

BE A GOOD LITTLE WIDOW



PRESS HIGHLIGHTS



REVIEWS

REVIEW: 'Widow' a prickly delight

Globe production gets at humor and truths of offbeat Brunstetter play

By James Hebert (/staff/james-hebert/) 3:12 p.m. May 17, 2013



(/photos/2013/may/17/1016251/)

Christine Estabrook, Ben Graney and Zoë Winters (left to right) in the Old Globe's West Coast premiere "Be a Good Little Widow." — Ed Krieger

It's hard to say precisely at what point we, the audience, begin to sense that the title character of "Be a Good Little Widow" may lack coping skills.

But it could be the moment we see Melody (Zoë Winters) splayed on a couch, slugging wine and scarfing Pop-Tarts while crooning 21-crumb salutes to a Dixie Chicks tune.

The thing is, that episode actually happens before she loses her husband.

Melody is something of a mess from the very start in this funny/sad little gem from Bekah Brunstetter, whose writing can make you lament there's no espresso-strength synonym in our language for "quirky."

The young suburban newlywed's boredom while her husband is away on business leads to obsessive pursuits such as organizing her sweaters by color — then to obsessing about her obsessions.

Things aren't much dreamier when the sweet but distracted Craig (Ben Graney) is actually at home. If a good marriage is a graceful meshing of lives, these two seem to be shearing off gear-teeth all over the cheery lkea throw-rug.

As they slow-dance self-consciously in their living room to Louis Armstrong, Melody observes that "music helps you access your emotions" — and says it with the inflection of someone reading ingredients off a deodorant label.

In light of that statement, the name Brunstetter gave the character is a nice little nudge. Melody is not close to being in tune with who she really is; it's as if her identity is composed entirely of what she thinks other people think of her.

Given the play's title, it's probably no spoiler to reveal that Craig is not long for this jittery little universe. But it would be cliched to say that the old Melody dies with him. It's more that she goes through a tortuous molting process, eventually shedding her carapace of well-meaning, people-pleasing desperation for the raw, prickly skin of an emerging self.

Speaking of prickly: The chief engine of that transformation is Craig's mom, Hope (Christine Estabrook). A widow of long standing herself, Hope is a bottled-up, by-the-book Yankee whose very existence seems perfectly creased. Shockingly, she and her daughter-in-law Don't Really Click.

When Craig dies, the women try for a tentative bond, but neither is really dealing with the loss at first. Hope stays almost cruelly resolute, while Melody is flipping out — visiting the site of Craig's death (her recitation of the details is both lyrical and horrifying), and spending comical and mortifying moments with Craig's former assistant Brad (a funny, kidlike Kelsey Kurz), with whom she'd

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REVIEW: 'Widow' a prickly delight | UTSanDiego.com

flirted earlier.

Winters has some moments near the start of director Hal Brooks' nicely syncopated Old Globe production that underline Melody's wacky streak so fiercely they can feel almost like commedia dell'arte. But she settles into an arresting groove as Melody comes to grips with her future.

And the excellent Estabrook is such a marvel of sensual repression that she can make admitting a fondness for Skittles seem like embracing original sin.

Graney is also good as the low-key Craig, who returns a few times as a phantom of Melody's memories and regrets. And Ryan Rumery contributes an effectively brooding sound design, in a staging complemented by David Israel Reynoso's costumes, Seth Reiser's almost musical sense of lighting and Jason Simms' simple but evocative living-room set.

"Widow" can start off seeming a confection whipped up from sheer cleverness; like Melody, though, the play traces a zigzag path to something genuine, and genuinely stirring.

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NEWLYWED CAN'T COPE IN GLOBE'S 'WIDOW'

Funny but sad gem about woman who's struggling long before her husband's death

JAMES HEBERT • U-T

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Zoë Winters (left) plays the title character Melody, and Christine Estabrook is her mother-in-law, Hope, in the West Coast premiere of Bekah Brunstetter's "Be a Good Little Widow," directed by Hal Brooks, at The Old Globe. ED KRIEGER

'Be a Good Little Widow'

When: 7 p.m. Tuesdays-Wednesdays (plus 2 p.m. May 29); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays (no matinee June 1); 2 and 7 p.m. Sundays. Through June 9.

