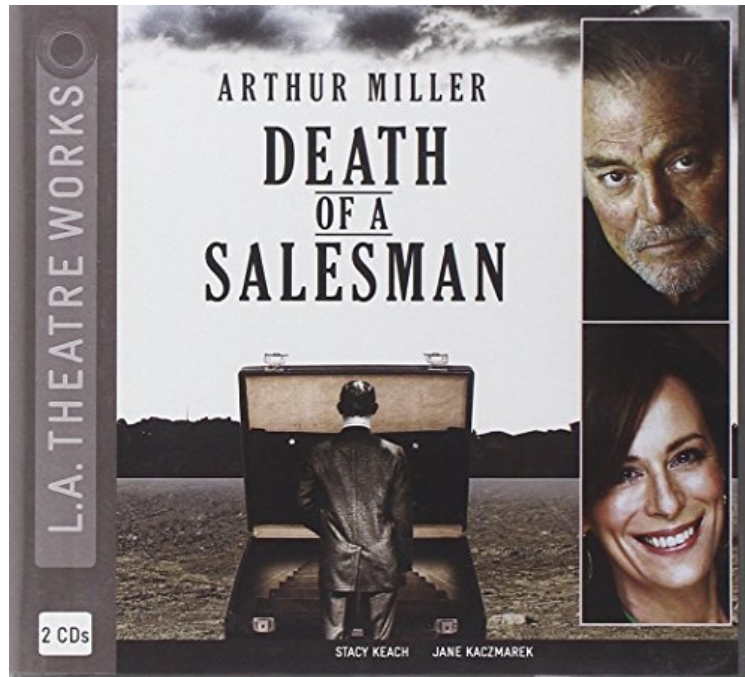


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## Death of a Salesman (L.A. Theatre Works Audio Theatre Collections)

Arthur Miller

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**Arthur Miller : Death of a Salesman (L.A. Theatre Works Audio Theatre Collections)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Death of a Salesman (L.A. Theatre Works Audio Theatre Collections):

0 of 0 people found the following review helpful. Tells the truth about the American dream By HH Any thoughtful, bookish American who hasn't read "Death of a Salesman" has done himself or herself a cultural disservice of the first order. While there are many things that make "Death of a Salesman" one of the greatest plays of the 20th century, to this reviewer's mind the play's many themes are the key. One of the play's main themes is reality vs. illusion. "Death of a Salesman" makes frequent use of flashbacks to present Willy's memory during the reality. The illusion not only suggests the past, but also presents the lost pastoral life. Willy has dreamed of success his whole life and makes up lies about his and Biff's success. The more he indulges in the illusion, the harder it is for him to face reality. Biff is the only one who realizes that the whole family lived in the lies and tries to face the truth. The American Dream is the other main theme of the play, but everyone in the play has their own way to describe their American Dreams, Biff especially. Willy dreams of being a successful salesman like Dave Singleton, somebody who has both wealth and freedom. Willy believes that the key to success is being well-liked, and his frequent flashbacks show that he measures happiness in terms of wealth and popularity. Society tries to teach that if people are rich and well-liked, they will be happy. Because of this, Willy thought that money would make him happy. He never bothered to try to be happy with what he has. Willy also believes that to attain success, one must have a good personality. He believes that

salesmanship is based on sterling traits of character and a pleasing personality. But Willy does not have the requisite sterling traits of character; people simply do not like him as much as he thinks is necessary for success. Uncle Ben represents the ideal of American Dream. He thinks that the American Dream is to catch opportunity, to conquer nature, and to gain a fortune. He says Why, boys, when I was seventeen I walked into the jungle, and when I was twenty-one I walked out. (He laughs.) And by God I was rich. Ben symbolizes another kind of successful American Dreams for Willy. After seeing his fathers real identity, Biff does not follow his fathers dream because he knows that Willy does see his future but in a blind way. Meaning that he can and cannot see at the same time, since his way of seeing or visualizing the future is completely wrong. Biff has a dream to get outside, to farm, and work hard with his own hands, but his father prevents him from pursuing his dream. Biff realizes his fathers dream is wrong during his father's funeral. Another thing that is apparent from the "Death of a Salesman" is the hard work and dedication of Charley and Bernard. Willy criticizes Charley and Bernard throughout the play, but it is not because he hates them. Rather, it appears that Willy is jealous of the successes they've enjoyed, which is outside his standards. The models of business success provided in the play all argue against Willy's "personality theory." One is Charley, Willy's neighbor and apparently only friend. Charley has no time for Willy's theories of business, but he provides for his family and is in a position to offer Willy a do-nothing job to keep him bringing home a salary. "Death of a Salesman" will especially hit home with male readers who feel they had a difficult time in life pleasing their fathers. In this connection, I recommend that readers of "Death" watch the spectacular 1985 film version starring Dustin Hoffman as Willy and John Malkovich as Biff. Hoffman and Malkovich perfectly portray the sadness of failed hope of a father for his son and failed love of a son for his father. 0 of 0 people found the following review helpful. Two Stars By Tina Martin I couldn't get it to unload on my computer, so I've never had the chance to hear it! 0 of 0 people found the following review helpful. Confusingly good By kclm Throughout the book I was mostly confused, but I think that was intentional, I think the book was intending for the viewer to be confused like Willy was with his hallucinations. In any case when parts clicked together I couldn't help but stand up in shock and realization. It was a pretty good book.

