

Dominic Chianese is right at home with the 'Jewish melody' resonating through his character in 'The Price'

# A SONG IN HIS HEART

By James Hebert  
THEATER CRITIC

For all his towering achievements in the theater, Arthur Miller was never in the business of writing musicals. Yet Dominic Chianese hears a familiar kind of song coursing through the lines he speaks as the furniture merchant Gregory Solomon in the Old Globe's new staging of Miller's "The Price."

"The accent (Solomon) has is very resonant, because I grew up in New York City, hearing Russian Yiddish and Polish Yiddish and Hungarian Yiddish," says Chianese, better-known to fans of HBO's "The Sopranos" as Uncle Junior on that epic mob drama.

"There was always a Jewish melody going through the head. So, I hear his voice — I hear Gregory Solomon's voice. If I grew up in Minnesota, it would've been different."

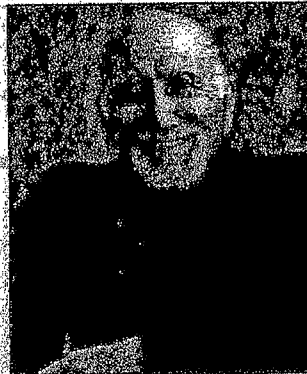
Chianese knows from melody (if not Minnesota). He's an accomplished guitarist and singer who has been visiting nursing homes for many years to perform for residents, and is even starting a foundation called Joy Through Art to extend that mission.

Chianese also knows from theater, though he mostly took a hiatus from the stage during the run of "The Sopranos." His extensive credits include roles in two Miller plays: Alferi in "A View From the Bridge," and Willy Loman in "Death of a Salesman."

Now, he takes on Solomon, the seen-it-all furniture broker who is helping two estranged brothers — a cop and a surgeon — divvy up their late father's



Gregory Solomon (Dominic Chianese, left) assesses a father's legacy for Victor Franz (Andy Prosky) in the Old Globe's "The Price." *Greg Schwartz*



Dominic Chianese

estate. The play's title refers superficially to what price the possessions will fetch, but also to what the siblings' divergent life paths have cost them.

Solomon "seems to understand the brothers' situation," says Chianese. "He's an appraiser — not just of furni-

## DETAILS

**"The Price"**  
Old Globe Theatre  
**When:** Tuesdays-Wednesdays, 7 p.m.;  
Thursdays-Fridays, 8 p.m.; Saturdays, 2 and 8  
p.m.; Sundays, 2 and 7 p.m.; through June 14  
**Where:** Arena Theatre at the San Diego  
Museum of Art's Copley Auditorium, Balboa  
Park  
**Tickets:** \$29-\$59  
**Phone:** (619) 234-5623  
**Online:** TheOldGlobe.org

ture, but of the brothers' predicament." "I think I'm well-suited for (the role)," Chianese adds. "He's an old man, I'm 78, he's 89. I think I can imagine myself 11 years from now. You're (approaching) the age of dying, so I don't have to do much work there."

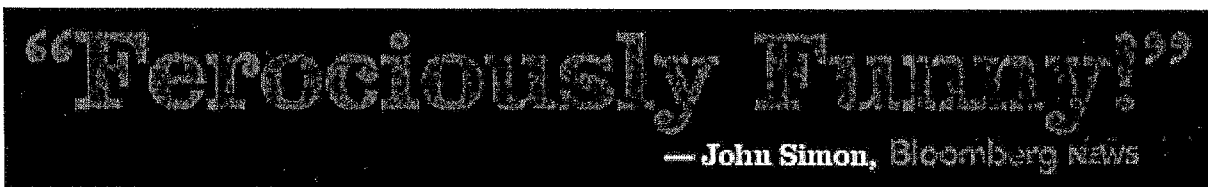
To Rick Secor, who's directing the play for the Globe, age and mortality were on Miller's mind as well when he wrote the play in 1968. "The Price" is almost the flip side to "All My Sons," which Secor — the highly regarded director of the Globe/USD MPA acting program — staged for the theater in 2002.

"This play is about 20 years later, he's on his third marriage and he's middle-aged at this point. This is a writer who's still idealistic, but it is now tempered by age and experience. He's less sort of spouting ideals, and more saying, 'What are the results of the decisions we make — especially the decisions in our youth?'"

The Globe production originally was to feature the veteran actor Robert Prosky ("Hill Street Blues," "The Natural") as Solomon, with his real-life sons, John and Andy, as the brothers Walter and Victor Franz. (The three had teamed for an earlier production of the work at D.C.'s Arena Stage, along with Leisa Mather as Esther Franz.) But the elder Prosky died in December.

Now, Andy Prosky and Mather remain in the Globe cast, joined by Chianese and by James Sutorius as Walter. "Sad circumstances aside, Chianese sounds grateful for the chance to make his Globe debut and be 'on the boards' again, as they say, after six busy seasons on TV."

"I'm definitely a theater person," he admits. "It's wonderful to be back to it."



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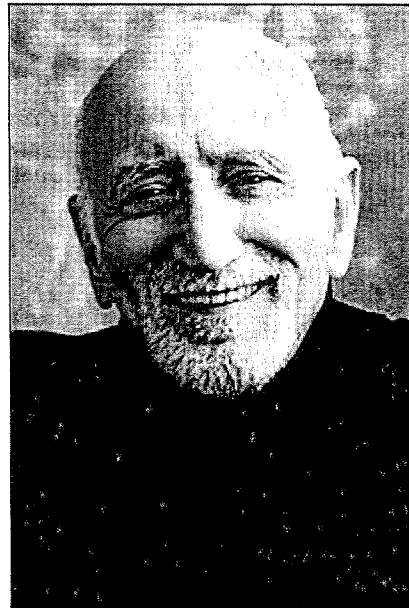


### Chianese, Prosky, Sutorious, Mather Debate *The Price* Families Pay, in San Diego

By *Kenneth Jones*  
09 May 2009

**Related Information**

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Dominic Chianese

"Sopranos" star Dominic Chianese stars as a sage antiques dealer who meets with two brothers in The Old Globe's new production of Arthur Miller's *The Price*, beginning May 9 in San Diego.

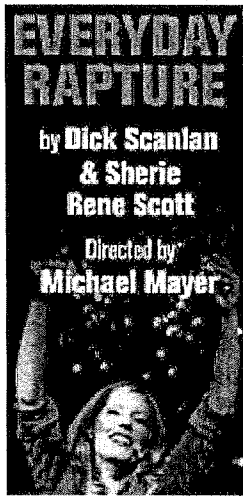
Andy Prosky and James Sutorious play estranged brothers reconnecting when they sort through their dead father's belongings. Leisa Mather is also featured.

The project was first envisioned and announced as a revival for Robert Prosky and his two sons John and Andy; after Robert's death, the two sons were announced to continue with the show, but John dropped out earlier this year.

Richard Seer directs. Performances play in the Globe's Arena Stage at the San Diego Museum of Art's James S. Copley Auditorium through June 14. Opening is May 14.

\*

"*The Price* tells the story of two brothers who reunite, after 16 years, to sell off the remains of their family's possessions," according to the Old Globe.



"Along with the old furniture are memories of choices the two brothers made when their father's fortunes crumbled. One gave up his education and became a policeman to support his ailing father, the other left his family and went on to become a successful doctor. As they try to arrive at a price with an eccentric antiques dealer, they are forced to settle up in more ways than one as each man reexamines his life and uncovers family secrets."

Emmy Award nominee Chianese is widely known for his work as Uncle Junior on the HBO series, "The Sopranos." He'll play Gregory Soloman, Andy Prosky will be Victor Franz, Leisa Mather as Esther Franz and James Sutorious as Walter Franz.

Tickets are available by calling (619) 23-GLOBE, online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park.

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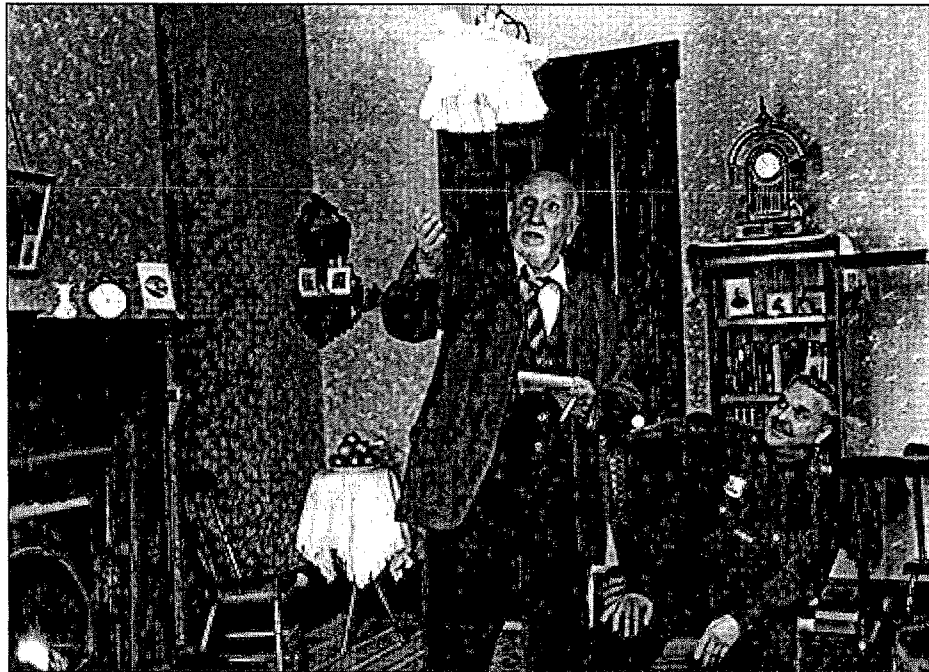
Reference

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*The Price* is presented in The Old Globe's "Classics Up Close" series, on its second-stage. Miller is the Pulitzer Prize-winner known for *All My Sons*, *Death of a Salesman*, *A View From the Bridge* and more.



Dominic Chianese and Andy Prosky in *The Price*  
photo by Craig Schwartz

**Mel Brooks Kerry Butler David Hyde Pierce  
Bette Midler James Earl Jones Kelli O'Hara**

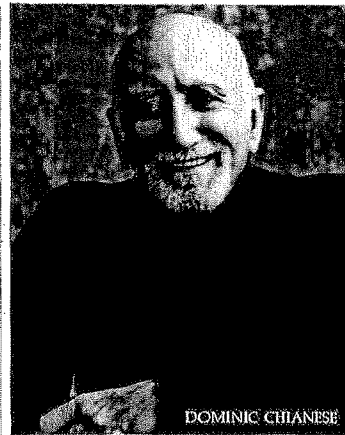
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## San Diego Globe Announces Cast and Creative Team for THE PRICE; Soprano's Chianese to Star

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by BWW News Desk




Old Globe Executive Producer [Lou Spisto](#) is pleased to announce the cast of *The Price* by [Arthur Miller](#), directed by Richard Seer (*Al My Sons*), to run in the Globe's [Arena Stage](#) at the San Diego Museum of Art's James S. Copley Auditorium May 9 - June 14 (press opening: Thursday, May 14 at 8pm). Tickets are available by calling (619) 23-GLOBE, online at

[www.TheOldGlobe.org](http://www.TheOldGlobe.org), or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park.

The Old Globe's "Classics Up Close" series, on our second-stage, continues with this deeply moving drama by Pulitzer Prize-winner [Arthur Miller](#) (*All My Sons*, *Death Of A Salesman*). *The Price* tells the story of two brothers who reunite, after sixteen years, to sell off the remains of their family's possessions. Along with the old furniture are memories of choices the two brothers made when their father's fortunes crumbled. One gave up his education and became a policeman to support his ailing father, the other left his family and went on to become a successful doctor. As they try to arrive at a price with an eccentric antiques dealer, they are forced to settle up in more ways than one as each man reexamines his life and uncovers family secrets.

Spisto commented, "The Globe had originally cast *The Price* with two generations of American actors. Celebrated actor [Robert Prosky](#) had planned to work alongside his two sons before his untimely death in December. His sons John and Andy have decided to continue with the project and they, and The Globe, are pleased that veteran actor [Dominic Chianese](#) is joining this production. Dominic will bring an ideal presence to this wonderful role written by [Arthur Miller](#)."

