biff (Lucas Caleb Rooney) and Happy (Tyler Pierce) are at the family home. In one of Willy's delusional moments he imagines that they are boys are young again sparring and jibing at each other in a happier time in all of their lives. The truth is Biff left home after several unsuccessful attempts at making something of himself and has returned after an eight-year absence. Hap is another Willy, getting by; by the seat of his pants yet thinking he has the personality and savoir-faire to make it big.

Biff, who has done some soul searching while rounding up cattle in the west, wants to be his own man and not live in the shadow of Willy's dreams. Willy won't hear of it. Biff is his guy and destined to greatness because he, too is well liked. Hap, the also ran son, settles for less and less and after years of listening to Willy's promises of the American Dream that he wished on his son Biff, Hap is convinced, like his father, that it's just around the corner.

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Willy's story unravels in both real time and in apparitions from the past as we journey with him through the last days of his struggle to maintain any form of dignity. Both sons are concerned but don't know how to handle their father.

His wife Linda is the voice of reason throughout. She vacillates back and forth between pretending all is well and trying to bring him back to reality. She is conflicted about how to deal with the hallucinations and downward spiral she sees. She urges him to take it easy assuring him that they don't need much money to live on week to week and they only have one more house payment to make before the house is theirs.

For the longest time, (unbeknownst to Linda) he has turned to his oldest and dearest friend and neighbor Charley (John Procaccino) whose cash he accepts every week but whose job offer he's too proud to take. Things go from bad to worse when he's let go from the very job that defines him, after he does ask for a raise.

In a scene that's enough to make you bawl and cry out, Willy asks for a raise from Howard, his now boss. Howard inherited the business from his father, who was a friend of Willy's, but no matter. In Howard's mind, Willy is dispensable and after listening to Willy plead and beg, he fires him. "You can't eat the orange and throw the peel away..." counters Willy.

Coming in and out of the picture is Willy's brother Uncle Ben (Adrian Sparks) a bigger than life portrait of a man whose opinion Willy is constantly seeking yet never seems to take until the very end. Willy looks to him for reassurance and possible grounding. It is in these moments that we glimpse into Willy's torturous and confused mind.

The Loman house, designed by Marion Williams, is set in the center of the White Theatre in the round with at least two levels. A 1949 worn over the years look, and with two active boys, the house is shabby but theirs. The kitchen is the focal point with bare bones living room furnished with an easy chair and lamp. One more payment is needed for both the near broken refrigerator and to pay off the mortgage.

Mathew J. LeFebvre's period costumes are right on target. Especially noted were Linda's hose with seams askew and apron over her housedress.

Rui Rita's soft lighting design accents the worn look of things that were once new. It is also as sign that adjacent high-rise buildings that sprung up around the once single family neighborhood is blocking out the sunlight giving way to the closed in feeling now engulfing the Loman Family.

Next to DeMunn's powerful and spot on portrayal of Willy Loman, Robin Moseley's Linda is a bravura act to follow as she anchors everyone around her and clings to her hope that her husband will one day find peace. Lucas Caleb Rooney's Biff is both bluster and touching as he comes to grips with who he really is sobbing painfully while trying to convince his father he's just ordinary. Tyler Pierce is the perfect cad as Hap and Adrian Sparks is a bigger than life and imposing as Uncle Ben.

Overall this "Death of a Salesman" is perfect timing for The Globe to be presenting "Classics Up Close". Set in a time of economic unrest in the late 40's Miller's play couldn't be more fitting for today's world as unemployment soars, downsizing is a reality, most sales are done over the Internet and traveling salesmen are a thing of the past.

My late father in law was an insurance man who went door-to-door selling life insurance policies. He was brought down by the stresses of his work. He too was a 'hail fellow well met'. I guess it comes with the territory. No doubt, he secretly harbored illusions of having the American Dream, who wouldn't?

If you've never seen "Death of a Salesman" or seen it recently, now is a perfect time to get tickets.

See you at the theatre.

Dates: Through Feb. 27th

Organization: The Old Globe Theatre

Phone: 619-234-5623

Production Type: Drama

Where: 1363 Old Globe Way, Balboa Park

Ticket Prices: \$29.00-\$67.00

Web: theoldglobe.org

Venue: Sheryl and Harvey White Theatre



By Carol Davis

Carol Davis is a regular contributor to sdjewishworld.com. Before that she wrote for The San Diego Jewish Times for over twenty years. Carol has...[Read more](#)

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THEATER REVIEW: Old Globe shows why "Death Of A Salesman" is Arthur Miller's best work

JEAN LOWERISON - SDGLN THEATER CRITIC
February 7th, 2011

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"Do what you love, and the money will follow."

If Willy Loman (Jeffrey DeMunn) had heeded that bit of old folk wisdom, he might not be what he is today: an aging but unsuccessful traveling salesman, broken and sad.

Willy should have been a carpenter. He's good with his hands, has enjoyed fixing up the house, and as elder son Biff (Lucas Caleb Rooney) points out, "There's more of him in that front stoop than in all the sales he ever made."

Instead, he has spent his life in work which suits neither his talents nor interests: he bought the false promises of wealth and popularity touted by American capitalism, even tried to push sons Biff and Happy (Tyler Pierce) in that direction as well.

Now, 30-some years later, when he should be relaxing in comfortable retirement, this shuffling shell of a man is still on the road, relegated to the worst traveling route the company offers.

He makes almost no sales, but still he drives, trying to convince himself that a big deal is right around the corner. Meanwhile, the family survives on handouts from kindly neighbor Charley (John Procaccino).

Willy talks a good game, which no one believes. But sometimes he simply withdraws into reverie, where he can bask in the reflected glory of Biff's successes on the high school football field and the promise that brought. Occasionally wealthy older brother Uncle Ben (Adrian Sparks) appears in gleaming white, counseling a move to Alaska, where Ben made his fortune.

Pam Mackinnon shows a sure directorial hand in the Old Globe's production of Arthur Miller's "Death Of A Salesman," that classic portrait of the American dream gone wrong, playing through Feb. 27 at the Sheryl and Harvey White Theatre.

Willy's wife Linda (Robin Moseley) has raised his two sons and stuck with him through thin and thinner. They are cheered somewhat by the fact that favorite son Biff has come home.

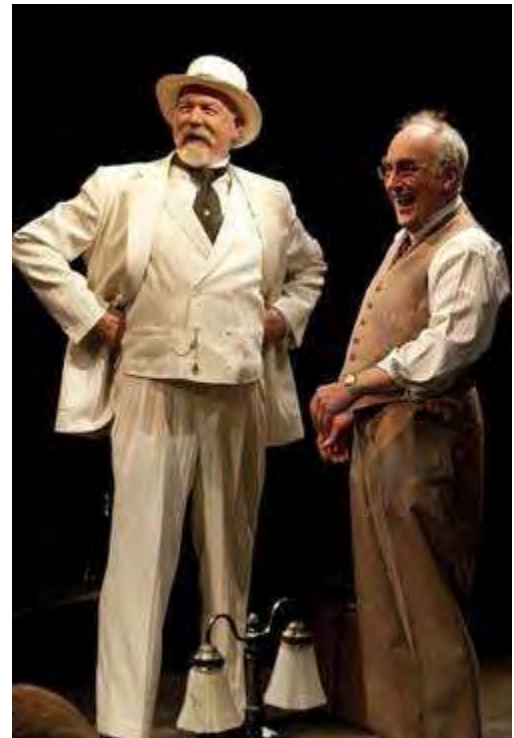
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Photo credit: Henry DiRocco

Adrian Sparks as Uncle Ben and Jeffrey DeMunn as Willy Loman in "Death of a Salesman."

But even this is bittersweet: Biff, the popular football star (being “well-liked” is of utmost importance to Willy), has fumbled since those school days. With no high school diploma (due to a failed math class), he drifted into petty thievery and has since done itinerant physical labor on ranches and farms – which Willy interprets as more evidence of his own failure.

Meanwhile the younger Hap, modestly successful as a sales clerk, drowns his lack of work enthusiasm in self-admittedly meaningless serial sexual encounters and appears to be headed down his father’s path.

Willy’s worries about his own driving – he’s been spacing out on the road – push him to ask boss Howard Wagner (Jonathan Spivey) for a desk job. His fate is sealed when Howard fires him.

DeMunn’s Willy is a heartbreaker, beaten down and equally given to instant rages and escapes into fantasy. It’s a wonder his crazymaking behavior hasn’t driven Linda away.

Moseley is a model of quiet dignity and patience (if not downright martyrdom) as Linda, sticking up for him and insisting that “attention must be paid.”

Pierce’s Hap may be the saddest of all – a copy of his dad, asking and giving little, willing to settle.

Rooney’s Biff is the only character who sees the truth – “We never told the truth for ten minutes in this house!” – and the one who finally realizes what he really wants.

Written for a proscenium stage, set designer Marion Williams’ adaptations include a stepped structure dividing the house’s rooms and “walls” that are raised before each act. The walls are a clever idea, but unnecessary and do not seem to add much to the production.

“Death Of A Salesman,” part of the Old Globe’s “Classics Up Close” series, won both a Pulitzer and six Tonys and is regarded as Miller’s best play. This production shows why.

The details

“Death Of A Salesman” plays through Feb. 27 at the Old Globe’s Sheryl and Harvey White Theatre.

Tuesday, Wednesday and Sunday at 7 p.m.; Thursday through Saturday at 8 p.m.; matinees Saturday and Sunday at 2 p.m.

For tickets, call (619) 234-5623 or visit [HERE](#).

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“THE TRAGEDY OF THE COMMONS” - Cygnet Theatre & “DEATH OF A SALESMAN” – Old Globe

The American Dream is under siege, in a world premiere and an American classic. When an aging man loses his job, and everything he's worked for starts slipping away, he descends into a kind of madness. He abuses his sons, denigrates his wife. And finally, he cracks.

This scenario forms the bedrock of Arthur Miller's 1949, Pulitzer Prize-winning masterpiece, “Death of a Salesman” and also acclaimed La Jolla playwright Stephen Metcalfe's new drama, “The Tragedy of the Commons.” The parallels are uncanny.

In each case, as in Greek and Shakespearean tragedy, the central character brings down his own house of cards, with his narcissistic blindness and refusal to confront the truth. We want to shake him, wake him out of his trance state of fantasy and flailing anger at the world that's mistreated him. We want him to live in the present and stop dwelling on the golden moments of the past. But the downward spiral becomes inexorable, inevitable. We can only watch in a sort of horror as it unfolds.

Metcalfe's central character, Dakin, is a former teacher who's lost his son, his job and his connection to his wife. He spends his days sending vitriolic environmental rants into the blogosphere. Then, when the house next door goes on the market, he becomes obsessed with losing his beloved ocean view. Dakin's fixation may seem trivial to us. But who's to say what a man deems critical to his well-being – whether, like Miller's Willy Loman, it's pinning his hopes on a once-promising son or, like Dakin, maintaining the little piece of paradise he's carved out for himself as a defense against a harsh world. Whatever his life-raft preoccupation, when it's taken from him, he snaps.

Metcalfe's new play is intriguing and compelling, though it does have a few weaknesses, including a cartoonish villain and a gratuitous connection to 9/11. But the dialogue is sharp, smart and credible, the characters well drawn. Cygnet Theatre's first world premiere is very well acted, attractively designed and sensitively directed by Sean Murray.

At the Old Globe, “Death of a Salesman,” one of the greatest American plays of the 20th century, tells the story of one man's decline, one family's pain, one beaten-down working stiff who thinks he can get by on “a shoeshine and a smile.” But Willy runs out of options, hope and time. The timeless tragedy of an ordinary man remains a gut-wrenching, heartbreaking emotional knockout.

The Globe production is superb, imaginatively designed and meticulously directed by Pam MacKinnon, with a terrific cast anchored by Jeffrey DeMunn as Willy and Robin Moseley as his long-suffering and heroic wife.

In the backstreets of Brooklyn or the shores of La Jolla, both plays, rife with senescence, delusional thinking and sickness of the soul, stand as bitter indictments of our vaunted American values.

“The Tragedy of the Commons” runs through February 20 at Cygnet Theatre in Old Town.
“Death of a Salesman” continues at the Old Globe's White Theatre, through February 27.

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Left to right: Jeffrey DeMunn, Tyler Pierce and Lucas Caleb Rooney in "Death of a Salesman"
Photo by Henry DiRocco

Death of a Salesman

By Arthur Miller

Directed by Pam MacKinnon

Sheryl and Harvey White Theatre, [The Old Globe](#)

<http://www.theoldglobe.org/tickets>

[/production.aspx?performanceNumber=8296](#), San Diego

Jan. 22-Feb. 27, 2011

To say that "Death of a Salesman" is a staple of American theater is an understatement. The 1949 play, written by the iconic [Arthur Miller](#) (<http://www.neh.gov/whoweare/miller/biography.html>), is a masterpiece, one that will be remembered and still studied a few hundred years from

now. It addresses the fundamental struggles of the average modern man, splitting his psyche open and revealing society's dreams and fears in a continuous battle.

Meet Willy Loman, a 60-year-old traveling salesman who, to say the least, finds business trips increasingly difficult. He needs to stay employed to support his family, but his sanity is compromised by a lifelong dedication to failed dreams and unrealistic expectations. His wife Linda is crippled by her loyalty to the old man and hopes her sons, Happy and Biff, will help ease the father's downward mental whirlwind. Happy is a salesman himself, a successful one, or so he says. He has understood that the only way to help Willy is to cater to his illusions. Biff, on the other hand, has been working on out-of-state farms for meager salaries for many years. Each time he comes home from a failed job experience, Willy's turmoil worsens. We learn that, as a boy, Biff held great promise, but a family secret has shattered his potential and at age 34, he epitomizes his father's fears.

This Old Globe "Classics Up Close" production is skillfully directed by Obie and Lilly Award winner [Pam MacKinnon](http://www.steppenwolf.org/boxoffice/productions/bio.aspx?id=422&crewid=1678) (<http://www.steppenwolf.org/boxoffice/productions/bio.aspx?id=422&crewid=1678>). She has surrounded herself with a very talented artistic team and a first-class cast. Marion Williams, who has worked with MacKinnon in the past, has designed a very transparent set that lets us scrutinize the core of the Loman family. She has had to convert Miller's extensive original proscenium setting into intimate in-the-round scenery. She was very successful in this endeavor. Williams' set is very versatile and allows the audience to travel easily through the home, the dreams, the flashbacks and the agonies of the salesman. The 1940s costumes were designed by Mathew J. LeFebvre, lights by Rui Rita and sound by Jeremy J. Lee.

The amazing [Jeffrey DeMunn](http://www.fandango.com/jeffreymunn/filmography/p17901) (<http://www.fandango.com/jeffreymunn/filmography/p17901>) is the infamous salesman. DeMunn, who has been seen in many television series, movies and Broadway productions, delivers an utterly astounding performance. We never doubt for a second that the real Willy Loman, the one who came straight out from Miller's imagination, is there before us. Another great show of talent on stage is by [Lucas Caleb Rooney](http://broadwayworld.com/people/Lucas_Caleb_Rooney/) (http://broadwayworld.com/people/Lucas_Caleb_Rooney/), who plays Loman's son, Biff. The accomplished actor, an MFA graduate from the Old Globe/USD Theatre Program, depicts a wonderfully complex and misfit character. Robin Moseley also stands out as Willy's wife, Linda, and Tyler Pierce is second-born son, Happy. Together, these four gifted artists paint a very powerful emotional portrait of the Loman family. John Procaccino most effectively portrays neighbor Charley, Adrian Sparks is Uncle Ben and Jordan Baker is "The Woman." The rest of the skilled cast includes Deborah Radloff as Jenny and Letta, Ryman Sneed as Miss Forsythe, Jonathan Spivey as Howard Wagner, Ben Diskant as Bernard and Jesse Jensen as Stanley.

"Death of a Salesman" is a commanding drama. Out of the tragedy emerges a tale of hope. While the main characters are pressured by the world's expectations and drown in a sea of social and economic demands, a single young man, Biff, finds himself. His consciousness rises out of witnessing his family's demise. "I know who I am, kid," he declares, and that is more than most of us in this modern world can claim.

Patricia Humeau

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Theatre Scene: 'Death' still resonates after six decades

Posted by [admin](#) on 2/13/11 • Categorized as [Arts/Entertainment, Theater](#)



(l to r) Jeffrey DeMunn as Willy Loman,
Tyler Pierce as Happy and Lucas Caleb

Rooney as Biff star in Arthur Miller's "Death of a Salesman" at The Old Globe. (Photo by Henry DiRocco)

"Death of a Salesman"

Through Feb 27

The Old Globe (White Theatre)

(619) 23-GLOBE

TheOldGlobe.org

Tuesdays and Wednesdays 7 p.m.

Thursdays, Fridays and Saturdays 7 p.m.

Saturday and Sunday matinees 2 p.m. Sundays 7 p.m.

By Cuauhtémoc Kish | Theatre critic

Arthur Miller's "Death of a Salesman" was born on Broadway in the same year (1949) that I made my screeching entrance into the world in a small community near Pittsburgh. Although the aging process has impacted our vigor and stamina, I'm happy to report that we both have handily survived the six decades since our heralded births.

The Old Globe's current incarnation of Miller's classic tale about a common man facing his destiny—after being fired at the age of 63—still resonates within the theatre community. "Death of a Salesman" couldn't be more timely today, as so many individuals face the very real prospect of layoffs, terminations and continued unemployment.

Director Pam Mackinnon moves her four principal actors well through a uniquely designed skeletal floor plan of stepped platforms that conform to the limited space (25 feet wide) of the White Theatre.

Willy Loman's (Jeffrey DeMunn) entrance underscores the pitiful onset of Alzheimer's, a medical descriptive few were familiar with back in 1949. And although Willy doesn't know the name of this terrifyingly frightening disease, he knows intuitively that his deterioration will continue until there is little left of the hard-driven, energetic salesman he once was. DeMunn initially walks through the rooms of his home sure-footed, and then, almost like sleepwalking, cuts through these same spaces—without attention to doors and walls—while walking through the psychological space of his mind. DeMunn plays his role angry, ashamed, proud, defeated and very desperate.

Robin Moseley plays Willy's long-suffering, devoted wife with a balance of caretaking and fierce, protective loyalty. As the audience becomes witness to her husband's cruelty, her hurt is palpable. In this more enlightened age, it is difficult to observe such callousness on the part of a seemingly loving spouse. Moseley is near perfect.

Lucas Caleb Rooney and Tyler Pierce provide more-than-adequate character shadings to Biff and Happy (the Lowman's two adult sons), respectively. Both are in their early 30s, however, they are tasked—in

flashbacks—with playing their parts as high school teenagers as well. Pierce carries his assignment out with ease, possibly because he has remained pretty much a child, content to work as an aid to the bosses' assistant, earning enough to pay his monthly rent and entertain an ever-changing carousel of women. Rooney carries more of the baggage from family history and, possibly as a result, he wants to escape from the city, his family and especially his father.

The other eight characters help set the storyline, and all do fine work, especially John Procaccino, who plays Charlie, the caring neighbor who rescues Loman time and again, even offering him a job that would end his pending financial implosion.

Jeremy J. Lee's sound design sets the tone of the play provocatively, mostly with flute accents. Lighting designer Rui Rita lit the stage well, allowing for sunshine to effectively bathe the set, especially in flashbacks to better times.

Our nation has changed a lot since Miller attended the opening Broadway production of "Death of a Salesman," but much of the underpinnings of life in the U.S. remains the same as it was in 1949: current political divides and unprecedented high unemployment. Loman still speaks for many in this country—once undisputed in the world—whom have lost jobs and opportunities and even the desire to live.

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BLOGS | STAGE WHISPER

Death of a Salesman

By Homer Hesse | Posted February 5, 2011, 10:10 p.m.

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The cast of Death of a Salesman at The Globe was, in a word, extraordinary.

There were a few rough patches, particularly the initial scene between the brothers Happy (Tyler Pierce) and Biff (Lucas Caleb Rooney). The scene is basically banter and small talk which presented a challenge to the actors. This is particularly the case when the material was once contemporary but is now dated.

As Biff, Lucas Caleb Rooney was well cast and delivered the role with a physical presence that supported the character's past glory as a football player. Emotionally, his big scenes carried the honesty that the character demands. Every now and then he seemed uneasy with his movement but when the chips were down, Mr. Rooney broke our hearts as Biff finally finds the courage to tell the truth about himself and his father.

Tyler Pierce presented the role of Happy with charm and style. We tend to like Happy for most of the show until the climatic scenes where he proves himself to be the tragic heir of his father's dishonesty. Mr. Pierce played this supporting role appropriately, which is to say, he supported the other actors on stage and kept Happy in the position of second child, which is where Arthur Miller placed him.

Linda Loman was played by Robin Moseley. Ms. Moseley was the perfect, deferring, somewhat dominated house wife. Linda is married to an illusion. She has no idea who her husband is. Even at his graveside she is still lost in the web of exaggerations that Willy has woven into a life. Ms. Moseley was able to find the humor in Linda but when Linda finally exerted herself, it took our breath away.

Willy Loman is a brilliantly written character and Jeffrey DeMunn is a brilliant actor. Willy is such a grotesque character that it should be easy to dislike him but Mr. DeMunn infused him with hope and energy until the very end. The legitimacy of Willy's hopes and dreams is completely baseless but Mr. DeMunn always brought us back around by tapping into Willy's enthusiasm. Near the end of the show, Willy is planting a vegetable garden in his back yard. As he identifies the different veggies, he comes to lettuce. The way Willy said the word made me think, "Hmm. Willy really likes lettuce." Lettuce is hardly a transcendent substance but Mr. DeMunn was able to tell us about Willy just by saying, "lettuce".

The secondary roles were fairly consistent. One stand out was John Procaccino as Willy's neighbor Charley. The scenes between Willy and Charley remind us of the way that men once interacted. There is nary a kind word exchanged between them but Willy admits that Charley is his only friend.

Jordan Baker also stood out as The Woman (Willy's Mistress).

Director Pam MacKinnon used the space of the Sheryl and Harvey White Theatre very well. "Theater in the Round" can be challenging but Ms. MacKinnon kept everything consistent. The entrances and exits were well thought out and gave us a firm grasp of where the drama was taking place.

The glory of this production is that none of the actors got in the way of Arthur Miller's vision. The actors and director were facilitators for the audience and put the drama right in front of us.

As one teenager said after the show was over, "There wasn't really a hidden meaning in that."

MORE STAGE WHISPER



COMMENTS

u almost make me want to take a chance to see it again...not!!!

it is written with enthusiasm and kindness tho Homer....and and real piece of theatre for the uninitiated



By **nan** 11:35 a.m., Feb 8, 2011 > Report it

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Death of a Salesman

By January Riddle



DeMunn

Photo by Henry DiRocco

The recent memorial marking the 25th anniversary of the Challenger disaster serves as a reminder that the American dream does not always reach its promised heights. Recent economic events come closer to home for many American families, who find their own dreams falling far short of promise.

American playwright Arthur Miller specialized in up-close-and-personal stories that revealed the limitations of our collective cultural expectations. The most familiar, *Death of a Salesman*, debuted in 1949, when America was in recovery from World War II and the nation and its people were optimistic about the future. The warriors were home. Many families were moving into their first homes; babies were booming and the world

was puddle-wonderful. So, what was with this play that depicted an ordinary figure, a working class guy, and his all-American family in such tragic light?

Miller delivered a double-dose of come-down-to-earth reality with his interpretation (some might say "warning") of the inevitable crash when dreams and actualities meet head-on. The Old Globe Theatre's current sympathetic production confirms the concept that dramatic tragedy, well-written and skillfully produced, exactly directed and elegantly presented, need not be time-specific. This is a story of a family and each of its individual members believing in a cultural illusion that destroys them. It is a fable of life, love and loyalty. It is also a tale of fractured fantasies.