Where: Old Globe's Sheryl and Harvey White Theatre, Balboa Park

Tickets: \$29 and up (discounts available)

Phone: (619) 234-5623 Online: oldglobe.org

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THEATER REVIEW: "Be A Good Little Widow" at The Old Globe | VIDEO

JEAN LOWERISON - SDGLN THEATER CRITIC May 18th, 2013

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The fear of flying inspired playwright Bekah Brunstetter's "Be A Good Little Widow," but the topics that propel this strange and oddly uninvolving one-act dramedy are grief, loss and getting on with life.

"Widow" is in its West Coast premiere through June 9 at The Old Globe's Sheryl and Harvey White Theatre. Hal Brooks directs.

Somewhere in Connecticut, corporate attorney Craig (Ben Graney) and his recent bride Melody (Zoë Winters) have just put the finishing touches on their first small house. Melody is freaked out by Craig's play-by-the-rules mother Hope (Christine Estabrook). Hope considers Melody a less-than-ideal wife choice (describing her as "a child"). Their first dinner together is awkward, tension-fraught and relatively unpleasant ... but oh, so familiar.

Ben travels a lot in his job, but communicates often by cell phone, always ending calls to Melody with "Love you. It's Craig."

This day he calls to tell her his flight to Chicago has been delayed, and that his paralegal Brad (Kelsey Kurz) will come by to get an urgent proposal off his laptop. His arrival inspires a lot of light, comic banter and there is unmistakable chemistry between the two.

The crash of Craig's plane into a house on the return flight – which Melody will hear about from a TV newscaster – brings Hope (herself a widow) and the serious content of the play – the attempt of these two utterly dissimilar women to work together, "one step at a time," to survive the tragedy and begin to go on with their lives.

It's a worthy topic, hampered a bit by the writing. As (under)written, Melody is presented as a 25-year-old, self-centered blob of protoplasm with a quick tongue but no idea what she wants to do with her life. She's three years out of college, but incensed when Craig suggests a career.

ENLARGE



Photo credit: Ed Krieger

Si

From left: Christine Estabrook as Hope and Zoë Winters as Melody in "Be A Good Little Widow."

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She bitches and moans about Hope's "rules" (Hope says that's how she got through her previous loss), but the freewheeling Melody is totally unable to cope. The question may be whether she will ever grow up.

Unfortunately, we're given no entree into her psyche (why didn't she get some inkling in school what she might want to do?) or her life (how has she lived since college without work?). Since we're only allowed to witness to her rather peculiar behavior and apparent lack of regard for anyone else, it's difficult to care what happens to her.

The comic parts of the play include sight gags and the kind of behavior seen on TV sitcoms – no surprise, since Brunstetter currently writes for the ABC Family series "Switched at Birth." Though I failed to see the humor in this, much of the opening night audience howled with laughter.

Brunstetter's juxtaposition of comedic lines with the seriousness of the topic doesn't always work. Melody and Brad's cringe-inducing "grief dance" wasn't especially amusing, nor was Melody's intent to jump into bed with somebody soon after the funeral.

Brunstetter does offer some good scenes, such as a flashback to Craig's amusing marriage proposal and the most effective dramatic scene when the two widows, arm in arm for mutual support, leave for the funeral. A few ghost sequences with Craig are also telling.

Brooks does a fine and difficult directorial job, juggling the sitcom aspects with the seriousness of the topic without letting either get out of hand.

Kurz is almost wasted here, serving more as prop than character. Estabrook's Hope may not be warm and fuzzy, but she's at least capable of getting something done, and she does warm up a bit toward the end.

Winters has the most difficult job – mercurial and quick to anger, Melody's childlike tendency to say whatever comes to mind without any filter makes her difficult to put up with for long – or care about.