The complete cast of *The Price* includes Emmy nominated actor [Dominic Chianese](#), (Uncle Junior on the acclaimed HBO series, *The Sopranos*) as "Gregory Soloman", Andy Prosky as "Victor Franz", [Leisa Mather](#) as "Esther Franz" and John Prosky as "Walter Franz."

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# THEATERMANIA

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 Theater News

## Dominic Chianese to Star in Old Globe's *The Price*

By: [Brian Scott Lipton](#) · Feb 22, 2009 · San Diego

Dominic Chianese, who played Uncle Junior on HBO's *The Sopranos* will join Leisa Mather, Andy Prosky, and John Prosky in the Old Globe Theater's production of Arthur Miller's *The Price*, to run May 9-June 14.

Miller's drama focuses on two estranged brothers who reunite to sell the remains of their family's possessions.

For more information, call 619-23-GLOBE or visit [www.theoldglobe.org](http://www.theoldglobe.org).

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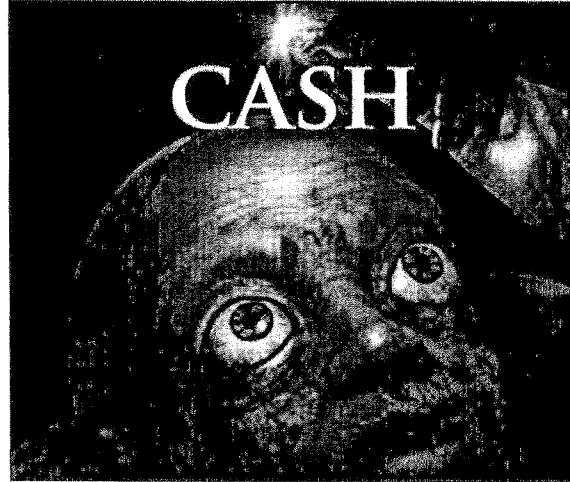


## Photo Flash: The Price At The Old Globe

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by BWW News Desk

The Old Globe's acclaimed "Classics Up Close" series continues with this stunning and moving drama by one of our greatest [American Playwrights](#), [Arthur Miller](#) (*All My Sons*, *Death of a Salesman*). A protective wife watches as her husband, a policeman nearing retirement, and his brother, a successful brain surgeon, face the truth about themselves when they meet to sell their late father's possessions. Surrounded by the remnants of their childhood and goaded by an eccentric antiques dealer, each man is forced to examine the life he has chosen. To survive in a family battered by loss and misfortune, who has paid the greater price?



By [Arthur Miller](#)

Directed by [Richard Seer](#)

Now laying in the Globe's Arena Theatre at the San Diego Museum of Art's James S. Copley Auditorium May 9 - June 14; photo by [Craig Schwartz](#).

Photo by [Craig Schwartz](#)



James Sutorius, Andy Prosky, Leisa Mather and Dominic Chianese



Leisa Mather, Andy Prosky and James Sutorius



Dominic Chianese and Andy Prosky





## A theatrical light goes out in Oceanside

Last week, North County lost one of its most-dedicated and longest-serving theater artists. Marvin Read passed away at his Oceanside home Friday morning from what his family believes was a massive heart attack.

Read taught performing arts in

### Backstage



**KRAGEN**

the Oceanside school district for 35 years, he served for two decades on local theater boards (North Coast Repertory and New Village Arts theatres), and he worked as a freelance sound designer, director, actor and consultant.

Read and his wife, Margaret,

moved to Oceanside in 1960, when he was hired by the Oceanside Unified School District. Besides teaching theater at El Camino High School, he oversaw the construction of the school's Truax Performing Arts Center and spent 15 years as the theater's manager.

Among the many theaters where he worked were Mira Costa College Theatre, Carlsbad

Playreaders, Patio Playhouse, Long Beach Playhouse, The Theatre in Old Town, Pacific Coast Players, Actors Alliance and the San Diego Shakespeare Society.

Read also served for several years in Oceanside's Cultural Arts Foundation, where he was involved in both Oceanside Days of Art and the Oceanside Music Festivals.

Read didn't just work in theater, he loved theater, and he rarely missed an opening night performance for many coastal North County shows. He was a true supporter in the best of ways.

Read is survived by his wife, Margaret, and their two daughters and grandchildren. Services are being planned for later this month.

Singer/musician Franco Z, who was a Sunday-night fixture at Oceanside's Flying Bridge restaurant for two years before the eatery closed in November, has moved his party to the Pala Mesa Resort in Fallbrook, where he's now performing from 5 to 7 p.m. Wednesdays in the Aquaterra Restaurant bar.

Franco Z and his Z-BOP! jazz band perform a mix of musical styles from cool jazz to standards, "Rat Pack" favorites, bossa nova, blues, Louis Prima swing and originals. Franco Z is really Franco Zigarelli, but the New Jersey native shortened his stage

name to make it easier for his first bandleader to pronounce, and Franco Z stuck. Zigarelli sings in English and Italian and plays a number of instruments including the soprano, alto and tenor saxophones, clarinet, flute and a wind synthesizer. For more, visit [www.lodestarz.com](http://www.lodestarz.com).

Students from 26 San Diego County schools (including four from North County) will be battling it out Bard-style at the La Jolla Playhouse.

The local chapter of the English-Speaking Union will host its 24th annual Shakespeare Competition at 1 p.m. Sunday. Students will compete with Shakespearean sonnets and monologues. The winner will travel to New York to compete at Lincoln Center against winners from 59 other ESU branches. The grand prize there is a trip to Oxford, England, and a one-month summer study course at the British Academy of Dramatic Arts. Cash prizes go to the second- and third-place winners.

Participating North County schools include the Army & Navy Academy and La Costa Canyon High School, both in Carlsbad; Rancho Buena Vista High School in Vista; and Escondido High School. ESU, founded in 1918, has branches in 57 countries.

The event is open to the public. A light supper can be reserved by calling Peggy Fisher at (858) 623-0634.

Sara Ramirez, who won a 2005 Tony Award for her performance as The Lady of the Lake in the Broadway production of "Spamalot," has donated \$20,000 to her alma mater, the San Diego School of Creative and Performing Arts.

Ramirez, who now co-stars in the television show "Grey's Anatomy," attended SCPA from grades four through 12, graduating in 1993. From there, she went on to the Juilliard School in New York.

"SCPA played a huge role in where and who I am today, so I would like to take this time to give a little something back," Ramirez said.

To celebrate its 10th birthday, Legoland California is hosting a Lego-building contest through March 12.

Lego-lovers are invited to create their own Lego structure, take a photo of it and send it to the master model builders at the Carlsbad theme park for judging. Contest finalists will be invited to walk the red carpet at Legoland's birthday party on March 20. The contest will have three categories — ages 4 to 9, 10 to 15 and 16 and up. For entry details, visit [www.legoland.com/contest](http://www.legoland.com/contest).

March 20 will also mark the opening of the park's latest attraction, the Bob the Builder "4D" film "Bob and the Roller Coaster." The term "4D" refers to a 3D movie with special "sensurround" effects in the theater.

When the Old Globe originally added the Arthur Miller drama "The Price" to its spring 2009 schedule, the cast was to have included three members of the same acting family, "Hill Street Blues" star Robert Prosky and his two sons, Andy and John Prosky, a show they had been performing in together around the country for the past few years).

Then, Robert Prosky died Dec. 8 from complications of a heart procedure at a Washington, D.C., hospital. He was 77.

But rather than cancel the production, the Old Globe has recast the lead role, and Prosky's sons will reprise their roles.

The play is the story of two long-estranged brothers brought together by the death of their father. While negotiating a price for the antique furniture and other items in their late father's apartment with an eccentric antiques dealer, they re-examine their relationship and the reasons for their 16-year estrangement.

Replacing Robert Prosky in the role of the antiques dealer will be Dominic Chianese, who is best known for his role as "Uncle Junior" in the HBO series "The Sopranos."

The play will run May 8 through June 14. Call (619) 234-5623.

For many years, Encinitas Robert Nanninga hosted Full Moon Poets' twice-yearly poetry slams at the La Paloma Theatre. Nanninga passed away last month, but his fellow poets will gather March 12 for a special program of readings in his honor at the La Paloma.

Invited poets will read some of Nanninga's poems, along with words they've written about him. An open reading will follow. Doors open at 6:30 p.m. Admission is free. La Paloma is at Highway 101 and D Street in Encinitas. Visit [www.fullmoonpoets.org](http://www.fullmoonpoets.org) or call (760) 944-6027.

Pam Kragen is the arts editor of the North County Times.

# THE RAGE

May 2009

## monthly events

### MAY

#### May 2

##### Hillcrest Wind Ensemble presents "A Night at the Opera"

The Hillcrest Wind Ensemble has been providing San Diegans with wonderful music for over 20 years. Special guest vocalists Sylvia Hartman and Robert Sokolowski will be featured in their next concert taking place at The Recital Hall in Balboa Park. Tickets can be obtained at Obelisk Bookstore on 1029 University Avenue as well as The Windsmith on 2867 University Avenue.

#### May 1 & 2

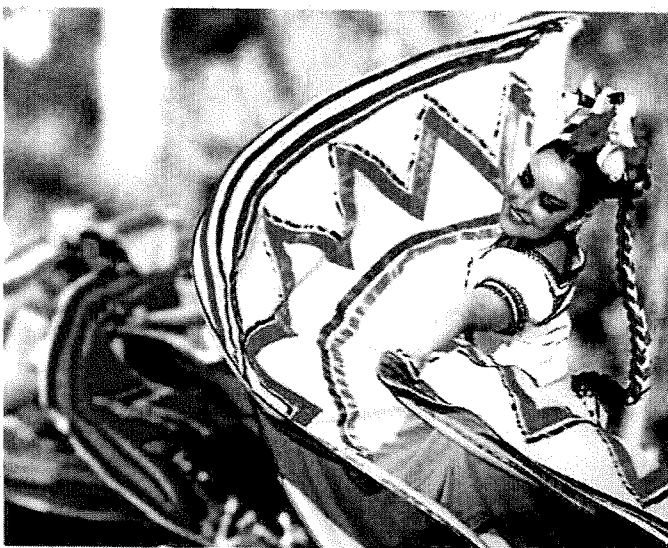
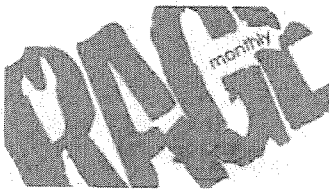
##### San Diego Symphony: De-Lovely Cole Porter

The San Diego Symphony presents the best of America's greatest song composer, Cole Porter sung by Michael Feinstein with Marvin Hamlisch conducting. Call 619.235.0804 for more information.

#### May 2

##### A Gentlemen's Martini Night Special Event at the Balboa Theatre

Join Gentleman's Martini Night and the California Ballet for an evening of classic and contemporary ballet featuring music from Duke Ellington, Tchaikovsky and traditional Kabuki Theater. Prior to the 8:00 p.m. performance will be a complimentary wine and cheese reception at 6:30 p.m. and a meet-and-greet with the show's choreographers and music director. Package prices are set up for Gentleman's Martini Night at the California Ballet Box Office 858.560.6741 Use the promo code: Martini.



#### May 2 & 3

##### 26th Annual Old Town Fiesta Cinco de Mayo

Celebrate Cinco de Mayo at this two-day street fair and immerse yourself in the history and culture of Mexico with authentic cuisine, traditional Mariachi music, colorful dances and much more. For additional information call 619.291.4903.

#### May 2 & 3

##### The DNA of Music—PASSION

The La Jolla Symphony and Chorus continues its 2008-2009 "DNA of Music" season this month with special guests cellist Maya Beiser and soprano Alexis Grenier. Ticket info at 858.534.4637.

#### May 2—31

##### Euripides' The Phoenician Women

The Theatre, Inc., San Diego's new theatre devoted to the re-imagining and rebirth of the classics, continues its powerful and successful second season with the Greek classic, Euripides' The Phoenician Women, in its new intimate 50-seat theatre in the heart of downtown. For tickets and more dial 619.216.3016.

#### May 5

##### Sammy Hagar Live

The former Van Halen lead singer is coming to San Diego's House of Blues for one night only. Order tickets by calling 619.299.2583.

#### May 5—10

##### Tuna Does Vegas

The hilarious new installment from the legendary Greater Tuna creative team stops by San Diego's Balboa Theatre. For more information call 619.570.1100.