In this deceptive world, there are no heroes, but Willy Loman, 60, self-described "well-liked" salesman, focuses the action and the interpretation. In *Willy World*, hard work and a joke will win over a limp handshake and a solemn demeanor every time.

Jeffrey DeMunn becomes Willy in an *Our Town* character, traversing the jaw-dropping enthusiasm of a cheerleading dad and the wretchedness of defeated patriarch as if the tunnel between extremes were a mere burrow. Willy is a character so intricately balanced in his vulnerability that less than an accomplished and empathetically wrought actor could make a caricature from a portrait. DeMunn's Willy simply means what he means, even when he succumbs to loneliness on the road with a beautiful buyer (a stunning Jordan Baker executing an uncomfortably accurate sugar pie). Willy's interpretation of life is both a joy, when life agrees, and a regret, when it does not.

Dreams are not solely cultural. Dreams are personal. Willy does not understand that, and his downfall destroys his family and the people in it. Like a plummeting spaceship and an increasing foreclosure rate, it threatens our own optimistic perspective of life as we want it to be.

If only the focus could have been on a steadfast touchstone like Linda, Willy's long-suffering, predictive wife. "...life is a casting off," she says. "It's always that way." Intricately wrought by Robin Moseley, Linda contains a deeper understanding of the "way it is," pragmatically working the family budget and the masculine dynamic with a vulnerable balance. Moseley's Linda embodies the 1950's female ideal, unwaveringly supportive of the male hierarchy, yet ruling the roost from the well-kept nest.

In those heady times, home ownership could be only a few payments away, and the legacy of a fully paid off dwelling was, perhaps, reachable. Marion Williams' set design of the Loman home reproduces Jo Mielziner's representational, functional original, cleverly adapting it to the round stage. Although the actors' movements from mind to reality and present to past take a bit of getting used to, Williams' imagery ultimately conquers the smallish stage.

Without walls, the playwright's familial ideal blasts through this play. Considering the era and the return of women to the home from their former positions in manufacturing, the sentiment of role division and constancy echoed the country's consciousness. At last, the feminine aura was back in the home and kitchen, where it belonged. Gender roles were defined, and all was as it should be.

Without the backdrop of the latter 1940's American (and this play's on-stage) family, however, the meaning would be lost. The elder son, Biff (a sentient and precisely angry Lucas Caleb Rooney) embraces his father's dream for him. In the beginning, when Biff leads his football team and his small town cadre of supporters, the fantasy seems destiny. But a disgrace changes the fragile psyche of the boy whose goals are merely adopted, and Biff must confront demons that defy dreams.

Therefore, opportunity opens for Biff's younger brother Happy "Hap," (Tyler Pierce) who could maneuver his way into his father's good graces, if only he were not so intent upon proving his masculine prowess. Pierce walks the tightrope waltzed by the second-born son with a combination of humor and sang-froid that highlights the futility of believing in an illusion. Hap is a more tragic figure than even Biff or Willy because he continues to believe that his father's dream, and his increased role in it, will come true.

Willy's own dream anchors in his elder brother's success and his own missed opportunity to join Ben's adventures. Perhaps familiar to anyone who has declined to make a purchase or accept an offer, this subplot of disparate fortunes predicts a life-long regret.

Personified in the character of Willy's friend's son, Bernard (authentically and compassionately played by Ben Diskant), the potential for a son's ascendancy rises above mundane fortune. The nerdy, unpopular Bernard becomes the high salaried success. What Willy cannot fathom is why he became such a pinnacle of success, leaving the popular, athletic Biff in his hometown wake. What happened? Willy wonders. The answer is too complex and too ethereal to ascribe to an accident of fate.

This production's little blunder concerns Ben's Colonel Sanders persona. Although Willy's big brother is larger than life in the younger's mind, and Adrian Sparks' grand stature fits the bill, Mathew J. LeFebvre's costume misses the mark. Ben arrives from the African diamond mines, not from America's deep South, so the beard, mustache and white suit with plantation hat does not fit. This unfortunate outfit creates a distraction.

Another awkward diversion is the rubber pipe that Biff slaps on the kitchen table. Willy looks at it but never picks it up. Miller's stage directions do not address the lingering prop, but it would be better to make it disappear somehow than to leave it there, magnetizing the audience.

Considering Pam Mackinnon's meticulous direction and her cast's magnificent interpretations, those little detractions are as simple dust in a grand scheme. If only Willy Loman could have had precise foresight. That fantasy was not to come true.

In the end, (labeled "Requiem" in Miller's script) it is Willy's only true friend, Charley (a perfectly constant John Procaccino) who understands the meaning of the man and his situation. "A salesman is got to dream, boy. It comes with the territory," he says.

And so it is. The dream looms large for the country of Miller's vision, and its vision seems as grand for the individual. The warning does not diminish the American dream, in space or in life.

"Death of a Salesman" continues on the Old Globe Theatre's Sheryl and Harvey White stage through Feb. 27. Performance times: Tues-Weds at 7 p.m.; Thurs-Sat at 8 p.m.; Sun at 7 p.m. Matinees Sat-Sun at 2 p.m. Additional matinee on Feb. 16 at 2 p.m. Tickets are \$29-67, with discounts for full-time students, patrons 29 and younger, seniors and groups. Reservations at www.TheOldGlobe.org or by phone at 619-23-GLOBE.

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interludes make one feel as well that the ensemble in motion is going to break into "Into the Woods."

THE PRODUCTION: The action takes place in front of and sometimes inside a gigantic hedge maze created by scenic designer Tobin Ost. A revolve carries set pieces and people out of and back into the hedge, and characters occasionally pop up from the maze, much to the audience's delight. Quel device! Denitsa Bliznakova's costumes are truly fun to watch. Michael Gilliam is lighting designer and John H. Shivers and David Patridge share honors for the sound design. Even the dialogue is amplified. Gordon and Brad Haak are the orchestrators, and music director Laura Bergquist conducts and plays keyboard in the orchestra, which comprises Steven Withers on keyboard II, Erica Erenyi on cello, and Deborah Avery on oboe, English horn and flute. Withers is credited with synthesizer programming.

THE LOCATION: Old Globe Theatre, 1363 Old Globe Way, Balboa Park, www.theoldglobe.org or (619) 23-GLOBE

BOTTOM LINE: Best Bet for a pleasant evening; prerequisite knowledge of Austen novel preferred but not required

Death of a Salesman

The Old Globe production of Arthur Miller's *Death of a Salesman* in the Sheryl and Harvey White Theatre January 23-February 27, staged by **Pam Mackinnon** with scenic design by Marion Williams, costume design by Mathew J. LeFebvre, lighting design by Rui Rita, sound design by Jeremy J. Lee and stage management by Lavinia Henley

Setting: Willie Loman's house and yard and various places in New York and Boston, 1949

Willy Loman's (**Jeffrey DeMunn**) entire life and self-esteem is a house of cards supported by re-enforced lies. His enablers are his wife Linda (**Robin Moseley**), his son Happy (**Tyler Pierce**). When we meet Willie he is in the throes of instability. The man's sole purpose is to sell and the road has been abysmal lately. He's not recognized, and especially not adulated, as he once was. He is supposed to be traveling his territory, but finds that the car keeps veering off the road, and the fact he very nearly hit a child has unnerved him, so he goes home to Linda, where he knows he will receive succor.

Willy's "no good" son, Biff (**Lucas Caleb Rooney**) is the kid that should have been everything: college football star, successful businessman, father. But soon after his senior year, Biff suddenly tanked in the ambition department. The audience does not find out why until Act II. Biff has returned from working as a ranch hand out west and Willy pressures him and Happy to cook up a

business deal with Biff's ex boss. Willy's company has cut him from salary plus commissions to straight commissions. He and Linda are near destitute. Willy's delusions, tyrannical rages and inability are of concern to everyone, and when he asks his boss, Howard Wagner (**Jonathan Spivey**), to retire from the field and work in the office, he is fired.

We learn the truth through flashbacks. Linda has always been Willy's buffer against reality. Willie was never the successful and beloved salesman he thought he was. More and more of the burden of supporting Willie's delusions has fallen to Happy. It's never quite clear what Happy does, but he has disposable income and fancies himself a mover and a shaker and is quite the ladies man. Other characters real and imagined are the boys' schoolmate, Bernard (Ben Diskant), Bernard's father, Charley (**John Procaccino**), and the legendary Uncle Ben (Adrian Sparks). Others in the company are Deborah Radloff and Ryman Sneed as Willie's and Happy's women and Jesse Jensen as Stanley.

I loved Williams' inventive scenic design.

BOTTOM LINE: Worth a try

CHUCKIE'S BEST BETS

North Coast Repertory Theatre's production of **2 Pianos 4 Hands**, playing an extended run through February 13 at North Coast Repertory Theatre, 987-D Lomas Santa Fe Dr., Solana Beach, www.northcoastrep.org or (858) 481-1055

Lamb's Players Theatre's **Mixtape** through February 27 at Horton Grand Theatre, 444 4th Avenue, San Diego, www.lambplayers.org or (619) 437-6000

Old Globe's **Emma** (reviewed above)

Brenda in THE BASEMENT

Laura Morefield's question of week December 16 was, "Who is your favorite super hero?" My response: I guess my super hero is the person who keeps on doing his/her art against all the odds regardless of whether success comes his/her way. The purity of creativity/pursuit of art is heroism. I think of Berlioz, of Mahler, of several opera singers I know who persist despite the financial challenge, the dismay of friends and relatives, and the great personal sacrifice involved in such

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Materialistic tragedy shown in 'Salesman'

David Dixon, Staff Writer

Posted on 09 February 2011.

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Courtesy of theoldglobe.org

A 63-year-old traveling salesman named Willy Loman (Emmy and Tony Award nominee, Jeffrey DeMunn) is losing his touch with reality.

From the opening scene Willy seems to be in a surreal state of mind. He acts manic-depressive, which is evidenced when the “joyous family man” instantaneously transforms into a hateful self-centered bully. Willy also loves to think about his past experiences while speaking to himself out loud for everyone to hear. His wife and two grown sons try to help the flawed patriarch, because despite his issues, they all seem to love him in some form or another.

The Old Globe’s Sheryl and Harvey White Theatre’s production of “Death of a Salesman” is a disturbing three-hour examination of a man whose life values are shallow and materialistic.

DeMunn gives a towering performance as the lead. His take on Willy is crammed with rage and paranoia as he descends into his own madness.

Robin Moseley portrays Linda, Willy’s wife, as a woman of contradictions. She is both weak and tough for being so loyal to Willy, a person whom few individuals can tolerate. The darkly funny Tyler Pierce plays the Lomans’ son Happy, a hotshot playboy who appears to still respect his dad despite his increasingly erratic behavior.

Lucas Caleb Rooney is superb as Biff, the secret emotional drive of the show. He is a bum who cannot maintain a job because of his troublemaker personality. It is remarkable that even with his lack of direction and negative qualities, the audience cannot help but sympathize with him. There are several key moments when Biff breaks down emotionally to his father. When these events happen, it is hard not to shed some tears for the grown-up child who has given up on trying to please Willy.

“Death of a Salesman” works both as an intimately epic tragedy and as a mystery. There are secrets each family member hides for quite some time. As the mood becomes darker and darker, more information and revelations are revealed to the characters. With every plot twist, chaos and heartbreak occur.




Marion Williams’ scenic design for the production resembles a well-preserved house. The striking set includes a refrigerator, table and two sets of stairs. Nothing feels inauthentic about it, which is tough to do, given the small size of the stage.

Director Pam MacKinnon is excellent when it comes to timing. Some of the actors need to enter certain areas of the set quickly and without hesitation. Her directorial skills are remarkable and makes the piece of work move at a smooth pace.

An essential piece of American theater, “Death of a Salesman” is a must-see for those who want to see a dramatic and undeniably brilliant masterpiece. Audiences still might not have too much pity for Willy, but by the end of the play spectators will empathize with Arthur Miller’s portrayal of the self-destructive common man.

Tickets and information about “Death of a Salesman” can be found at theoldglobe.org.

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FEATURES

ON STAGE

Depth of a
‘Salesman’

Director says there’s much more to the classic drama than people generally think

JAMES HEBERT • U-T

There’s a paradox to classic American plays such as “Death of a Salesman,” says the director Pam MacKinnon: People know them so well that they don’t really know them at all.

Arthur Miller’s Pulitzer Prize-winning 1949 drama, which MacKinnon stages for the Old Globe Theatre starting Saturday, is part of the cultural air we breath — read by generations of high-schoolers and produced by legions of theaters (although, amazingly, this is the Globe’s first go at it since the early 1950s).

That familiarity has turned the title character, Willy Loman, into an icon of the downtrodden, while letting the play’s actual textures and details slip from memory.

“There’s a certain percentage of the audience that thinks they know the play, and maybe even some percentage of that percentage that actually does know the play,” MacKinnon says. “But for the vast majority, it’s in the realm of, ‘There are some father-son issues, there’s a guy in a white suit, and I forget if it’s Willy’s father or Willy’s uncle?’

“They have notions. But when you actually sift through the play, I think you’re surprised.”

That’s why going into this production, MacKinnon — renowned chiefly as a director of new works

“Death of a Salesman”

Old Globe Theatre

When: Previews begin Jan. 22. Opens Jan. 27. Schedule: 7 p.m. Tuesday-Wednesdays. (plus 2 p.m. Feb. 16); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays (no matinees Jan. 22-23). Through Feb. 27.

Where: Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park

Tickets: \$29 to \$67

Phone: (619) 234-5623

Online: theoldglobe.org

(including the 2009 Pulitzer Prize finalist “Becky Shaw” as well as “The Four of Us” at the Globe in 2007) — didn’t feel she needed to bring some freshly minted concept to the play.

“Maybe there are a few Shakespeare works, like ‘Romeo and Juliet’ or ‘Hamlet,’ where to see it with fresh eyes, you really have to explode it,” says MacKinnon, also known for her work with the playwright Edward Albee. “But I honestly don’t feel that way with these American classics.”

Besides, MacKinnon says, no matter how she, or any other director, interprets the work these days, the economic free fall of the past few years is bound



Jeffrey DeMunn will play Willy Loman in the Old Globe’s production of Arthur Miller’s “Death of a Salesman.” J. KATARZYNA WORONOWICZ

to inject its own sense of the contemporary into this story of a dreamer who falls victim to the system and his own addled optimism. (Veteran actor Jeffrey DeMunn of AMC-TV’s “The Walking Dead” plays Willy for the Globe.)

“I certainly know it figures into how people will hear this play,” she says. “There are people in our country who are getting discarded, who are getting left behind. That’s definite-

ly Willy’s story. (For him), it’s a different generation now, and he used to be in the mix, he used to be a breadwinner, and he’s being phased out, and there isn’t really anything he can do about that.”

There’s also the parallel story of a fraught father-son relationship. Willy feels he has failed because of the lackluster achievements of his son Biff, whom MacKinnon and her cast speculate is actually

named Willy Jr.

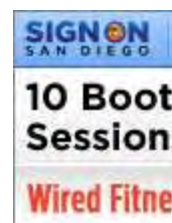
MacKinnon hopes the fishbowl that is the Globe’s arena-style Sheryl and Harvey White Theatre will help accentuate that sense of domestic tension.

“(Family matriarch) Linda’s famous line, ‘Attention must be paid’ — when it’s in the round, it’s in your lap,” MacKinnon notes. “Attention *is* being paid.”

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Theater preview: Depth of a "Salesman"

Arthur Miller's masterpiece is a familiar stranger to many playgoers

BY JAMES HEBERT

TUESDAY, JANUARY 18, 2011 AT 12:44 P.M.

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Besides, MacKinnon says, no matter how she, or any other director, interprets the work these days, the economic free fall of the past few years is bound to inject its own sense of the contemporary into this story of a dreamer who falls victim to the system and his own addled optimism. (Veteran actor



/ J. KATARZYNA WORONOWICZ

Jeffrey DeMunn portrays Willy Loman in "Death of a Salesman" at the Old Globe Theatre.

DETAILS

"Death of a Salesman"

Old Globe Theatre

When: Previews begin Jan. 22. Opens Jan. 27.
Schedule: 7 p.m. Tuesday-Wednesdays, (plus 2 p.m. Feb. 16); 8 p.m. Thursdays-Fridays; 2 and 8

[Jeffrey DeMunn](#) of AMC-TV's "The Walking Dead" plays Willy for the Globe.)

"I certainly know it figures into how people will hear this play," she says. "There are people in our country who are getting discarded, who are getting left behind. That's definitely Willy's story. (For him), it's a different generation now, and he used to be in the mix, he used to be a breadwinner, and he's being phased out, and there isn't really anything he can do about that."

There's also the parallel story of a fraught father-son relationship. Willy feels he has failed because of the lackluster achievements of his son Biff, whom MacKinnon and her cast speculate is actually named Willy Jr.

MacKinnon hopes the fishbowl that is the Globe's arena-style Sheryl and Harvey White Theatre will help accentuate that sense of domestic tension.

"(Family matriarch) Linda's famous line, 'Attention must be paid' — when it's in the round, it's in your lap," MacKinnon notes. "Attention is being paid."

jim.hebert@uniontrib.com • (619) 293-2040 • Twitter [@jimhebert](#)

(Check back soon for an interview with actor Jeffrey DeMunn, at SignOn San Diego and in the U-T's Sunday Arts section)

p.m. Saturdays; 2 and 7 p.m. Sundays (no matinees Jan. 22-23). Through Feb. 27.

Where: Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park

Tickets: \$29 to \$67

Phone: (619) 234-5623

Online: theoldglobe.org

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Actor looking for the everyman in Miller's 'Salesman'

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Actor looking for the everyman in Miller's 'Salesman'

By PAM KRAGEN - pkragen@nctimes.com North County Times - The Californian | Posted: Wednesday, January 19, 2011 10:22 am | [Print](#)

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[Buy this photo](#) Jeffrey DeMunn will play Willy Loman in The Old Globe's production of Arthur Miller's Death of a Salesman, directed by Pam MacKinnon, Jan. 22 - Feb. 27, 2011. Photo by J. Katarzyna Woronowicz.



You may not know actor Jeffrey DeMunn's name, but you probably know his face.

The New York character actor has appeared in dozens of movies ("The Green Mile," "The Shawshank Redemption," "The Majestic") and more than 100 TV shows (he was Professor Norman Rothenberg on "Law and Order" from 1993 to 2008, earned an Emmy as Andrei on "Citizen X," and now plays the widower Dale in AMC's new zombie series "The Walking Dead").

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Raised in Buffalo and stage-trained at England's Old Vic, DeMunn first played Willy Loman last year, in a production a Dallas Theatre Centre. He reprises the role this month at the Globe in an in-the-round production helmed by award-winning director Pam MacKinnon. It opens in previews Saturday.

DeMunn talked about the role and his long career in a phone interview last week.

Question: You played Willy Loman just last year. Why did you decide to come back to the part so soon?

Answer: When you're doing a play in regional theater, you have a nine-week window, excluding the amount of time you may spend doing research before you get there. You put it up in four weeks and five weeks later you're done. That's a terribly short amount of time to try to gain a reasonable understanding of a play like this, or a man like this. So when the chance came to do it again, I was eager to try it. I just didn't think I was done with Willy yet.

Q: Tell me about Willy Loman.

A: I've been aware of Willy since I was quite a young actor. I saw Lee J. Cobb on the TV version (filmed in 1966) and it stuck with me.

It's an extraordinary performance, and so I've been aware of the character since then. What I can tell you is that he's a deeply, deeply interesting man.

Q: Willy Loman has been called the "American King Lear." Do you agree?

A: He's similar to Lear in a lot of ways. I've played Lear and I was surprised when I came to Willy how much they were alike. Both men are fighting age and advancing mental confusion. But I try not to think of Willy as one of those 'great roles.' I just think of him as Willy Loman and try to get as close to him as I can.

Q: Your director Pam MacKinnon is nationally know as a great interpreter of another major American playwright, Edward Albee. How have you enjoyed working with her and your cast at the Globe?

A: They're great. I'm very impressed and I'm loving it. The team is great and Pam is really good. She's putting us through our paces. The thing is that she's not intimidated by the text. We're just looking it as a play and we're trying to find out as much about these characters as we can.

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Q: Are there any dream roles you're still hoping to play?

A: Nothing I'm clinging to right now. I just go where something is attractive to me and if it's not, I have the luxury of turning it down. Now that the kids are grown, I can say "No, thank you," and after many years of saying quite the opposite and taking anything that moved, I feel really lucky that people still want me to do things.

Q: You're one of those actors everyone recognizes but they don't know your name. Is that a blessing or a curse?

A: I love it. I work a lot, but I have anonymity. People will come up to me and say "Did you go to Northwestern?" or "Are you from Fort Lauderdale?" My favorite was when I was on a train platform and a guy came up to me and would not stop insisting that I was his optometrist. I walk into stores I've never visited before and the clerks call out "It's good to see you again." I find it endlessly amusing.

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Info: 619-234-5623

Web: theoldglobe.org

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January 20, 2011

PREVIEW SECTION



"SALESMAN"

Character actor Jeffrey DeMunn leads the cast of the Old Globe's production of Arthur Miller's "Death of a Salesman."

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Veteran actor looking for the everyman in 'Salesman'

BY PAM KRAGEN
pkragen@nctimes.com

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Jeffrey DeMunn as Willy Loman in the Old Globe's "Death of a Salesman," above. Below, he's seen as the zombie-hunter Dale in AMC network's "The Walking Dead." Courtesy photos



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See 'Salesman,' 18

'Salesman'

Continued from Page 13

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Old Globe presents Arthur Miller classic 'Death of a Salesman' starring Jeffrey DeMunn

By **Diana Saenger**/*Contributor*



Jeffrey DeMunn stars as Willy Loman in 'Death of a Salesman.' opening Saturday at

**The Old Globe. CREDIT:
Photo by J. Katarzyna
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DeMunn played the role of Willy last year at the Dallas Theater Center and admits he rarely repeats a production. "But in terms of the man and the world he lived at the moment, I knew there was much more I had to learn. So when the opportunity came up, I said yes."

There's a reason "Death of a Salesman" continues to be produced around the country. The story of Willy's misunderstanding of himself throughout his career as a traveling salesman and how he eventually realizes The American Dream has passed him by – is still both poignant and relevant.

"There's no question that could be said about any well-drawn character in a book or play," DeMunn said. "Willy is sewn into the fabric of all of our lives, and if that was not so, the play would not be as wonderful, artful or meaningful as it is, mostly because it's done by Arthur Miller."

With DeMunn's impressive resume of nearly 35 years of acting; it's apparent he could fill any shoes. Called a favorite of writer/producer/director Frank Darabont, DeMunn appeared in "The Shawshank Redemption," "The Green Mile," "The Majestic," Stephen King's "The Mist," the 1988 remake of "The Blob" and the "The Walking Dead."

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The “Salesman” cast includes: Jordan Baker, Ben Diskant, Jesse Jensen, Robin Moseley, Tyler Pierce, John Procaccino, Deborah Radloff, Lucas Caleb Rooney, Ryman Sneed, Adrian Sparks and Jonathan Spivey. The creative team features Marion Williams (Scenic Design), Mathew LeFebvre (Costume Design), Rui Rita (Lighting Design), Jeremy J. Lee (Sound Design) and Lavinia Henley (Stage Manager).

If you go

What: The award-winning drama, “Death of a Salesman”

Where: Sheryl and Harvey White Theater, 1363 Old Globe Way, Balboa Park

Previews: 8 p.m. Jan. 22, 7 p.m. Jan. 23, 25, 26.

