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

**A SONG IN HIS HEART**

By James Neibert
THEATER CRITIC

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

"The actor Chianese has a very resonant, because I grew up in New York City, having 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 this voice — I hear Gregory Solomon's voice. If I grew up in Minnesota, it would've been different."

Chianese knows from melody. (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 his music.

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: Albee in "A View From the Bridge," and Willy Loman in "Death of a Salesman."

Now, he takes on Solomon, the estranged furniture broker who is helping two stranded brothers — a cop and a surgeon — divvy up their late father's estate. The play's title refers superficially to what price the possessions will fetch, but also to how 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*

deGroot Theatre

When: Tuesday—Wednesday, 7 p.m.;
Thursday—Friday, 8 p.m.; Saturday, 2 and 8 p.m.; (Matinees 2 and 7 p.m.) through June 30

Where: Arena Theatre at the San Diego Museum of Art, 200 Park

Tickets: $20—$50

Phone: (619) 233-5623

Online: [TheGlobe.org](http://TheGlobe.org)

"I think I'm well suited for (the role)," Chianese adds. "He's an old man, I'm 73, he's 89. I think I can imagine myself 11 years from now. You're (approaching) the age of dying, no I don't have to do much work there."

To Rick Seer, 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 Seer — the highly regarded director of the Globe/USD MFA acting program — staged for the theater in 2009.

"This play is about 25 years later, but on his third marriage and he's middle-aged at this point. This is a writer who is still working, but it's now tempered by age and experience. He's less sort of osteoporosis, more sort of accepting, and more saying, 'What are the results of the decades we make — especially the decisions in our youth?'

The Globe production originated as an off-Broadway tour by Bob Prosky ("Bill Street, Back, The Natural," as Solomon, with his real-life son, 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 Lea Thompson and Katin Kant.) But the elder Prosky died in December.

Now, Andy Prosky and Matthewremain in the Globe cast, joined by Chianesse and By James Burt as Walter.

"Self-Glorifications aside, Chianese sounds grateful for the chance to make his Globe debut and to "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, I Feel..."
Chianese, Proskey, Sutorious, Mather Debate *The Price* Families Pay, in San Diego

By Kenneth Jones
09 May 2009

"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 Proskey 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 Proskey 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.


"*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, or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park.

*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

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

Back to the Article

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, 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."
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.

[ close ]
Photo Flash: The Price At The Old Globe

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 Proskey, Leisa Mather and Dominic Chianese

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

Read and his wife, Margaret, moved to Oceanside in 1961, 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 Oceanside Performing Arts Center and spent 15 years as the theater's manager.

Among the many theaters where he worked were Miramar College Theatre, Carlsbad Playhouse, San Diego Playhouse, Long Beach Playhouse, and The Oceanside Community Players. He was also a member of the Oceanside Shakespeare Society.

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

Read didn't just work in theater; he loved theater, and he rarely missed an opening night's 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/songwriter Don 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 Palisades Resort in Palmville, where he's now performing from 5 to 7 p.m. Wednesdays in the Aqualuna Restaurant bar.

Don Z and his Z80PI jazz band perform a mix of musical styles from cool jazz to standards. "Far Out," Don Z's boss nova, Blue, and Lupe Prieto's arrangement of "The Northwest Passage" are among his hits.

When the Old Globe originally added the Arch Lord Miller as its "Fire Price" to its 2009 schedule, the cast was to have included three members of the same acting family. "Hill Street Blass" star Robert Prosky and his two sons, Andy and John Prosky, a show they had been performing 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 replace their roles.

The play is the story of two long-separated brothers brought together by the death of the father. While negotiating a price for the antique furniture and other items that are in their late father's apartment with an eccentric antiques dealer, they reexamine their relationship and the reasons for their 15-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) 434-0623.

Sara Ramirez, who won a 2005 Tony Award for her performance in "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 EL graduating in 1993. From there, she went on to the Juilliard School in New York.

"SCP A placed a huge role in who and how 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 Legoland theme park for judging. Contest finalists will be invited to build the red carpet at Legoland's birthday party on March 2. The contest will have three categories — ages 4 to 9, 10 to 15 and 16 and up. For entry details, visit www.legoland.com/contests.

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 "sensory" effects in the theater.

For many years, Escondido's Robert Nansing hosted Full Moon Poets' Darkly Humorous Poetry Show at the La Paloma Theatre. Nansing passed away last month, but his fellow poets will gather March 1 for a special program of readings in his honor at the La Paloma.