#### May 9-20

##### San Diego Opera's Madama Butterfly

San Diego Opera will conclude its 2009 season with Giacomo Puccini's classic story of colliding hearts and cultures. Call 619.533.7000 for ticket information.

#### May 9

##### Mission Hills

##### Garden Club 2009 Garden Walk

The 11th annual Mission Hills Garden Walk will start off at the Mission Hills Nursery and

#### May 8

##### Ballet Preljocaj

La Jolla Music Society presents the daring, passionately sensual and provocative dance works from the master choreographer of Ballet Preljocaj, Angelin Preljocaj. For additional information dial 858.459.3728.

will visit 12 beautiful gardens. As in the past, there will be artist's painting and musicians performing in many of the gardens and this year there will also be food and beverages available for purchase at several points along the way. The Garden Walk is the biggest fundraiser of the year for the Mission Hills Garden Club and helps beautify the Mission Hills community and provide horticultural scholarships and internships at community colleges. Visit [www.missionhillsgardencub.org](http://www.missionhillsgardencub.org) for more.

#### May 9

##### Opening Night of The Price

The Old Globe Theatre's celebrated "Classics Up Close" series continues with this touching drama from one of America's finest playwrights, Arthur Miller. The cast of *The Price* includes Emmy-nominated actor Dominic Chianese, from the acclaimed HBO series, *The Sopranos*. The play runs through June 14. Dial 619.234.5623 for additional information.

#### May 16

##### San Diego Symphony presents Kathleen Battle

The incomparable Kathleen Battle performs a selection of famous Italian opera arias and American spirituals for one night only. For further details, call 619.235.0804.

# SAN DIEGO READER

May 14, 2009

CALENDAR

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*The Price*

**The Price**

As part of its "Classics Up Close" series, the Old Globe Theatre stages Arthur Miller's drama about brothers trying to determine the value of their father's legacy. Richard Seer directed.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.

THURSDAYS, 8 P.M. FRIDAYS, 8 P.M.  
SATURDAYS, 2 P.M. AND 8 P.M. SUN -  
DAYS, 2 P.M. AND 7 P.M. TUESDAYS, 7  
P.M. WEDNESDAYS, 7 P.M. THROUGH  
JUNE 14.

## Calendar


June 4-10

# Your Week

AND WELCOME TO IT

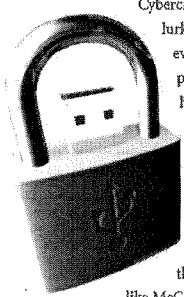
### Thursday | 4

#### GOURMET MEETS GREEN



Slow food (the opposite of fast food) is all the rage with gourmands and eco-geekos. At this seasonal dinner, "Farmers, Foragers, and Fishermen," and their guests can wine and dine with those who produce, harvest, or catch the ingredients. See **FOOD & DRINK**, page 59.

#### SECURING OUR ECITY



Cybercriminals are lurking around every I/O port! Learn how to protect yourself against the five biggest online threats. Be like McGuff the Crime Dog and take a "byte" out of crime. See **LECTURES**, page 61.

### Friday | 5

#### NATURE EXPLORERS

Discover the world at dusk at the Kumeyaay Lake campground. Kids and their parents will learn about nighttime safety, tracking nocturnal animals, and how to identify habitats and plants by touch and smell. See **FOR KIDS**, page 59.

### Saturday | 6

#### PHILIPPINE FAIRE AND PARADE

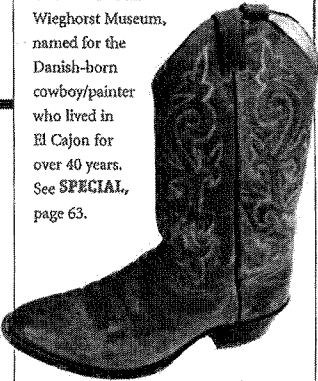
Celebrate the 111th anniversary of Philippine independence. In addition to showcasing history, art, food, and culture, new Philippine Faire queens (in four age categories) will be crowned. See **SPECIAL**, page 63.

#### ART AROUND ADAMS FESTIVAL

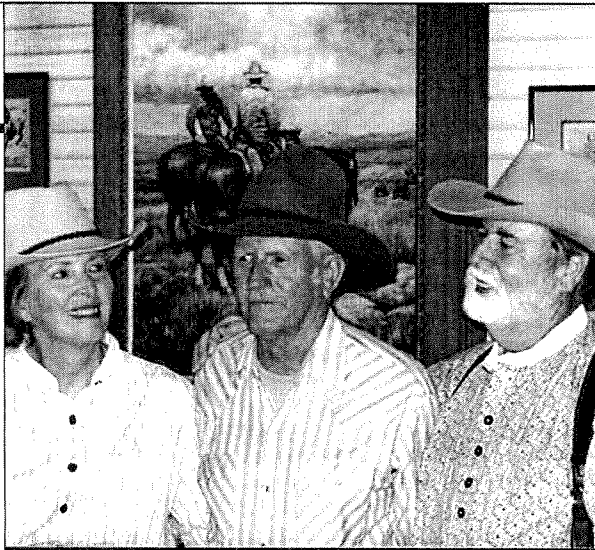
Head over to Normal Heights to see four stages featuring art of every kind, encompassing theater, film, dance, live music, and comedy. See **SPECIAL**, page 63.

### Sunday | 7

#### WIEGHORST WESTERN HERITAGE DAYS



It's a family-friendly frontier festival, featuring western music, cowboy poetry, gunfight reenactments, Native American dances, pony rides, and more at the Olaf Wieghorst Museum, named for the Danish-born cowboy/painter who lived in El Cajon for over 40 years. See **SPECIAL**, page 63.



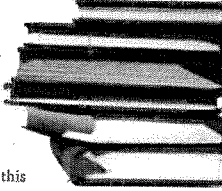
SUNDAY, JUNE 7: WIEGHORST WESTERN HERITAGE DAYS

#### EINSTEIN'S TELESCOPE

Evalyn Gates, assistant director for the Kavli Institute for Cosmological Physics and author of *Einstein's Telescope: The Hunt for Dark Matter*, will discuss the mysterious black stuff that dominates the cosmos. See **IN PERSON**, page 60.

### Monday | 8

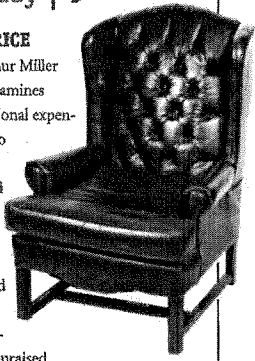
#### BOOKS AND BITES



Find nourishment for the body and the mind at this event held at Burgundy Grill & Wine Bar, sponsored by Warwick's Bookstore. Author Luis Alberto Urrea will discuss his work over lunch. See **SPECIAL**, page 63.

### Tuesday | 9

#### THE PRICE



This Arthur Miller drama examines the emotional expenditure two brothers have paid for their choices in life as their dead father's old furniture is appraised. See **THEATER**, page 103.

### Wednesday | 10

#### WRITING FOR THE WEB: CONCISE, SCANNABLE, AND OBJECTIVE

Experienced journalists share their secrets for transitioning from print to monitor in this forum "designed to help journalism professionals manage in a changing world." Panelists include Scott Lewis, Helen Chang, and Ron Donoho. See **LECTURES**, page 61.

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# SAN DIEGO UNION-TRIBUNE

April 23, 2009

NIGHT & DAY

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## **THEATER/DANCE/ PERFORMANCE ART**

**'The Price'** Copley Auditorium, 1450 El Prado, Balboa Park. May 9 - June 14. 619-232-7931, [theoldglobe.org](http://theoldglobe.org). \$39-\$59.

**Brian Regan** Copley Symphony Hall, 750 B St., Downtown-Gaslamp. 8 pm, May 15. 619-235-0804. TBA.

**Jean Isaacs 35th Anniversary Retrospective Concert** The Don Powell Theatre and the Experimental Theatre, 5500 Campanile Drive, May 16 - May 17. 619-225-1803. \$10-\$35.

**Joe Piscopo** Anthology, 1337 India St., Little Italy. May 22 - May 23. 619-595-0300. TBA.

**Dane Cook** San Diego Sports Arena, 3500 Sports Arena Blvd., Midway-Pacific Highway. 8 pm, May 29. 619-224-4171, [sandiegoarena.com/event.php?eoid=217](http://sandiegoarena.com/event.php?eoid=217). \$30-\$100.

**Lisa Lampanelli** Spreckels Theatre, 121 Broadway, Downtown-Gaslamp. 7 pm, June 12. 858-272-8663. \$37.50.

**'Coriolanus'** Lowell Davies Festival Theater, 1362 Old Globe Way, Balboa Park. June 13 - Sept. 27. 619-234-5623. \$19-\$68.

# SAN DIEGO CITY BEAT

May 27, 2009

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## NOW PLAYING

★ **Bed and Sofa:** A disillusioned housewife leaves her husband and her lover for a journey of discovery, leaving the guys to decide who gets the bed and who takes the sofa. Through May 31 at Cygnet Theatre's Roland venue, 4848 Twiggs St. in Old Town. \$30-\$42. 619-337-1525, [www.cygnettheatre.com](http://www.cygnettheatre.com).

★ **Old Wicked Songs:** Youth and life experience reflect the tragic consequences of war as a prodigy pianist comes of age. Through May 31 at North Coast Repertory Theatre, 987-D Lomas Santa Fe Drive in Solana Beach. \$35-\$39. 858-481-1055, [www.northcoastrep.org](http://www.northcoastrep.org).

★ **The Good, the Bad and the Udderly Ridiculous:** The Hooter County Fair turns into a battleground and site of a hunt for a sack of gold. Produced by Mys-

tery Café Dinner Theatre, it's ongoing at The Imperial House restaurant, 505 Kalmia St. in Bankers Hill. \$59.50. 619-544-1500, [www.mysterycafe.net](http://www.mysterycafe.net).

**The Price:** A watchful wife looks on as two brothers relive the memories of their deceased father while going through his possessions. Produced by The Old Globe Theatre, it runs through June 14 at Copley Auditorium Arena Stage, 1450 El Prado in Balboa Park. \$39-\$59. 619-23-GLOBE, [www.oldglobe.org](http://www.oldglobe.org).

★ **The Hit:** It's anything but business as usual as an unlikely hit-man seriously screws up an assignment. Produced by Lamb's Players Theatre, it's ongoing at The Horton Grand Theatre, 444 Fourth Ave., Downtown. \$26-\$48. 619-437-0660, [www.lambplayers.org](http://www.lambplayers.org).

★ **The Little Dog Laughed:** A Hollywood semi-star discovers it might be better to keep his curiosity about the gay world under wraps. Through May 31 at Diversionary Theatre, 4545 Park Blvd. in University Heights. \$29-\$33. 619-220-0097, [www.diversionary.org](http://www.diversionary.org).

# THE CALIFORNIAN

April 23, 2009

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**"The Price"** — The Old Globe presents Emmy-nominated "Sopranos" actor Dominic Chianese in Arthur Miller's drama about two long-estranged brothers brought together after their father's death to negotiate a price for their father's belongings with an eccentric antiques dealer; opens May 9 and runs through June 14; showtimes, 7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; Old Globe Theatre at the Copley Auditorium, Balboa Park, San Diego; \$29-\$76; (619) 234-5623.

# NORTH COUNTY TIMES

April 23, 2009

PREVIEW SECTION

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**"The Price"** — The Old Globe presents Emmy-nominated "Sopranos" actor Dominic Chianese in Arthur Miller's drama about two long-estranged brothers brought together after their father's death to negotiate a price for their father's belongings with an eccentric antiques dealer; opens May 9 and runs through June 14; showtimes, 7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; *Old Globe Theatre at the Copley Auditorium, Balboa Park, San Diego*; \$29-\$76; (619) 234-5623.



# SAN DIEGO UNION-TRIBUNE

February 22, 2009

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## ARTS NEWS

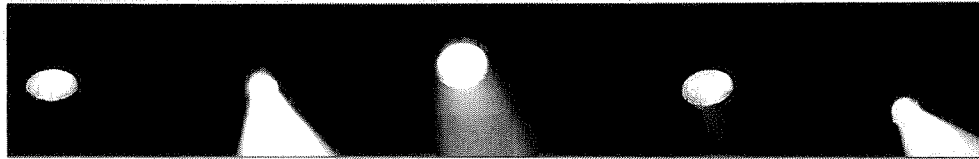
### **Chianese added to cast of Globe's 'The Price'**

Uncle Junior is moving from "The Sopranos" back to the stage: The Old Globe has announced that Dominic Chianese, who played the senior mobster on the long-running HBO drama, has been cast in the theater's upcoming production of "The Price."