The most successful character is Graney's Craig. He has the least time onstage, but Craig is at least a likable, uncomplicated sort who only wants what most men want from their wives.

Jason Simms' eclectic living room set looks like it was assembled from pieces picked up at garage sales and resale shops, as Melody tells us it is. David Israel Reynoso contributes fine costumes. Seth Reiser's lighting effectively marks the flashbacks and ghost sequences, and Ryan Rumery keeps the music coming.

Despite its dismissive title, "Be A Good Little Widow" has an important topic which isn't advanced by demonstrating how provocative you can look doing Downward Dog. A rewrite is in order.

The details

"Be A Good Little Widow" plays through June 9 at The Old Globe's Sheryl and Harvey White Theatre, 1363 Old Globe Way in Balboa Park.

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

Tickets: (619) 234-5623 or **HERE**.

To read more reviews by SDGLN Theater Critic Jean Lowerison, click <u>HERE.</u>

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May 17, 2013

A "dramedy" for the Old Globe: Be a Good Little Widow

• THEATER REVIEW

by Welton Jones



Ben Graney and Zoë Winters Photos by Ed Krieger

Take one of those warm, wry, comfortable comedies of the last century – Neil Simon's "Barefoot in the Park" is the stereotype – in which a cute, kooky and adorable young woman struggles toward the fulfillment of maturity.

Then, just as she and her handsome, promising young husband are sorting out their dreamy new lives together, splatter him over the landscape in a plane crash.

That's the approach of Bekah Brunstetter in her new play, now at the Globe Theatre, *Be a Good Little Widow*. The clumsy title is a disservice to a slight but interesting piece referred to by the dramatist herself as a "dramedy." (I'm assuming that's jargon for a combination of comedy and drama.)

The scene is a starter bungalow in Connecticut where young Melody, transplanted from Colorado to make her new life with a budding corporate lawyer, spends time bouncing off the walls, working out to yoga videos and arranging her sweaters by color.

Which actually impresses hubby, obviously a proper young fellow. He arrives from the airport with time only for a perfunctory peck and a "what's for diner" before the old cellphone buzzes with one last Friday night business call. The conversation waxes hot and cold as the evening lurches onward. Obviously, a couple of things: They really do love each other. And they're in the earliest stages of trying to make a marriage work.

The play hops along in choppy chunks, later including flashback/dream scenes, that hang together surprisingly well. His mom, in an early white-glove inspection dinner visit, seems a standard uptight middle-aged horror. A casual intern lad from his office drops to pickup something and supplies some comedy relief and contrast. But that's all the author allows herself. A world must be deduced therefrom.

So the plane crash splits the play like a logger's axe, following by too few minutes his final call from the tarmac. Understandably, she's a quivering mess when Mom arrives and begins stoically laying out the plans for the funeral. That's where dram- takes over from –edy. It seems unlikely that these two will be able to agree on anything beyond the definition of "dead."

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Kelsey Kurz and Zoë Winters

The kid from the office is quite the opposite. He and Melody connect on every level, since her slight lead in common sense is dulled by grief. The vodka bottle comes out, the music goes on and he reads a clunky but touching poem to his late boss and mentor. Then...they dance. But it doesn't go where it might. There still are ghosts.

As days pass before the funeral, everybody changes. The mom, herself a widow and now never to be a grandmother, softens and listens. The boy goes solemn and responsible. And Melody herself crash-tours an entire spectrum of emotions before leveling out about right. Reminds me of Beckett: "We can't go on. We'll go on."

The writing's pretty good: "Keep yourself together. Take your dress and press it." That carries a lot of nuanced information. There are random rambles throughout but few wrong notes. The director, Hal Brooks, helps enormously. This is a splendidly paced, almost choreographed show, building conviction from subtle timing of movement, sound cues and Seth Reiser's deferential lighting. Backed by such care, the setting down of a coffee cup can have significant meaning. This works best when the actors are involved, especially Zoe Winters as Melody.