Invited poets will read some of Nansing's poems, along with works they've written about him. An open reading will follow. Doors open at 6:30 p.m. Admission is free. La Paloma is at 410 S. Cottonwood St. in Escondido. www.fullmoonpoets.org or call (760) 744-6027.

Pam Wragg is the arts editor of the North County Times.
May 2 & 3
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 858.554.4637.

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 info call 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 8
Ballet Pre-Jocaj
La Jolla Music Society presents the daring, passionately sensual and provocative dance works from the master choreographer of Ballet Pre-Jocaj, Angelin Pre-Jocaj. For additional information call 858.459.3728.

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 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. For more information call 619.533.7000 for ticket information.

May 10
Tuna Does Vegas
The hilarious new installment from the legendary Greater Tuna creative team steps by San Diego’s Balboa Theatre. For more information call 619.570.1100.

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.
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, SADIE PARK. 619-234-5633.
THURSDAYS, 8 P.M.; FRIDAYS, 8 P.M.; SATURDAYS, 2 P.M. AND 8 P.M.; SUNDAYS, 2 P.M. AND 7 P.M.; TUESDAYS, 7 P.M.; WEDNESDAYS, 7 P.M. THROUGH JUNE 14.
GOURMET MEETS GREEN
Thursday | 4
Slow food (the opposite of fast food) is all the rage with gourmets and eco-geeks. At this seasonal dinner, "Farms, 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 CITY
Cybercriminals are lurking around every I/O port! Learn how to protect yourself against the five biggest online threats. Like McCreery the Crime Dog and take a "byte" out of crime. See LECTURES, page 61.

PHILIPPINE FAIRE AND PARADE
Saturday | 6
Celebrate the 111th anniversary of Philippine independence. In addition to showcasing history, art, food, and culture, new Filipina Filante 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 acts of every kind, encompassing theater, films, dance, live music, and comedy. See SPECIAL, page 63.

WIEGHORST WESTERN HERITAGE DAYS
Sunday | 7
It's a family-friendly frontier festival, featuring western music, cowboy poetry, gunfight reenactments, Native American dancers, pony rides, and more at the Old Wiegheorst Museum, named for the Danish-born cowboypainter who lived in El Cajon for over 60 years. See SPECIAL, page 63.

BOOKS AND BITES
Monday | 8
Find nourishment for the body and the mind at this event held at Bergundy Grill & Wine Bar, sponsored by Warwick's Bookstore. Author Luis Alberto Urrea will discuss his work over lunch. See SPECIAL, page 63.

EINSTEIN'S TELESCOPE
Tuesday | 9
Evelyn 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.

THE PRICE
This Arthur Miller drama examines the emotional expenditure of two brothers who paid for their children's lives as their great grandfather's furniture is appraised. See THEATER, page 103.

WRITING FOR THE WEB: CONCISE, SCANNABLE, AND OBJECTIVE
Wednesday | 10
Experienced journalists share their secrets for transition from print to online. Panelists include Scott Lowie, Helen Chang, and Ron Dunowski. See LECTURES, page 61.
THEATER/DANCE/
PERFORMANCE ART


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


Joe Piscopo Anthology, 1337 India St., Little Italy, May 22 - May 23. 619-995-0100. TBA.


Lani Lampmanelli Spreckels Theatre, 121 Broadway, Downtown-Gaslamp. 7 pm, June 12. 858-272-8263. $31.50.

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, 4846 Twiggs St. in Old Town. $30-$42. 619-337-1528, www.cygnettheatre.com.


* **The Good, the Bad and the Udderly Ridiculous:** The Hooters County Fair turns into a battleground and site of a hunt for a sack of gold. Produced by Mystery Café Dinner Theatre. It's ongoing at The Imperial House restaurant, 505 Kalmia St. in Bankers Hill. $50-$50. 619-544-1500, www.mysterycafe.net.

* **The Prince:** A watchful wife looks on as two brothers relive their 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. $30-$150. 619-23- GLOBE, www.oldglobe.org.


"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.
"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.
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.


– JAMES HEBERT
May's entertainment forecast: sunny and warm

There's no May gray hovering over the entertainment scene in San Diego this month. The forecast for arts enthusiasts is bright and sunny.