Performances: 7 p.m. Tuesday-Wednesday; 8 p.m. Thursday-Saturday; 2 p.m. Saturday-Sunday; 7 p.m. Sunday through Feb. 27

Tickets: \$29-\$67

Contact: (619) 23-GLOBE. TheOldGlobe.org

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J. KATARZYNA WORONOWICZ

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RANCHO SANTA FE REVIEW

January 20, 2011

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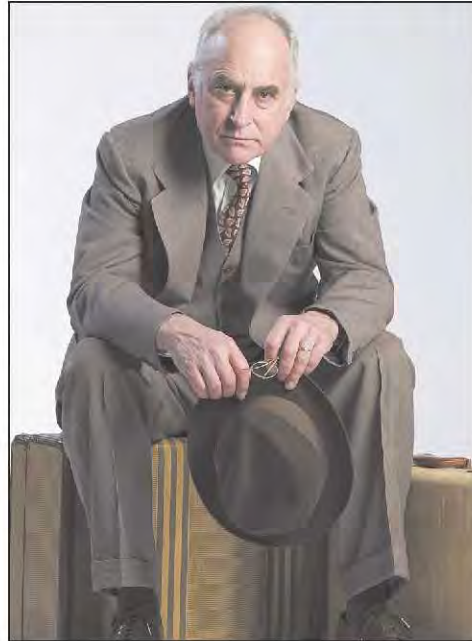
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FAST FACTS

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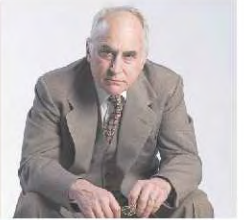
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January 20, 2011

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Thursday, January 20, 2011

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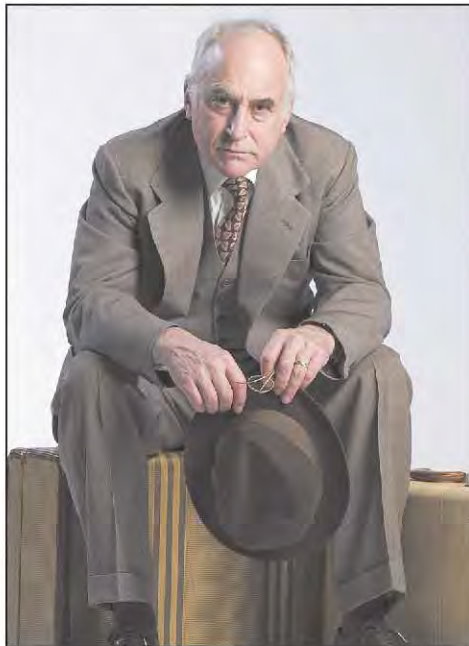
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Jeffrey DeMunn stars as Willy Loman in 'Death of a Salesman.' (Photo/J. KATARZYNA WORONOWICZ)

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Where: Sheryl and Harvey White Theater, 1363 Old Globe Way, Balboa Park

Previews: 8 p.m. Jan. 22, 7 p.m. Jan. 23, 25, 26.

Performances: 7 p.m. Tuesday-Wednesday; 8 p.m. Thursday-Saturday; 2 p.m. Saturday-Sunday; 7 p.m. Sunday through Feb. 27

Tickets: \$29-\$67

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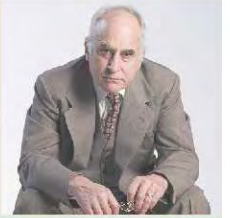
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Old Globe presents Miller classic 'Death of a Salesman'

By Diana Saenger
Contributor

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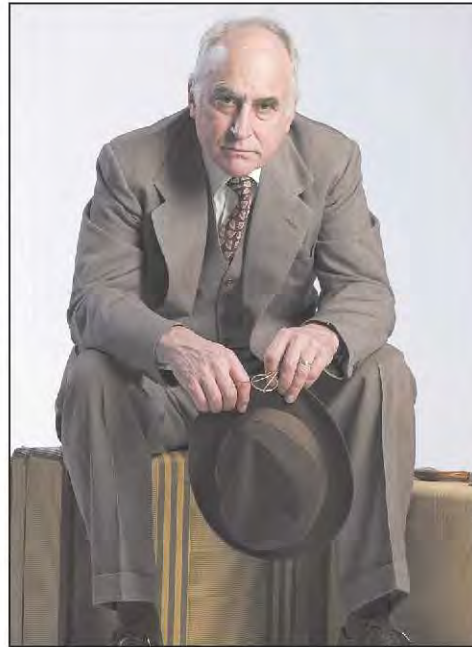
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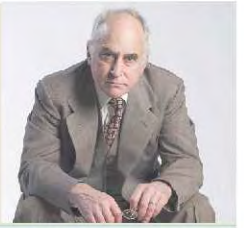
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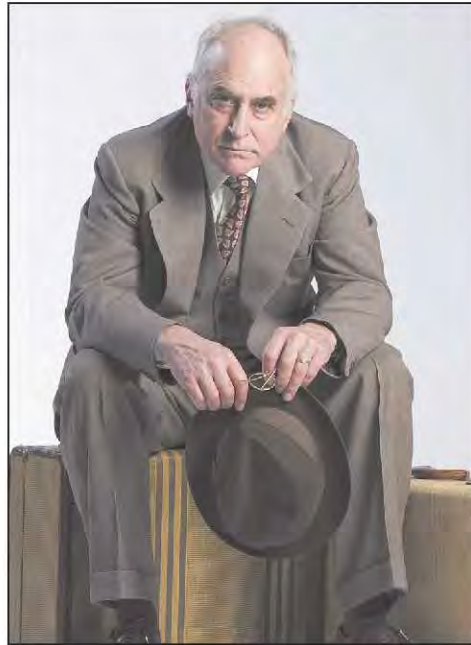
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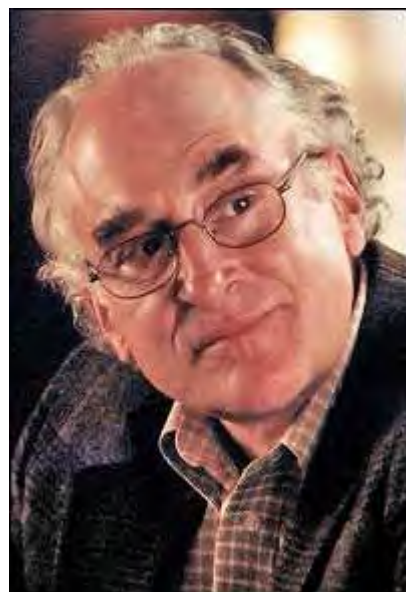
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STAGE TO SCREENS: Jeffrey DeMunn, a Star of TV's "The Walking Dead," Brings Fresh Life to Willy Loman

By Christopher Wallenberg
 22 Jan 2011



Jeffrey DeMunn

Tony nominee Jeffrey DeMunn, of Broadway's *K2* and *The Price*, begins his career's second act with Arthur Miller and a hit TV series.

*

The stage and screen actor **Jeffrey DeMunn** has spent the better part of the past two decades toggling between powerful stage dramas, such as his current role as the iconic Willy Loman in *Death of a Salesman* (running through Feb. 27 at The Old Globe in San Diego), and film and TV work that mixes science-fiction and horror elements with soulful and moving stories. Many of those screen projects have been collaborations with

director-writer-producer Frank Darabont. Those include two Oscar-nominated films "The Shawshank Redemption" and "The Green Mile," the 2007 adaptation of Stephen King's "The Mist," and the new zombie apocalypse TV series, **"The Walking Dead,"** which blazed like a supernova last fall, premiering to record-setting audiences on AMC.

On the surface, it would appear that DeMunn's work in stage plays like *Salesman*, Arthur Miller's *The Price*, Thornton Wilder's *Our Town*, and David Hare's *Stuff Happens* has little in common with the kind of science-fiction fantasy roles that he's best known for on the big screen (note, DeMunn did score a 1995 Emmy nomination for playing a serial killer in HBO's "Citizen X"). But dig below the outer membrane (or the rotting zombie flesh, if you will), and you'll find there may be more in common between suicidal

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salesman Willy Loman and DeMunn's melancholic curmudgeon Dale in "The Walking Dead" than meets the eye.

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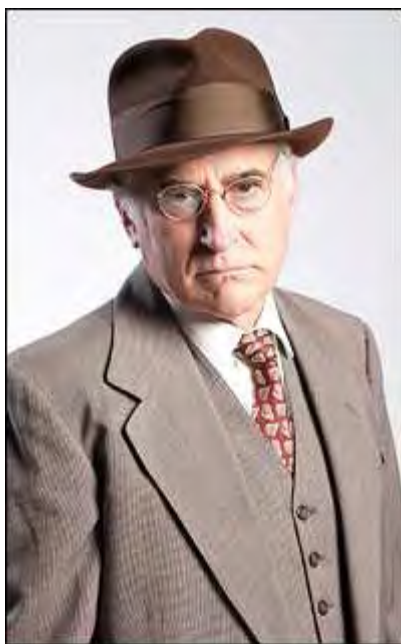
The hit TV series may be rife with splattered blood and oozing guts, stomach-churning gore, and dead-eyed zombies being hacked to bits. But, at its beating heart, "The Walking Dead" is entirely human and very much alive — a character-based drama with tragic, classical undertones and timeless themes. Indeed, DeMunn draws definite parallels between his current stage and TV roles — one a naturalistic mid-century drama, the other a comic-book-derived post-apocalyptic nightmare happening in heightened reality.

"With 'The Walking Dead,' you could remove the zombies and put something else in their place — something that is putting human beings under stress, under pressure, putting them in a hard situation,"

DeMunn observes. "And then you watch and see how

do they do — how do they survive, how do they treat each other? This is a timeless subject matter for drama: People under that kind of duress. If you take the Loman family and you remove the fact that he [Willy] is no longer relevant to the business that he is in, then there's no play. But if you bring to bear on those people some kind of pressure, then it's interesting. How are they going to deal with it? And it's something that Frank [Darabont] is fascinated with and has often written about in the past. So yeah, the show's not so much about zombies; it's really just about people."

There may be no zombies, decaying flesh, or brutal violence in "Death of a Salesman," but the tragedy is no less heartbreaking. For the 63-year-old DeMunn, this is his *second time in a year* playing the character of Willy Loman. He tackled the role last spring at the Dallas Theater Center, in a completely separate production with a different director and cast. (The production at the Old Globe is directed by Pam MacKinnon.). And indeed, he acknowledges that there are some advantages and disadvantages to having played the iconic role so recently. The advantages? "It removes from my shoulders and my heart the panic of: Can I learn all of these words? Which is not an unreal thing. The play really talks a lot. And when I first did it, I had to expend an awful lot of energy memorizing [lines] and I think an equal amount of energy worrying about whether or not I was going to be able to actually get it. So it has removed from my heart the concern of, 'Well, geez, can I even do this



Jeffrey DeMunn as Willy Loman
photo by J. Katarzyna Woronowicz



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part?' As it turns out, yeah, I can do the part. So now I can focus more on how well can I do it, how fully can I do it, how much more can I learn about this man, and how much more can I understand about the play that Miller put together."

The danger of playing Willy back-to-back in two different productions, DeMunn says, is not to rely on habits formed in the previous production, to try to rediscover the play all over again. "I don't want events, emotions, whatever from that previous production to intrude on this one. I need to start fresh and clean, or as clean as I can," he says. "So you need to be able to rediscover it each time, to be like a skier and find a little fresh snow on the slope every time you come down the hill. There's the danger that there are responses, thought processes, or emotional processes that I went through in the previous one that maybe aren't even appropriate now. So I have to be keenly aware of, to stay on top of, and have my ear attuned to that possibility, so that if stuff does start to repeat, I can sort of break it down and say, wait a minute, come on, let's take a fresh shot at this."

The role of Willy Loman is a titanic one. He's the psychologically-scarred deluded dreamer shifting back and forth between faded visions of a past too-good-to-be-true and the painful reality of his present mental state, which is threatening to come undone. In Arthur Miller's unflinching critique of the American Dream and the illusions that sustain it, Willy is the center around which his wife and two grown sons gingerly orbit as they engage in a desperate struggle to ground him in the present — a reality that's too hard for Willy to face. The play remains as resonant today as when it was first written in the late 1940s.

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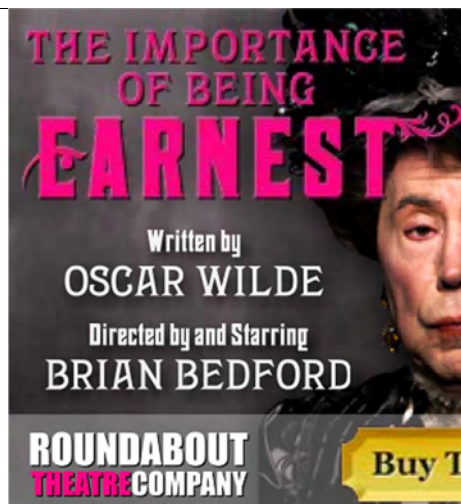
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STAGE TO SCREENS: Jeffrey DeMunn, a Star of TV's "The Walking Dead," Brings Fresh Life to Willy Loman

By Christopher Wallenberg
22 Jan 2011



Jeffrey DeMunn on "The Walking Dead"
photo by Scott Garfield/AMC
want?"

In approaching the character, DeMunn says that he avoided trying to formulate a larger take on the role or looking at it in broad strokes. Instead, the classically trained actor started with the little details and moments in the play and focused on bringing each of those to life individually.

"I find that if I try to go big and understand the character in a really broad way, I just don't really have much capacity for that. That's not a talent of mine," he says. "So I just try to work it through the details and hope, in the sort of pointillist approach, that a general picture develops and appears out of my little details. That's basically what I do: 'What is happening right now? What just happened? What does my character

The biggest challenge of doing the role, DeMunn avows, is trying to navigate these rocky, larger-than-life emotions and yearnings inside of Willy and find what's at the heart of each. "The main thing is to simply continue to tell the truth despite the fact that you're going to such extreme emotions — such self-loathing, such anger at others, and such powerful feelings of futility and hopelessness and desire. The *desires* are so *enormous*," DeMunn says. "Willy doesn't just want to just live a good life and get along and come out the other end, and love his family, and be done. For Willy, it's got to be more, it's gotta be bigger, it's gotta be *enormous*. If he's going to drive a car, it's gotta be the *best car made*. But of course, nobody drives the best

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The world has changed dramatically around the now 63-year-old Willy since his heyday as a traveling salesman. And he has struggled to keep up with the whirlwind changes in the culture and society — a theme that resonates boldly in an America where unemployment is rampant, the economy is stagnant, and much of the manufacturing industry has been shipped overseas during the past several decades.

"He bought into a system and succeeded very well at it. But the system of business has changed. And Willy doesn't change. He can't adapt to it. He doesn't understand it. It's confusing to him. And so he is left powerless in a world that used to be his kingdom," DeMunn says. "He had many visions of grandeur for himself — and I understand that. And much of what he says about himself and his past and his present is

not true. It's what he would desire it to be. But there was a time when Willy Loman was a real kick-ass salesman. He did all right. People were glad to see him. People knew him. But now, the people that he grew up with in the business are *dead*. Or they're *retired*! And he's 63. And they're gone. All those people that he worked with, they loved him and respected him, and he loved and respected them. There was a sense of comradeship within that world that's now gone."

DeMunn, who earned a 1983 Tony Award nomination for Best Actor in a Play for *K2*, admits that Willy's sense of dislocation is a feeling he can certainly relate to. "It's a little bit, I suppose, the way I sometimes feel if I go [audition for] a movie in New York, and I meet with the producers of [a film or TV series]," he says. "I look around the room, and they're all in their late 20s or early 30s, and they don't know me. I don't know them. A generation has passed, and now Willy's dealing with the new generation. And they know him only as someone who's passed his prime."

While Willy may be a man who struggled to adjust to a changed world, DeMunn has had the good fortune of working steadily for Darabont for the better part of two decades on films like "The Green Mile," "The Mist" and now the TV series "The Walking Dead." Indeed, Darabont has called DeMunn his good luck charm.

"If you just trace it, it's amazing," DeMunn says. "He doesn't use someone and then toss 'em. He finds someone whose work he likes, and he keeps at it. And look at lucky Jeff DeMunn! I've been fortunate enough to be able to work with him again and again over the years. I think that's an amazing quality that he has — fidelity. It's one of the things that Willy Loman finds so lacking in the world, and I feel very fortunate to have it in my life."

While DeMunn had starred in the 1988 remake of the classic B-movie "The Blob," for which Darabont had co-written the script, the two never met until DeMunn was cast by Darabont on the Oscar-winning film "The Shawshank Redemption" in 1994. Darabont wrote, directed and produced the film. From that moment, DeMunn knew that he had met a dear friend and trusted colleague. "He won my heart right away," says DeMunn. "I thought, this is a



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man I can work with. This is a man I can trust."

So when Darabont asked DeMunn if he wanted to play the role of Dale in "The Walking Dead," DeMunn immediately said yes. "He called me up and said, 'Do you want to come to Atlanta and kill some zombies?' And by now, I have enough experience with Frank to know that if he is throwing a party, I want to be there, because I know it's going to be spectacular."

DeMunn didn't know much about his part before he arrived in Atlanta, where the show is filmed. But he knew the quality would be high-level because Darabont was in charge.

The series, based on Robert Kirkman's comic books, centers on a band of survivors who have endured an apocalyptic event that's wiped out the majority of the human race and left them as brain-dead creatures that crave human flesh and blood. The show turns the standard zombie trope on its head to focus on the human side of the story — how people band together or tear each other apart when faced with extreme, life-threatening circumstances. The show's main character, Rick Grimes (played by Andrew Lincoln, of "Love Actually"), is a former cop who woke up from a coma inside a ravaged hospital only to learn the world as he knew it has ended. He eventually reunites with his wife and son, but the motley crew of survivors face a daily battle to stay alive.

DeMunn's character, Dale, is the salty, philosophical sage and de facto leader of the group who lost his wife to the deadly zombie virus and is essentially a broken man. When the series opens, Dale, who has ended up at the survivor's camp in his beaten-up RV, is beginning to bond with Andrea, a former civil rights attorney, and her younger sister Amy.

"Dale is a man who lost *everything*, because he lost his partner, his wife, that person with whom he was planning to spend the rest of his days," he says. "When that happened, he had nothing left emotionally. But it is within that cauldron of this post-apocalyptic world that he has started to come back to life again and to care again."

"It's like he now has nothing to lose, because he's lost everything. So he's not really afraid of anything. He can stick to his truth, to the truth of what he knows is right and good. He can care about other people, but he doesn't need anything from them. He's got no dog in the fight anymore, in a way. That's a little bit of the way I think of Dale. He's got no horse in the race, except that he has started to care deeply about the people around him. And his heart has come back to life, his soul has come back to life — in a world where people need some protection and they need somebody to keep an eye on them."

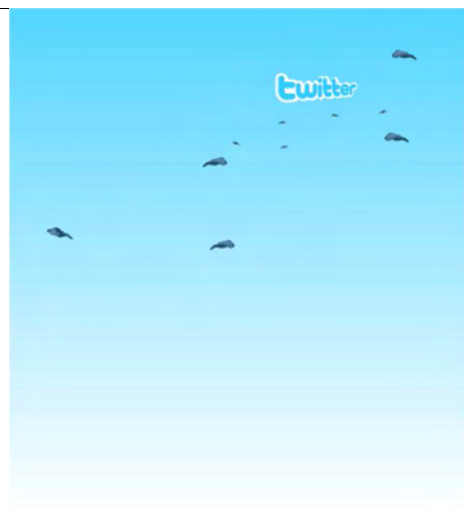
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STAGE TO SCREENS: Jeffrey DeMunn, a Star of TV's "The Walking Dead," Brings Fresh Life to Willy Loman

By Christopher Wallenberg

22 Jan 2011

Born and raised in Buffalo, NY, DeMunn's career as an actor got off to a bumpy start. In high school, he had only one line in a production of a play called *The Egg and I*. He was supposed to enter stage left, cross the stage, say the line, then exit right. Instead, he just crossed the stage — never uttering a word. He laughs now at the memory. "It was not an auspicious beginning," he says.

During his freshman year at Union College in upstate New York, DeMunn began to feel disappointed with the college experience, that it wasn't what he'd hoped it would be. He had planned to major in engineering, then get a law degree, but the appeal of that began to fade. He remembers one night running over to the college theatre at eight or nine o'clock in the evening, bursting in on the professor who ran the joint, and just spouting, "I want to be an actor!" to a bemused-looking man. "That's when it started," DeMunn recalls. "I honestly don't remember any specifics of what inspired that mid-evening dash — but it was a dash."

After college, DeMunn got an audition in New York City with the prestigious Bristol Old Vic Theatre School in England. They only accepted two Americans a year, and scores of people auditioned. DeMunn didn't think he had a chance.

"On the afternoon I auditioned, for some reason I just leapt into the material



DeMunn in *Death of a Salesman*
photo by Henry DiRocco

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and forgot utterly that I was auditioning," he recalls. "I forgot that I was doing anything except being the person that I was playing. I had never done that before. I had never been able to transcend the barrier of trying to do good so that they'll like me, trying to do what will please this person, trying to do a great audition, all those horrible barriers that get between an actor and their joy."



As luck would have it, DeMunn got accepted into the two-year program, which was just what he needed as an aspiring actor. "It took off a lot of my rough edges. I had a pretty high level of anger, and it helped me to cope with some of that," he says. "Plus, it was six days a week of a classical approach to acting. So I didn't have people teaching me how to feel, which I was not interested in. I wanted to know how to sit and stand and walk. And what do you do with your hands? Where do you look? How do you stay on a line of iambic pentameter? How do you say it? How do you say those words? How do you wear a Restoration costume? How do you do any of this? It was about craft. And I needed that."

After graduating from the Bristol Old Vic, DeMunn returned to the states and began touring with the non-union National Shakespeare Company, "which we called the National Paper Bag Company," he jokes. The company toured by bus to every state in the continental U.S., performing two Shakespeare plays and one other classical play every year. The actors did the sets, costumes, and everything. He was paid \$148 a week, so it was a hardscrabble existence. But it was a formative and eye-opening experience. "I considered that to be the second half of my education. After two years of pretty superb six-day-a-week training in England, I then had to perform to high school kids in New Jersey," DeMunn explains. "And that's a really good oven to bake what you've learned in acting school. Because the stuff that doesn't work, you had to take it apart right away and come up with something new — and fast. It was trial by fire."

Eventually, DeMunn moved to New York to see if he could make it in the theatre there. At that time, he says, it was a hell of a lot easier for a young actor just starting out than it is now.

"There were plenty of auditions that you could go to, and you didn't have to have an agent submit you for a showcase, which is usually the case now. You could just go and audition for showcases and get a part and do the part. I just started doing every bit of theatre that I could get my hands on. And then eventually I got a job doing a television movie with Lee Strasberg and Tony Lo Bianco."

While he certainly experienced moments of self-doubt during his early years in New York and often struggled, DeMunn gave himself plenty of leeway to succeed or fail on his own terms — to really give himself a shot to make it as a working stage or screen actor. The road manager with the National Shakespeare Company had given DeMunn some wise, matter-of-fact advice before he made his way to the Big Apple: "'You've got to give it ten years. And if after ten years you don't have something going [on], then you can get



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out and do something else."

"That took a lot of weight off my shoulders," DeMunn says. "So that way, I wasn't three years out, going, 'well, jeez, nothing's happening...I have no momentum. I don't know when I'll ever work again.' I didn't have to struggle with it because I'd been given a window of ten years."