Obviously with the full collaboration of her director, Winters employs a formidable physical vocabulary as punctuation and enhancement to enrich her natural likableness. A single example is irresistible: In an agony of conflicted frustration lashed onward by loneliness, she asks the intern to check her balky cable television feed, blurting out, with a graphic pelvic grind, "My box is broken!" Even a sailor might blush but that's just our Melody in all her complexity.

As the lad from the office, Kelsey Kurz offers much the same appeal as Winters without the promise. Or the dance moves. Ben Graney handles the ghostly visits even better than his early corporal scenes as a born corporate warrior who wears his three-piece worsted and shiny leather shows like a skin.

The meat of the dram- goes to the ladies, Miss Winter as noted and Christine Estabrook, who plays the mother too tightly at first but later with a poignancy nearly unbearable. Her description of how a widow dances with a possible suitor pole-axes the audience. The author offers some hope for this shattered spirit but I'm skeptical.

Jason Simms offers a minimal timid-Ikea set and David Israel Reynoso's costumes are all they should be, including mourning wear sadly inappropriate and acceptable.

I realize that these characters were created to tell this story. But may I offer the author, director and cast what I intend as a compliment? I would like to have seen how they all turned out without the plane crash.

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Continues at 7 p.m. Tuesdays, Wednesdays and Sundays; 8 p.m. Thursdays-Saturdays' and 2 p.m. Saturdays and Sundays through June 9, 2013.

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San Diego Theater Review: BE A GOOD LITTLE WIDOW (Old Globe)

by John Todd on May 20, 2013

in Theater-Los Angeles, Theater-Regional



HOME IS WHERE THE HEARTACHE IS

Moments before the arrival of Hope (a domineering mother-in-law, not the aspiration), newly-married Melody jests with her handsome corporate attorney husband, Craig: "Don't talk about your mother and then try to



kiss me." Although funny dialogue such as this may seem more sitcom than theatrical in Bekah Brunstetter's *Be a Good Little Widow*, it feels fresh and points up the disconnect in their

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young marriage. When the playwright turns this deceptively simplistic dialogue towards the unexpected in this west coast premiere, the result is exhilarating.

Despite their obvious affection for each other Craig doesn't listen to his wife as Hope walks into their new Connecticut house furnished by Melody in (set designer Jason Sims') garishly-colored thrift store Danish Modern. She wastes no time in telling her son that an old girlfriend of his is back on the market. A wonderfully austere Christine Estabrook had the Old Globe audience gasping and laughing at Hope's audacity. As we will find in this comedy that tailspins into a drama, there's more to Hope than disapproval of the marriage and the tasteless decor.



Melody is going out of her mind with boredom during Craig's business-related absences. She is a cacophony of brash naiveté and self-indulgence: When Craig (Ben Graney) is later out of town, she is drawn to his paralegal Brad (Kelsey Kurz), who arrives to retrieve some info off of his laptop; she is stressed by her feeble efforts to please her mother-in-law; she is addicted to pop tarts; and she fills her lonely hours by color-categorizing her sweaters, lamenting, "That made me happy. And that's sad." There is almost no sub-text as everything she feels or questions is blurted out. She's both sweetly and annoyingly off the spectrum. As Melody, Zoë Winter's performance is superb, capturing the inconsistencies, fears, and joyous mania of a troubled woman fighting to bring her life into balance.



When Craig is killed in a plane crash, mother-in-law and daughter-in-law are thrown into a cauldron of grief management and funeral planning. Hope prescribes a rigid decorum for widowhood. Melody will have none of it. This is Melody's first funeral ever and by God she's going to write her own speech. "Eulogy," corrects Hope who has already hired a minister for that purpose. But Melody forges ahead, pen hovering over paper as she struggles to describe her husband Craig. What kind of person was he? After several painfully funny starts she sets the pen down intoning: "What kind of a person is anyone?"

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This is the moment she begins to shed her naiveté, realizing that she no more knows the man she was briefly married to than herself. What follows is an arduous and wildly comic crawl through a mire of grief. Hal Brooks directs seamlessly, unafraid to employ stretches of wordless calm when time is needed to reflect. Indeed, grief is rarely such a delight.