Look for "Conchita" to take over the Globe's Main Stage May 16. This epic slice of history focuses on Conchita Folsom, a woman who set sights on Governor George Wallace and became the first lady of Alabama. The story of sex, power and back-stabbed American politics is amid music and montages. 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 "De'Lovely Cole Porter's Pops concert conducted by Marvin Hamlisch and starring Michael Feinstein and the Anteum Choral. This Pops program warms the hall zinging May 3 and 4. How delightful! May 8-10, Maestro Zubin Mehta will conduct performances featuring violinist Alexander Pavlovitch and contralto Sheryl and Frank Harst. The centerpiece of the program is Krommer's Concerto for Two Chromas. Legend has it soprano Kathleen Battle will perform a selection of famous operas, 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.

Ken Kimmura Parker will be the symphony's guest artist May 22-24 when the orchestra performs three-piece program showcasing Kimmura Parker's piano virtuosity in Gershwin's Piano Concerto in F. The program also includes works by Richard and Rachmaninoff. The Symphony Exposed series will feature Rachmaninoff's Symphony No. 2 May 23 with host Nuri Mehmet.

The Lamb's Players Theatre continues to turn the spotlight on the fragile world of "The Glass Menagerie" Tennessee Williams' classic will remain as the Lamb's Central House 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...

is keeping audiences singing in the aisles with the successful (and horrendous) romantic comedy hit, "The Hit," which is encored in downtown theaters for an indefinite run.

The San Diego Opera's outstanding season will go out on a high note. Purcell's "Manservant, Mistrust, Interfer" opens May 9 and will continue to charm audiences through May 20. Patricia Racette, Carlo Ventri, Malcolm MacEwan and Zheng Cao are set to stow the looks in this masterpiece, choreographed by local favorite Edwina Moller.

Broadway-bound San Diego managed to stage a delightful touring show for the Balboa Theatre May 5-10 "Tapa Does Vegas," starring the hilarious duo of Jackee Williams and Joe Sears, brings the old favorites from Tapa, 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 Eric Haas, Terre and Jeffrey Hayton to town for an exciting reading and performance based on the Pulitzer Prize-winning author Will Brown's "The Event," dubbed "On the Divide" will take place May 16.

The Advent Performing Arts' troupe continues to showcase the San Diego premiere of "Zanna, Don't!," a Musical Fairytale. 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 its Pulitzer Prize-winning "Rainwater" 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 Bloom's beautiful music. "Old Wicked Songs" is dramatic, warm and humorous.

Dance is on the horizon at the Balboa Theatre. The California Ballet holds a competition for 20 local choreographers, and the winner will show his or her work on May 2 during Cal Ballet's New View program. The Spectacle Theatre will host "Myths & Magic," a dance concert by City Ballet, May 9-10. The program includes "The Seasons," a world premiere by Elissa Zutich, along with Balanchine's stunning "Apollo."

The "Company Youth Theatre will close its 10th season with "Firefest: The Story of the Arrows of Tosa." This poignant world premiere will run at the CCA's Garfield Theatre May 8-17. The piece features the original children's opera, "Tosa," and is really 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.


Look for selections from "Secrets: McCartney: The Garden of Eight" at the La Jolla location through June 22, and on May 1, "Cerca Series: Joshua Mersey" 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, "Fils: Signe and Simon: Works with Light" will move into the La Jolla branch to round out a busy season.

"The Da Vinci Experience" is offering San Diego 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 13 reproductions of his seminal manuscripts 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 shibui and its precursor May 2 in Balboa Park; May 9, the Encinitas branch of the museum will feature a Nuno Fuying Workshop, with textile artists teaching the innovative process of Nuno felt.
Calendar

THEATER


California Center for the Arts, Escondido hosts Cirque D’Or with the Golden Dragon Acrobats, May 3 at 4. 340 N. Escondido Blvd., Escondido, 800-998-4253; artcenter.org.

At Cygnet Theatre’s Old Town venue (4040 Twigg 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. 619-357-1525; 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 Lomã Santa Fe Dr., Ste. D, Solana Beach, 858-481-1055; northcoastrep.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.
LAST CHANCE "The Price," written by Arthur Miller and starring Dominić 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
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.