DeMunn remembers in one week getting offers to do *two* plays — both on Broadway — after not being able to land anything for a long time. "I couldn't get in the offices of these people. They'd have a big slot outside their doors that looked kind of like a trash bin, and you'd slide your photo and resume in there. And you'd be checking the answering service every two hours. Did anybody call? There was a lot of that."

After that first Broadway show (the short-lived *Comedians* in 1976 starring John Lithgow and Jonathan Pryce), doors started to creak open. Of course, it helped that Mike Nichols had directed the play. "People who *literally* would not see me the week before were saying, 'Hey, Jeff! Come on in!' Like we were old friends? And I'd think, wait a minute...But I understand now that's the way the business works, and their job is to approach people and work with people who can do the job. And they had *no idea* if I could do anything. But having the endorsement of Mike Nichols, who cast me in that first Broadway show, then it was like, 'Oh well, if Mike Nichols thinks he can do it, then maybe he's OK.' So yeah, from there, a sense of momentum started to build."

By the early 1980s, DeMunn was well on his way. He earned a 1983 Tony Award nomination for Best Actor in a Play for his costarring role in *K2*, a drama by Patrick Meyers "about friendship and fidelity between two very different men stuck on the side of a 27,000-foot mountain in an impossible survival situation," says DeMunn. Two years before that, he had graced the big screen as Harry Houdini in Milos Forman's film adaptation of the novel "Ragtime."

The lessons that DeMunn learned in his early years still remain with him, especially as he brings to life one of the most iconic and monumental characters in American drama. In playing Willy in *Salesman*, DeMunn says that he's keeping it simple: "I'm just trying to look at the other people in the eye and tell the truth and see what we end up with. The script is so strong, the story is so strong, the desires are so enormous, and the failures and the weaknesses are so endemic, that the play just takes care of itself. So I just have to try to stay out of my own way."



Lucas Caleb Rooney, Tyler Pierce and Jeffrey DeMunn in *Death of a Salesman*
photo by Henry DiRocco

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‘DEATH OF A SALESMAN’ STAR USES STAGE TO STAY FRESH

Jeffrey DeMunn takes a break from hit TV show ‘The Walking Dead’ to take a second crack at playing down-and-out Willy Loman

JAMES HEBERT • U-T

Fans of AMC-TV’s series “The Walking Dead” may not be aware that when Jeffrey DeMunn clocks out from whacking zombies as the hit show’s steely survivor Dale, it’s not unusual for him to head straight to the live stage. For DeMunn, theater represents a much-needed opportunity to reload, as it were.

“It’s exactly that,” said DeMunn, who is starring as Willy Loman in “Death of a Salesman” at the Old Globe Theatre. “There haven’t been too many years that I haven’t gone and done a play. Even if it’s just a quickie in the summer or some new script, just try to do something to keep that alive.

“Bad analogy, but it’s a little like going to the gym. You work muscles in a way you don’t often get to work them in film and television. It’s good. It’s hard. But I know it’s good for me, so I do it.”

Once upon a time, DeMunn wasn’t so sure “Death of a Salesman” would be very good for him



Jeffrey DeMunn is playing Willy Loman in the Old Globe’s production of Arthur Miller’s “Death of a Salesman.” KATARZYNA WORONOWICZ

at all. That was when he was still a kid, just starting to dream of the acting life — until he saw Lee J. Cobb play Willy in the 1966 TV version of the Arthur Miller classic. (Cobb had originated the role on Broadway in 1949.)

“And I remember very clearly saying to myself, ‘Well, you’ll never be able to do that.’ It was like, ‘OK, that play’s taken care of. That play can never be done again.’ It was indelible to me.”

Decades later, he did it anyway, taking on the role of Willy in a production in Dallas just about a year ago, a turn that helped convince him to join director Pam MacKinnon’s Globe production.

“I said (to myself), ‘Oh, come on now, just do what you can do,’” the 63-year-old actor recalled, chatting by phone as he walked through Balboa Park to a rehearsal. “I’ll never be able to create this incredible, beautiful (portrayal)

that Lee J. Cobb did. That was spectacular. But I said, ‘Oh c’mon, just go down there. It’s a good play. Just try it.’ ”

The nine weeks of rehearsal and performances in Texas proved not nearly enough for DeMunn: “I realized there was much more I didn’t know than I did know about Willy Loman. So when the chance came to pop into it again, I said OK.”

Besides “The Walking Dead,” DeMunn is prob-

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ably most recognizable for roles in movies by his friend Frank Darabont — “The Green Mile” and “The Shawshank Redemption” among them. But DeMunn also has a deep theater résumé, including work at the Royal Shakespeare Company and Broadway credits in such shows as “Sleight of Hand,” “Hedda Gabler,” “Our Town” and Miller’s “The Price.”

Like many of the plays he’s done, the iconic

“Salesman” traffics in weighty ideas — about family and loss and the tarnishing of the American dream. But DeMunn, whose Globe role marks his San Diego theater debut (although he did shoot a TV movie here “about 400 years ago”), balked artfully at analyzing how such concepts might fit into the production.

“I’m afraid in general I don’t have that kind of mind,” DeMunn said. “I’m not a good person at drawing broad strokes, broad conclusions, broad ideas. Pam (MacKinnon) can be amazing with that, many people can be. I’m no good at all. I’m a pointillist. You just start with a tiny detail, and do the next tiny detail, and whatever emerges from that, there it is.

“Just simplify, that’s the main thing at this point. Just simplify. Have a sense of what’s going on in an encounter. Let the story come out. That’s the whole trick of it, I think, is to let the story emerge — and not get in the way of it.”

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Jeffrey DeMunn:

**BY NO MEANS IS HE A ZOMBIE
IN DEATH OF A SALESMAN**

by john bilow

Jeffrey DeMunn as Willy Loman (photo by J. Katarzyna Woronowicz)



Jeffrey DeMunn is Willy Loman in the Old Globe's presentation of *Death of a Salesman*, currently playing at the Old Globe Theatre. His may not be a household name, à la a Tom Hanks, or Morgan Freeman, but as soon as you see his face, you recognize him from his many television and film roles, including movies with both Hanks and Freeman.

The Tony and Emmy nominee's film credits include; *The Shawshank Redemption*, *The Green Mile*, *The Majestic*, *Phenomenon* and *Burn After Reading* among many more. He has countless television appearances on many shows, including a recurring role on *Law and Order* and his stage credits are too numerous to mention here.

Ever since he was first interested in acting, DeMunn has been interested in the character of Willy Loman. Initially he didn't believe he would ever be cast in the role, or that anyone could compare to Lee Cobb's portrayal of the character in the original Broadway production or television movie. "You don't follow something perfect. For instance, you wouldn't do a remake of *To Kill a Mockingbird*," explained DeMunn.

Eventually, becoming a well-respected actor in his own right, DeMunn got over his trepidation about portraying Willy Loman, and has done several other productions. He is particularly excited about doing this one in February at The Old Globe. "It's a little bit unusual, in that we're doing it in the round," said DeMunn. "Which means you have no backdrop like you would on a proscenium arch."

DeMunn's favorite character in the play is that of Charley. "He's just a terrific human being. I think that in a way that is terribly real," said DeMunn. "He needs nothing and he's a sweetheart."

Being an actor has had its challenges according to DeMunn. "There's an awful lot of traveling, but it's the nature of the business," he explained. "... You have to leave home to work, and that's been a situation I've faced in raising a family and all that." Still, he says that he never has fantasies of a nice boring life as an accountant or something.

Outside of the theatre world, DeMunn is best recognized for his film and television appearances. A favorite of director Frank Darabont, whom he first worked with when cast in *The Shawshank Redemption*. "With *Shawshank* I was only there for a brief amount of time," said DeMunn. "It was my first time working with Frank and that was wonderful because I took to him. I could see that he was the real thing. He was just everything I wanted in a director."

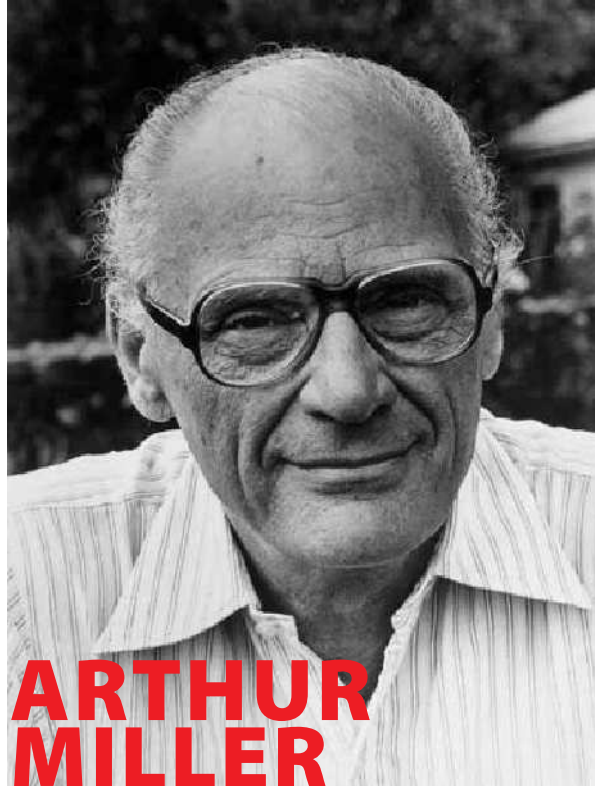
After *Shawshank Redemption*, DeMunn worked with Darabont again in *The Green Mile*. He was cast in the role of Harry Terwilliger, a prison guard and co-worker of Tom Hanks' character. Terwilliger was the seasoned veteran of the prison's death row or "green mile" so named by the guards and prisoners.

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As much as DeMunn enjoys his film and television work, he is very excited about this production of *Death of a Salesman*, despite the fact that theatre work is much more challenging for an actor. "Theatre is more difficult to do," he opined. "I mean, there are the grossly obvious reasons; you can't say 'I'd like another take and you can't stop and rest before the next scene. Acting is a 24/7 job; I sometimes wake up in the middle of the night, turn the light on, and read through a scene, think about it, then turn the light off and go back to sleep."

You can see DeMunn on stage all month long as Willy Loman. If he looks tired during one of the performances, it may be because he was up in the middle of the night so he could get the part just right for the audience.

To purchase tickets, go to oldglobe.org. The website has show times and information about special events including insight seminars and post-show forums with the cast.



It's not an exaggeration to say that playwright Arthur Miller was a modern-day Shakespeare. His prolific career included such notable works as *The Crucible*, *A View From the Bridge*, and *After the Fall*. His stories are required reading in schools around the world; the Pulitzer Prize winner was a rock star of the theater world. He dated starlets and he was briefly married to Marilyn Monroe in the late 1950s.

Of all his works though, he is probably best remembered for the classic tragedy *Death of a Salesman* and its main character Willy Loman.

Written in 1949, *Death of a Salesman* became an instant Broadway hit, winning accolades left and right. It earned Miller a Tony Award, a Pulitzer Prize, and ran for 745 performances in its original run. Since then it has had three Broadway revivals over the years, most recently in 1999, and with another planned for later this year.

The play is the tragic story of Willy Loman, a man in the twilight of his years who is unhappy with his lot in life. Loman's job requires him to travel a great deal and he never achieves the financial or business success that he believes he deserves. Ironically, although he is unhappy with his lack of success and the lack of success by his sons, Loman has a lot to be grateful for. For instance, his wife and children love him, although he is neither a good husband, nor a good father. His defeat is that he can't see that he is fortunate; all he can focus on is that he never MADE a fortune.

The character of Willy Loman has become an American cultural icon. His name is synonymous with loser. He can't get ahead, he's unhappy with his lot in life, and he belittles the people around him in order to make himself feel good. In today's world, Loman would most likely be diagnosed with clinical depression and would be on Cymbalta or Paxil or some other strong anti-depressant. In fact, the character is such a "Debbie Downer" that it makes the audience want to be medicated at times.

This is precisely what makes the character, and the play, amazing. For good or bad, it is impossible to walk away without some form of connection to the characters, particularly Willy Loman.

Death of a Salesman has been adapted for the big screen and on television, but the theater is still the best place to see it and The Old Globe is second to none, so make it a point to catch this play while it is in town. The play runs through February 27 at The Old Globe Theatre.



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Jeffrey DeMunn: By No Means A Zombie In "Salesman"

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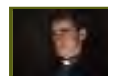
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On Arthur Miller

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BLOGS | STAGE WHISPER

Attention Must be Paid.

By Homer Hesse | Posted February 3, 2011, 10:26 p.m.

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"So attention must be paid. He's not to be allowed to fall into his grave like an old dog. Attention, attention must finally be paid to such a person. You called him crazy... no, a lot of people think he's lost his... balance."

Linda Loman is exhorting her sons, Biff and Happy, but Arthur Miller is also exhorting us.

The Globe's current production of Miller's masterpiece, *Death of a Salesman*, is a shattering experience.

As the audience filed out of the theater, after the concluding graveside scene, few of us spoke until we had exited the building.

I overheard several people talking in the courtyard. Most were making comments like, "I mean, I read it in high school but I had no idea."

Indeed.

So what attention are we to pay to Willy Loman? Why is Arthur Miller blatantly telling us to pay attention to such a person? Is Willy crazy?

Willy is no more crazy than you or I. He has only lost the ability to keep his thoughts to himself. Willy is constantly replaying scenes from his past but he thinks of them out loud.

We all think this way. We might be washing the car or driving to work and suddenly we replay a scene from our past. Sometimes it's a positive scene but often it's a scene in which we imagine ourselves to have been wronged. We think just like Willy, but we don't speak our scenes like he does—for the most part.

Attention must be paid. Willy represents the dysfunction we all possess but we still have the ability to hide our hysteria. Our delusions of grandeur remain private but they are delusions none the less.

Willy rarely tells the truth in general and specifically never tells the truth about himself. He doesn't lie to avoid trouble, like a child who lies about eating all the cookies. No, he lies about himself because he doesn't consider the truth of himself to be acceptable.

Attention must be paid. How much do we tell the truth about ourselves and our current circumstances? We pick and choose. Mostly we tell lies of omission regarding ourselves. Why don't we just share the truth? We don't consider the truth to be acceptable.

There are a few moments when the truth of Willy shows up.

Willy's older brother Ben offers him an opportunity to manage a forest claim in Alaska. Willy truthfully wants to go but decides, with prompting from his wife Linda, that he is building something good in his sales position.

Ben asks him, "What are you building? Can you put your hands on it?"

What is Willy building? Can he put his hands on anything in his life?

No. As Willy's neighbor and friend Charlie reminds us, Willy based everything on a shoe shine and a smile.

Attention must be paid. Miller is asking us all, "What are you building? Can you put your hands on it?"



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Executive Producer [Lou Spisto](#) today announced the casting of Tony and Emmy Award nominee [Jeffrey DeMunn](#) as Willy Loman in the Globe's upcoming revival of [Arthur Miller's](#) *Death of a Salesman*. DeMunn currently stars as Dale in the hit AMC TV series "The Walking Dead" and was nominated for a Tony Award for his harrowing performance in the Broadway production of *K2*. The complete cast will be announced at a later date. Directed by [Pam MacKinnon](#), *Death of a Salesman* will run in the Sheryl and Harvey White Theatre Jan. 22 - Feb. 27. Preview performances run Jan. 22 - Jan. 26. Opening night is Jan. 27 at 8:00 p.m. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

DeMunn has enjoyed a career that encompasses theater, film and television. In addition to his Tony Award-nominated performance in *K2*, he has appeared on Broadway in *Our Town*, *The Price*, *Bent*, *Spoils of War* and *Sleight of Hand*. At [The Public Theater](#), he has appeared in *Stuff Happens*, *The Last Days of Judas Iscariot*, *A Midsummer Night's Dream* and *A Prayer for My Daughter* (Drama Desk nomination). His regional credits include *King Lear*, *Geometry of Fire*, *A Picasso*, *Gunshy*, *The Hands of Its Enemy*, *The Country Girl*, *Modigliani* and *Willy Loman in Death of a Salesman* at the [Dallas Theater Center](#).

He is known as a favorite of writer/producer/director Frank Darabont, who has cast him in *The Shawshank Redemption*, *The Green Mile*, *The Majestic* and [Stephen King's](#) *The Mist*, along with such projects as the 1988 remake of *The Blob* and "The Walking Dead." DeMunn's other film credits include *Burn After Reading*, *Shelter*, *Cayman Went*, *Hollywoodland*, *The X-Files* Movie, *Phenomenon* and *Blaze* as well as earlier appearances in *Resurrection* and *Frances*.

DeMunn's television work has been honored with an Emmy Award nomination and a CableACE Award for his role as Andrei Chikatilo in *Citizen X*. In addition to his recurring role on "Law & Order" and numerous guest starring roles on episodic series, he has starred or been featured in *Empire Falls*, *Our Town*, *Noriega: God's Favorite*, *Hiroshima*, *Storm of the Century*, *A Christmas Memory* and *Barbarians at the Gate*.

Director [Pam MacKinnon](#) is an Obie and Lilly Award winning New York-based director. Her most recent productions include premieres of [Bruce Norris'](#) *Clybourne Park* ([Playwrights Horizons](#)), Rachel Axler's *Smudge* ([Women's Project](#)) and [Cusi Cram's](#) *A Lifetime Burning* ([Primary Stages](#)), as well as *Othello* (Shakespeare Santa Cruz) and [Gina Gionfriddo's](#) *Becky Shaw* ([South Coast Repertory](#)). She is a long time interpreter of the plays of [Edward Albee](#), having directed *A Delicate Balance* ([Arena Stage](#)), *The Goat, or Who is Sylvia?* ([Alley Theatre](#)) and *The Vienna Theatre Company* and *The Play About the Baby* ([Philadelphia Theatre Company](#)) and *Goodman Theatre*, as well as premieres of *At Home at the Zoo* (formerly called *Peter and Jerry* at Hartford Stage and [Second Stage Theatre](#)), *Occupant* ([Signature Theatre Company](#)) and this season's *Who's Afraid of Virginia Woolf* ([Steppenwolf Theatre Company](#) and [Arena Stage](#)). MacKinnon's additional recent work includes premieres of Roberto Aguirre Sacasa's *Good Boys and True* ([Steppenwolf Theatre Company](#)), [Itamar Moses'](#) *The Four of Us* ([Manhattan Theatre Club](#) and [The Old Globe](#)), [Richard Greenberg's](#) *Our Mother's Brief Affair* ([South Coast Repertory](#)), Jason Grote's *Maria/Stuart* (*Woolly Mammoth Theatre Company*) and [Itamar Moses'](#) *Bach at Leipzig* (*New York Theatre Workshop* and *Milwaukee Repertory Theatre*). Later this season she is slated to direct premieres of [Itamar Moses'](#) *Completeness* ([South Coast Repertory](#)) and David Wiener's *Extraordinary Chambers* ([Geffen Playhouse](#)).



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TICKETS to Death of a Salesman can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances at the [Old Globe Theatre](#) begin on Jan. 22 and continue through Feb. 27. Ticket prices range from \$29 to \$67. Performance times: Previews: Saturday, Jan. 22 at 8:00 p.m., Sunday, Jan. 23 at 7:00 p.m., Tuesday, Jan. 25 at 7:00 p.m. and Wednesday, Jan. 26 at 7:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a Wednesday matinee on Feb. 16 at 2:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

Associated events taking place during the run of Death of a Salesman include:

POST-SHOW FORUMS: Death of a Salesman

Tuesdays, Feb. 8 and 15 and Wednesday, Feb. 23. FREE

Discuss the play with members of the Death of a Salesman cast and crew at post-show discussions led by the Globe's creative staff after the performances.

INSIGHT SEMINAR: Death of a Salesman

Monday, Jan. 24 at 7:00 p.m. FREE

Insight Seminars are informal presentations of ideas and insights to enhance the theater-going experience. The seminars feature a panel selected from the artistic company of each production and take place in the theater where the production is performed. Reception, 6:30 p.m. Seminar, 7:00 p.m. Admission is free and reservations are not required.

OUT AT THE GLOBE: Thursday, Feb. 24 at 6:30 p.m. \$20

An evening for gay and lesbian theater lovers and the whole LGBT community, Out at the Globe includes a hosted wine and martini bar, appetizers and door prizes. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to Death of a Salesman are sold separately.)

THANK GLOBE IT'S FRIDAY: Fridays, Jan. 28 and Feb. 4 at 6:30 p.m. \$20

Kick off the weekend with the Globe's Friday pre-show bash. TGIF includes a hosted wine and martini bar, appetizers and desserts. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to Death of a Salesman are sold separately.)

LOCATION: [The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is also available (\$10). For additional parking information visit www.BalboaPark.org.

CALENDAR: [Dr. Seuss'](#) How the Grinch Stole Christmas! (11/20-12/26), Plaid Tidings - A Special Holiday Edition of Forever Plaid (11/27-12/26), [Jane Austen's](#) Emma - A Musical Romantic Comedy (1/15-2/27), Death of a Salesman (1/22-2/27), Rafta, Rafta. (3/19-4/24), Groundswell (3/12-4/17).

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for 75 years. Under the direction of Executive Producer [Louis G. Spisto](#), [The Old Globe](#) produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the 600-seat [Old Globe Theatre](#), the 250-seat Sheryl and Harvey White Theatre and the 612-seat outdoor Lowell Davies [Festival Theatre](#), home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. Numerous world premieres such as The Full Monty, Dirty Rotten Scoundrels, A Catered Affair, and the annual holiday musical, [Dr. Seuss'](#) How the Grinch Stole Christmas!, have been developed at [The Old Globe](#) and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

Photo Courtesy of [The Old Globe](#)



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Jeffrey DeMunn to Play Willy Loman in Old Globe's *Death of a Salesman*

By: **Andy Propst** · Dec 9, 2010 · San Diego

Tony and Emmy Award nominee Jeffrey DeMunn will play Willy Loman in Arthur Miller's *Death of a Salesman*, to run January 22 - February 27 at the **Old Globe Theatre**. Pam MacKinnon will direct the production.

Miller's Pulitzer Prize-winning drama examines how the American dream has eluded one man and what happens as he comes to recognize this reality. Additional casting will be announced shortly.

DeMunn received a Tony nomination for his performance in *K2*. Among his other Broadway credits are *Our Town*, *The Price*, *Bent*, *Spoils of War* and *Sleight of Hand*.

In addition, he has appeared in such films as *The Shawshank Redemption*, *The Green Mile*, *The Majestic* and *Stephen King's The Mist*. He received an Emmy nomination for his portrayal of Andrei Chikatilo in *Citizen X*. He may be best known for playing Dale on the series *The Walking Dead*.



Jeffrey DeMunn
(Photo courtesy of The Old Globe)

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Tony Rulings: *Brief Encounter* Eligible for Best Play Nomination

The Tony Awards Administration Committee assembled Dec. 9 for the first time of the 2010-11 season to discuss the eligibility of 12 Broadway productions for the 2011 Tony Awards, presented by The Broadway League and the American Theatre Wing.

Robert Cuccioli
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The Original "Walking Dead": Jeffrey DeMunn Will Star as Willy Loman at Old Globe

By *Kenneth Jones*

09 Dec 2010



Jeffrey DeMunn in AMC's "The Walking Dead"

Photo by Scott Garfield/AMC

in Old Globe's Sheryl and Harvey White Theatre. Opening night is Jan. 27.

Jeffrey DeMunn, the seasoned actor who plays Dale, the eldest in a tribe of surviving humans in "The Walking Dead" — the hot new TV series about a world overrun with zombies — will play Willy Loman in *Death of a Salesman* for The Old Globe Theatre.