Chianese will play the character of Gregory Solomon in Arthur Miller's 1968 play, a chronicle of two sons (played by Andy and John Prosky) dealing with the legacy of their recently deceased dad. The role originally was to be played by the Prosky brothers' own father, Robert Prosky, who died in December.

"The Price" runs on the Globe's Arena Stage at the San Diego Museum of Art's Copley Auditorium from May 9 to June 14. Information/tickets: (619) 234-5623 or [TheOldGlobe.org](http://TheOldGlobe.org).

— JAMES HEBERT



## SDJJ | what's goin' on

by eileen sondak

### may's entertainment forecast: sunny and warm

**T**here's no May gray hovering over the entertainment scene in San Diego this month. The forecast for arts enthusiasts is bright and sunny.

The Old Globe mined Arthur Miller's masterpiece, "The Price" for its "Classics Up Close" series this month. Miller's moving drama opens May 9 for a month-long run in the Globe's Arena Stage at the San Diego Museum of Art. The play, starring "Sopranos" actor Dominic Chianese, focuses on a family battered by loss and misfortune.

Look for "Cornelia" to take over the Globe's Main Stage May 16. This epic slice of history focuses on Cornelia Folsom, a woman who set her sights on Governor George Wallace and became the first lady of Alabama. The story of sex, power and bare-knuckled American politics is aimed at mature audiences. Looks like the Globe has two strong contenders for theater honors this month.

The San Diego Symphony ends its winter season this month, but not before it offers music aficionados a full slate of entertainment. Cole Porter fans will love "DeLovely Cole Porter," a Pops concert conducted by Marvin Hamlisch and starring Michael Feinstein and the Aztec Concert Choir. This Pops program starts the ball rolling May 1 and 2. How delightful! May 8-10, Maestro Jahja Ling will conduct performances featuring violinist Alexander Palamidis and clarinetists Sheryl and Frank Renk. The centerpiece of the program is Krommer's Concerto for Two Clarinets.

Legendary soprano Kathleen Battle will perform a selection of famous opera arias, Mozart concert arias and American spirituals with the San Diego Symphony May 16. This one-night performance at Symphony Hall boasts a VIP package that includes a pre-concert reception and a post-concert champagne toast to the celebrated singer.

Jon Kimura Parker will be the symphony's guest artist May 22-24 when the orchestra performs a three-piece program showcasing Kimura Parker's piano virtuosity in Gershwin's Piano Concerto in E. The

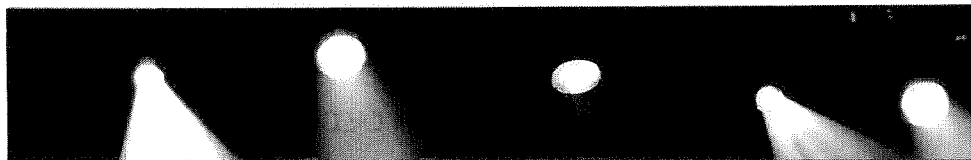
program also includes works by Harbison and Rachmaninoff. The Symphony Exposed series will feature Rachmaninoff's Symphony No. 2 May 21 with host Nuvi Mehta.

The Lamb's Players Theatre continues to turn the spotlight on the fragile world of "The Glass Menagerie." Tennessee Williams' classic will remain at the Lamb's Coronado home through May 24. The beautifully etched characters and heartbreaking story add up to a marvelous evening of theater, especially in the intimacy of the Lamb's theater. Meanwhile, the Lamb's Horton Grand Theatre venue

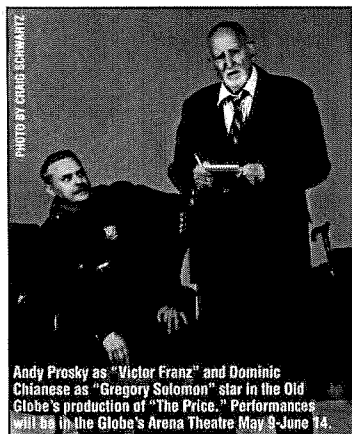
■ **The San Diego Symphony ends its winter season this month, but not before it offers music aficionados a full slate of entertainment.**



The San Diego Opera winds down its season this month with performances of Puccini's "Madama Butterfly" May 9-20.



**SDJJ** | what's goin' on



Andy Prosky as "Victor Franz" and Dominic Chianese as "Gregory Solomon" star in the Old Globe's production of "The Price." Performances will be in the Globe's Arena Theatre May 9-June 14.

is keeping audiences rolling in the aisles with the successful (and homegrown) romantic comedy hit, "The Hit," which is ensconced in the downtown theater for an indefinite run.

The San Diego Opera's outstanding season will go out on a high note. Puccini's "Madama Butterfly" opens May 9 and will continue to enthrall operagoers through May 20. Patricia Racette, Carlo Ventre, Malcolm Mackenzie and Zheng Cao are set to sing the leads in this masterpiece, conducted by local favorite Edoardo Muller.

Broadway-San Diego managed to snare a delightful touring show for the Balboa Theatre May 5-10. "Tuna Does Vegas," starring the hilarious duo of Jaston Williams and Joe Sears, brings the old favorites from Tuna, Texas, to San Diego for a welcome visit. You can bet this will be another winning comedy.

Poway Center for the Performing Arts will bring Eva Marie Saint and Jeffrey Hayden to town for an evocative reading and performance based on the Pulitzer Prize-winning author Willa Cather. The event,

dubbed "On the Divide" will take place May 16.

The Ariel Performing Arts troupe continues to showcase the San Diego premiere of "Zanna, Don't! A Musical Fairy Tale." The award-winning show (which runs through May 10) takes a merry look at a world where being gay is the norm.

North Coast Repertory Theatre follows up its Pulitzer Prize-winning "Rabbit Hole" with Jon Marans' "Old Wicked Songs." David Ellenstein directs this joyous romp for a May 6-31 run at the troupe's Solana Beach home. The show chronicles the complicated relationship forged between a young pianist and an aging musician, along the lines of Robert Shuman's beautiful music. "Old Wicked Songs" is dramatic, warm and humorous.

Dance is on the horizon at the Balboa Theatre. The California

Ballet held a competition for 10 local choreographers, and the winner will show his or her wares on May 2 during Cal Ballet's First View program. The Spreckels Theatre will host "Myths & Magic," a dance concert by City Ballet, May 8-10. The program includes "The Seasons," a world premiere by Elizabeth Wistrich, along with Balanchine's stunning "Apollo."

The J'Company Youth Theatre will close its 16<sup>th</sup> season with "Fireflies: The Story of the Artists of Terezin." This poignant world premiere will run at the JCC's Garfield Theatre May 8-17. The piece features the original children's opera, "Brundibar" and it really is a must-see for the Jewish community.

The San Diego Museum of Art continues to showcase its new acquisitions and long-held strengths. This space will change regularly, so you're encouraged to return often to see new rotations of this ongoing exhibition. "Oceanic Art: A Celebration of Form," featuring 97 works primarily from Melanesia and Polynesia, is firmly entrenched at the

museum until January 2010.

The San Diego Natural History Museum's "Body Worlds & The Brain — Our Three Pound Gem: The Original Exhibition of Real Human Bodies" remains on view, intriguing visitors with its raw power.

The Museum of Contemporary Art's La Jolla location is featuring "Jasper Johns: Light Bulb" and "Cerca Series: Javier Ramirez Limon," an exhibition of photographic works by the Tijuana-based artist. Both shows are due to close May 10. "Rising Tide: Film and Video Works from the MCA Collection, Sydney," will be ensconced at the downtown Jacobs building through June 21. The Jacobs is also showcasing "Maya Lin: Systematic Landscapes" through June 30.

Look for selections from "Skeet McAnley: The Garden of Golf" at the La Jolla location through June 22, and on May 3, "Cerca Series: Joshua Mosley" will take up residence downtown. Also on tap in the downtown facility is "Abstraction for Everyday Life," slated to remain on exhibition until Aug. 6. On May 25, "Elusive Signs: Bruce Nauman Works with Light" will move into the La Jolla branch to round out a busy season.

"The Da Vinci Experience" is offering San Diegans a spectacular look at the creative genius of the world's true Renaissance man — Leonardo da Vinci. The San Diego Air and Space Museum is featuring this special exhibit, which includes 12 reproductions of his artistic masterpieces and 60 precise and interactive replicas of the amazing devices da Vinci developed more than 500 years ago. Da Vinci had an incredible body of accomplishments, and this fascinating exhibition lets us marvel at many of them in one visit. The show will remain at the Air and Space Museum until January 2010.

Mingei Museum is offering events at both of its locations this month. "Shibui — The Essence of Elegance," will paint a picture of the history of shibumi and its precursors May 2 in Balboa Park. May 9, the Escondido branch of the museum will feature a Nuno Felting Workshop, with textile artists teaching the innovative process of Nuno felting. ✨

# SAN DIEGO MAGAZINE

May 2009

AGENDA EDITED BY PHYLIS DEBLANCHE

## Calendar

### THEATER

The third smallest town in Texas comes to Sin City in *Tuna Does Vegas*, presented by Broadway/San Diego May 5-10: Tues. & Wed. at 7, Thur. at 7:30, Fri. at 8, Sat. at 2 & 8, Sun. at 1 & 6. Balboa Theatre, 808 Fourth Ave., downtown, 619-570-1100; broadwaysd.com.

California Center for the Arts, Escondido hosts *Cirque D'Or* with the Golden Dragon Acrobats, May 3 at 4. 340 N. Escondido Blvd., Escondido, 800-988-4253; artcenter.org.

At Cygnet Theatre's Old Town venue (4040 Twiggs St.), *Bed and Sofa* unfolds through May 31. Stamp collecting takes a dangerous turn in *Mauritius*, at the Rolando stage (6663 El Cajon Blvd.) through May 10. Shows are Wed. at 7:30, Thur.-Sat. at 8, Sun. at 2 & 7. 619-337-1525; cygnettheatre.com.

At North Coast Repertory Theatre, the many aspects of talent are examined in *Old Wicked Songs*, May 9-31: Wed. at 7 (except May 13), Thur. & Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 7. 987 Lomas Santa Fe Dr., Ste. D, Solana Beach, 858-481-1055; northcoastrep.org.

On the Old Globe Theatre's main stage, *Cornelia* tells a tale of sex, power and American politics, May 16-June 21. On the San Diego Museum of Art's Arena Stage at Copley Auditorium, Arthur Miller's *The Price* rings out May 9-June 14. Shows are Tues. & Wed. at 7, Thur. & Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 7. 1363 Old Globe Way, Balboa Park, 619-234-5623; theoldglobe.org.

Eva Marie Saint and Jeffrey Hayden star in *On the Divide*, May 16 at 8. Poway Center for the Performing Arts, 15498 Espola Rd., Poway, 858-748-0505; powayarts.org.

At San Diego Repertory Theatre, the Reduced Shakespeare Company presents *The Complete History of America (Abridged)*, through Apr. 26: Sat. at 2 & 8, Sun. at 2. *Daddy Diaries* explores actor Rick Najera's life as a father, May 15-24: Wed. at 7, Thur. & Fri. at 8, Sat. at 8, Sun. at 2 & 7. Lyceum Theatre, 79 Horton Plaza, downtown, 619-544-1000; sdrep.org.

Neil Simon's *Chapter Two* depicts a rocky relationship, produced by Scripps Ranch Theatre May 15-June 13: Fri. & Sat. at 8, Sun. at 2. Legler Benbough Theatre, Alliant International University, 10455 Pomerado Rd., Scripps Ranch, 858-578-7728; scrippsranchtheatre.org.

