

DEATH OF A SALESMAN

By Arthur Miller

Tomorrow always promised so much for Willy Loman. He's worked hard, nurtured his dreams, put in the hours and done his best to be well liked. But as the future catches him up, why is he losing himself in yesterday's memories? And why does tomorrow still seem so far out of reach?

Death of a Salesman is contemporary as well as timeless – an unforgettable drama that speaks to our everyday dreams and the pressures of our changing working world. Seamlessly weaving past and present into one of theatre's most enduring stories, *Death of a Salesman* reveals a family at breaking point and a man in conflict with his own sense of worth.

Can Willy and those around him survive? Or will their gleaming tomorrow become a tarnished and tragic today?

Death of a Salesman is at the Everyman, Hope Street, Liverpool L1 9BH from Sat 19 Sep – Sat 10 Oct 2026

Tickets for school groups are £15 with a free teacher place for every 10 seats booked.

Suitable for KS3 and KS4 and above.

To book email boxoffice@everymanplayhouse.com

About Director Tristan Fynn-Aiduenu

Tristan is a British-Ghanaian theatre maker whose work stretches the imagination of his audiences with his unique brand of storytelling. He was nominated for an Olivier in 2022 for his work on *For Black Boys Who Have Considered Suicide When The Hue Gets Too Heavy* by Ryan Calais Cameron.

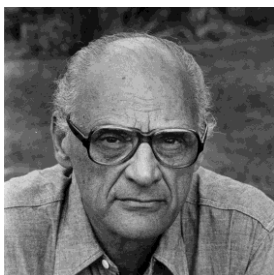


As director, theatre includes: *Deep Azure* (Shakespeare's Globe); *Pig Heart Boy* (Unicorn/Fiery Angel Tour); *For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy* (Nouveau Riche/Boundless/New Diorama & Royal Court Theatre); *Little Baby Jesus* (Orange Tree); *Twilight* (St. Mary's University); *The Spalding Suite* (LAMDA); *Gone Too Far!* (Guildhall); *Bootycandy* (Gate Theatre).

As writer/director, theatre includes: *Sweet Like Chocolate Boy* (Jack Studio/BAC/Tobacco Factory/Theatre Peckham); *Sundown Kiki* (Young Vic); *Divine* (Arts Ed); *Hyde & Seek* (Guildhall). As writer: *Rumble In The Jungle* (Rematch Ltd).

Awards include: 2025 UK Theatre Award for Best Show for Children & Young People, 2019 JMK Young Director Award, 2022 Black British Theatre Award for Best Director, 2024 WYO Award for Excellence in Art and a Bloolooop Innovation Award 2024. Tristan was awarded the prestigious Arts Foundation Futures Award 2026.

About Writer Arthur Miller



Arthur Miller (1915–2005) was born in New York City and studied at the University of Michigan.

His plays include *The Man Who Had All the Luck* (1944), *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View from the Bridge* and *A Memory of Two Mondays* (1955), *After the Fall* (1964), *Incident at Vichy* (1964), *The Price* (1968), *The Creation of the World and Other Business* (1972), *The Archbishop's Ceiling* (1977), *The American Clock* (1980) and *Playing for Time* (1980). Later plays include *The Ride Down Mt. Morgan* (1991), *The Last Yankee* (1993), *Broken Glass* (1994), *Mr. Peters' Connections* (1998) and *Resurrection Blues* (2002). Among his other works are *Situation Normal* (1944), the novel *Focus* (1945), screenplay *The Misfits* (1960), and texts for *In Russia* (1969), *In the Country* (1977), and *Chinese Encounters* (1979), three books in collaboration with his wife, photographer Inge Morath. Memoirs include *'Salesman' in Beijing* (1984), and *Timebends*, an autobiography (1987). Short fiction includes the collection *I Don't Need You Any More* (1967), the novella *Homely Girl, a Life* (1995) and *Presence: Stories* (2007). Essay collections published in his lifetime include *The Theater Essays of Arthur Miller* (1978) and *Echoes Down the Corridor: Collected Essays 1944–2000*, as well as individually published volumes *'The Crucible' in History* (2000) and *On Politics and the Art of Acting* (2001). He was awarded the Avery Hopwood Award for Playwriting at University of Michigan in 1936. He twice won the New York Drama Critics Circle Award, received two Emmy Awards and three Tony Awards for his plays, as well as a Tony Award for Lifetime Achievement. He was named Jefferson Lecturer for the National Endowment for the Humanities in 2001. Among other honours, he received the Pulitzer Prize for Drama and the John F. Kennedy Lifetime Achievement Award.