DeMunn, an Emmy and Tony Award nominee, played the famous Arthur Miller role at Dallas Theater Center in early 2010. This new unrelated San Diego production of the classic about a salesman struggling with a changing world, and his tentative grasp on the American Dream, will be directed by Pam MacKinnon (Off-Broadway's *Clybourne Park*), for a run of Jan. 22-Feb. 27, 2011,

The complete cast will be announced at a later date. DeMunn was nominated for a Tony Award for his performance in the drama *K2*. He has appeared on Broadway in *Our Town*, *The Price*, *Bent*, *Spoils of War* and *Sleight of Hand*. At The Public Theater, he has appeared in *Stuff Happens*, *The Last Days of Judas Iscariot*, *A Midsummer Night's Dream* and *A Prayer for My Daughter* (Drama Desk nomination). His regional credits include *King Lear*, *Geometry of Fire*, *A Picasso*, *Gunshy*, *The Hands of Its Enemy*, *The Country Girl*, *Modigliani* and Willy Loman in *Death of a Salesman* at the Dallas Theater Center.

He's a favorite of film and TV writer/producer/director Frank Darabont, who cast him in "The Shawshank Redemption," "The Green Mile," "The Majestic" and "Stephen King's The Mist," "The Blob" and "The Walking Dead."

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DeMunn was Emmy Award-nominated for playing Andrei Chikatilo in "Citizen X."

Death of a Salesman tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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[Jeffrey DeMunn](#), the seasoned actor who plays Dale, the eldest in a tribe of surviving humans in "The Walking Dead" — the hot new TV series about a world overrun with zombies — will play Willy Loman in *Death of a Salesman* for The [Old Globe](#) Theatre.

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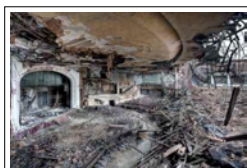
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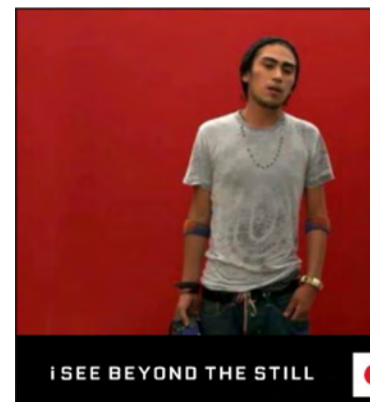
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Jeffrey Demunn, Star of AMC's "The Walking Dead," Takes on Willy Loman in the Old Globe's Revival of Death of a Salesman

2010-12-20 · By [Mike Hausberg](#)

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Jeffrey DeMunn stars as Willy Loman in Arthur Miller's Pulitzer Prize-winning play, *Death of a Salesman*, Jan. 22 - Feb. 27, 2011 at The Old Globe. Photo courtesy of The Old Globe.

Executive Producer **Lou Spisto** today announced the casting of Tony and Emmy Award nominee **Jeffrey DeMunn** as Willy Loman in the Globe's upcoming revival of Arthur Miller's **Death of a Salesman**. DeMunn currently stars as Dale in the hit AMC TV series "The Walking Dead" and was nominated for a Tony Award for his harrowing performance in the Broadway production of *K2*. The complete cast will be announced at a later date. Directed by Pam MacKinnon, *Death of a*

Salesman will run in the Sheryl and Harvey White Theatre Jan. 22 – Feb. 27. Preview performances run Jan. 22 – Jan. 26. Opening night is Jan. 27 at 8:00 p.m. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

DeMunn has enjoyed a career that encompasses theatre, film and television. In addition to his Tony Award-nominated performance in *K2*, he has appeared on Broadway in *Our Town*, *The Price*, *Bent*, *Spoils of War* and *Sleight of Hand*. At The Public Theater, he has appeared in *Stuff Happens*, *The Last Days of Judas Iscariot*, *A Midsummer Night's Dream* and *A Prayer for My Daughter* (Drama Desk nomination). His regional credits include *King Lear*, *Geometry of Fire*, *A Picasso*, *Gunshy*, *The Hands of Its Enemy*, *The Country Girl*, *Modigliani* and Willy Loman in *Death of a Salesman* at the Dallas Theater Center.

He is known as a favorite of writer/producer/director Frank Darabont, who has cast him in *The Shawshank Redemption*, *The Green Mile*, *The Majestic* and Stephen King's *The Mist*, along with such projects as the 1988 remake of *The Blob* and "The Walking Dead." DeMunn's other film credits include *Burn After Reading*, *Shelter*, *Cayman Went*, *Hollywoodland*, *The X-Files Movie*, *Phenomenon* and *Blaze* as well as earlier appearances in *Resurrection* and *Frances*.

DeMunn's television work has been honored with an Emmy Award nomination and a CableACE Award for his role as Andrei Chikatilo in *Citizen X*. In addition to his recurring role on "Law & Order" and numerous guest starring roles on



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episodic series, he has starred or been featured in Empire Falls, Our Town, Noriega: God's Favorite, Hiroshima, Storm of the Century, A Christmas Memory and Barbarians at the Gate.

Director Pam MacKinnon is an Obie and Lilly Award winning New York-based director. Her most recent productions include premieres of Bruce Norris' Clybourne Park (Playwrights Horizons), Rachel Axler's Smudge (Women's Project) and Cusi Cram's A Lifetime Burning (Primary Stages), as well as Othello (Shakespeare Santa Cruz) and Gina Gionfriddo's Becky Shaw (South Coast Repertory). She is a longtime interpreter of the plays of Edward Albee, having directed A Delicate Balance (Arena Stage), The Goat, or Who is Sylvia? (Alley Theatre and The Vienna Theatre Company) and The Play About the Baby (Philadelphia Theatre Company and Goodman Theatre), as well as premieres of At Home at the Zoo (formerly called Peter and Jerry at Hartford Stage and Second Stage Theatre), Occupant (Signature Theatre Company) and this season's Who's Afraid of Virginia Woolf? (Steppenwolf Theatre Company and Arena Stage). MacKinnon's additional recent work includes premieres of Roberto Aguirre Sacasa's Good Boys and True (Steppenwolf Theatre Company), Itamar Moses' The Four of Us (Manhattan Theatre Club and The Old Globe), Richard Greenberg's Our Mother's Brief Affair (South Coast Repertory), Jason Grote's Maria/Stuart (Woolly Mammoth Theatre Company) and Itamar Moses' Bach at Leipzig (New York Theatre Workshop and Milwaukee Repertory Theater). Later this season she is slated to direct premieres of Itamar Moses' Completeness (South Coast Repertory) and David Wiener's Extraordinary Chambers (Geffen Playhouse).






TICKETS to Death of a Salesman can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances at the Old Globe Theatre begin on Jan. 22 and continue through Feb. 27. Ticket prices range from \$29 to \$67. Performance times: Previews: Saturday, Jan. 22 at 8:00 p.m., Sunday, Jan. 23 at 7:00 p.m., Tuesday, Jan. 25 at 7:00 p.m. and Wednesday, Jan. 26 at 7:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a Wednesday matinee on Feb. 16 at 2:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more. Associated events taking place during the run of Death of a Salesman include:

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Monday, Jan. 24 at 7:00 p.m. FREE
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An evening for gay and lesbian theater lovers and the whole LGBT community, Out at the Globe includes a hosted wine and martini bar, appetizers and door prizes. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to Death of a

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 **Jeffrey Demunn, Star of "The Walking Dead," Takes on Loman in the Old Globe**
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to thwart gun violence, the United African-American Ministerial Action Council (UAAMAC) of San Diego sponsored...

 **Valley Center's Heritage Opens:** The 2.5-mile Heritage Trail alongside Valley Center Road opened Thursday with a celebration ceremony that included...

Salesman are sold separately.)

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THANK GLOBE IT'S FRIDAY: Fridays, Jan. 28 and Feb. 4 at 6:30 p.m. \$20

Kick off the weekend with the Globe's Friday pre-show bash. TGIF includes a hosted wine and martini bar, appetizers and desserts. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to Death of a Salesman are sold separately.)

LOCATION: The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is also available (\$10). For additional parking information visit www.BalboaPark.org.

CALENDAR: Dr. Seuss' How the Grinch Stole Christmas! (11/20-12/26), Plaid Tidings – A Special Holiday Edition of Forever Plaid (11/27-12/26), Jane Austen's Emma – A Musical Romantic Comedy (1/15-2/27), Death of a Salesman (1/22-2/27), Rafta, Rafta... (3/19-4/24), Groundswell (3/12-4/17).

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for 75 years. Under the direction of Executive Producer Louis G. Spisto, The Old Globe produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the 600-seat Old Globe Theatre, the 250-seat Sheryl and Harvey White Theatre and the 612-seat outdoor Lowell Davies Festival Theatre, home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. Numerous world premieres such as The Full Monty, Dirty Rotten Scoundrels, A Catered Affair, and the annual holiday musical, Dr. Seuss' How the Grinch Stole Christmas!, have been developed at The Old Globe and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

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Related Topics: Arthur Miller, Death of a Salesman, Jeffrey DeMunn, Lou Spisto, Old Globe, Theatre

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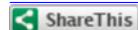
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But right now, he's the oldest surviving human on *The Walking Dead*. Actor Jeffrey DeMunn, who stars in the [hit AMC TV series](#), played Willy Loman in the Dallas Theater Center's production of Arthur Miller's *Death of a Salesman* this past April. He'll be reprising the lead role in a different production of *Salesman* at the [Old Globe in San Diego](#) beginning next month.

Related Items

- [Veteran TV and Stage Actor Cast for "Death of a Salesman"](#)
- [Monday Morning Wake-Up Roundup](#)

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Bill T. Jones
Credit: Greg Kalafatas

Kennedy Center Honors Tribute to Jerry Herman, Bill T. Jones, Oprah Winfrey, Airs Dec. 28

The Dec. 5 Kennedy Center Honors gala, which paid tribute to singer-songwriter Merle Haggard; composer-lyricist Jerry Herman; choreographer and director Bill T. Jones; songwriter Paul McCartney; and television host and actress Oprah Winfrey, airs Dec. 28 on CBS at 9 PM ET.

Is Natalie Mendoza Departing *Spider-Man Turn Off the Dark*?



Natalie Mendoza, who was injured during the first preview of *Spider-Man Turn Off the Dark*, is leaving the \$65 million production permanently, according to the New York Times.

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Willy's wife and sons wage a desperate struggle to engage him in the present."

The creative team features Marion Williams (scenic design), Mathew LeFebvre (costume design), Rui Rita (lighting design), Jeremy J. Lee (sound design) and Lavinia Henley (stage manager).

Director MacKinnon is an Obie and Lilly Award-winning New York-based director. Her most recent productions include premieres of Bruce Norris' *Clybourne Park* (Playwrights Horizons), Rachel Axler's *Smudge* (Women's Project) and Cusi Cram's *A Lifetime Burning* (Primary Stages). She is a longtime interpreter of the plays of Edward Albee, having directed *A Delicate Balance* (Arena Stage), *The Goat*,

or Who is Sylvia? (Alley Theatre and The Vienna Theatre Company) and *The Play About the Baby* (Philadelphia Theatre Company and Goodman Theatre), as well as premieres of *At Home at the Zoo* (formerly called *Peter and Jerry* at Hartford Stage and Second Stage Theatre), *Occupant* (Signature Theatre Company) and this season's *Who's Afraid of Virginia Woolf?* (Steppenwolf Theatre Company and Arena Stage).

DeMunn was nominated for a Tony Award for his performance in the drama *K2*. He has appeared on Broadway in *Our Town*, *The Price*, *Bent*, *Spoils of War* and *Sleight of Hand*. At The Public Theater, he has appeared in *Stuff Happens*, *The Last Days of Judas Iscariot*, *A Midsummer Night's Dream* and *A Prayer for My Daughter* (Drama Desk nomination). His regional credits include *King Lear*, *Geometry of Fire*, *A Picasso*, *Gunshy*, *The Hands of Its Enemy*, *The Country Girl*, *Modigliani* and Willy Loman in *Death of a Salesman* at the Dallas Theater Center.

He's a favorite of film and TV writer/producer/director Frank Darabont, who cast him in "The Shawshank Redemption," "The Green Mile," "The Majestic" and "Stephen King's The Mist," "The Blob" and "The Walking Dead."

DeMunn was Emmy Award-nominated for playing Andrei Chikatilo in "Citizen X."

Death of a Salesman tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



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Jordan Baker, Jeffrey DeMunn, Robin Moseley, Lucas Caleb Rooney et al. Set for Old Globe's *Death of a Salesman*

By: **Dan Bacalzo** · Dec 28, 2010 · San Diego

Full casting has been announced for **Old Globe Theatre's** production of Arthur Miller's *Death of a Salesman*, to run January 22 - February 27. Pam MacKinnon will direct the production.

Miller's Pulitzer Prize-winning drama examines how the American dream has eluded one man and what happens as he comes to recognize this reality.

As **previously announced**, the production will star Tony and Emmy Award nominee Jeffrey DeMunn as Willy Loman. The cast will also feature Jordan Baker (The Woman), Ben Diskant (Bernard), Jesse Jensen (Stanley), Robin Moseley (Linda), Tyler Pierce (Happy), John Procaccino (Charley), Deborah Radloff (Jenny, Letta), Lucas Caleb Rooney (Biff), Ryman Sneed (Miss Forsythe), Adrian Sparks (Uncle Ben) and Jonathan Spivey (Howard Wagner, 2nd Waiter).

The design team will include Marion Williams (Scenic Design), Mathew LeFebvre (Costume Design), Rui Rita (Lighting Design), and Jeremy J. Lee (Sound Design).

For more information, [click here](#).



Jeffrey DeMunn
(Photo courtesy of The Old Globe)



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Further Reading:

- » [Jeffrey DeMunn to Play Willy Loman in Old Globe's *Death of a Salesman*](#) Theater News
- » [Philip Seymour Hoffman, Linda Emond Set for Broadway Revival of *Death of a Salesman*; Mike Nichols Will Direct](#) Theater News
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desperate struggle to engage him in the present. [The Old Globe's](#) acclaimed "Classics Up Close" series continues with one of the greatest achievements of the 20th century.

As previously announced, [Jeffrey DeMunn](#) will star in the iconic role of Willy Loman. Newly announced are [JorDan Baker](#) (The Woman), [Ben Diskant](#) (Bernard), [Jesse Jensen](#) (Stanley), [Robin Moseley](#) (Linda), [Tyler Pierce](#) (Happy), [John Procaccino](#) (Charley), [Deborah Radloff](#) (Jenny, Letta), [Lucas Caleb Rooney](#) (Biff), [Ryman Sneed](#) (Miss Forsythe), [Adrian Sparks](#) (Uncle Ben) and [Jonathan Spivey](#) (Howard Wagner, 2nd Waiter).

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Executive Producer [Lou Spisto](#) today announced the complete cast and creative team for the Globe's revival of [Arthur Miller's](#) Death of a Salesman. Directed by [Pam MacKinnon](#), Death of a Salesman will run in the Sheryl and Harvey White Theatre Jan. 22 - Feb. 27. Preview performances run Jan. 22 - Jan. 26. Opening night is Jan. 27 at 8:00 p.m. Tickets can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

Winner of both the Pulitzer Prize and the Tony Award for Best Play, Death of a Salesman is a work of tremendous emotional impact and an unflinching examination of the American Dream that is as relevant today as the day it was written. After a lifetime as a traveling salesman, Willy Loman finds himself at the end of his career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a



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Diskant, Baker Join Old Globe's DEATH OF A SALESMAN 1/22-2/27/11

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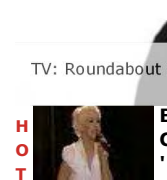
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CALENDAR: [Jane Austen's Emma](#) - A Musical Romantic Comedy (1/15-2/27), Death of a Salesman (1/22-2/27), Rafta, Rafta. (3/19-4/24), Groundswell (3/12-4/17), August: Osage County (5/7-6/12), Life of Riley (4/30-6/5).

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Jeffrey DeMunn Steps Into the Wing Tips of *Salesman's* Willy Loman at Old Globe Jan. 22

By *Kenneth Jones*

22 Jan 2011



Jeffrey DeMunn
Photo by J. Katarzyna Woronowicz

Tony Award nominee Jeffrey DeMunn, freshly noticed for his elder-survivor role in the hot TV series "The Walking Dead," plays Willy Loman in Arthur Miller's *Death of Salesman* starting Jan. 22 at The Old Globe in San Diego, CA.

DeMunn is no stranger to Miller. He appeared in Broadway's *The Price*, and played Willy in a separate run of *Salesman* at Dallas Theater Center. He was nominated for a Tony Award for his performance in the drama *K2*. He has appeared on Broadway in *Our Town*, *Bent*, *Spoils of War* and *Sleight of Hand*. At The Public Theater, he was in *Stuff Happens*, *The Last Days of Judas Iscariot*, *A Midsummer Night's Dream* and *A Prayer for My Daughter* (Drama Desk

nomination). [Read Playbill.com's current Stage to Screens interview with DeMunn](#), who talks about Willy Loman, "The Walking Dead" and his work with film and TV writer-director Frank Darabont.

Director Pam MacKinnon's cast for the staging (through Feb. 27) also includes Jordan Baker (The Woman), Ben Diskant (Bernard), Jesse Jensen (Stanley), Robin Moseley (Linda), Tyler Pierce (Happy), John Procaccino (Charley), Deborah Radloff (Jenny, Letta), Lucas Caleb Rooney (Biff), Ryman Sneed (Miss Forsythe), Adrian Sparks (Uncle Ben) and Jonathan Spivey (Howard Wagner, 2nd Waiter).

Performances of the 1949 drama about a man's weakening grasp on the American Dream plays Old Globe's Sheryl and Harvey White Theatre.



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Winner of both the Pulitzer Prize and the Tony Award for Best Play, *Death of a Salesman* is billed this way by The Old Globe: "After a lifetime as a traveling salesman, Willy Loman finds himself at the end of his career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a desperate struggle to engage him in the present."

The creative team features Marion Williams (scenic design), Mathew LeFebvre (costume design), Rui Rita (lighting design), Jeremy J. Lee (sound design) and Lavinia Henley (stage manager).

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DeMunn was Emmy Award-nominated for playing Andrei Chikatilo in "Citizen X."

Death of a Salesman tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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DEATH OF A SALESMAN by [Arthur Miller](#) and directed by [Pam MacKinnon](#) runs Jan. 22 - Feb. 27, 2011 at the Sheryl and Harvey White Theatre

TICKETS: \$29-67

Winner of both the Pulitzer Prize and the Tony Award for Best Play, Death of a Salesman is an unflinching examination of the American Dream that is as relevant today as the day it was written. [Jeffrey DeMunn](#) ("The Walking Dead") stars as Willy Loman.

CREATIVE TEAM: [Marion Williams](#) (Scenic Design), Mathew J. LeFebvre (Costume Design), [Rui Rita](#) (Lighting Design), [Jeremy J. Lee](#) (Sound Design) and Lavinia Henley (Stage Manager).

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Seminar series features a panel of artists from the current show. Reception at 6:30 p.m. FREE

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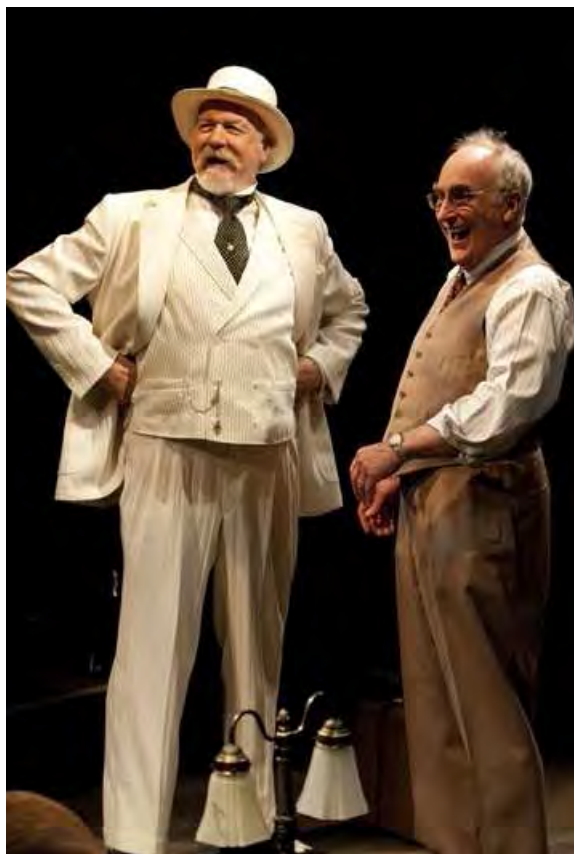
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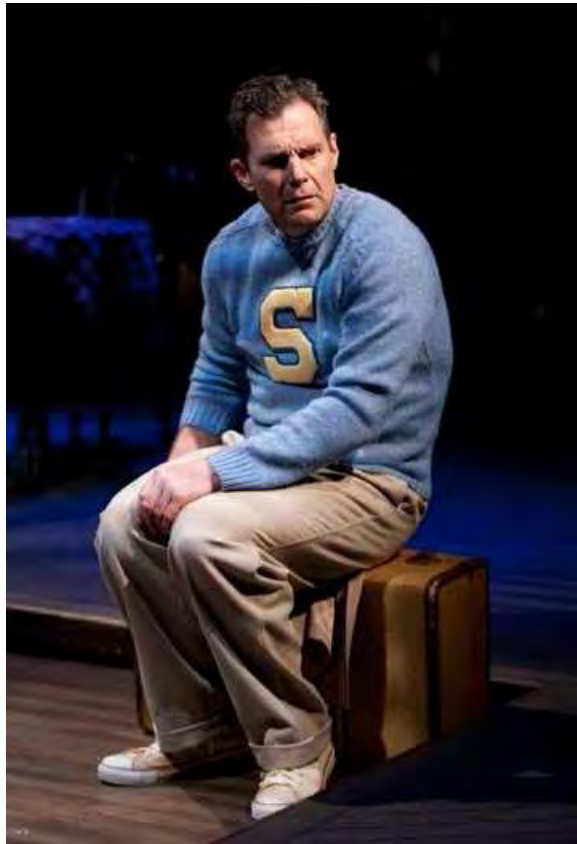
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By Irina Khodorkovsky
26 Jan 2011

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Performances of the 1949 drama about a man's weakening grasp on the American Dream plays Old Globe's Sheryl and Harvey White Theatre. Opening night is Jan. 27.

Here is a look at the production:

View the Entire Photo Gallery



Jonathan Spivey and Jeffrey DeMunn
Photo by Henry DiRocco

Winner of both the Pulitzer Prize and the Tony Award for Best Play, *Death of a Salesman* is billed this way by The Old Globe: "After a lifetime as a

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traveling salesman, Willy Loman finds himself at the end of his career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a desperate struggle to engage him in the present."

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Jeffrey DeMunn
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Death of a Salesman, With "Walking Dead" Star Jeffrey DeMunn, Opens at Old Globe

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By *Kenneth Jones*
27 Jan 2011



Jonathan Spivey (background) and Jeffrey DeMunn
Photo by Henry DiRocco

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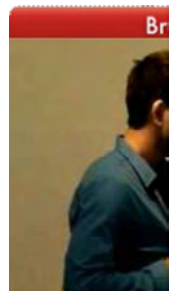
The Globe's revival of [Arthur Miller's](#) *Death of a Salesman*, directed by [Pam MacKinnon](#), will close at the Sheryl and Harvey White Theatre Feb. 27. Tickets can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

Winner of both the Pulitzer Prize and the Tony Award for Best Play, *Death of a Salesman* is a work of tremendous emotional impact and an unflinching examination of the American Dream that is as relevant today as the day it was written. After a lifetime as a traveling salesman, Willy Loman finds himself at the end of his career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a desperate struggle to engage him in the present. [The Old Globe's](#) acclaimed "Classics Up Close" series continues with one of the greatest achievements of the 20th century.