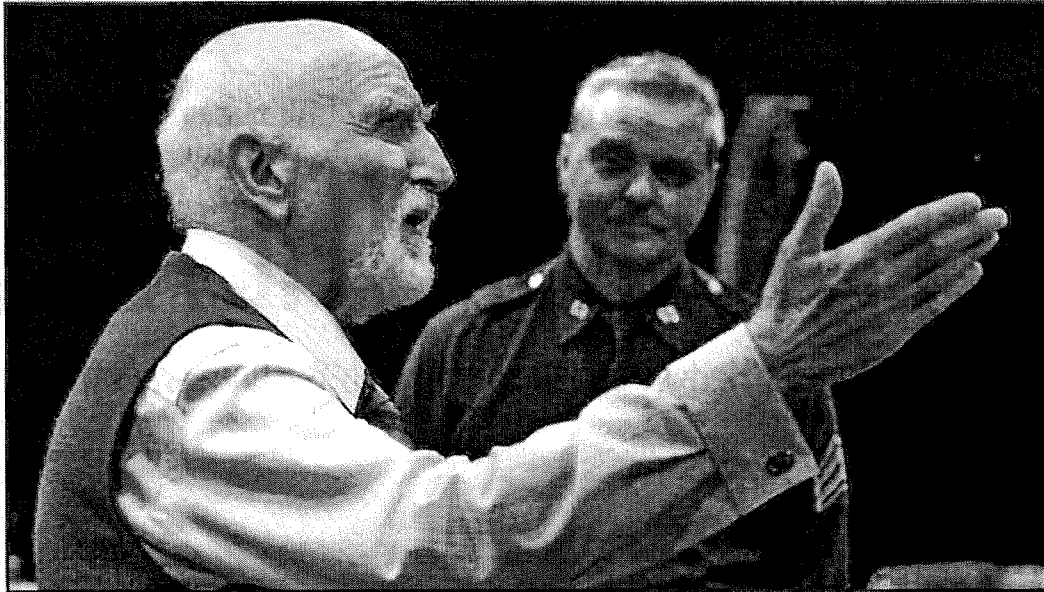
At Welk Resort Theatre, *Suds* showcases the songs of the '60s, Apr. 30-June 21: Tues., Thur. & Sat. at 1:45 & 8, Wed. at 1:45 & 7, Sun. at 1:45, with shows May 1 & 3 at 8, May 17 & 24 at 7. 8860 Lawrence Welk Dr., Escondido, 760-749-3448; welktheatre.com.

# SAN DIEGO UNION-TRIBUNE

June 11, 2009

NIGHT & DAY

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**LAST CHANCE** "The Price," written by Arthur Miller and starring Dominic Chianese (left – you may know him from "The Sopranos") and Andy Prosky, wraps up its run at the Old Globe Arena at James S. Copley Auditorium on Sunday. *Craig Schwartz*

# THE BOTTOM LINE

May 8, 2009

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## UPPING **THE PRICE**

The Old Globe's "Classics Up Close" series, on their second stage, continues with a deeply moving drama, *The Price*, by Pulitzer Prize-winner Arthur Miller (*All My Sons*, *Death Of A Salesman*). *The Price* tells the story of two brothers who reunite, after 16 years, to sell off the remains of their family's possessions. Along with the old furniture are memories of choices the two brothers made when their father's fortunes crumbled. One gave up his education and became a policeman to support his ailing father, the other left his family and went on to become a successful doctor. As they try to arrive at a price with an eccentric antiques dealer, they are forced to settle up in more ways than one as each man reexamines his life and uncovers family secrets.

Spisto commented, "The Globe had origi-

nally cast *The Price* with two generations of American actors. Celebrated actor Robert Prosky had planned to work alongside his two sons before his untimely death in December. His sons John and Andy have decided to continue with the project and they, and The Globe, are pleased that veteran actor Dominic Chianese is joining this production. Dominic will bring an ideal presence to this wonderful role written by Arthur Miller."

The complete cast of *The Price* includes Emmy nominated actor Dominic Chianese, (Uncle Junior on the acclaimed HBO series, *The Sopranos*) as Gregory Soloman. Andy Prosky as Victor Franz, Leisa Mather as Esther Franz and John Prosky as Walter Franz.

**IF YOU GO — *The Price***, running in the Globe's Arena Stage at the San Diego Museum of Art's James S. Copley Auditorium May 9 - June 14. Tickets are available by calling 619.23-GLOBE, online at [TheOldGlobe.org](http://TheOldGlobe.org), or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park.

# LA JOLLA LIGHT

May 14, 2009

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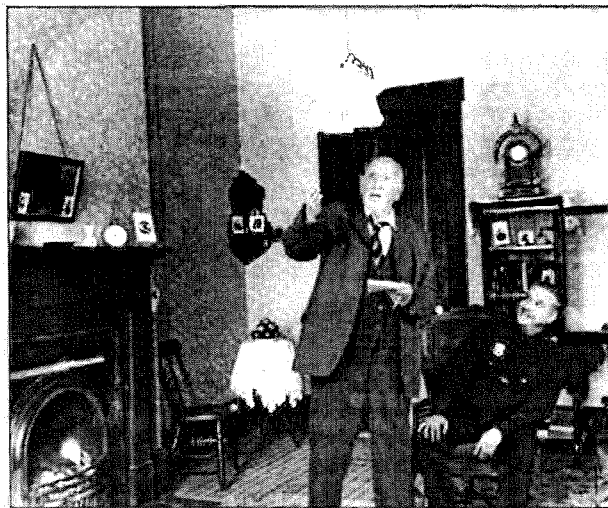


## THEATER

**"Cornelia"** From the creator of the HBO series "Big Love" comes an epic slice of history focusing on 1970s Alabama politics. *Opens May 16, June 21. The Old Globe, 1363 Old Globe Way. \$44-\$66. (619) 23-GLOBE, www.theoldglobe.org.*

**"Old Wicked Songs"** A young pianist is suffering an artistic block. An aging musician tries to help re-ignite his talent and inspiration. *Closes May 31. North Coast Repertory Theatre, 987 Lomas Santa Fe Drive, Suite D, Solana Beach. (858) 481-1055, www.northcoastrep.org.*

**"The Price"** The Old Globe presents the story of two brothers who reunite after 16 years to sell off the remains of their family's possessions. *Closes June 14. San Diego Museum of Art's James S. Copley Auditorium, 1450 El Prado. (619) 23-GLOBE, www.theoldglobe.org.*



**'THE PRICE'** Dominic Chianese as 'Gregory Solomon' and Andy Prosky as 'Victor Franz' star in The Old Globe's production of 'The Price,' which runs through June 14 at the San Diego Museum of Art's James S. Copley Auditorium. CRAIG SCHWARTZ

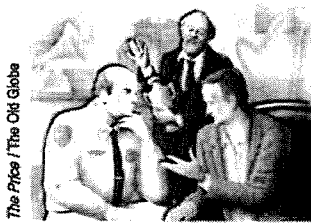
# SAN DIEGO INTERNATIONAL TIMES

May 1, 2009

YU YU

## “The Price” 【代価】

疎遠な関係が続いた兄弟の16年ぶりの再会劇 / A・ミラーのクラシック戯曲



The Price / The Old Globe

⑤ 株価の大暴落により、フランツ家の家長は破産してしまう。2人の息子のうち、兄ウォルターは家を出て外科医となり、成功を収める。弟ビクターは病弱な父の介護のために進学を断念し、安月給の警察官として平凡な人生を送ってきた。息子が家出してからというもの、ビクターの妻は飲酒に耽るようになっていた。やがて父親が他界し、遺産を処分するために兄弟は16年ぶりに再会することに――。

ビクターはウォルターが現れる前に古物商の初老ソロモンに父親の古い家具を売り渡そうとしていた。少しでも高く売りつけて、手にした現金を兄と分けようと考えている。一筋縄ではいかぬソロモンも言葉巧みに安く買い取ろうと交渉を続ける。ビクターが負けを認め、ソロモンの言い分を聞き入れた時、ウォルターが登場。ウォルターは弟に突入りのよい秘書の職を提案するが、ビクターは経験がないことを気につけ、かつて望んでいた進学を断念したことに言及する。ウォルターはビクターが進学しなかったのは彼自身の選択だったと責め立て、兄弟は過去の感情を呼び覚まして、お互いの心を傷つけ合うのだった。

④ アメリカを代表する劇作家アーサー・ミラーによる戯曲。1968年にブロードウェイで初演を迎えた作品。

ニューヨークのユダヤ系家庭に生まれたアーサー・ミラー (1915-2005) は、ミシガン大学でジャーナリズムを専攻。その後、英文学に転向し、在学中からラジオドラマの脚本や劇作に没頭した。卒業後、ニューヨークに戻ってラジオの脚本などを手がけ、1944年に“The Man Who Had All the Luck” (邦題『幸運な男』) がブロードウェイで上演される。1949年の“Death of a Salesman” (邦題『セールスマンの死』) でトニー賞とピュリッツァー賞を受賞し、劇作家としての地位を確立する。代表作“The Crucible” (邦題『るつぽ』)、“A View from the Bridge” (邦題『橋からのながめ』) を含む多数の作品を生み出したほか、映画の脚本、小説、評論でも業績を残した。また、女優マリリン・モンローとの結婚が世間の耳目を驚かせた。

① THE GLOBE THEATRES (Old Globe Theatre), 1363 Old Globe Way, Balboa Park / 619-239-2255 (T).  
期間—5/9 (土)～6/14 (日)。上演—火・水曜: 7pm、木・金曜: 8pm、土曜: 2pm & 8pm、日曜: 2pm & 7pm、チケット—\$39～\$59。http://www.oldglobe.org



# THE STAR NEWS

May 22, 2009

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## PERFORMING ARTS CALENDAR

### Now playing: "The Price"

Arthur Miller's "The Price," the second production in the Old Globe's Classics Up Close series, is a story focused almost solely on money and the havoc that money can wreck upon a family. Though Miller's second-to-last play, set in 1968, seems a distant past from today, it is a fitting warning to modern families in this economic trouble, do not place money as the centerpiece of your life.

In "The Price," two brothers, Victor and Walter, must arrange to sell off an apartment full of family furniture and possessions. The brothers have not seen each other for 16 years and come together to clean out the family apartment since the building it is in is going to be torn down. The brothers' estrangement began after the death of their father. Victor sacrificed his dreams of a career in science to take care of his father, after the family's wealth was lost in the Great Depression. Walter left his family and went to medical school and became a successful wealthy doctor, while Victor became a policeman living on civil servants' wages.

Echoing the parable of the prodigal son, "The Price" centers on one son's devotion to his family and another son's desertion. The terror of ambition and unwavering focus on money has torn the family apart. Money is such a large part of the plot of the play that there is little room for anything else; each of the character's focus on money is equally stomach-turning.

"The Price" features Dominic Chianese, Uncle Junior from the HBO television series "The Sopranos," as an eccentric old antiques dealer who stumbles into the family's life to alternatively provide solutions and headaches.

"The Price" is playing now at the Old Globe Theatre through June 14 with performances Tuesday through Sunday. Tickets are available at (619) 23-GLOBE, at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), or at the Old Globe box office. Ticket prices range from \$29 to \$59.

— *Maria Patrice Amon*

## THEATER REVIEW

# Hauntingly poignant, Miller's 'Price' is right

By James Hebert  
THEATER CRITIC

For a few seconds — long enough for a hello and a handshake — the Old Globe's "The Price" does something its writer spends the whole play saying is futile: It goes back in time.

That tiny moment of déjà vu at the top of Act 2, when a profound encounter between two brothers overlaps slightly with events from the first-act climax, is a gentle emblem of director Rick Seer's closely observed, sensitive take on this rarely seen Arthur Miller work.

In its subtle way, the momentary do-over drives home the playwright's point: The middle-aged Franz brothers might wish they had made different choices years earlier, but trying to start again as if those things never took place just brings the pair right back to the same familiar scene.

As it happens, the Globe show faced inalterable realities of a different sort. "The Price" was to have featured Robert Prosky as the world-weary furniture appraiser Gregory Solomon, opposite his sons, Andy and John, as the brothers Victor and Walter Franz.

But the elder Prosky, a veteran stage, screen and TV actor, died in December at age 77.

John Prosky chose not to continue, leaving Andy the only family member in the play. Dominic Chianese ("Uncle Junior" to fans of HBO's "The Sopranos") takes over the role of Solomon, with James Sutorius as Walter, and Leisa Mather as Victor's wife, Esther.

It's easy to imagine the poignancy of the role for Prosky. In Miller's 1968 play, the Franz siblings are dealing with their own late father's legacy. Prosky, as the resigned cop who's been walking the beat for 28 years, brings a shambling, soft-spoken dignity to the part, and a wounded quality that makes Victor very human.