Only the play's end feels a misstep. Hope warms to Melody to such a degree they are on the verge of becoming friends. Hope's change of attitude – inspired by a dream (a kind of deus ex machina) in which she lets go of Craig – belies her controlling nature. Still, in her final advice, Hope instructs Melody on how she should honor Craig and deal with his future replacement: to wit, how to dance with him and how to invite him to lunch. It's played as a loving gesture, but really she's continuing to lay down the rules for being a good little widow. In this case, hope (both the mother-in-law and the aspiration) is a bitter irony.



photos by Ed Krieger

Be a Good Little Widow
Sheryl and Harvey White Theatre
Old Globe in San Diego
scheduled to end on June 9, 2013
for tickets, call (619) 23-GLOBE [234-5623] or visit http://www.TheOldGlobe.org

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Examiner.com

Globe's 'dramedy' "Good Little Widow" runs emotional gauntlet (Photos)

THEATER | MAY 17, 2013 | BY: CAROL DAVIS |

5 photos View the full slideshow »









San Diego, CA---Melody is twenty-five and has never been to a funeral. Her mother in law Hope, can plan and organize a funeral in less time than it takes to say 'Jack Rabbit'. If it's about experience, Hope has lots of it. She buried her husband in 1982 and put all her eggs in her surviving son's basket only to be disappointed in his choice of a wife.

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RATING FOR BE A GOOD LITTLE WIDOW



She is a true and blue member of the Widows League and knows all the rules that proper widows must live by. From what we can gather, Melody has had little experience with anything especially death and dying. She's recently married to Craig, Hope's son. She also knows instinctively that Hope does not like her.

View slideshow: Selected scenes from Be A Good Little Widow now at the Old Globe through June 9th (http://www.examiner.com/slideshow/selected-scenes-

from-be-a-good-little-widow-now-at-the-old-globe-through-june-9th)

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Melody hails from Colorado and on Craig's urging, after the wedding they moved into a 'little' house in Connecticut, his hometown where the only person Melody knows is Hope.

Craig's fellow worker, Brad (Kelsey Kurz) and Melody also know each other through Craig so when he drops by to pick up Craig's iPad and things get a little out of hand between the two, one has to wonder what Melody is thinking.



(http://cdn2-b.examiner.com/sites/default /files/styles/large_lightbox/hash/28 /a7/28a7e61b6b7dde08caf93d7f579cc49c.j pg?itok=LgzOZmL6)

Left to Right Christine Estabrook, Ben Graney abd Zoe Winters in Bekah Brunstetter's "Be A Good Little Widow" at the Old Globe through June 9th Photo credit: Ed Krieger When Craig does make it home on one of his weekends, (his job as a corporate lawyer has him on travel standby all the time) he keeps suggesting things for Melody to take an interest in, but she blows him off. "I'm only three years out of college it's only normal for a person to take some time/time to'..." Hope sells real estate, maybe she could...Melody's not interested.

Bored out of her mind, she confesses to Craig, that on this day she arranged her sweaters by color. She also bought some lamps and pillows at a thrift store, thereby putting the final touches on their eclectic looking living room (Jason Simms). Craig insist now that the house is pretty much as decorated as it ever will be that: "We've gotta have her (Hope) over for dinner soon or she's just gonna show up.

The Old Globe is currently mounting Bekah Brunstetter's West Coast premiere of "Be A Good Little Widow" through June 9th. The playwright refers to her writing as 'dramedy' as in comedy drama. It's a quirky, close to the heart little piece (One Act no intermission) that has about as many funny lines as it does poignant and true to the bone realities of widowhood and loss, grieving and moving on that can be manageable

and meaningful in 90 or so minutes. Sometimes it succeeds and often it does not.

With one click of the television remote, a lonesome and somewhat unsettled Melody (Zoë Winters) learns that the plane carrying her husband Craig (Ben Graney) home from his business trip lost altitude (they dropped twelve hundred feet in five seconds) and crashed into some homes in a fiery mess. All on board perished. The next morning, Hope (Christine Estabrook) finds Melody sleeping on the floor of her newly furnished house in front of the TV in a drug like sleep.