As previously announced, [Jeffrey DeMunn](#) will star in the iconic role of Willy Loman. Newly announced are [JorDan Baker](#) (The Woman), [Ben Diskant](#) (Bernard), [Jesse Jensen](#) (Stanley), [Robin Moseley](#) (Linda), [Tyler Pierce](#) (Happy), [John Procaccino](#) (Charley), [Deborah Radloff](#) (Jenny, Letta), [Lucas Caleb Rooney](#) (Biff), [Ryman Sneed](#) (Miss Forsythe), [Adrian Sparks](#) (Uncle Ben) and Jonathan Spivey (Howard Wagner, 2nd Waiter).

The creative team features [Marion Williams](#) (Scenic Design), Mathew LeFebvre (Costume Design), [Rui Rita](#) (Lighting Design), [Jeremy J. Lee](#) (Sound Design) and Lavinia Henley (Stage Manager).

Director [Pam MacKinnon](#) is an Obie and Lilly Award winning New York-based director. Her most recent productions include premieres of [Bruce Norris'](#) *Clybourne Park* ([Playwrights Horizons](#)), Rachel Axler's *Smudge* ([Women's Project](#)) and [Cusi Cram's](#) *A Lifetime Burning* ([Primary Stages](#)), as well as *Othello* (Shakespeare Santa Cruz) and [Gina Gionfriddo's](#) *Becky Shaw* ([South Coast Repertory](#)). She is a longtime interpreter of the plays of [Edward Albee](#), having directed *A Delicate Balance* ([Arena Stage](#)), *The Goat, or Who is Sylvia?* ([Alley Theatre](#) and The Vienna Theatre Company) and *The Play About the Baby* ([Philadelphia Theatre Company](#) and [Goodman Theatre](#)), as well as premieres of *At Home at the Zoo* (formerly called *Peter and Jerry* at Hartford Stage and [Second Stage Theatre](#)), *Occupant* ([Signature Theatre Company](#)) and this season's *Who's Afraid of Virginia Woolf?* ([Steppenwolf Theatre Company](#) and [Arena Stage](#)). MacKinnon's additional recent work includes premieres of Roberto Aguirre Sacasa's *Good Boys and True* ([Steppenwolf Theatre Company](#)), [Itamar Moses'](#) *The Four of Us* ([Manhattan Theatre Club](#) and [The Old Globe](#)), [Richard Greenberg's](#) *Our Mother's Brief Affair* ([South Coast Repertory](#)), Jason Grote's *Maria/Stuart* (Woolly Mammoth Theatre Company) and [Itamar Moses'](#) *Bach at Leipzig* (New York Theatre Workshop and Milwaukee Repertory Theater). Later this season she is slated to direct premieres of [Itamar Moses'](#) *Completeness* ([South Coast Repertory](#)) and David Wiener's *Extraordinary Chambers* ([Geffen Playhouse](#)).



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Old Globe's DEATH OF A SALESMAN, Closes 2/27



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TICKETS to Death of a Salesman can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances at the Sheryl and Harvey White Theatre begin on Jan. 22 and continue through Feb. 27. Ticket prices range from \$29 to \$67. Performance times: Previews: Saturday, Jan. 22 at 8:00 p.m., Sunday, Jan. 23 at 7:00 p.m., Tuesday, Jan. 25 at 7:00 p.m. and Wednesday, Jan. 26 at 7:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is also a Wednesday matinee on Feb. 16 at 2:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

Associated events taking place during the run of Death of a Salesman include:

POST-SHOW FORUMS: Death of a Salesman

Tuesdays, Feb. 8 and 15 and Wednesday, Feb. 23. FREE

Discuss the play with members of the Death of a Salesman cast and crew at post-show discussions led by the Globe's creative staff after the performances.

INSIGHT SEMINAR: Death of a Salesman

Monday, Jan. 24 at 7:00 p.m. FREE

Insight Seminars are informal presentations of ideas and insights to enhance the theater-going experience. The seminars feature a panel selected from the artistic company of each production and take place in the theater where the production is performed. Reception, 6:30 p.m. Seminar, 7:00 p.m. Admission is free and reservations are not required.

OUT AT THE GLOBE: Thursday, Feb. 24 at 6:30 p.m. \$20

An evening for gay and lesbian theater lovers and the whole LGBT community, Out at the Globe includes a hosted wine and martini bar, appetizers and door prizes. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to Death of a Salesman are sold separately.)

THANK GLOBE IT'S FRIDAY: Fridays, Jan. 28 and Feb. 4 at 6:30 p.m. \$20

Kick off the weekend with the Globe's Friday pre-show bash. TGIF includes a hosted wine and martini bar, appetizers and desserts. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to Death of a Salesman are sold separately.)

LOCATION: [The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is also available (\$10). For additional parking information visit www.BalboaPark.org.

CALENDAR: [Jane Austen's Emma](#) - A Musical Romantic Comedy (1/15-2/27), Death of a Salesman (1/22-2/27), Rafta, Rafta. (3/19-4/24), Groundswell (3/12-4/17), August: Osage County (5/7-6/12), Life of Riley (4/30-6/5).

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**Erin Reiter**

Start the New Year with Theatre!

December 30th, 2010 3:36 pm PT

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The New Year brings many new things, but best of all it means a whole new year of theater! Here are some shows to see in January!

January 4th – 9th, 2011

West Side Story

Broadway San Diego

From the first notes to the final breath, *WEST SIDE STORY* is one of the most memorable musicals and greatest love stories of all time. Arthur Laurents' book remains as powerful, poignant and timely as ever. The score by Leonard Bernstein and Stephen Sondheim — a collection of standards that includes "Tonight," "America," "Maria," "I Feel Pretty" and "Somewhere" — is widely regarded as one of the best ever written.

For tickets to this click [here](#)

Shirley Jones in Concert At Welk Resort Theatre

January 5th – January 9th, 2011

Welk Resort Theatre welcomes stage, screen and television icon Shirley Jones in concert. Perhaps best known for her portrayal as the lovable Shirley Partridge on the 1970s show "The Partridge Family", Jones has starred in a number of Broadway and film musicals, including *Oklahoma!*, *Carousel* and *The Music Man*.

2. Angelina Jolie and Brad Pitt at the red carpet for NYC premiere of 'The Tourist'
3. 'Jersey Shore' publicity photos -- season three
4. Kill or Be Killed
5. Two actors of same name, Billingsley, not related by blood
6. 2010 Youth Olympics Opening Ceremony

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5. L.A. book events in early January
6. Tis the Season for an MJ Tribute

For ticket information click [here](#)

The Secret Garden: A Musical

January 8th - 23rd, 2011

California Youth Conservatory

Joan B. Kroc Theatre

California Youth Conservatory presents *The Secret Garden*. An orphaned girl sent to live on her uncle's estate discovers a locked garden--and her persistence in finding its key uncovers a startling secret. Francis Hodgson Burnett's cherished 1911 children's book comes vibrantly to life in this Tony Award-winning musical, adapted by Pulitzer Prize-winning playwright Marsha Norman. This timeless story is told by mixed cast of young performers and seasoned professionals, and features a 20-piece live orchestra.

For tickets to this event click [here](#)

Jane Austen's EMMA

A Musical Romantic Comedy

Performances begin January 15th

Old Globe Theatre

Emma, a timeless love story from one of the most widely read writers of all time, is now a musical and will once again entice modern audiences to fall in love with one of Jane Austen's most adored characters. Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love.

Arthur Miller's

Death of A Salesman

Performances begin January 22

Sheryl and Harvey White Theatre

Winner of both the Pulitzer Prize and the Tony Award for Best Play, *Death of a Salesman* is a work of tremendous emotional impact and an unflinching examination of the American Dream that is as relevant today as the day it was written.

For tickets to the Old Globe click [here](#)

WHAT'S

GOIN'

ON?

new year, new entertainment

by eileen sondak • nsondak@gmail.com

IT'S A BRAND NEW YEAR, and with it comes a treasure trove of excitement on the entertainment scene, including the return of the San Diego Opera, the start of a strong new season for the Old Globe, a touring production from Broadway-San Diego, a world premiere from Cygnet Theatre and a cornucopia of musical events.

The San Diego Opera launches its 2011 International Season Jan. 29 with Puccini's "Turandot," a grand operatic spectacle that spins a tale of mystery, intrigue and the triumph of love. Visual artist David Hockney's fantastic designs will form the eye-popping backdrop, and soprano Lise Lindstrom will make her local debut in her signature role. Soprano Ermonela Jaho and tenor Carlo Ventre are also featured in this stunning production, set in Imperial China. Edoardo Muller brings his mastery of Puccini's repertory to the podium. This operatic gem will take over the Civic Theatre through Feb. 6.

In conjunction with the 46th season-opener Jan. 29, opera-goers will honor Esther Burnham at a gala slated for the US Grant. Supporters will be transported to Imperial Peking for dinner and dancing with the cast of "Turandot." As usual, the Dow Divas — a group that includes philanthropists such as Iris Strauss, Rusti Bartell, Joan Jacobs, Sheila Lipinsky and Alberta Feurzeig — will chair the black-tie event.

Next on the roster (April 3-12) is Richard Strauss' bittersweet masterwork "Der Rosenkavalier," an opera celebrating its 100th anniversary. The talented cast includes Anja Harteros, Ferruccio Furlanetto, Anke Vondung and Patrizia Ciofi. Lotfi Mansouri will stage this farcical delight, last seen here in 1992.

Also coming our way, compliments of the San Diego Opera, is Gounod's masterpiece "Faust," starring American tenor Stephen Costello and his real-life wife soprano Ailyn Perez (seen last season in "Romeo and

Juliet"). "Faust" will be performed April 23-May 1, with Greer Grimsley as Mephistopheles. Local favorite Karen Keltner will lead the orchestra, and David Gately will direct this ominous story of deception and heartache.

The season will culminate May 14-22 with one of the most beloved operas ever composed — Bizet's "Carmen." The opera will feature the long-awaited company debuts of Nino Surguladze, Salvatore Licitra and Talise Trevigne. Maestro Muller returns to lead the orchestra, and veteran director John Copley will be back in San Diego to stage the dramatic action.

Broadway-San Diego is ready to deliver two terrific musicals to local aficionados. "West Side Story," the

PHOTO BY JOAN MARCUS



The Old Globe will start the 2011 season Jan. 15 with new musical "Jane Austen's Emma" based on Austen's beloved character of the same name.

The San Diego Opera launches its 2011 International Season Jan. 29 with Puccini's "Turandot," a grand operatic spectacle that spins a tale of mystery, intrigue and the triumph of love.

high-voltage Broadway blockbuster that changed theater forever more than 50 years ago, is heading for a brief run at the Civic Theatre Jan. 4-9. The brilliant show (with music by Leonard Bernstein, lyrics by Stephen Sondheim and choreography by Jerome Robbins) has sizzling song and dance numbers and a powerful story that puts a different twist on the "Romeo and Juliet" theme. Look for Alexander Frohlinger (a Jewish dynamo) in a leading role. By the way, this production takes its cues from Broadway and gives the Puerto Ricans more Spanish in their dialogue, which makes the show more realistic.

The Old Globe will start the 2011 season Jan. 15 with a new musical on its Main Stage. Fans of Jane Austen (one of the most popular writers of all time) will be thrilled to know the show is a romantic comedy based on one of the author's most beloved characters, Emma. The heroine is a clever young woman with matchmaking on her mind. Of course, Emma gets sidetracked and eventually finds her own true love.

Add a score to Austen's inspired story, and "Jane Austen's Emma" — with music, lyrics and book by Paul Gordon — should have what it takes to be a bonafide blockbuster. After all, Gordon is already a Tony Award-nominated composer. Get your tickets and see the show before it closes Feb. 27.

The Globe's new Sheryl and Harvey White Theatre has something to crow about this month as well. The theater-in-the-round will house a revival of the Pulitzer and Tony Award-winning play, "Death of a Salesman." This dark examination of the American dream is nothing short of a masterpiece, penned by the great Arthur Miller. "Death of a Salesman" will run Jan. 22-Feb. 27.

J*Company will unveil "Goodbye Memories" at its Garfield Theatre home in the Lawrence Family JCC Jan. 21-23. This new play (written by local playwright Anita Yellin Simons) is important because it sheds new light on Anne Frank, one of the world's best-selling writers. The unique work takes stories from Anne Frank's diary and offers insights into her life before she and her family were forced into hiding. Sounds like a fascinating piece of theater.

The San Diego Symphony starts the year Jan. 1 with "Salute to Vienna," a New Year's concert featuring The Strauss Symphony of America. The orchestra, under Viennese maestro Mika Eichenholz, boasts a brilliant new cast of European singers and dancers to entertain audiences with the famous Strauss waltzes, polkas and operetta excerpts.

Maestro Jahja Ling will conduct "Richard Strauss' 'A Hero's Life'" as part of the Symphony Exposed series Jan. 6. Ling returns to the podium Jan. 9 with pianist Emanuel Ax performing Mozart's Piano Concerto No. 17. Also on the program are works by Suppe, Stravinsky and R. Strauss. The Jacobs Masterworks Special (Jan.



Broadway-San Diego brings the classic Broadway blockbuster "West Side Story" to the Civic Theatre stage Jan. 4-9.

14-16) brings Lang Lang's spellbinding style to local audiences with Lang's Concerto Festival. The concerts highlight works by Beethoven, Schumann and Tchaikovsky. Maestro Ling will conduct.

Doug Katsaros arrives Jan. 21-22 for "Judy Garland in Concert." Jumbo video screens will bring the legendary performer to life for this tribute to Garland's greatest hits. Dance lovers will delight in "Tango Buenos Aires," a one-night-only glimpse of the most authentic representative of the sizzling Tango art form. The dancers are due at Symphony Hall 7:30 p.m. Jan. 23.

The Family Festival — a wonderful way to introduce children to classical music — will feature "Carnival of the Animals" Jan. 23. This kid-friendly performance features new poetry, and children are invited to the ever-popular pre-concert "musical petting zoo."

Jean Isaacs San Diego Dance Theatre shows off its "Cabaret Dances Takes on Gershwin" dance production Jan. 14-16 at the Garfield Theatre at the JCC in La Jolla.

"Malashock/Raw: Stripped" is gearing up for performances Jan. 21-22 at Malashock Dance Studio. The original "Malashock/Raw" was such a hit that the company decided to bring it back, this time in the intimacy of the Malashock Studio.

The La Jolla Music Society will return to Sherwood Auditorium Jan. 22 with Miro Quartet and pianist Joyce Yang as part of its Revelle Chamber Music Series. The program will include works by Dvorak, Mozart, Schubert and Liebermann. On Jan. 30, the Frieman Family Piano Series will showcase Louis Lortie at Sherwood. The performance is a Liszt Anniversary Concert.

North Coast Repertory will start the year Jan. 12 with a San Diego premiere. "Two Pianos,

Four Hands," a music-based play by Ted Dykstra and Richard Greenblatt, is actually a semi-autobiographical journey about their would-be careers as concert pianists. The talented pair trade stories about their lives while entertaining audiences on the keyboard with everything from Bach to Billy Joel. The show has already played to cheering audiences around the globe, and it sounds like something that would appeal to theater-buffs and music lovers alike. You have until Feb. 6 to see the show at NCR's Solana Beach home.

Moonlight's winter season at the Avo Playhouse kicks off Jan. 20 with the Neil Simon comedy "Barefoot in the Park." It's been too long since we've seen this comic gem on a local stage, so check it out before it closes Feb. 6.

Cygnets Theatre continues its adventurous season with a world premiere by Stephen Metcalfe. "The Tragedy of the Commons" (which is set to run Jan. 20-Feb. 20) takes us into the contemporary world of blogs. The play revolves around a retired teacher and his wife. Their ocean-view home in La Jolla could be in danger of losing its million dollar view, and there might be more at stake than that.

Trust Metcalfe to come up with an exciting play out of those elements. Metcalfe is an accomplished writer for the stage and screen with triumphs such as "Pretty Woman," "Strange Snow" and "Mr. Holland's Opus" to his credit. Kudos to Sean Murray (who directs this new play) and his plucky Cygnets Theatre troupe for snaring this highly anticipated world premiere.

The Lamb's Players will reprise two recent shows this month. "MixTape" will restart at the Horton Grand Theatre Jan. 6. "The Glory Man" will return to the Lamb's Coronado home for a brief run Jan. 14-23. ☆

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TONY Award-winning plays come to San Diego

Monday, January 03, 2011



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West Side Story

Based on the unforgettable book by Arthur Laurents, West Side Story has gone down in history as one of the most most memorable love stories of all time. Don't miss out when the play takes center stage in San Diego. Directed and choreographed by Jerome Robbins, this award-winning production is as captivating as the original.

When: Jan. 4- 9

Where: San Diego Civic Theatre

1100 Third Ave., San Diego, CA

Cost: \$26.50-\$102.50

Contact: 619-570-1100

The Glory Man

This play was so well received in 2010 that the theatre is bringing it back for 10 encore productions. The play features magnificent Live Gospel as it weaves through the unconventional story of a racially-integrated town in the 1940s. The play was the critic's choice at the San Diego Union Tribune and named a best bet by SDTheatreScene.com. If you missed it in 2010, now is your chance to see the Lamb's Players at their finest.

When: Jan 14-23

Where: Lamb's Theatre

1142 Orange Ave, Coronado, CA

Cost: \$28-\$58

Contact: 619-437-6000

photo by J.T. MacMillan

Jane Austen's Emma: A Musical Romantic Comedy

If anyone knew how to write a love story, it was Jane Austen. Now, the Old Globe brings one of her classic love stories to life with Emma. Put together by Tony Award winners Jeff Calhoun and composer Paul Gordon, this play follows the adventures of a self-proclaimed matchmaker. Get caught up in the original romantic comedy.

When: Jan. 15-27

Where: Old Globe Theatre

Cost: \$39-\$70

The Front Row Blog

What are the best in live events, theatre and the arts?

Michelle Weyenberg previews and critiques the best events in San Diego, and tells you how to get the most for your time and money. From theatrical plays to festivals, Michelle does the legwork for you.



Michelle Weyenberg

Michelle Weyenberg is the managing editor for OurCity San Diego. With a degree and experience in both radio and print journalism, she provides a fresh perspective to her stories and always scouts out the latest and greatest of San Diego. Following her passion for the arts, and having dabbled in some community theatre productions, Michelle will provide coverage of San Diego's vast productions — both local and traveling companies — throughout the year. Be sure to also get the latest information in upcoming festivals and events throughout San Diego County.



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Next to Normal

Recently chosen as "one of the year's ten best," Next to Normal is the winner of three Tony Awards and a 2010 Pulitzer Prize. The director of Rent takes us through the story of a family struggling to support one another. This powerful play is resonates with everyone young and old, and is not to be missed.

When: Jan. 18-23

Where: Balboa Theatre

868 Fourth Ave

Cost: \$20-\$94

Contact: 858-570-1100

Death of a Salesman

Part of the Old Globe's "Classics Up Close" series, Death of a Salesman gives us an inside look at the human emotion and thoughts of "what might have been." Traveling salesman Willy Loman finds himself looking toward the past while his family so desperately tries to engage him in their future. A universal theme, portrayed by an award-winning cast.

When: Jan. 22-Feb. 27

Where: Old Globe Theatre

Cost: \$29-\$67

Contact: 619-234-5623

Photo courtesy of Old Globe Theatre



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Broadway To Vegas



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Copyright: January 23, 2011

By: Laura Deni

DEATH OF A SALESMAN

by Arthur Miller. Directed by Pam MacKinnon.

Starring Tony Award nominee Jeffrey DeMunn as Willy Loman. The cast also includes Jordan Baker (The Woman), Ben Diskant (Bernard), Jesse Jensen (Stanley), Robin Moseley (Linda), Tyler Pierce (Happy), John Procaccino (Charley), Deborah Radloff (Jenny, Letta), Lucas Caleb Rooney (Biff), Ryman Sneed (Miss Forsythe), Adrian Sparks (Uncle Ben) and Jonathan Spivey (Howard Wagner, 2nd Waiter).



Winner of both the Pulitzer Prize and the Tony Award for Best Play, *Death of a Salesman* centers on Willy Loman who - "After a lifetime as a traveling salesman, Willy Loman finds himself at the end of his career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a desperate struggle to engage him in the present."

The creative team features Marion Williams (scenic design), Mathew LeFebvre (costume design), Rui Rita (lighting design), Jeremy J. Lee (sound design) and Lavinia Henley (stage manager). Previews began January 22 at The Old Globe in San Diego, CA. Officially opens on January 27 with performances through February 27, 2011.

Spotlight on community theatre

Previews by Diana Saenger

Old Globe Theatre

Jane Austen's Emma – A Musical Romantic Comedy entertains on the Old Globe stage now – March 6. The delightful story of *Emma*, a timeless love story from one of the most widely read writers of all time, is now a musical, and will once again entice modern audiences to fall in love with one of Jane Austen's most adored characters. Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications. Tony Award nominated composer Paul Gordon and director and Tony Award nominee, Jeff Calhoun, bring Jane Austen's masterpiece to musical life.

Running in the Shirley and Harvey White Theatre now – Feb. 27 is Arthur Miller's *Death of A Salesman* – winner of both the Pulitzer Prize and the Tony Award for Best Play. *Salesman* is a work of tremendous emotional impact and an unflinching examination of the American dream that is

as relevant today as the day it was written. After a lifetime as a traveling salesman, Willy Loman finds himself at the end of his career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a desperate struggle to engage him in the present. For more information call (619) 23-GLOBE, or visit www.TheOldGlobe.org

SDCAonline

*The Official Blog of the San Diego
Concierge Association – Experience San
Diego*

What was all the BUZZ about?

Posted on February 8, 2011 by sdcaonline

Well, if you happened to be in Balboa Park at the San Diego Air & Space Museum on Tuesday, Feb 1st then all of the buzz was about BUZZ, as in Buzz Aldrin the second man on the moon and Real American Hero. Buzz was at the museum to celebrate both the grand opening of the SDASM's new exhibition called SPACE: A Journey to Our Future and the kick-off of Museum Month in San Diego. Buzz started the day off with a book signing at the museum that was something to behold with more than 400 people waiting up to 3 hours for an autograph and a glimpse of the Buzz. I have to say that he was a real trooper, I heard he signed over 1000 books and he is 81 years old, that's pretty impressive in my book, no pun intended.

Later that night I had the privilege of attending the VIP Grand Opening Party for the exhibit and Museum Month where Buzz spoke about where he envisioned the future of the US Space Program to be headed and his hopes for our future. It was then time for the ribbon cutting for the new exhibition and a short tour. The exhibition is great, with lots of historical pieces from previous missions to the moon and elsewhere in space and interactive things to play with, but Buzz himself was the real exhibit that night as he made his way through the exhibition and interacted with the party goers. I look forward to revisiting the museum this month with my Museum Month discount card that I got at Macy's and exploring the new exhibition in more detail.

If you would like to take advantage of the Museum Month discount yourself, visit any San Diego Macy's to pick up your own Museum Month pass and start EXPERIENCING the museums of San Diego.

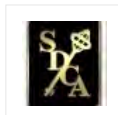
The other event that the critics buzzing about in Balboa Park is the Old Globe's new production of Death of a Salesman. The Old Globe honors the classic roots of the show with it's production. It is shown in a theater in the round setting, providing a very intimate feel to the show. The actors are very good and the show highly dramatic and filled with raw emotion. If you are a fan of Death of a Salesman or just a great dramatic performace then you are sure to love the Globe's version.