Of the brothers, Victor is the one who stuck by their father after the 1929 stock-market crash shattered the Franz family. A brilliant student and an Ivy League fencing champ, he eventually sacrificed his education and hopes for a career in science to support his almost-catatonic dad.

Now he and Walter are meeting for the first time since the father's death 16 years earlier. Walter, who abandoned the family (the brothers' beloved mother also has been dead for years), has since become a wealthy surgeon.

The quietly forceful Sutorius

## DETAILS

### "The Price"

Old Globe Theatre

**When:** Tuesdays-Wednesdays, 7 p.m.; Thursdays-Fridays, 8 p.m.; Saturdays, 2 and 8 p.m.; Sundays, 2 and 7 p.m.; through June 14.

**Where:** Copley Auditorium at the San Diego Museum of Art, Balboa Park.

**Tickets:** \$29-\$59

**Phone:** (619) 234-5623

**Online:** TheOldGlobe.org

plays Walter with an almost smug formality that quickly (and convincingly) gives way to something both warmer and needier. Walter admits that in his terror of winding up like Dad, he had become "an instrument that cuts money out of people"; now he wants to make amends to Victor for leaving him to support their father.

Victor isn't quite ready to forgive, but as layers of festering resentment and regret are peeled away, it becomes clear that neither is free of blame, and each has paid a steep price.

The price at hand is the one they'll fetch for the father's musty belongings, and that's where Solomon comes in, drawing out hard truths like his biblical namesake. He meets the brothers in their long-ago home, designed by Robin Sanford Roberts to be heavy with history. Her meticulously overstuffed set, with its dangling chairs and maze of aged furnishings, gives an effective sense of the past closing in.

Chianese is pretty wonderful as the 89-year-old Solomon — funny and forthright, with a halting, hiccup-y delivery and rich accent. He also gets most of the laugh lines in this mostly somber (and at times slow-moving) play: "I'm registered, I'm licensed, I'm even vaccinated," he says in exasperation when Victor questions his credentials.

Though she gets a bit less to work with, Mather is also affecting as the long-suffering Esther, who has paid her own price for sticking with Vic.

Paul Peterson's sound design includes evocative snippets of vintage music: near play's end, Solomon — who has his own tragic past — drops the needle on a Depression-era record, and the gentle laughter it inspires dissolves into sobs.

"Who'd ever believe I could start such a thing again?" Solomon had said earlier of his attempt to return to work after a long absence.

Miller's stark answer would seem to be: Sometimes a belief is all it is.

## PLAYBILL

### CRITIC'S CHOICE

**'The Hit'** It may not change lives (and actual assassins will pan it), but Mike Buckley's romcom-meets-farce takeoff on a murder-for-hire story is some frothy fun. Check Season Duffy as the perky would-be killer; she's like a homicidal Hello Kitty. (James Hebert) *Horton Grand Theatre, 444 Fourth Ave., Downtown Gaslamp. Through June 14. 619-437-0600. \$26-\$48.*

**'Bed and Sofa'** Cygnet re-imagines its one-of-a-kind success from 2004 with a new cast, plumped-up (though not live) music and a dazzling set by Andrew Hult. Sean Murray shows a lyrical feel for this quirky adaptation of Abram Room's 1926 Russian silent film, and a strong cast brings out all the piece's simple and bittersweet pleasures. (Hebert) *Old Town Theatre, 4040 Twiggs St., Old Town. Through May 31. 619-337-1525. cygnettheatre.com. \$17-\$48.*

**'Old Wicked Songs'** A gifted American pianist suffering from burnout ventures to Vienna in 1986 to reignite his passion. He's disappointed to learn that he's been assigned to another professor, relegated to vocal training and accompaniment before advancing to solo pieces. Conflicts in age, cultures and personalities distance the two men, who eventually find mutual understanding through music. The professor chooses Robert Schumann's "Dichterliebe" song cycle to reintroduce his student to music, and this inspirational work charts the action and emotional landscape of Jon Maran's metaphor-laden play. North Coast Repertory Theatre presents a rich, stirring production featuring Robert Grossman and Tom Zohar. (Jennifer Chung Klam) *North Coast Repertory*

### ► LISTINGS

CONTINUED FROM 14

*Theatre, 987 Lomas Santa Fe Drive, Solana Beach. Through May 31. 858-481-1055, northcoastrep.org. TBA.*

**'The Price'** Director Richard Seer gives Arthur Miller's seldom-seen play a sensitive and nuanced staging, with fine turns by Dominic Chianese ("The Sopranos") as a world-weary furniture broker, Andy Prosky and James Sutorius as a pair of estranged brothers and Leisa Mather as a long-suffering wife. A probing (and at times gently funny) look into big themes of hope, hurt and regret. (Hebert) *Copley Auditorium, 1450 El Prado, Balboa Park. Through June 14. 619-232-7931, theoldglobe.org. \$39-\$59.*

CONTINUED ON 15

# 'The Price' calculates regret's true cost

Old Globe revival of Arthur Miller's drama paints a haunting family portrait of rivalry and delusion.

**CHARLES McNULTY**  
THEATER CRITIC  
REPORTING FROM SAN DIEGO

Nothing too action-packed occurs in Arthur Miller's 1958 drama "The Price," but the piece is absorbing in a way that hooks an audience from start to finish. Less fluidly ambitious than "Death of a Salesman" and not as steadily driving as "All My Sons," the play is arguably more psychologically ensnaring than its similarly family-oriented forebears, written roughly two decades earlier.

As the Old Globe's timely revival of "The Price" makes clear, the difference between this play and Miller's earlier masterworks is one of dramatic scale rather than intensity; instead of a slow-ticking bomb that eventually takes out an entire block, think of a short-fuse firecracker that blows out all the upstairs windows of a house.

In the role of Gregory Solomon, the nearly 90-year-old furniture dealer with the Russian-Yiddish accent and plain-spoken wisdom, Dominic Chianese (best known as Uncle Junior from "The Sopranos") is the standout in director Richard Seer's faithful revival, which is notable mostly for the intimacy of the staging. Performed in the round as part of the Old Globe's "Classics Up Close" series, the production invites us to eavesdrop on a long-repressed domestic dispute



**TAKING INVENTORY:** "The Sopranos' " Dominic Chianese, left, is a standout in the San Diego theater's cast headed by Andy Prosky as a bitter son and estranged brother.

that's about to finally have a full and fearsome reckoning.

Set in the furniture-crammed attic of a once-grand Manhattan brownstone, the play revolves around the remnants of an estate that Victor (James Sutorius), two brothers

estranged for 16 years, must finally sort through. The building housing their late father's antiques is being torn down and the vestiges of his former wealth, lost in the stock market crash of 1929 and never recovered, must at long last be disposed of.

The conflict, elaborated in Miller's customary flat-footed exposition, is that Victor, a policeman who sacrificed his education for his ruined father, feels that Walter, a successful surgeon, left him to shoulder all the filial responsibility. While Walter pursued his medical studies, Victor forfeited his dream of becoming a scientist to support his Depression-ravaged household.

Esther (Lelsa Mather), Victor's bright yet thwarted wife, wants her husband to use the money from the furniture to change his life. A drinker who has stopped writing poetry but still tries to keep up appearances, she's bothered by the unimpressive sight of Victor in his uniform and hopes he won't let being middle-aged stop him from having the career he should have had years ago.

The title tips off Miller's thematic game, which can be summed up by alternative definitions of the word "price": value and cost — what is something genuinely worth and how much are you willing to give up for it. Solomon, as he's biblically referred to by the brothers, keeps urging Victor to consider the monetary value of the furniture objectively. But the weight of the past complicates the transaction when Walter tries to help Victor get a better deal. At stake are not just Victor's history and might-have-

## 'The Price'

**Where:** Old Globe Arena Theatre, James S. Copley Auditorium, San Diego Museum of Art, Balboa Park, San Diego

**When:** 7 p.m. Tuesdays and Wednesdays, 8 p.m. Thursdays and Fridays, 2 and 8 p.m. Saturdays, 2 and 7 p.m. Sundays. Ends June 14.

**Price:** \$29 to \$59

**Contact:** (619) 23-GLOBE or [www.theldglobe.org](http://www.theldglobe.org)

**Running time:** 2 hours, 25 minutes

been future but also his integrity and ability to be straight with himself.

Solomon's Old World voice, captured with New York melting pot brilo by Chianese, enlivens the play, which could seem claustrophobic without the character's long-view perspective. Shuffling about the set — designed by Robin Sanford Roberts to resemble a showroom and, with chairs and other items dangling from the ceiling, a child's mobile — Solomon speaks as much with his haggling hands as his munching mouth. Chianese gives us a man who understands that the only thing to do in the face of swelling regret and ever-encroaching death is to proceed more defiantly with life.

Prosky, who was originally slated to star in the Old Globe production with his father, Robert Prosky, who died in December, and his brother John Prosky, who subsequently left the cast, wisely leaves the door open to the possibility that Victor was an accomplice in his own disappointing destiny. Prosky is better at handling Victor's momentous moments — when the stakes are smaller, there's something self-conscious about his acting, which is part of the reason his banter with Mather's Esther falls so flat.

As a builder of dramatic scenes of probing moral conscience and unsentimental heart, there are few American playwrights as mighty as Miller. What left me with tears in my eyes at the end of "The Price" was not just the poignant honesty of the conclusion but the scrupulously fair way the author tallied up the contested bill of sale.

[charles.mcNulty@latimes.com](mailto:charles.mcNulty@latimes.com)

# LOS ANGELES TIMES

May 24, 2009

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## Critics' Choices

**The Price Set** in the furniture-crammed attic of a once-grand Manhattan brownstone, Arthur Miller's 1968 drama revolves around the remnants of an estate that two estranged brothers (played by Andy Prosky and James Sutorius) must finally sort through. In the role of Gregory Solomon, the nearly 60-year-old furniture dealer with the Russian-Yiddish accent and plain-spoken wisdom, Dominic Chianese (late of "The Sopranos") is the standout in director Richard Seer's faithful revival, which is notable mostly for the intimacy of the staging (C.M.). The Old Globe's James S. Copley Auditorium, 1363 Old Globe Way, San Diego. Today and next Sun., 2 and 7 p.m.; Tue.-Wed., 7 p.m.; Thu.-Fri., 8 p.m.; Sat., 2 and 8 p.m.; ends June 14, \$39-\$69. (619) 234-5623.

## Old Globe's 'The Price' is uneven but it has its rewards

ANNE MARIE WELSH  
FOR THE NORTH COUNTY TIMES

Arthur Miller's shrewdly constructed 1967 drama "The Price" lacks the depth of the playwright's greatest work. But in its own serio-comic key and colors, it explores the questions of success and responsibility that haunt nearly all of Miller's plays, including most famously "All My Sons" (1947) and "Death of a Salesman" (1949).

During the second act of the Old Globe production that opened under Rick Seer's direction last week, a trio of actors makes the family squabbles and moral debates of "The Price" suspenseful and enthralling, rather than preachy.

The setting is the attic of a New York brownstone in a once-prosperous neighborhood. The building will soon be torn down. Policeman Victor Franz is here to retrieve or sell what's left of his parents' legacy — the stolid furniture, sports equipment, even classy clothes left over from better days, before the stock market crash of 1929.

After a too-protracted silent prologue, the cop's wife, Esther, joins him and we get the setup. Victor (Andy Prosky) and his mate (Leisa Mather) think he's a failure because he chose to be the caretaker of his widowed, impoverished father. Instead of finishing college, he became a cop and on civil service



James Sutorius, left, Andy Prosky, Leisa Mather and Dominic Chi-  
anese in the Old Globe production of Arthur Miller's "The Price."

wages, he (and later, the frustrated, borderline alcoholic Esther) supported the man who had presumably lost all and lived in the attic while others took over the house below.

In his moral superiority, Victor blames his dilemma on the brother from whom he has been estranged since their father's death 16 years ago. Walter Franz refused to help the father or his sibling beyond a paltry \$5-a-month stipend. He's now a rich surgeon who doesn't take his brother's calls about disposing of the family legacy cluttering the attic.

(That clutter is carefully rendered at the Globe's temporary Copley Auditorium

stage by designer Robin Sanford Roberts.)

So rather than the selfish brother, in walks Solomon, wise as his Biblical namesake and just as old. He's a mostly retired appraiser and antiques dealer who's as savvy about family conflict, choice and responsibility as he is about old furniture.