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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-GLOR, online at TheOldGlobe.org, or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park.
THEATER


The Price

【演出】

暗闇に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

依頼の意想により、フランツ家の家主は離婚してしまう。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=ピーターは病弱な父の介護のために退学し、安月組の警察官として平凡な人生を送ってきた。息子が急激に変ろうとするもの、ウォルターの妻は離婚に屈するようになった。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なる。

ピー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家を売り渡そうとしていた。少しでも高く売りつくって、手に入れた資金を兄弟分けしようと考えていた。一部屋ではいかにもソロモンも食事の鳴き声に驚き取ろうと交渉を続ける。ピーターが負けを認め、ソロモンの案を聞き入れた時、ウォルターが登場。ウォルターは弟に跳入するように促すが、ピーターは経験がないことを知ってか、かつて願っていた運命を断念することに冷たくする。ウォルターはピーターが運命を改めなかったのは彼自身の選択だったと責め立て、兄弟は過去の絆を呼び覚まして、お互いの心を動かすたった。

1 アメリカを代表する作曲家ミラーによる物語。1964年にブロードウェイで初演を迎えた作品。
2 ニューヨークのユダヤ系家庭に生まれた作曲家・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音楽作成に携わった。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「幸福な男」）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」）でトニー賞とビュリッファ賞を受賞し、劇作家としての地位を確立する。代表作“The Crucible”（邦題「ろうそく」）、“A View from the Bridge”（邦題「橋からの眺め」）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、俳優マリリン・モンローとの結婚が世間の目を驚かせた。
3 THE GLOBE THEATRES (Old Globe Theatre), 1363 Old Globe Way, Balboa Park / 619-239-2255 (T),
4 期間: 5月（土）～ 6月14日（日）。上演: 木／土曜: 7 pm、木／金曜: 8 pm、木／土曜: 2 pm & 8 pm、日曜: 2 pm & 7 pm、チケット: $39～$59。http://www.oldglobe.org
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 wreak 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, or at the Old Globe box office. Ticket prices range from $29 to $69.

— 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 little moment of deja vu at the top of Act 2, when a profound encounter between two brothers overlaps slightly with events from the first act cleaner, is a gentle reminder of director Richard jocelyne’s subtle and effective take on the rarely seen Arthur Miller’s work.

In the straightforward, the momentary overlap is the center of the playwright’s point: The middle-aged Franz brothers might have had the chance to make 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 Gists show how realistic the realities of a different era. ‘The Price’ was to have featured Robert Prosky as the world-wary 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 to continue, leading Andy the only family member in the play, Dominic Chianese (‘Uncle Junior’ to fans of HBO’s ‘The Sopranos’) runs the scene. With the help of Solomon, with James Sutorius as Walter, and Leslie Mahaffy 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 father’s legacy. Prosky, as the designated son who’s been waiting the best for 20 years, brings a shaming, self-justified dignity to the part, and a wounded quality that makes Victor a tragic character.

Of the brothers, Victor is the one who stuck by their father after the 1929 stock market crash shattered the Franz family. Architect student and an Ivy League fencing champ, he eventually sacrificed his education and his career to save the family business.

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 quiet forested Sutlers

DETAILS

“The Price”
Old Globe Theatre
Where: Younghusband Dome, 2140 Alcazar St., La Jolla. To reserve tickets, call 619-294-1000 or visit theglobe.org
When: Wednesdays-Saturdays, 7:30 p.m., and Sundays, 2 p.m. All tickets $25.
Tickets: $59 for the dress rehearsal, $59-79 for all others.

The price of this article was $5.99, but as of today, the price is $5.99. This article was reviewed by the Globe staff. The Globe staff was paid for this article.

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CRITIC'S CHOICE

"The Hit!" It may not change lives (and actual assassins will pan it), but Mike Buckley's room-com-meets-face 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 Hull. 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 buttersweet 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 1966 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 Schuman's "Dichterliebe" song cycle to introduce his student to music, and this inspirational work charts the action and emotional landscape of Jon Marans' metaphor-faden play. North Coast Repertory Theatre presents a rich, stirring production featuring Robert Grossman and Tom Zohar. (Jennifer Chung Kim) North Coast Repertory

LISTINGS

CONTINUED FROM 14

Theatre, 997 Lomas Santa Fe Drive, Solana Beach, Through May 31, 650-487-1055, 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 Leila 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, theatreloop.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 McNELLY
THEATER CRITIC
REPORTING FROM SAN DIEGO

Nothing too action-packed occurs in Arthur Miller’s 1968 drama, “The Price,” but the piece is absorbing in a way that hooks an audience from start to finish. Less flashy ambitious than “Death of a Salesman” and not as steadily driving as “All My Sons,” the play is arguably more psychologically engaging than its similarly family-oriented forebears, written roughly 20 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-building battle that eventually takes out an entire block, think of a short-cut television that blows out all the upstairs windows of a house.

In the role of Gregory Slo- mon, the nearly 90-year-old furniture dealer with the Russian-Viennese accent and flat-spoken wisdom, Domhnall Gleeson (best known as Uncle Jack from “The Sopranos”) is the standout in director Nicholas Stoller’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 broke us to experiencing on a large screen a domestic dispute that about to finally have a full and awesome resolution.