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February 16, 2011, 3:50 pm

ORANGE COUNTY

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Weekend Roundup

Find the best San Diego events this Weekend

EVENTS

KOALAPALOOZA

Feb. 18-21. Meet and learn about koala bears and other Australian animals as part of the San Diego Zoo Discovery Days. Activities include a "Party on the Plaza" with koala-costumed characters Sydney and Matilda, an Australia-themed scavenger hunt, a two-hour behind-the-scenes Aussie Outback Tour and Dr. Doolittle's Marsupial Madness Show. 2920 Zoo Drive, Balboa Park, 619.231.1515. www.sandiegozoo.org



MUSEUM MONTH

Throughout February. Pick up a free Museum Month pass at any Macy's store in San Diego County, Temecula or Imperial Valley and enjoy half-off admission at 40 museums throughout the entire month. One pass is good for up to four half-off admissions so bring friends and family along to experience the rich cultural offerings at San Diego's best museums, historic sites and educational institutions.

www.sandiegomuseumcouncil.org/museum_month



SAN DIEGO JEWISH FILM FESTIVAL

Feb. 10-20. The 21st annual festival presents 40 short subject, documentary and feature films exploring Jewish experience. The festival's mission is to expand and enrich cultural life in San Diego by presenting the finest in Jewish artistic expressions, encouraging the preservation of Jewish culture and heritage and nurturing new creativity in the arts. Various theaters. 858.457.3030. sdjcc.lfjcc.org



MUSIC

SOCIAL DISTORTION

Feb. 19-20. Storied punk band from the OC takes the stage at the Hollywood Palladium for three nights. The group is on tour to support their newest album Hard Times and Nursery Rhymes. 6215 West Sunset Blvd., Hollywood, 323.962.7600.



THEATER

SUPERIOR DONUTS

Through March 6. Pony-tailed, ex-60's radical Arthur Przybyszewski is the owner of a struggling, run-down donut shop in uptown Chicago. His shop gets vandalized. Arthur is worn out. Is Superior Donuts destined to close its doors forever? Enter live wire Franco Wicks, a young black man with



convinces Arthur to hire him with the dream of transforming the donut stop into an upscale coffee shop with live music and poetry slams. San Diego Repertory Theatre, 79 Horton Plaza, Gaslamp, 619.544.1000. www.sdrep.org

THE WIZARD OF OZ

Through Feb. 20. Oz gets an art deco makeover in this traveling Broadway production. This spectacular celebration of the iconic 1939 MGM film uses pyrotechnics, hazers and flash effects to transport the entire family "Over the Rainbow." Broadway/San Diego, Civic Theatre, Third Ave. and B St., downtown, 619.570.1100. www.sandiegotheatres.org



LITTLE MISS SUNSHINE

Through March 27. A little girl chases her beauty-pageant dreams in the world premiere of this dysfunctional-family musical based on 2006's Oscar-winning film. Follow the Little Miss Sunshine bus throughout San Diego, including a stop at the Jewish Film Festival on Sunday, to win free swag. Mandell Weiss Theatre, La Jolla Playhouse, 9500 Gilman Drive, La Jolla, 858.550.1010. www.lajollaplayhouse.org



THE TRAGEDY OF THE COMMONS

Through Feb. 20. The world-premiere story of a retired schoolteacher who takes to the Internet to blog about his life and fragile marriage. It seems the only thing that Dakin Adams and his wife Macy have in common anymore is their home, their memories and their love of "the view" – the Pacific Ocean as seen from the back deck of the house. But now their neighbor is selling and the new owner is coming in to tear down and rebuild – build "up" – and the view – and the fragile relationship of two people – is in ever increasing jeopardy. Cygnet Theatre in Old Town, 4040 Twiggs St., Old Town, 619.337.1525. cygnettheatre.com



DEATH OF A SALESMAN

Through Feb. 27. The Old Globe's "Classics Up Close" series examines Arthur Miller's seminal play. Winner of both the Pulitzer Prize and the Tony Award for Best Play, Death of A Salesman is a work of tremendous emotional impact and an unflinching examination of the American dream that is as relevant today as the day it was written. After a lifetime as a traveling salesman, Willy Loman finds himself at the end of his career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a desperate struggle to engage him in the present. White Theatre at the Old Globe, 1363 Old Globe Way, Balboa Park, 619.23.GLOBE. www.theoldglobe.org



JANE AUSTEN'S EMMA- A MUSICAL ROMANTIC COMEDY

Through March 6. Emma, a timeless love story from one of the most widely read writers of all time, is now a musical, and will once again entice modern audiences to fall in love with one of Jane Austen's most adored characters. Deliciously charming, this new romantic comedy from Tony Award nominated composer Paul Gordon and directed by Tony Award nominee, Jeff Calhoun, brings Jane Austen's masterpiece to musical life. Old Globe Theatre, 1363 Old Globe Way, Balboa Park, 619.23.GLOBE. www.theoldglobe.org



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WEEKLY HOT TIPS



Dining

New American cuisine comes to life at Acqua restaurant. Details...



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Entertainment

Jane Austen's Emma—A Musical Romantic Comedy. Details...



Nightlife

Unique cocktails and indie style at Starlite Lounge. Details...

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» **AGENDA** | The "A" List

17 Events

Not to Miss This Month

[JANUARY 28]
THANK GLOBE IT'S FRIDAY

The Old Globe invites theatergoers to mingle over hosted martinis, wine, hors d'oeuvres and dessert at a pre-show party. This month's events precede performances of *Jane Austen's Emma* and *Death of a Salesman*. 6:30 p.m. oldglobe.org.

— ADAM ELDER & CHRISTINA ORLOVSKY

**Erin Reiter**

Give the gift of theater!

December 20th, 2010 11:30 pm PT

Related articles

- Casting for Little Miss Sunshine at LJP announced!
- Alonso Duralde visits Gaslamp 15
- Southern California High School Golf Star Commits To Cal State San Marcos
- Concrete Blonde celebrates "20 Years of Bloodletting" with concert in San Diego
- Hammer Museum experts share update about charitable gifts of art
- International Motorcycle Show in Long Beach with vintage cycle exhibition

Popular articles

1. 20th Century Fox takes over 'The Three Stooges' as Farrelly Bros. begin casting
2. Christmas: Comedic Cuts
3. Tracy Morgan recovering after successful kidney transplant
4. LA TV Insider Examiner's Picks for Best Underrated TV Actors of 2010
5. LA TV Insider Examiner's Picks for Best TV Moments of 2010
6. Mary Elizabeth Ellis puts the "perfect" in NBC's 'Perfect Couples'; Sneak peek tonight!

Popular slideshows

1. Nikki Reed
2. Angelina Jolie and Brad Pitt at the red carpet for NYC premiere of 'The Tourist'
3. 'Jersey Shore' publicity photos -- season three
4. Kill or Be Killed

Do you like this story?

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This holiday season treat your loved ones to a night out at the theatre! Here are some great theaters that would make great gifts for the hard to buy for person!

San Diego Repertory Theatre

Gift certificates available in any denomination. Call 619-544-1000 or visit their box office for more details.

Next Upcoming Shows:

Superior Donuts February 5-March 6, 2011

In The Next Room (or the vibrator play) March 19-April 17, 2011

The La Jolla Playhouse

Gift certificates to La Jolla Playhouse are available in increments of \$25 and can be used toward the purchase of single tickets or toward a season subscription. For more information call (858) 550-1010 or go to

www.lajollaplayhouse.org

Next Upcoming Show:

Little Miss Sunshine February 15 - March 27, 2011

The Old Globe

Gift Certificates come in any denomination and can be used toward the purchase of tickets to any Old Globe production.

Interested? Go to www.theoldglobe.org

Next Upcoming Shows:

Jane Austen's EMMA a musical romantic comedy January 15 - February 27, 2011

Death of a Salesman January 22 - February 27, 2011

5. Two actors of same name, Billingsley, not related by blood
6. 2010 Youth Olympics Opening Ceremony

Most commented articles

1. 'True Grit' 'Two Jews On Film' Are Far Apart On This Coen Bros. Epic
2. Stanley Clarke Foundation to award scholarships
3. Gift guide: Disney animation revival, Fleischer's Gulliver, Miyazaki on DVD
4. Neil Diamond and Sheyi Crow performs and Committed wins The Sing- Off
5. Movie Review: 'Hemingway's Garden of Eden'
6. Hitting Hollywood Holiday Events for likeZebra.com and Family Guy: It's a Trap

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Next Upcoming Shows:

The Glory Man January 14 - 23, 2011

Steel Magnolias February 4 - March 20, 2011

Broadway San Diego

Broadway/San Diego gift certificates can be used towards single ticket purchases, group sales or a season ticket package.

Next Upcoming Shows:

West Side Story January 4-9, 2011

Next to Normal January 18-23, 2011

To get more information go to www.broadwaysd.com

Interested in having your San Diego theater performance, venue, event, or other local activity featured in the San Diego Theater Guide? Send details to ErinMarie at sdtheater.examiner@gmail.com or Follow me on Twitter! [@SdTheaternews](https://twitter.com/SdTheaternews)

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SUBMIT EVENTS TO CALENDAR@PACIFICSANDIEGO.COM. COMPILED BY LAURA RICCI

1/22- 2/27: DEATH OF A SALESMAN

Venue: Old Globe Theatre, Balboa Park

Tickets: \$29-\$67

Info: theoldglobe.org

Arthur Miller's Tony and Pulitzer Prize-winning play tells a cynical tale of the American Dream through the life of salesman Willie Loman.



THE OLD GLOBE

CALENDAR

Orange County/San Diego/Inland Empire
JANUARY 2011



AN EVENING WITH JOAN RIVERS

On January 15, Joan Rivers, an entertainment legend of unparalleled accomplishment and talent will share stories and humorous observations at San Diego's Balboa Theater. Rivers has enjoyed an illustrious career spanning more than four decades in the entertainment industry and at the age of 77 she's as robust and hard working as ever. Her unique gifts of humor, compassion, and tenacity have enabled her to triumph over personal tragedy and attain extraordinary professional success. Balboa Theatre, 868 Fourth Ave., San Diego. \$30-\$65. (619) 570-1100 or sdbalboa.org.

ENTERTAINMENT

JANUARY

SUNDAY, JANUARY 9

SHIRLEY JONES IN CONCERT

Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. \$65 (888) 802-7469. welktheatre.com.

DINOSAURS IN OUR BACKYARD

Lecture by Eric Scott. San Bernardino County Museum, 2024 Orange Tree Lane, Redlands. \$6-\$8. (909) 307-2669. sbcountymuseum.org.

WEST SIDE STORY

From the first note to the final breath, this musical soars as the greatest love story of all time. San Diego Civic Theatre, Third and B St., 1100 Third Ave., downtown San Diego. \$20-\$86. (619) 570-1100. broadwaysd.com.

MONDAY, JANUARY 10

FOLLIES FOREVER!

Guest star Lesley Gore performs her gold-record hits "You Don't Own Me," "Judy's Turn to Cry," "Sunshine,

Lollipops and Rainbows" and, of course, "It's My Party." The Follies are known for celebrating the music and dance of the '40s, '50s and '60s with a cast ranging in age from 56 to 81. Plaza Theatre, 128 South Palm Canyon Dr., Palm Springs. Leslie Gore performs through March 5. Follies run through May 15, 2011. \$50-\$92. (760) 327-0225. psfollies.com.

THURSDAY, JANUARY 13

ZUKERMAN PLAYS BEETHOVEN

Violinist and conductor Pinchas Zukerman gives concertgoers a double treat with Haydn's Symphony No. 83, "The Hen," followed by the heart-stopping beauty of Beethoven's only violin concerto, in which the maestro both plays and conducts. Orange County Performing Arts Center, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Through Jan. 15. \$25-\$185. (714) 556-2787. ocpac.org.

FRIDAY, JANUARY 14

A SONG IN MY HEART

A man discovers he is going blind. Another loses his family and fortune. A young couple face death at the

hands of terrorists. Each incident has led to the writing of great hymns sung to this day. LifeHouse Theater, 1135 N. Church St., Redlands. \$15-\$19. Weekends through Jan. 23. (909) 335-3037 ext. 21. lifehousetheater.com.

SHOTGUN WEDDING ANNIVERSARY

An evening of comedy, betrayal, and ...murder. Help solve the murder mystery before it is too late and the inheritance is lost. Mystery Café Dinner Theatre, Imperial House Restaurant, 505 Kalmia St., San Diego. Fri.-Sat. through Feb. 26. \$60. (619) 544-1600. mysterycafe.net.

JANE AUSTEN'S EMMA

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. The Old Globe Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Tues.-Sun. through Feb. 27. \$55-\$94. (619) 234-5623. theoldglobe.org.

TRAIN DAYS

Watch model trains run on huge and small layouts, play train games, talk to real engineers, and inspect real train tools and other "railroadiana." San Bernardino County Museum, 2024 Orange Tree Lane, Redlands. Through Also Jan. 16. \$5-\$6. (909) 307-2669. sbcountymuseum.org.

SUNDAY, JANUARY 16

CLASSICS AT THE MERC

Pianist Lenore Raphael with Gunnar Bigg. The Mercantile, 42051 Main St., Temecula. \$11. (866) 653-8696. temeculatheater.org.

TUESDAY, JANUARY 18

MAESTRO: THE ART OF LEONARD BERNSTEIN

With a story spanning the entire Twentieth Century, Leonard Bernstein, America's greatest musician, broke through every artistic ceiling possible to become the world's musical ambassador. Conductor, composer, pianist, author, teacher, librettist, television star--for Leonard Bernstein boundaries simply did not exist. Hershey Felder brings the composer of "West Side Story," "Candide" and other classics to life. The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through Feb. 6. \$45-\$70. (949) 497-2787. lagunaplayhouse.com.

AT THE HOP—THE DOO-WOP

SHOW

The Alley Cats bring their unique sound of the '50s and '60s alive through a cappella singing. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Tuesdays. \$25 (888) 802-7469. welktheatre.com.

NEXT TO NORMAL

An emotional powerhouse of a musical with a thrilling contemporary score about a family trying to take care of themselves and each other. San Diegan Alice Ripley reprises the role she created for the Broadway production in the touring company. Balboa Theatre, 868 Fourth Avenue, Through Jan. 23. \$20-\$115. (619) 570-1100. sdbalboa.org.

THURSDAY, JANUARY 20

IRVINE MUSEUM DOCENT TOUR

Weekly tour. The Irvine Museum is dedicated to the preservation and display of California art of the Impressionist Period (1890-1930). The Irvine Museum, 18881 Von Karman Ave., Ground Fl., Irvine. Thursdays. Free. (949) 476-2565. irvinemuseum.org.

DANCE REFLECTIONS

A program showcases some of today's greatest Bolshoi-trained dancers in premiere ballets as well as beloved works. Starring Maria Kochetkova, Yekaterina Krysanova, Olga Malinetskaya, Natalia Osipova, Polina Semionova and Yekaterina Shipulina. Orange County Performing Arts Center, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Jan. 23. \$15-\$126. (714) 556-2787. ocpac.org.

FRIDAY, JANUARY 21

THE YOUNG MAN FROM ATLANTA

After losing his job, Will Kidder decides to start his own business using the money he gave to his wife, Lily Dale, and his late son, Bill. He learns that both his wife and son gave all their money to Bill's mysterious roommate, a young man from Atlanta. Riverside Community Players, 4026 14th St., Riverside. Through Feb. 6. \$15-\$18. (951) 686-4030. riversidecommunityplayers.org.

KELLI O'HARA

Orange County Performing Arts Center, Samueli Theater, 600 Town Center Dr., Costa Mesa. Through Jan. 24. \$72. (714) 556-2787. ocpac.org.

SATURDAY, JANUARY 22

AN EVENING WITH ROBERTA FLACK

Songbird Roberta Flack blazed a trail of chart-topping tunes, including “Killing Me Softly With His Song,” “The First Time Ever I Saw Your Face,” and “Where Is the Love.” Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. \$56-\$80. (562) 467-8818. cerritoscenter.com.

DEATH OF A SALESMAN

After a lifetime as a traveling salesman, Willy Loman finds himself at the end of his career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a desperate struggle to engage him in the present. The Old Globe, Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Tues.-Sun. through Feb. 27. \$29-\$67. (619) 234-5623. theoldglobe.org.

WEDNESDAY, JANUARY 26

THE LENNON SISTERS

“America's Sweethearts of Song” perform. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Wed.-Sun. through Feb. 6. \$65. (888) 802-7469. welktheatre.com.

SWIMMING IN STONE

Lecture by John Long about the Gogo fish from ancient Australia. San Bernardino County Museum, 2024 Orange Tree Lane, Redlands. \$6-\$8. (909) 307-2669. sbcountymuseum.org.

THURSDAY, JANUARY 27

JAZZ AT THE MERC

Guitarist Doug MacDonald. The Mercantile, 42051 Main St., Temecula. \$15. (866) 653-8696. temeculatheater.org.

FRIDAY, JANUARY 28

THE SOUND OF MUSIC

Rodgers & Hammerstein classic musical based on the memoir of Maria von Trapp, The story of the Trapp Family Singers. Landis Performing Arts Center, 4800 Magnolia Ave., Riverside. Weekends through Feb. 6. \$20-\$75. (951) 222-8100. performanceriverside.org.

A CHORUS LINE

Aspiring dancers hoping to make it into a Broadway musical are subjected to a grueling audition that forces them to candidly discuss their childhood, dreams and personal struggles. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. Through Jan 30. \$36-\$61. (562) 467-8818. cerritoscenter.com.

SPAMALOT

Monty Python's version of King Arthur

and his Knights of the Round Table as they embark on their quest for the Holy Grail. Complete with flying cows, killer rabbits, taunting Frenchmen and show-stopping musical numbers. Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside. Through Jan. 30. Prices vary. (951) 779-9804. foxriversidelive.com.

SATURDAY, JANUARY 29

DJANGO 100: A CENTURY OF HOT JAZZ

A collection of the finest European and American musicians join forces to honor the centennial of Django Reinhardt. Orange County Performing Arts Center, Samueli Theater, 600 Town Center Dr., Costa Mesa. Also Jan. 30. \$49. (714) 556-2787. ocpac.org.

FEBRUARY

FRIDAY, FEBRUARY 4

JOE HENRY

Henry's musical style spans several genres, including alternative country, rock, jazz and folk. Old Town Temecula Community Theater, 42051 Main St., Temecula. \$20. (866) 653-8696. temeculatheater.org.

SATURDAY, FEBRUARY 5

WINTER TRIFLES

Pianist Hei-Ock Kim performs Mozart's Piano Concerto #12. Rounding out the program are the music of Rossini, and Haydn's jovial Symphony # 47, nicknamed “Palindrome” for the forward-backward theme in its minuet trio. California Chamber Orchestra, Old Town Temecula Community Theater, 42051 Main St., Temecula. \$25-\$30. (866) 653-8696. temeculatheater.org.

THE PRINCESS AND THE PIGS

Poor King Artero cannot understand how his beautiful daughter, Princess Mirabel has become ridiculously rude, spoiled and selfish. But his surprising idea to pair her with a singing beggar and a herd of pampered pigs will ensure Mirabel will never be the same. LifeHouse Theater, 1135 N. Church St., Redlands. \$15-\$19. Weekends through March 13. (909) 335-3037 ext. 21. lifehousetheater.com.

MONDAY, FEBRUARY 7

LAGUNA BEACH MUSIC FESTIVAL

Enjoy traditional and contemporary classical music at this annual event. Kojiro Umezaki, Brooklyn Rider and Kayhan Kalhor appear. Laguna Playhouse, 606 Laguna Canyon Road, Laguna Beach. Through Feb. 13. \$30-\$35. (949) 553-2422. lagunabeachmusicfestival.com.

EXHIBITIONS

BENAJMIN FRANKLIN: IN SEARCH OF A BETTER WORLD

The exhibition features 75 rarely seen artifacts that depict Franklin's many pursuits—printer, humorist, diplomat and inventor—to name a few. Bowers Museum, 2002 N. Main St., Santa Ana. Through March 13. \$12. (714) 567-3679. bowers.org.

BOTANICALS: THE PHOTOGRAPHY OF IMOGEN CUNNINGHAM

A pioneer of 20th century photography, Imogen Cunningham (1883-1976) played a pivotal role in the acceptance of the medium as an art form and the growth of modernism. Cunningham created intimate compositions calling attention to the abstract qualities of nature. This exhibition will feature her black and white botanical photographs from the 1920s-1930s. Oceanside Museum of Art, 704 Pier View Way, Oceanside. Through May 22. \$5-\$8. (760) 435-3720. oma-online.org.

SEEING BEAUTY

The exhibition explores the aesthetics of beauty, expressed through the eyes of various photographers throughout the history of the medium, including Bill Brandt, Walker Evans, Mary Ellen Mark, Edward Weston, Minor White and Aaron Siskind. It presents a range of genres in photography, such as portraiture, abstraction, landscape

and still life. Museum of Photographic Arts, Balboa Park, 1649 El Prado, San Diego. Through Jan. 23. \$4-\$6. (619) 238-7559. mopa.org.

BETWEEN EAST AND WEST

The richness of Romania's related arts--costumes, textiles, architecture, works in wood, pottery and other objects of daily and ceremonial use--derives energy from the confluence of East and West. The exhibition showcases the rich diverse artistic expression of this ancient territory. Mingei International Museum, 1439 El Prado, Balboa Park, San Diego. Through Feb. 13. \$5-\$7. (619) 239-0003. mingei.org.

ZANDRA RHODES--A LIFELONG LOVE AFFAIR WITH TEXTILES

Since the 1960s, this internationally renowned British designer has been creating imaginative, colorful fabrics and clothing. This retrospective will present her textiles as well as high fashion garments she designed. Rhodes selected textiles or objects from a number of the cultures represented in Mingei International's collection to display alongside her work, initiating a lively conversation about influences and inspirations. Mingei International Museum, 1439 El Prado, Balboa Park, San Diego. Through Apr. 3. \$5-\$7. (619) 239-0003. mingei.org.

EARTH EXPOSED

Come face-to-face with erupting



RELIVE THE '60s AND '70s WITH HAIR

The 2009 Tony Award-winning Best Musical Revival “HAIR: The American Tribal Love-Rock Musical,” will hit the boards of the Orange County Performing Arts Center for a limited engagement beginning on January 25 and running through February 6. With a score that includes such enduring musical numbers as “Let the Sun Shine In,” “Aquarius,” “Hair” and “Good Morning Starshine,” “HAIR” depicts the birth of the cultural movement of the 1960s and '70s that changed America forever. Tickets for “HAIR” are available now. Ticket can be purchased by clicking on www.OCPAC.org or by calling (714) 556-2787. You can also pick up tickets at the Center's Box Office located at 600 Town Center Drive in Costa Mesa.

SAN DIEGO UNION-TRIBUNE

February 3, 2011 NIGHT + DAY

PLAYBILL

Critic's Choice

"Death of a Salesman": In director Pam MacKinnon's quietly arresting production of the Arthur Miller classic, Willy Loman seems almost the reverse of the stricken Gregor from Kafka's "Metamorphosis": as portrayed by Jeffrey DeMunn, he calls to mind a scuttering bug who has suddenly discovered he's a man. The portrayal and staging starkly capture the character's sense of creeping desperation, and the enduring power of the work. (James Hebert) Sheryl & Harvey White Theatre, 1362 Old Globe Way, Balboa Park. Through Feb. 27. (619) 234-5623, oldglobe.org. \$29-\$67.