Unfortunately on opening night, the first act of the "The Price" slowed almost to a halt and created the wrong kind of tension. Instead of entertaining and enlightening with the banter and unexpected wisdom of the seen-it-all Solomon, actor Dominic Chi-  
anese, best known as Uncle Junior on "The Sopranos,"

**REVIEW**  
**"The Price"**  
When: 7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; through June 14  
Where: The Old Globe at the Copley Auditorium, Balboa Park, San Diego  
Tickets: \$29-\$76  
Info: 619-234-6623  
Web: www.oldglobe.org

seemed befuddled and often lost, himself. Was the actor dropping or misremembering lines? Or was his halting, confused delivery a misbegotten interpretive choice?

In any case, the second act was a different story altogether — a vivid, painfully authentic debate drama, true to the push-pull, love-hate dynamic of so many families, and meticulously rendered by actor James Sutorius who created an elegant, chastened Walter, sparring with Prosky as the honorable, resentful Victor, and Mather as the gently probing (and sometimes inaudible) Esther.

"The Price" premiered on Broadway in 1967 as a one-act with no intermission. Seer, following recent practice, splits the play in two, ending the first with the arrival of Walter, then repeating that dramatic entrance to open the second act.

The surprise is that instead of the selfish monster Victor has depicted, Walter is a tame man, uncomfortably formal at first, who describes his earlier success as personal failure and who has experienced a

breakdown and re-integration that have changed his life and values. Now he wants to make amends, a desire Victor considers accepting and thwarting with equal conviction.

Will he risk trusting the brother he long felt betrayed him? Or will he revert to the defensive posture that leaves him defeated, but feeling morally better? Prosky rings many changes in his portrayal of this long-suffering beat cop. He brightens with love when he first sees his brother or speaks of his son at M.I.T. He enlivens again in unguarded moments as he recalls his youthful passions, his status as parental "favorite." Yet he persistently smolders with the quiet desperation and resentment that's made him old before his time.

The final encounters in the Globe production have the potent, edge-of-your-seat tension of a well-made Ibsen melodrama, with revelation following revelation, each new bit of information about the past kaleidoscopically shifting moral perspective on the brothers in the present. Sutorius delivers another subtly calibrated portrayal in this, his third Globe outing.

The play is an allegory of choice, no two ways about it, but the schematic dilemmas here feel authentic, and they unfold in the context of Miller's persistent and newly timely critique of capitalism. A great deal in Miller's play

► 'PRICE,' 31

### ► 'PRICE'

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feels autobiographical and truly felt.

Like the Franz brothers, Miller was born just before World War I into middle-class comfort, the son of a father who could neither read nor write, yet was a successful manufacturer of ladies' coats. His mother, Gussie, stayed home with her three children, cheerfully playing a well-tuned baby grand and singing "in the happy, slighding hoot-

ing soprano so proper and romantic and fashionable."

In his 1987 autobiography "Timebends," Miller goes on to describe the swift changes poverty wrought in his mother. He shows her standing in the light, "diamonds on her fingers, trailing a silver fox across the floor" and promising to bring home the sheet music of the show she and his father are off to see, "Kern or Gershwin or Herbert, which she will play the next morning."

Not much later, when they've had to move, he sees her "in the little Brooklyn

house where she shuffles about in carpet slippers, sighing, cursing, with a sneer on her lips, weeping suddenly and then catching herself."

It's that theme of the underside of capitalism, the after-effects of greed, the cruelty of the system that corrupted and defeated the iconic salesman Willy Loman that reverberates through the Franz brothers' lives — and, during this latest economic collapse, through our own. In the latter half of the Globe production, those questions take on vigorous dramatic life.

## Greed Machine

*"Close the stores for six months...there would be from coast to coast a regular massacre."*

**W**hen we invent ourselves," Walter Franz tells his brother Vic, "to wipe out what we know."

The title of Arthur Miller's 1968 drama, *The Price*, points in various directions, none of them fixed. Ostensibly, it's about the current value of pre-Depression furniture. The attic of a New York brownstone, about to be torn down, looks like a cluttered antique shop: a wicker bassinet, sturdy Spanish Jacobean table, old baseball gloves and bats, puffy chairs, even a stately harp. The myriad items, many hanging in clusters from the ceiling, read like a family's biography — up to a point. There's nothing new after 1929. That's when Victor and Walter's father crashed with the stock market. They moved his possessions into the attic, where he lived, surrounded by a time capsule of bygone affluence, for another 30 years.

During much of the Depression, Victor abandoned his dream of becoming a doctor and cared for his ailing father. When Victor married Esther, they lived in a single, furnished room so he could pay his father's bills. He became a policeman and now (1968) will retire, but can't decide what to do.

Brother Walter went to medical school. His

motivation, far from Hippocratic; make mountains of money, enough to ward off future economic disasters. He sent Victor five dollars a month to care for their father. Walter became a successful surgeon but at a price.

He was in such demand, his wife divorced him. She took the children, and in time, he had a nervous breakdown. The brothers have been estranged since their

father died 16 years ago.

The sibling opposition looks pat: the unselfish son sacrifices hopes and dreams; the greed-machine, who refused to loan his brother \$500 for school, abandons familial responsibility and lights out for the lucre. But, as Walter points out, each view is an invention, designed to bolster self-images and block the truth.

The furniture's from "another world," as is the appraiser, Gregory Solomon. The 89-year-old came from Russia in 1903. His last name's a symbolic, fount of wisdom giveaway. The playwright stuffs him with author's messages, including a great speech about our disposable economy: buying something permanent locks you in for life; whereas something new means the prospect of limitless, if evanescent, choices ("close the stores for six months...there would be from coast to

coast a regular massacre"). When Solomon says "with furniture, you cannot be emotional," he also means casting a cold, realistic eye on the past.

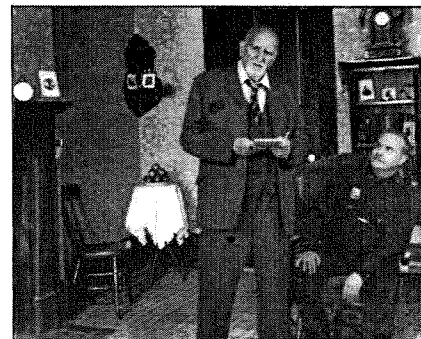
What actually happened becomes a three-person — if you count Esther, and she does — *Rashomon*. Through many a long scene, they wipe the grime from the lenses on their lives. And the more they see, the more a tidy resolution fades away.

Arthur Miller said that for each of his plays, he probably wrote at least 2000 pages. He also said, in 1979, that he only read snippets from books and grew impatient with overwritten prose: "the older I get, the more I wish to cut" them. I guess he hadn't read *The Price*

lately. The play moves in authorial nudges. He'll break up a scene by having someone about to leave, then pull them back, and haggle some more. And his characters, often like puppets, work hard to represent his pat, schematic themes. The play runs just under three hours (Miller originally wanted it performed without an intermission). It eventually catches the fish, but that bait's a long time in the water.

The Old Globe Theatre's sketchy opening night performance led to chins on hands and seat-squirring. It didn't help that Dominic Chianese — unforgettable as Uncle Junior in *The Sopranos* — was barely off-book. He gave Solomon a stutter to conceal his going up, but his quirky thing consistently threw the cast curves.

Solomon's the kind of sagacious, life-force character actors beg to play. Chianese's performance misses Solomon's ultimate struggle: is it time



Dominic Chianese, Andy Prosky in *The Price*

**The Price** by Arthur Miller  
The Old Globe Theatre, Simon Edison Centre for the Performing Arts, Balboa Park

Directed by Richard Seer; cast: Andy Prosky, Leisa Mather, Dominic Chianese, James Sutorius; scenic design, Robin Sanford Roberts, costumes, Charlotte Devaux Shields, lighting, Chris Ryanne, sound, Paul Feleban  
Playing through June 14; Sunday, Tuesday, and Wednesday at 7:00 p.m., Thursday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. 619-234-5623.

to exit this strange, disposable world, or should he forge anew?

James Sutorius does a fine, honest turn as Walter, the erstwhile evil brother redeemed by a vision of antimaterialism. Sutorius gives subtle hints that Walter hasn't recovered completely from his breakdown. Andy Prosky makes Victor such a walking question box, he comes off not as a self-sacrificer, just chronically indecisive. (Sutorius and Prosky could kick the many slow stretches into higher theatrical gear if they stressed the sibling rivalry earlier.) Leisa Mather does what she can as Esther, who mostly complains. Every time she threatens divorce, the playwright cuts her off.

The Old Globe's "Classics Up Close" series presents renowned theatrical works on an intimate, arena stage. Seen from this perspective, however, Miller's drama looks more contrived than "classic." ■

# SAN DIEGO CITY BEAT

May 27, 2009

## THEATRE

### Family feud

OLD GLOBE'S *THE PRICE* IS FAIRLY GOOD—BUT ARTHUR MILLER'S WRITING...

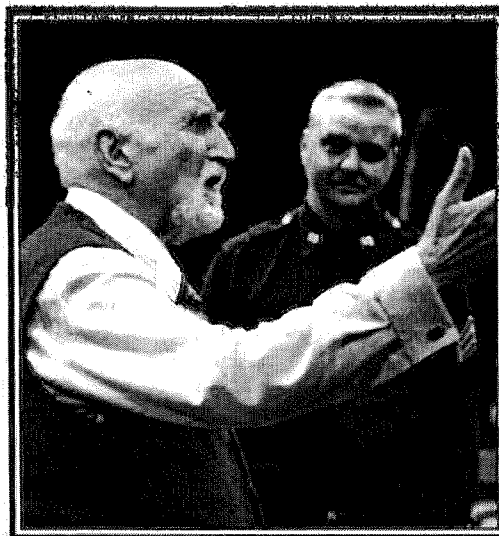
BY MARTIN JONES WESTLIN

"You must have looked up my name," armchair philosopher Gregory Solomon tells Victor Franz in *The Old Globe Theatre's* current *The Price*, "in a very old telephone book!" That's as apt a metaphor as you'll find in this play, as Solomon, 89, was born only three years before a guy by the name of Al accidentally invented the phone (Al was actually trying to build a hearing aid for his wife; true story). Solomon's blustery coughing fits and 70 years as a furniture dealer haven't dimmed so much as a bulb in his still-sharp mind—youth and age are aptly represented here; nice opposite ends in a drama about a departed dad's legacy.

And legacies are what late playwright Arthur Miller did best, especially when those legacies sucked wind. Willy Loman (*Death of a Salesman*) and Eddie Carbone (*A View from the Bridge*) are two of the most beloved characters in modern theater history, both dying violently and unsung amid their shattered dreams. Maybe that's what's wrong with *The Price*, which sort of takes Miller out of his element. We don't get to watch a denouement so much as hear about it. And even as actors Andy Prosky and George Sutorius excel as embittered brothers, the too-explicit dialogue leaves little to the imagination. For sure, *The Price* is worth seeing for its lush production values, but Miller freaks (like me) might be disappointed by the writing, which feels just a tad long in the tooth.

Solomon (*The Sopranos'* Dominic Chianese) makes an excellent foil for Victor and Walter Franz (Prosky and Sutorius), reunited after 16 years and a lifetime of unspoken abandonment issues. Frumpy Victor became a lazy, workaday cop (16 arrests in his entire career) to support his ailing Depression-era dad, while bigheaded brother Walter left his family to fend for itself as he became a big-shot surgeon. The anger heats up their recently departed father's brownstone attic as the two pore over his mountain of furniture and personal effects, with both men in a stalemate defending their family transgressions.

Sutorius is a splendid Walter, with a swagger and flightiness that counter his composure in the operating room (and dig that crazy camelhair coat, courtesy of



Gregory (Dominic Chianese, left) and Victor (Andy Prosky) share a vital memory in *The Price*.

good costumer Charlotte Devaux Shields). Underneath it all, he's as detached and as egotistical as Victor; that likely accounts for most of the pair's estrangement as they thrust and parry amid this war of words. But the elegance of Miller's prior plays is lacking—the writing is clinical, almost oratorical, as if Miller had unwittingly penned it for a staged reading. "It won't be solved in a day"; "I had no choice; the fridge was empty"; "Thank you for helping me start again": This piece is loony with such remarkable turns of phrase. And they trivialize the larger issues, which cut to the bottomless schism in the family.