Hope goes into damage control mode and begins preparations for her only son's funeral. Melody has a few ideas of her own, which, naturally are in conflict with her mother in laws staid and true ones. Melody wants to say a few things about her husband. Hope has arranged the pastor to speak. The widow doesn't speak.

Melody wants to record music that she and Craig liked. Hope has arranged organ music. Melody's very short inappropriate looking black dress is her only black dress but definitely not to Hope's liking. Melody wants Skittles on all the tabletops because it was Craig's favorite candy. Hope thinks that is out of the question and on and on and on. But the play isn't really about funeral plans or candy. It's about feelings and feeling, growing and growing up and taking hold and letting go

The forward motion of the play is broken into by a series of vignettes including flashbacks and dream like sequences with the couple's intentions about their marriage, an after plane crash look at brief sexual encounter between Brad and Melody, and a few heavenly visits from Craig. These actually fill in the gaps that we need to

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know to understand something about the young couple's relationship, what was and what might have been.

"Widow" jumps out of the starting gate with sit-com funny written all over it. (Ms, Brunstetter worked with Craig Wright on his MTV series "Underdeveloped" and is currently writing for ABC Family's "Switched At Birth"). It takes a decided turn somewhat abruptly after the funeral and without director Hal Brooks keeping a keen eye on his actors to stay real and lower the volume on the over the top comedy, it could have turned troublesome.

Brooks has to walk the fine line with skill lest the entire intention of Brunstetter's lesson, if you will, would skid off the tracks. He must balance this emotionally charged subject matter (and it does get hairy on several occasions, especially at the tear jerking end) with his oft time carefully crafted characters (especially Zoë Winters' Melody and her odd off the wall characteristics) and their on again off again emotional rollercoaster ride to some normalcy. He does both with great success.

No question that Winters is a high energy, high emotion, and high maintenance Melody who is in essence, a stand-alone character and one I'm loath to admit that I barely understand. Hopefully it's a generational thing and as I mature, I'll get better at it. In comparison, Estabrook's steady as she goes Hope irritated me beyond liking her especially her uptight and holier than thou attitude and that's not a generational thing. I had personal experiences with the likes of her kind when I was around Melody's age. But I guess that comes with the territory and makes the conflict between the two ever more intense.

Getting both women on the same page took all ninety minutes and oft times it was pretty exasperating and exhausting to watch. Plus, some of the playwright's humor went right over my head and Melody's peculiar behavior was almost a turn off to me until she finally came to grips with the fact that her husband (and I know this sounds weird) was going to be OK. It was a good sign that she was actually growing up.

The funny thing is that most of the emotional push and pull is very real. It's a long haul from knowing your husband is dead to finally feeling and experiencing the reality of it. Brunstetter's scored well by bringing Craig back from his all too soon departure giving his character little more depth than just a suit and a chance to develop some understanding of the couple's realities.

With Louis Armstrong singing "When We Are Dancing, I Get Ideas" to the Dixie Chicks "Cowboy Take Me Away", sound designer Ryan Rumery sets the tone for the ever changing moods of the characters. David Israel Reynoso's costumes are about right and Seth Reiser's lighting helps set the mood.

Having walked in Melody's shoes many years ago, I can't help but make comparisons, which in a sense isn't quite fair, although some things never change. This I know: Melody and Hope will get their act together because Melody will help Hope in many ways she never thought possible and vice versa. Hope will soften her Mayberry 'perfect' veneer and she will come to understand, but still be critical of her daughter in law. Melody will mature much faster than she thought possible and because she is so young, will remarry. Hope will have to learn to accept the inevitable.

See you at the theatre.

Dates: Through June 9th

Organization: The Old Globe

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Are there rules for widowhood?