"Jane Austen's Emma — A Musical Romantic Comedy": The amusingly clueless heroine of Austen's classic novel could adopt "Mistakes were made" as her mission statement. The Globe's musical version, though, hardly makes any at all; it's a clever, effervescent and eminently enjoyable show, with streamlined (and often tongue-in-cheek) storytelling and pleasing music by composer-writer-lyricist Paul Gordon. Jeff Calhoun directs a very capable cast with a crisp reel for the piece's comedy (and even manages to turn a walnut into a star). (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through March 6. (619) 234-5623, oldglobe.org. \$39-\$94.

» AGENDA | Stage

Sexy, Sultry Shows

It's a randy theater season for San Diego. Dive in!

Emma: With its plot twists, witty dialogue and elegant costumes, the early 19th-century romantic novel lends itself well to musical theater. Just ask composer Paul Gordon, whose music and lyrics for *Jane Eyre* on Broadway got him nominated for a Tony Award. Now he's bringing *Jane Austen's Emma: A Musical Romantic Comedy* to The Old Globe, through February 27. Patti Murin stars as Emma Woodhouse, the endearing daddy's girl who fancies herself a matchmaker but is blind to her own feelings. The role of Mr. Knightley is deftly handled by Adam Monley, who last delighted San Diegans in *Working* at the Globe. Tickets start at \$55. oldglobe.org.



SAN DIEGO DOWNTOWN NEWS

February 2011

February is hot with performing arts classics of various kinds. *Check it out:*



THE LIVELY ARTS Charlene Baldrige

At Copley Symphony Hall

• **Friday-Saturday, Feb. 11-12, 8 p.m., and Sunday, Feb. 13, 2 p.m.:** Maestro Jahja Ling conducts the orchestra, violinist William Preucil and cellist Eric Kim in performance of Johannes Brahms' Double Concerto, and if that's not enough, vocal soloists join Ling and the orchestra in Franz Schubert's Mass No. 6 in E-flat. (\$20-\$96)

• **Friday-Saturday, Feb. 18-19, 8 p.m.:** San Diego Symphony Winter Pops presents "The Great American Songbook" with jazz singer Jane Monheit, destined to become a classic in her own right. Monheit presents American masterpieces accompanied by Marvin Hamlisch and the orchestra in such songs as "Moon River," "Like a Lover" and "Since You Asked." (\$20-\$85)

San Diego Symphony, 1245 Seventh Ave.,
www.sandiegosymphony.org
or (619) 235-0804.

At the Lyceum

• **Tuesdays-Sundays, Feb. 5-March 6:** San Diego Repertory Theatre presents Tracy Letts' recent Broadway hit "Superior Donuts," directed by Sam Woodhouse and starring stage, screen and TV actor Robert Foxworth as a one-time 1960s hippie radical who owns an uptown Chicago donut shop that's seen better times. (\$29-\$47)

Lyceum Space, San Diego Repertory Theatre,
79 Horton Plaza, www.sdrep.org
or (619) 544-1000.



The San Diego Symphony Winter Pops presents "The Great American Songbook" with jazz singer Jane Monheit, Feb. 18-19 at Copley Symphony Hall. COURTESY PHOTO

At Tenth Avenue Theatre

• **Thursday, Feb. 24-Sunday, March 20:** Mo'olelo Performing Arts Company presents Lydia R. Diamond's "Stick Fly," directed by Robert Barry Fleming. The gripping script concerns an affluent African-American family whose two successful sons bring their respective "ladies" home to meet mom and dad. Fireworks ensue. Tenth Avenue Theatre, 930 10th Ave. (\$22-\$27), www.moolelo.net or (619) 342-7395.

At the Old Globe

• **Tuesdays-Sundays through Feb. 27:** The Old Globe presents two classics: Arthur Miller's timeless tragedy "Death of a Salesman" in the Sheryl and Harvey White Theatre (\$29-\$67) and a new musical, "Jane Austen's Emma – A Musical Romantic Comedy," playing in the Old Globe Theatre. (\$39-\$94)

The Old Globe, 1363 Old Globe Way,
Balboa Park, www.theoldglobe.org
or (619) 23-GLOBE.



Patti Murin will star as Emma Woodhouse and Adam Monley as Mr. Knightley in Jane Austen's "Emma – A Musical Romantic Comedy," directed by Jeff Calhoun with book, music and lyrics by Paul Gordon, at The Old Globe through Feb. 27, 2010. Photo by JOAN MARCUS

SAN DIEGO UNION-TRIBUNE

February 10, 2011 NIGHT + DAY

PLAYBILL

Critic's Choice

"Death of a Salesman": In director Pam MacKinnon's quietly arresting production of the Arthur Miller classic, Willy Loman seems almost the reverse of the stricken Gregor from Kafka's "Metamorphosis"; as portrayed by Jeffrey DeMunn, he calls to mind a scuttering bug who has suddenly discovered he's a man. The portrayal and staging starkly capture the character's sense of creeping desperation, and the enduring power of the work. (James Hebert) Sheryl & Harvey White Theatre, 1362 Old Globe Way, Balboa Park. Through Feb. 27. (619) 234-5623, oldglobe.org. \$29-\$67.

"Jane Austen's Emma — A Musical Romantic Comedy": The amusingly clueless heroine of Austen's classic novel could adopt "Mistakes were made" as her mission statement. The Globe's musical version, though, hardly makes any at all; it's a clever, effervescent and eminently enjoyable show, with streamlined (and often tongue-in-cheek) storytelling and pleasing music by composer-writer-lyricist Paul Gordon. Jeff Calhoun directs a very capable cast with a crisp feel for the piece's comedy (and even manages to turn a walnut into a star). (Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through March 6. (619) 234-5623, oldglobe.org. \$39-\$94.

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» AGENDA

APPLAUSE

BY PHYLLIS DEBLANCHE

A BAD GIRL AND A GOOD GIRL TO WATCH

Moxie Theatre dedicates its season to bad girls, leading off with mature-audiences-only *The Toughest Girl Alive*, starring blues singer Candy Kane in an autobiographical musical Jan. 13–Feb. 6 (858-598-7620, moxietheatre.com). Plucky Jane Austen's *Emma* wins hearts in her musical at the Old Globe (619-234-5623, theoldglobe.org), Jan. 15–Feb. 27.

CURTAINS ARE CALLING

On Common Ground: Cygnet scores a world premiere with Stephen Metcalfe's *The Tragedy of the Commons*, Jan. 20–Feb. 20 (619-337-1525, cygnettheatre.com).

Something Old, Something New: Broadway/San Diego reprises—and refreshes—*West Side Story*, Jan. 4-9, then brings in the new with *Next to Normal*, Jan. 18-23 (619-570-1100, broadwaysd.com).

Keystrokes: Fingers fly in *2 Pianos 4 Hands*, at North Coast Repertory, Jan. 12–Feb. 6 (858-481-1055, northcoastrep.org).

New Wave: The touching *Waving Goodbye* has its San Diego premiere at New Village Arts, Jan. 13–Feb. 6 (760-433-3245, newvillagearts.org).

Free Willy: Arthur Miller's powerful *Death of a Salesman* examines the life of Willy Loman, at the Old Globe's White Theatre Jan. 22–Feb. 27 (619-234-5623, theoldglobe.org).

Barefoot in Winter: *Barefoot in the Park* leads off Moonlight's winter season at the Avo, Jan. 20–Feb. 6 (760-724-2110, moonlightstage.com).

Past Perfect: Welk Resorts Theatre calls on longtime favorites Shirley Jones, Jan. 5-9, and the Lennon Sisters, Jan. 26–Feb. 6 (888-802-SHOW, welktheatresandiego.com).

A Circus Here, a Quartet There: The New Shanghai Circus leaps into the California Center for the Arts, Escondido, Jan. 23; the four *Forever Plaid* lads harmonize Jan. 29 (800-988-4253, artcenter.org).

SINGING, DANCING, SCREENING & PLAYING

Something to Sing About: San Diego Opera delivers a dazzling *Turandot*, Puccini's tale of love and riddles, Jan. 29–Feb. 6 (619-533-7000, sdopera.com).

Pull Up a Chair and Dance: With a nod to Gershwin, the steamy *Cabaret Dances* from Jean Isaacs San Diego Dance Theater slink into the Garfield Theater, Jan. 14-16 (619-225-1803, sandiegodancetheater.org).

Screen Scene: Spike & Mike's Animation Festival visits The Loft in UCSD's ArtPower series, Jan. 20 (858-534-8497, artpower.ucsd.edu).

Of Note: The Miró Quartet kicks off the year for La Jolla Music Society Jan. 22, with pianist Louis Lortie playing Jan. 30 (858-459-3728, ljms.org). Emmanuel Ax stars with the San Diego Symphony, Jan. 7-9. Winter Pops shows include Salute to Vienna, Jan. 1; Judy Garland tribute, Jan. 21 & 22; Tango Buenos Aires, Jan. 23 (619-235-0804, sandiegosymphony.com).

The San Diego Early Music Society presents *Ciamella* at Cuyamaca College Jan. 28 (619-291-8246, sdems.org). In Little Italy, Camarada's *Tango del Mundo* explores traditional tangos, Jan. 15 (619-231-3702, camarada.org).



CALENDAR

Orange County/San Diego/Inland Empire
FEBRUARY 2011



LAGUNA BEACH MUSIC FESTIVAL WEDNESDAY, FEBRUARY 9

Enjoy traditional and contemporary classical music at this annual event. A highlight of the festival concerts will be the world premiere of a new work by Brooklyn Rider violinist Colin Jacobsen for the quartet. Kayhan Kalhor to appear. Laguna Playhouse, 606 Laguna Canyon Road, Laguna Beach. Through Feb. 13. \$30-\$35. (949)-553-2422. lagunabeachmusicfestival.com.

the present. The Old Globe, Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Tues.-Sun. through Feb. 27. \$29-\$67. (619) 234-5623. theoldglobe.org.

THE FANTASTICKS

This romantic charmer is the longest-running musical production in the world. At the heart of its breathtaking poetry and subtle theatrical sophistication is a purity and simplicity that transcends cultural barriers. The result is a timeless fable of love that is both nostalgic and universal. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Wed.-Sun. through April 3. \$44-\$63. (888) 802-7469. welktheatre.com.

FRIDAY, FEBRUARY 11

THE DROWSY CHAPERONE

A die-hard fan of musicals plays his favorite cast album, a 1928 smash hit called The Drowsy Chaperon. The album magically comes to life and to tell the tale of a celebrity bride and her uproarious wedding day. Fullerton Civic Light Opera Music Theatre, Plummer Auditorium, Lemon & Chapman, Fullerton. Through Feb. 27. \$27-\$52. (714) 879-1732. fcllo.com.

THE PRINCESS AND THE PIGS

Poor King Artero cannot understand how his beautiful daughter, Princess Mirabel, has become ridiculously rude, spoiled and selfish. But his surprising idea to pair her with a singing beggar and a herd of pampered pigs will ensure Mirabel will never be the same. LifeHouse Theater, 1135 N. Church St., Redlands. \$15-\$19. Weekends through March 13. (909) 335-3037 ext. 21. lifehousetheater.com.

SATURDAY, FEBRUARY 12

SHOTGUN WEDDING ANNIVERSARY

An evening of comedy, betrayal, and ...murder. Help solve the murder mystery before it is too late and the inheritance is lost. Mystery Café Dinner Theatre, Imperial House Restaurant, 505 Kalmia St., San Diego. Fri.-Sat. through Feb. 26. \$60. (619) 544-1600. mysterycafe.net.

BURT BACHARACH

Legendary songwriter Burt Bacharach performs with the Corona Symphony

Pops Orchestra Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside. \$55-\$89. (951) 779-9804. foxriversidelive.com.

TUESDAY, FEBRUARY 15

LITTLE MISS SUNSHINE

Hop in the bus with the Hoover family on their outrageously funny cross-country trek to win the coveted title Little Miss Sunshine. La Jolla Playhouse, UCSD Campus, Mandell Weiss Forum, 2910 La Jolla Village Dr., La Jolla. Through March 27. \$31-\$66. (858) 550-1010. lajollaplayhouse.org.

THE WIZARD OF OZ

The greatest family musical of all time, "The Wizard Of Oz," is touching down in San Diego as Broadway/San Diego, A Nederlander Presentation brings this national treasure to the San Diego Civic Theatre, 1100 Third Ave., San Diego, February 15 through 20. Ticket prices vary, visit TicketMaster.com, www.wizardofozontour.com or BroadwaySD.com

AT THE HOP—THE DOO-WOP SHOW

The Alley Cats bring their unique sound of the '50s and '60s alive through a cappella singing. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Tuesdays. \$25 (888) 802-7469. welktheatre.com.

THURSDAY, FEBRUARY 17

MONSIEUR CHOPIN

The story begins at Frédéric Chopin's salon at 9 Square d'Orléans in Paris. Monsieur Chopin will teach a piano lesson that actually took place on March 4, 1848, just days after the February 1848 revolution. As the lesson unfolds, he reveals secrets about the art of the piano and composition, as well as secrets about himself. The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through Feb. 27. \$55-\$70. (949) 497-2787. lagunaplayhouse.com.

THE MIRACLE WORKER

Annie Sullivan becomes the teacher and companion to Helen Keller who is deaf and blind. Annie teaches Helen discipline and language through the use of her fingers. Temecula

ENTERTAINMENT

FEBRUARY

WEDNESDAY, FEBRUARY 9

JANE AUSTEN'S EMMA

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. The Old Globe Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Tues.-Sun. through Feb. 27. \$55-\$94. (619) 234-5623. theoldglobe.org.

THURSDAY, FEBRUARY 10

FOLLIES FOREVER!

Guest star Lesley Gore performs her gold-record hits "You Don't Own Me," "Judy's Turn to Cry," "Sunshine, Lollipops and Rainbows" and, of course, "It's My Party." The Follies are known for celebrating the music and dance of the '40s, '50s and '60s with a cast ranging in age from 56 to 81. Plaza Theatre, 128 South Palm

Canyon Dr., Palm Springs. Leslie Gore performs through March 5. Follies run through May 15, 2011. \$50-\$92. (760) 327-0225. psfollies.com.

VALENTINE'S DAY WITH NATALIE COLE

Just in time for Valentine's Day, an "Unforgettable" concert featuring the incredible Natalie Cole backed by a full symphony orchestra. Warm, tender and heartfelt, her singing preserves the treasured standards made famous by her father, while adding her own touches of jazz, swing, soul and pop. Orange County Performing Arts Center, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Through Feb. 12. \$20-\$185. (714) 556-2787. ocpac.org.

DEATH OF A SALESMAN

After a lifetime as a traveling salesman, Willy Loman finds himself at the end of his career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a desperate struggle to engage him in



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Francois Chouchan Presents:
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A series of avant garde Chamber Music concerts featuring some of the finest artists in the world in a "no walls" environment where audience and artists share the space and the experience in an intimate manner. One hour concert followed by one hour of mingling, conversation, discussion, discovery, food by Patina and Champagne!

College of the Canyons Presents:
San Francisco Opera's Don Giovanni
1/25/2011



Experience the full glory of the San Francisco Opera on the big screen. Recorded live in high-definition at San Francisco's historic War Memorial Opera House, this presentation provides an exceptionally high-quality experience. The Don Juan legend crackles to life in the hands of the world's most well known classical composer, Wolfgang Amadeus Mozart. Carefully balancing brilliant comedy with heaping amounts of seduction and ultimate tragedy, Don Giovanni is often referred to as the greatest opera ever composed. Mozart's score comes to life in this fast-paced production.

Community Arts Music Association of Santa Barbara, Inc. (CAMA) Presents:
State Symphony Orchestra of Russia
1/24/2011



Mark Gorenstein, Conductor Dmitri Alexeev, Piano All-Russian Program Works by Khachaturian, Prokofiev and Shostakovich

James Mooney Presents:
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Macha Theatre Presents:

Elevator

10/22/2010 - 1/23/2011



After SOLD-OUT performances at The Hollywood Fringe Festival, and AGAIN at The Hudson Guild and THE HUDSON MAINSTAGE, ELEVATOR is now moving to Macha Theatre. "Elevator is a theatrical gem!" - Performing Arts LIVE BACK AGAIN by POPULAR DEMAND

Rialto Community Players Presents:

"The Dixie Swim Club"

1/22/2011 - 2/6/2011



The story of five unforgettable southern women, whose friendships began on their college swim team. Over the years these women rekindle their friendship and meet annually, resulting in a beautiful story woven with love, humor and

comedy!

Rialto Community Players Presents:

"Write Me a Murder"

1/22/2011 - 2/6/2011



A country estate, two rival brothers, and a mystery writer's story competition ends in murder and plot twists for all involved...

The Old Globe Presents:

Death of a Salesman

1/22/2011 - 2/27/2011



Winner of both the Pulitzer Prize and the Tony Award for Best Play, Death of a Salesman is a work of tremendous emotional impact and an unflinching examination of the American dream that is as relevant today as the day it was written.

Zombie Joe Presents:

Schmutzigen Deutsche Kabarett

1/22/2011 - 2/26/2011



An all new late night Dirty German Cabaret!

Long Beach Mozart Festival Presents:

Long Beach Mozart Festival

11/6/2010 - 2/5/2011



The Long Beach Mozart Festival is in its 39th year and has grown into a community-wide arts organization, supported by four area churches and attracting volunteer support and enthusiastic audiences from the Long Beach and Southern California communities.

The Colburn School Presents:

Deepak Chopra in conversation with Lisa Napoli

1/21/2011



This is a visiting production sponsored by the Drucker School of Management.

REP Presents:

Frankie and Johnny in the Clair de Lune

1/21/2011 - 2/19/2011

The Repertory East Playhouse will open its 2011 Season with Frankie and Johnny in the Clair de Lune, by Terrence McNally and sponsored by Mission View Public Schools. "This is an amazing piece of theatre,



— ON STAGE —

Spotlight on community theater

Previews by Diana Saenger

A new year brings out new theatrical productions with a fresh energy. San Diego is blessed to be home to some of the country's most recognized playhouses and staff. Anyone who has not experienced this great accolade might find something currently playing that sounds appealing.

Broadway San Diego

The greatest family musi-

cal of all time, the wonderful *The Wizard of Oz*, twists its way across the country! The entire family will be captivated as they travel down the Yellow Brick Road and beyond with Dorothy, Toto and their friends the Cowardly Lion, Tin Man and Scarecrow in this lavish production, featuring breathtaking special effects, dazzling choreography and classic songs. *The Wizard of Oz* runs Feb. 15 - 20 at the Civic Theatre. For more information call (619) 570-1100 or visit <http://www.broadwaysd.com>

Cygnnet Theater Company

The Tragedy of the Commons by Stephen Metcalfe and directed by Sean Murray, plays at The Old Town Theatre Jan 29 - Feb 20. Dakin Adams, a retired school teacher, spends his days writing and sending his thoughts - his blogs - out in the void that is the internet. His wife, Macy, walks the dogs and gardens. It would seem the only thing they have in common anymore is their home, their memories and their love of "the view" - the Pacific Ocean as seen from the back deck of the house. But now their neighbor is selling and the new owner is coming in to tear down and rebuild - build "up" - and the view - and the fragile relationship of two people - is in ever increasing jeopardy. For more information call (619) 337-1525, or visit www.cygnnettheatre.com

La Jolla Playhouse

Little Miss Sunshine brightens up the Playhouse stage Feb. 15 - March 27. Based on the Academy Award-winning film, *Little Miss Sunshine* is an outrageously funny and surprisingly touching new musical. The Hoover family has seen better days. Richard, the father, is a floundering motivational speaker, Grandpa's been kicked out of his retirement home, and Uncle Frank's been dumped by his boyfriend. Moody teenager Dwayne has taken a vow of silence and overextended mom Sheryl can do little more than slap on a smile. But when the young-

est Hoover... energetic Olive, enters a regional children's beauty pageant, the family thinks their luck could change and embarks on a cross-country trek chasing the coveted title of "Little Miss Sunshine." For more information call (858) 550-1010, or visit www.lajollaplayhouse.org

Old Globe Theatre

Jane Austen's *Emma* - A Musical Romantic Comedy entertains on the Old Globe stage now - March 6. The delightful story of *Emma*, a timeless love story from one of the most widely read writers of all time, is now a musical, and will once again entice modern audiences to fall in love with one of Jane Austen's most adored characters. Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications. Tony Award nominated composer Paul Gordon and director and Tony Award nominee, Jeff Calhoun, bring Jane Austen's masterpiece to musical life

Running in the Shirley and Harvey White Theatre now - Feb. 27 is Arthur Miller's *Death of A Salesman* - winner of both the Pulitzer Prize and the Tony Award for Best Play. *Salesman* is a work of tremendous emotional impact and an unflinching examination of the American dream that is



Little Miss Sunshine will be performed at the La Jolla Playhouse Feb. 15 - March 27. Photo courtesy

as relevant today as the day it was written. After a lifetime as a traveling salesman, Willy Loman finds himself at the end of his career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a desperate struggle to engage him in the present. For more information call (619) 23-GLOBE, or visit www.TheOldGlobe.org

San Diego Repertory Theatre

Superior Donuts by Tracy Letts and directed by Sam Woodhouse runs Feb. 5 - March 6, in the Lyceum Space at Horton Plaza. Hot off the Broadway stage, this is a hilarious and soulful story of the owner of a struggling, run-down donut shop in uptown

Chicago. His shop gets vandalized. Arthur is worn out. Is Superior Donuts destined to close its doors forever? Enter live wire Franco Wicks, a young black man with his Great American novel tucked under his arm. Franco convinces Arthur to hire him with the dream of transforming the donut stop into an upscale coffee shop with live music and poetry slams. The growing bond between them is the heart of a tale about two very different men with extraordinary potential who discover the healing power of friendship. Their story is full of surprising secrets, big laughs and even bigger emotional stakes. For more information call (619) 544-1000 or visit www.sdrep.org

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SAN DIEGO INTERNATIONAL TIMES

February 1, 2011

YU YU

"Death of a Salesman"

『セールスマンの死』

老人の悲劇に潜むアメリカ社会の闇／アーサー・ミラーの代表作

③ 63歳のウィリー・ローマンは全米を飛び回る有能なセールスマンとしての経歴を持っていた。だが、今では仕事も上手くいかず、ローンの支払いにも窮して、過去の幻影と妄想の中で生きている。優しい妻と息子2人に囲まれているが、期待をかけた長男ビフには背かれ、家を出たままの状態だった。ある日、そのビフが帰宅し、父と

和解しようと試みるが、2人はどうしても衝突してしまう。原因はビフだけが知っている、父が隠し持つ過去の秘密なのだ。やがて、ウィリーは長年務めていた会社を解雇されてしまい、ビフが始めた事業もいつしか破綻してしまう。

② アメリカ現代演劇界を代表する作家アーサー・ミラーによる戯曲。全2幕からなる本作は、1949年にエリア・カザン演出で初演を迎え、トニー賞とピューリッツァー賞に輝く。前作『みんな我が子』のヒットで注目を集めていたミラーの劇作家としての地位を確立することになる。その後、ジョージ・C・スコット、ダスティン・ホフマン、ブライアン・デネヒーらにより再演され、いずれも高い評価を受けた。

① THE GLOBE THEATRES (Old Globe Theatre), 1363 Old Globe Way, Balboa Park / 619-239-2255 (T)。期間 — 2/27 (日)迄。上演 — 火・水曜: 7pm、木・金曜: 8pm、土曜: 2pm & 8pm、日曜: 2pm & 7pm。チケット — \$29 ~ \$67。

<http://www.oldglobe.org>



Death of a salesman / The Globe Theatres

PERFORMING ARTS