Leisa Mather is OK as Victor's longsuffering wife Esther, although she's not 100-percent convincing as she tries to lay some ambition on Vic. Maybe it's her flutteriness, which suits Solomon far better; the wonderful Chianese delivers accordingly and with a vengeance. But *The Price* is set in 1968, which postdates Miller's coolest stuff. Its structure is vintage Art, but the paint on those brownstone walls shows signs of wear with time. **BB**

*This review is based on the opening-night performance of May 14. The Price runs through June 14 at The James S. Copley Auditorium, 1450 El Prado in Balboa Park. \$29-\$55. 619-23-GLOBE, www.oldglobe.org.*

Write to [marty@sdcitybeat.com](mailto:marty@sdcitybeat.com) and [editor@sdcitybeat.com](mailto:editor@sdcitybeat.com).



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**San Diego Arts**

**"The Price" at the Old Globe Theatre**

*Confrontation in the Debris*

By Welton Jones

Posted on Sat, May 16th, 2009

Last updated Sat, May 16th, 2009



Each of Arthur Miller's four characters in his 1968 play "The Price" hold part of the truth. Yet put all together, these parts don't equal a whole.

There are questions here too big to answer, for Miller, in an honest effort at understanding the realities of the human soul, is rummaging among mighty themes of honor, duty, value, success.

The production at the Globe Theatre right now has been lovingly burnished by Richard Seer into a sweet, subtle pageant rich in texture and solemnly moralistic.

Two brothers, middle-aged and estranged, meet in the dark, crowded apartment of their long-dead father to sell his stuff. The building is to be demolished; the disposal can no longer be postponed.

The father was wiped out in the crash of 1929. His brothers took over the building and allowed him to retreat with his houseful of furniture to one upper floor, where, after his wife died, he went into a long decline.

The two sons, both bright with promise, met adversity as opposites. The older son fled into the world, finished medical school and became a wealthy surgeon. The younger son stayed to take care of the old man, dropping out of school and eventually joining the police force. Now in 1968, he's a sergeant nearing retirement who has made 19 arrests in 28 years. The old man has been dead for 16 years and it's been about the same time since the brothers last spoke.

Though the cop really just wants the stuff to go away, he could use the money. His wife says so. The two of them make an appealing pair, healthy and comfortable with each other. Their only son is at MIT on full scholarship. The pension is theirs for the asking. But she's torn by the demons of what-might-have-been. She wants a better life through money and she suspects she won't get it due to her husband's indecision. So she drinks a bit and she nags.

They're meeting an appraiser this day and Miller takes this opportunity to introduce a bravura variation on the stereotypical stage Jew, a doughty charmer of nearly 90 who has been a Russian refugee, a British sailor, a vaudeville acrobat, a husband three or four times and for years now, an honest dealer in used furniture.

The price he offers is fair enough for the day – \$1,100 cash – but he wants clear title. What's this about a brother? A week's worth of phone calls haven't gotten a response, says the cop. Deal or no deal?

And, as the bills are being counted out, the inevitable proceeds: The

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**Sports Ticker** published the article **Gonzalez powers Padres to 5-3 win over Reds in Sports.**

doctor shows up.

Everything goes into muddle mode. The doc wants to make up. The cop wants to preserve his dignity. The wife is stunned by the possibilities of the doc's generosity. And the old dealer, distracted by the scope of the deal, tries to ignore the family wreckage begging for confrontation.

Seer guides an excellent cast through a play as cluttered and static as its setting. Andy Prosky's self-controlled cop is refreshingly vague about his work but stubbornly convinced he has done the right things. And he blushes on cue. James Sutorius makes the surgeon brother plausibly needy and flawed but probably too skittish for the balance of sympathy Miller envisioned.

Leisa Mather accepts a territory less epic than the men characters inhabit, using poise and vulnerability to motivate flashes of disloyalty and desperation.

And Dominic Chianese is fascinating in the way he approaches all this fancy Jewish flamboyance in an oblique, everyday style that makes it at once fresh and familiar. In scenes littered with mousetraps of cliché, Chianese seems to glide.

A dandy crew of designers do a lot for the show too, and the coordinating sensibilities of Seer's direction are obvious in details such as a tiny prologue featuring Paul Peterson's wistful beads of sound nostalgia stung on a loop of meandering light (Chris Rynne's design) resting on one eloquent prop after another in Robin Sanford Roberts' set, which must have emptied out a few Globe storerooms.

(If I could have found an ATM at intermission, I definitely would have offered \$1,200 for the stuff. Or even more. Sigh.)

And kudos to Charlotte Devaux Shields for the carefully chosen but understated period wardrobe, an extension of Seer's wise decision to leave the play right in the period of its premiere.

Ultimately, nobody is satisfied but progress has been made. And when the old dealer is left alone, he cranks up the Victrola and starts one of those laughing records. A fine ending, conceived by the author. But wait! Is the actor laughing along with the record or is he howling in the grip of some darker emotion?

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**Dates** : 7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays through June 14, 2009.  
**Organization** : Old Globe Theatre  
**Phone** : 619 234-5623  
**Production Type** : Play  
**Region** : Balboa Park  
**Ticket Prices** : \$29-\$59  
**URL** : [www.oldglobe.org](http://www.oldglobe.org)  
**Venue** : San Diego Museum of Art, Balboa Park, San Diego

*About the author: Welton Jones has been reviewing shows for 50 years as of October 2007, 35 of those years at the UNION-TRIBUNE and, now, six for SANDIEGO.COM where he wrote the first reviews to appear on the site.  
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Photo: Craig Schwartz

We never cease to be amazed at history's ability to repeat itself. Here is a piece written and set in 1968 by one of America's most beloved playwrights, Arthur Miller (*Death of a Salesman, All My Sons*). It takes us back in time to explore the status of a family deeply affected by the great depression. Though these past times may seem far and long gone, today's audiences will experience a strange closeness to the drama. It tells the story of Victor and Walter Franz, estranged brothers who meet again in the attic of their late father to sell off the remains of the family's possessions. Along with the old furniture are memories of choices the two brothers made when their father's fortune crumbled. One gave up his education and became a policeman to support his ailing father, the other left his family and went on to become a successful doctor. As they try to arrive at a price with an eccentric antiques dealer, they are forced to settle up in more ways than one as each man reexamines his life and uncovers family secrets.

From the moment you enter the intimate space of the Globe's Arena Stage at the San Diego Museum of Art's James S. Copley Auditorium, the eclectic set (Robin Roberts) takes you back in time with an array of antique furniture and accessories. Soon, the lights (Chris Rynne) gently set the mood and sound bites (Paul Peterson) from the 1960's fill the air, luring the audience further into the world of *The Price*. Richard Seer (Director) has done a flawless job in orchestrating this production. He is lucky enough to be working with a pristine cast of actors such as Andy Prosky playing Victor Franz, who originally performed the same role around the country with members of his own family (late father, Robert Prosky played the role of Gregory Solomon and brother John played the role of Walter). He is joined by the charming Leisa Mather as Esther Franz. Mather effectively portrays the intricate emotions of Victor's loving, yet resentful wife. The play fully comes to life when Dominic Chianese ("Uncle Junior" on the acclaimed HBO series, *The Sopranos*) enters the stage. He is the 89 year-old antique dealer Gregory Solomon. The perfect comedic timing and delightful Russian Yiddish accent punctuate the scenes of Miller's drama. Dominic Chianese is a pure joy to watch and listen to. Finally, James Sutorius (*Who's Afraid of Virginia Woolf, Lincolnesque*) completes this skilled cast in the role of eminent surgeon, but failed family man, Walter Franz. Costumes are designed by Charlotte Devaux Shields.

Two years ago, this wonderful Old Globe production of *The Price*, part of the theatre's acclaimed CLASSICS UP CLOSE series, might have seemed outdated and enjoyed purely as a historical drama or a great work of classic literature. Today, in the midst of a serious economic crisis, the relevance of this play is striking and lines such as Victor's "When it blows again you'll be thankful for a roof over your head" or Walter's "Why live, only to repeat the same mistakes again and again?" resonate in our minds as we leave the theatre. Arthur Miller knew full well the effect the great depression could have on people's lives. Miller grew up during this historical landmark and wrote *The Price* on the eve of the great recession of the 1970s. Miller said in a 2001 interview with NEH Chairman William R. Ferris for *Humanities* magazine: "Fundamentally, it [the great depression] left me with the feeling that the economic system is subject to instant collapse at any particular moment - I still think so - and that security is an illusion which some people are fortunate enough not to outlive." This thought is present throughout *The Price* and has influenced a great deal of Miller's works. One can't help but wonder how today's playwrights will reflect on the current economic events and how they will portray the characters among us who will have to face the same decisions Victor and Walter Franz did.

### Patricia Humeau

*Despite my wishes I could not tamper with something the play and life seemed to be telling me: That we were doomed to perpetuate our illusions because truth was too costly to face.*  
-Arthur Miller on *The Price*

## THEATER

### The silly and the serious

by Jean Lowerinson

#### 'The Price'

Arthur Miller searches the souls of his four characters in his mid-career play *The Price*. Less dramatic than his earlier classics *Death of a Salesman* and *All My Sons*, *The Price* is second-tier Miller; still, the version playing through June 14 under Old Globe auspices at the Copley Auditorium through offers enough to recommend it. Richard Seer directs.

Duty and ambition, family responsibility and the desire to follow one's heart are embodied in the persons of two brothers, Victor (Andy Prosky) and Walter Franz (James Sutorius). Victor, a cop approaching retirement, gave up his dreams of college and a career in science to take care of their father, one of many broken in spirit by the Great Depression. Walter elected to leave home and continue his education, becoming a successful, even wealthy surgeon.

Resentment and guilt have estranged the brothers since that time. Now, 16 years after their father's death, Victor feels it is time to sell his effects, jammed into the attic of a once-grand Manhattan brownstone. He has called aged furniture dealer Gregory Solomon (Dominic Chianese) out of retirement to look at the stuff. He has also tried unsuccessfully to call his brother. But Walter shows up unexpectedly, just as Victor and Solomon are about to seal the deal.

Victor's wife Esther (Leisa Mather) is as resentful as Victor about the small scale of their lives ("it's like we never were anything; we were always about to be"), and sees the sale of the furniture as a possibility for Victor to retire and change his life.

Miller wants us to consider price in both senses — cost and value (what you're willing to give up). To help with the former, he gives us a gem of a character in the none-too-subtly named Solomon, an 89-year-old charmer and Russian refugee who was both vaudeville acrobat and British sailor before becoming a dealer in used furniture. Solomon provides both the wisdom implied in his name and the comic relief needed here, as he takes his time shuffling around, looking at each piece and driving Victor crazy by offering banter but not a price.

There are reveals on both sides, and Victor's admission that "there are days when I can't even remember what I got against you" offers hope that they can bridge the gap and put aside the resentment that separates them.

*The Price* is not vintage Miller; though these are compelling characters, the first act is slow and the second overwritten, almost repetitive. But good acting and high production values make it absorbing.

Robin Roberts' cluttered set design is a wonder, resembling a messy showroom with furniture mobiles dangling from the ceiling. Chris Fyenne uses lights to good effect, and Charlotte Devaux Shields has designed costumes appropriate to time (the 1960s) and place.

Chianese's Solomon never falls into caricature, speaking as much with his hands and gait as with words. Prosky and

Sutorius are excellent, especially in their scenes together, and Mather is poignant as Esther, whose disappointment at her lot in life has turned her into a bit of a nag.

Walter wants absolution, Victor an apology, but Miller ultimately leaves us with the knowledge that regardless of circumstance, we must take responsibility for our own destiny.

The Old Globe's production of *The Price* plays through Sunday, June 14, at the James S. Copley Auditorium, San Diego Museum of Art. Shows Sunday, Tuesday and Wednesday at 7 p.m.; Thursday through Saturday at 8 p.m.; matinees Saturday and Sunday at 2 p.m. For tickets, call 619-12-GLOBE or visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org). ●



(l-r) James Sutorius as "Walter Franz," Andy Prosky as "Victor Franz," Leisa Mather as "Esther Franz" and Dominic Chianese as "Gregory Solomon" in The Old Globe's production of *The Price*, by Arthur Miller, directed by Richard Seer, playing in the Globe's Arena Theatre at the San Diego Museum of Art's James S. Copley Auditorium through June 14.

ZEPHYRUS BENTLEY FOR OLD GLOBE