Stacy Keach and Jane Kaczmarek star in this 1949 masterpiece by Arthur Miller, a searing portrait of the physical, emotional, and psychological costs of the American dream. Willy Loman (Keach) is the play's iconic traveling salesman, whose family is torn apart by his desperate obsession with greatness and social acceptance. As his two sons cast about aimlessly for their station in life, Willy begins to come unraveled when the reality of his life threatens his long-cherished illusions. An L.A. Theatre Works full-cast performance featuring: Stacy Keach as Willy Loman; and Jane Kaczmarek as Linda Loman; Steven Culp as Biff Loman; Maureen Flannigan as Letta and Jenny; Jason Henning as Bernard and Stanley; Kathryn Meisle as The Woman; Tim Monsion as Uncle Ben; Sam McMurray as Charley; John Sloan as Happy Loman; Kate Steele as Miss Forsythe; Kenneth Alan Williams as Howard. Directed by Eric Simonson. Recorded before a live audience at the Skirball Cultural Center, Los Angeles in March, 2011.

.com Arthur Miller's 1949 *Death of a Salesman* has sold 11 million copies, and Willy Loman didn't make all those sales on a smile and a shoeshine. This play is the genuine article--it's got the goods on the human condition, all packed into a day in the life of one self-deluded, self-promoting, self-defeating soul. It's a sturdy bridge between kitchen-sink realism and spectral abstraction, the facts of particular hard times and universal themes. As Christopher Bigsby's mildly interesting afterword in this 50th-anniversary edition points out (as does Miller in his memoir, *Timebends*), Willy is closely based on the playwright's sad, absurd salesman uncle, Manny. But of course Miller made Manny into *Everyman*, and gave him the name of the crime commissioner Lohmann in Fritz Lang's angst-ridden 1932 Nazi parable, *The Testament of Dr. Mabuse*. The tragedy of Loman the all-American dreamer and loser works eternally, on the page as on the stage. A lot of plays made history around 1949, but none have stepped out of history into the classic canon as *Salesman* has. Great as it was, Tennessee Williams's work can't be revived as vividly as this play still is, all over the world. (This edition has edifying pictures of Lee J. Cobb's 1949 and Brian Dennehy's 1999 performances.) It connects Aristotle, *The Great Gatsby*, *On the Waterfront*, David Mamet, and the archetypal American movie antihero. It even transcends its author's tragic flaw of pious preachiness (which undoes his snoozy *The Crucible*, unfortunately his most-produced play). No doubt you've seen Willy Loman's story at least once. It's still worth reading. --Tim Appelo

From Library Journal This 50th-anniversary edition of Miller's masterpiece, which certainly is a contender for the finest American drama of the 20th century, includes the full text of the play, a chronology of its productions, photos from various stagings including the current Broadway revival, and a new preface by Miller himself, all in a quality hardcover for a reasonable price. Bravo, Penguin. Copyright 1999 Reed Business Information, Inc. One of the most revealing volumes ever written on the making of theatre

Time Out This is a remarkable document. First and foremost, it is, of course, the reactions of a superior stage craftsman, but more, of a highly sensitive and thoughtful citizen of the world, to the spectacle of China today. New York Times Very few people write well about the art of directing a play. Miller, however, has a specific and intricate problem to explain: how you direct, listening to your own play coming across in a language you cannot hope to understand . . . The result, then, is not merely the lucid diary of a unique production in China; it is also a very clear account of the kind of process any production might go through, and

of the thoughts running through the mind of any considerate director. The TimesIt is not just a record of a slightly eccentric theatrical venture. It ranges back to the author's experience as a liberal in postwar America; and forward to thoughts about China . . . This is a memorable book, full of observation and fun to read. Economist