Teachers' Notes

It will be a great stimulus for the classroom giving students ideas to:

- improvise their own scenes to explore key moments
- write their own versions with music, using instruments such as the penny whistle or recorder or Oja flute

- develop storytelling techniques
- explore dilemmas and decision making
- explore relationships
- explore older generations' impact on younger generations
- explore career dreams and hopes
- explore universal human themes
- explore Black History

Practical Information

- It is a full version
- It will be about 2 hours 15 minutes running time (TBC) plus an interval

Key Scenes

- Willy's relationship with The Woman
- The Restaurant/Club scene (which makes us realise we may not be in 1950)
- The memory scenes in Act 1
- Linda's speech to her sons

Key Themes

- Generational gaps
- Dreams and hopes
- Capitalism
- Immigration
- Spirituality
- The intersections between the Soul & the Mind
- Neglect

Director's choices and things to look out for

- Universal and unique aspects of the production will be explored through multi-racial casting that reflects Liverpool and New York City
- Use of the Oja flute as a means of the spiritual world contrasting with the real world
- Willy's switching accent/language between English and Igbo
- Using African storytelling styles when the past interacts with the present
- In the first half, we are in the 1950s but in the second half, are we still in the 1950s or in Willy's mind?
- The connection between nature, the Igbo culture and Willy's spirit
- The choice of the Igbo Landing people to re-enter the water and the choice of Willy to end his own life – is there a parallel between their hope for something better and Willy's dream for something more?
- How do changes in the set reflect changes in Willy's mental health?
- How the production speaks to the city of Liverpool and to the immigrant experience

Music Elements

- Live Oja flute playing to represent the spiritual world contacting the real world



An Oja is a flute used by the Igbo people of Nigeria. It is made from bamboo or metal and is played by blowing air into one end while covering and uncovering holes along the body to create different notes. It has a distinctive high-pitched sound.

- Tin/penny whistle use to represent connections to Irish Culture and Linda's heritage

The tin whistle (also called the penny whistle) is a simple six-holed woodwind instrument.



The Igbo Landing Legend

This production takes inspiration from the Igbo Landing Legend.

The following information is taken from the historical sign erected in Georgia, USA, in 2022.

Igbo Landing: The Legacy of Resisting Enslavement

In 1803, Igbo captives (also Ibo or Ebo) from West Africa revolted while on a slave ship in Dunbar Creek. It is believed that at least ten Igbo drowned, choosing death over enslavement. The Gullah Geechee, descendants of enslaved West Africans along the southeastern US coast, passed down the story of the Igbo's suicide through oral tradition. The tradition, illustrated by the Igbo saying, "The water brought us here, the water will take us away," highlights the use of water as a means for the enslaved Igbo to escape back to Africa. Many works by prominent African-American authors and artists feature similar stories of water or spiritual flight as symbols of resistance. A portion of Dunbar Creek, west of this location, is still referred to as Igbo or Ibo Landing.

Erected by the Georgia Historical Society, the Coastal Georgia Historical Society, the Glynn Academy Ethnology Club, and the St. Simons African American Heritage Coalition

The Igbo people, rather than choose slavery, walked back into the water hand in hand; they considered it a joyful opportunity to return to their maker rather than an act of suicide.

Workshops

- Free Webinar for Teachers
 - Tuesday 23 Jun, 4.30pm – 5pm plus optional 15-minute Q&A
 - Hear from the team at the Liverpool Everyman Playhouse and discover what to expect from this play. Find out more about the key themes and the contemporary style.
 - [To sign up for the webinar, click here.](#)

- Free resource for students
 - Take a look at our website and scroll down for insights into the show as the production develops. [Death of a Salesman - Liverpool Everyman & Playhouse Theatres](#)

- Drama workshop
 - Recreate key scenes from the story through this interactive drama workshop led by an Everyman creative practitioner
 - Study Level: For Secondary, Further Education and Higher Education students
 - Location: At the Everyman Theatre or in your school
 - Cost: £275+VAT
 - Duration: 2hours
 - Capacity: Min 8 – Max 30

- Secondary School Exclusive: Live Theatre Review
 - This production has a very interesting design so get a behind-the-scenes insight into the design of the play and a closer investigation of the set to see how the world of the play is created on stage.
 - Cost: £10+VAT per school
 - Date: Tue 29 Sep after 5.30pm show
 - Duration: 30mins

To book workshops or for more information about any of the above, please email learning@everymanplayhouse.com

Performance Dates

Death of a Salesman is at Liverpool Everyman from Sat 19 Sep to Sat 10 Oct 2026.

Weekday Matinees at 1.30pm: Thu 1 Oct, Thu 8 Oct

Weekday Evenings at 7.30pm: Mon 21 Sep, Tue 22 Sep, Wed 23 Sep, Thu 24 Sep, Fri 25 Sep, Tue 29 Sep, Wed 30 Sep, Thu 1 Oct, Fri 2 Oct, Tue 6 Oct, Wed 7 Oct, Thu 8 Oct, Fri 9 Oct

Accessible Performances:

Captioned = Thu 24 Sep at 7.30pm

Audio Described = Thu 1 Oct at 7.30pm


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