But as the furniture-crammed attic of a once-grand Manhattan brownstone, the play revolves around the reminiscences of a scene that Victor (Andy Prosky) and Walter (James Sutorius), two brothers estranged for 10 years, must finally sort through. The building housing their late father’s antiques is being torn down and the contents of his former wealth, lost in the stock market crash of 1987 and never recovered, must at long last be disposed of.

Taking Inventory: “The Sopranos” Domhnall Gleeson, left, is in a showdown in the San Diego theater’s cast headed by Andy Prosky as a Victor and estranged brother.

The conflict, elaborated in Miller’s customary fast-paced exposition, is that Victor, a physician who sold off his education for his father, fears that Walter, a successful surgeran, left him to shoulder all the financial responsibility. When Walter pursues his medical studies, Victor forbids him to the dream of becoming a scientist to support his Depression-era- aged household.

Keith (Leila Massari), Victor’s bright yet disheartened wife, wants her husband to use the money from the furniture to change his life. A drunk who has stopped writing poetry but still tries to keep up appearances, she is beckoned by the unimpressive sight of Victor in his uniform. The hope he might so let him pride-sap slowly into the picture he should have 10 years ago.

The title tips off Miller’s dramatistic game, which can be summed up by alternative definitions of the word “price” valeur and cost—what is something generically worth and how much are you willing to give up for it. Sutorius, as Walter, wisely avoids reference to the brothers, keeping up the appearance of 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-been future but also his integrity and ability to be straightforward with himself.

Slothower’s Old World voice, captured with New York wait- ing pot bello by Chumace, enlivens the play, which could seem cloistered, without the character’s long-view perspective. Shuffling about the set—a design by Robin Scalf- ford缺少to resemble a storeroom and, with chairs and the other home salvaged from the old boarding house, cooker — Chumace speaks with much of his haggling hero as he mushing. Chumace gives us a man who understands that the only thing to do is to sit of astound regret and ever-en- couraging death is to proceed more definitively 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 nonexistent possessions—when the stakes are smaller, there is something self-conscious about his acting, which is part of the reason his battle with Mahon’s father falls so flat.

As a builder of dramatic scenes of probing and complex character and introspective 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 acrobatically fair way the author tied up the suggested bits of suds.

charles.mcnelly@latimes.com
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 Zaborowski, the nearly 90-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 Scott's faithful revival, which is notable mostly for the intimacy of the staging (O.G.). The Old Globe's James S. Copley Auditorium, 1363 Old Globe Way, San Diego. Today and next Sun., 3 and 7 p.m.; Tue.-Wed., 7 p.m.; Thu.-Fri., 8 p.m.; Sat., 2 and 8 p.m.; ends June 28. $39-$49. (619) 234-5223.
Old Globe’s ‘The Price’ is uneven but it has its rewards

By ANNE MARIE WELSH
FOR THE NORTH COUNTY TIMES

Arthur Miller’s shrilly constructed 1967 drama “The Price” lacks the depth of the playwright’s greatest work. But in its own straightforward and colorful, 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 Sports’ direction last week, a trio of actors makes the family squabbles and marital 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 Prasky is here to retrieve or sell what’s left of his parents’ legacy — the stiff furniture, sports equipment, even clausel 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 Machter) think he’s a failure because he chose to be the conventional of his widowed, impoverished father. Instead of focusing college, he became a cop and on civil service wages, he (and later, the frus-trated, 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. HisFranz refused to help the father or his sibling beyond a paltry $5-a-month stipend. He’s now a rich success who doesn’t take his brother’s calls about disposing of the family legacy clinging the attic. (That clutter is carefully rendered at the Globe’s rem-porary Copley Auditorium stage by designer Robbin San-sier Roberts.)

So rather than the selfish brother, in walks Solomon, who’s as his Biblical namesake and just as old. He’s a mostly retired appalor and antiquarian 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 Price” slowed almost to a halt and craved the wrong kind of tension. Instead of entertaining and enlightening with the banter and unexpected revelations of the scene almost Solomon, actor Dominque Chisimian, best known as Uncle Junior on “The Sopranos,” seemed bedeviled and often lost, himself. Was the actor dropping or misremembering lines? Or was it his handling, confined delivery a misbegotten interpretive choice?

In any case, the second act was a different story altogether — a vivid, partly 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, charming Walter, pairing with Prosky as the benevolent, potential Victor, and Mather as the gently probing (and sometimes laughable) Esther.

“The Price” premiered on Broadway in 1967 as a one-set, no-illusion. See, following recent practices, splits the play in two, ending the first with the arrival of Solomon, then repeating that dramatic entrance to open the second act.

The surprise is that instead of the selfish brother Victor has depicted, Walter is a man, uncomxtantly formal at first, who describes his entire life as personal failure and who has experienced a breakdown and re-invention 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 postures that keep him defeated, but feeling morally better? Prosky rings many changes in his portrayal of this long-suffering long-hair 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, unself-conscious as he recalls his youthful passions, his status as parental “favorito.” Yet he persistently ambles with the quiet desperation and resentment that’s made him old before his time.

The final encounter in the Globe production has the present, edged-yest evening tension of a wall-mimic甚至 melodrama, with revelation following revelation, each new bit of information about the past kaleidoscopically shifting moral perspective on the brothers in the present. Storius delivers another subtly calibrated portrayal in this, his third at the Old Globe.

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

> PRICE, 31
Greed Machine

"Close the stores for six months... there would be from coast to coast a regular massacre."
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, 85, 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, a true story). Solomon's husky 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 bighanded bro Walter left his family to fund for himself as he became a big-shot surgeon. The anger he's kept bottled up their 'recently departed father's basement 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 flatulence that counter his composure in the operating room (and dig that crazy camelhair coat, courtesy of 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 long-suffering wife Esther, although she's not 100 percent convincing as she tries to lay some ambition on Vic. Maybe it's her flusteredness, 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. ❄


Write to marty@sdcitybeat.com and editor@sdcitybeat.com.
San Diego Arts

"The Price" at the Old Globe Theatre

Confrontation in the Debris

By Welton Jones

Fused 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 one another. 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....
Everything goes into middle 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 Matler 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 cliche, Chianese seems to glide.

A dandy crew of designers do a lot for the show too, and the coordinating sensitivities of Seer's direction are obvious in details such as tiny prologue featuring Paul Peterson's wistful beads of sound nostalgia stung on a loop of meandering light (Chris Ryne'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 of is he howling in the grip of some darker emotion?

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7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m.

Dates : Thursdays-Saturdays; 2 p.m. Saturdays and Sundays through June 14, 2009.
Organization : Old Globe Theatre
Phone : 619 234-5523
Production : Play
Type :
Region : Balboa Park
Ticket Prices : $29-359
URL : 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.
More by this author.

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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 Pyne) 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 Hather 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, Lincicnque) 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 theater'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

http://www.culturevulture.net/Theater/price_5-09.htm
The silly and the serious

by Jean Loewenson

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-act Miller, still, the version playing through June 14 under Old Globe auspices at the Copley Auditorium through offers enough to recommend, Richard Seer directs.

Duty and ambition, family responsibility and the desire to follow one's heart are embodied in the personae of two brothers, Victor (Andy P Associates) and Walter (James Galdone). Victor, a cop approaching retirement, gives up his dreams of college and a career in science to raise his children for their father, one of many heroinics in split by the Great Depression. Walter elected to leave home and continue his education, becoming a successful, even wealthy surgeon.

Remorse and guilt have estranged the brothers since that time. Now, 16 years after their father's death, Victor tends it is time to sell his effects, jarred into the stasis of a once-grand Manhattan brownstone. He has called wizened furniture dealer and Gregory Solomon, of Solomon's Antiques, 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 (Lisa Mack) is as measured as Victor about the small scale of their lives ("I tell us we never were anything; we were always about to be ").

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-obviously named Solomon, an 89-year-old charmer and Russian refugee who was both a vaudeville actor 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 the time slotting around, looking at each piece and offering Victor a essay by offering banner but not a price.

There are revelations 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. Robey Roberts' cluttered set design is tidy, resembling a messy showroom with furniture移动端 dangling from the ceiling. Chris Ryrie's lights go right.

Chanteau Solomon never fails to create a tapestry, speaking as much with his hands and gait as with words. Picozza and Subarus are excellent, especially in their scenes together. Weiner is magnificent as Paul, whose disappointment at her lot in life has turned her into a bit of a nag.

Walter wants: stability, 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 opens through Sunday, June 14, at the Copley Auditorium, San Diego Museum of Art, shows Sundays, Tuesdays and Wednesdays at 7 p.m.; Thursdays through Saturdays at 8 p.m. For tickets, call 619-234-5623 or visit www.OldGlobe.org. —