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(from left) Christine Estabrook as Hope, Ben Graney as Craig and Zoë Winters as Melody in the West Coast Premiere of Bekah Brunstetter's Be a Good Little Widow, directed by Hal Brooks, May 11 – June 9, 2013 at The Old Globe. Photo by Ed Krieger.



Eva Trieger

By Eva Trieger

SAN DIEGO-The death of a parent is like the loss of a limb. The death of a child or a spouse is more like having part of your heart excised with a dull, rusty blade. The cut is jagged, the hemorrhaging persistent. Each time the flow is staunched, it is only with the most ephemeral sigh.

This territory is often unchartered, but the Old Globe plumbs the depths in the premiere of *Be a Good Little Widow* which runs through June 9. Bekah Brunstetter wrote this one act play about the intricate relationship

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between Melody (Zoe Winters) and Hope (Christine Estabrook) the wife and mother, respectively, of Craig (Ben Graney).

Under the direction Hal Brooks, the audience is privy to some of the most devastating, confusing and pivotal moments that occur in the aftermath of a premature death. Mother-in-law, Hope, and Melody, a young bride transplanted from Colorado, have met only once before, at the young couple's wedding. This creates a great deal of tension, as expected when two world collide. Then compound that collision with an unforeseeable, unconscionable loss: Craig is killed in a plane crash.

Melody questions her own feelings of worthiness as her mother-in-law registers disapproval about Melody's black mini dress, her wish to deliver a eulogy, her immature and desperate flirtation with Craig's employee, Brad (Kelsey Kurz), and perhaps most of all, Melody's desire to proffer bowls of Skittles candies to the funeral guests.

The play underscored the emptiness and hollow ache that attend such loss. Through ritual comes relief. Immediately upon seeing these two women try to cope with tragedy I understood the beauty of the Jewish practice of saying *kaddish* and sitting *shiva*. This deliberate ritual filled script provides the closure that is so necessary to recovering one's balance, and remaining vital in this life.

As Jews we have a built in process that teaches us to grieve and remember, but also enables us to heal and move on. Specific guidelines commandeer our vessel through the salty sea of tears and devastation, but constructively help us to reassemble our world filled with meaning, purpose and respect.

Be a Good Little Widow" is a dark comedy, very well acted, and successfully evoking laughter and tears. Each relationship resonates with truth and humor, and the audience feels kinship and sympathy for each member of this gifted cast.

*

Trieger is a freelance writer specializing in covering the arts. She may be contacted at eva.trieger@sdjewishworld.com

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Home / Articles / Arts / Theater / Two productions grapple with the Grim Reaper

Wednesday, May 22, 2013

Two productions grapple with the Grim Reaper

Reviews of The Old Globe's 'Be a Good Little Widow' and Ion Theatre's 'Bengal Tiger at the Baghdad Zoo' top our coverage of local plays

By David L. Coddon



Recer









Face



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Christine Estabrook (left) and Zoe Winters in Be A Good Little Widow
- Photo by Ed Krieger

Its silly title belies what a cracking good play Bekah Brunstetter's *Be A Good Little Widow* really is. Its commentaries on love, marriage, death and grieving are potent but not ponderous, and a talented four-person cast on The Old Globe's Sheryl and Harvey White stage generates laughter, surprise and just the right number of lump-in-your-throat moments.

Primary among them is Zoe Winters, whose good little widow, Melody, is fun to watch even when she's suffering. (She loses her young husband, Craig, in a plane crash.) Not only is Winters gifted at the art of physical comedy, but her wide-eyed double takes are ideally suited to the play's shifting light and darkness. As Hope, Craig's tightly controlled mother, Christine Estabrook is free-spirited Melody's polar opposite, yet both are torn apart and need each other more than either would admit. The one-act evolution of their relationship in the midst of mourning is what makes *Be A Good Little Widow* so damned good.

It runs through June 9 at The Old Globe Theatre. \$29 and up. oldglobe.org

Death on a far broader scale is examined by Ion Theatre Company, which is staging Rajiv Joseph's Pulitzer-nominated *Bengal Tiger at the Baghdad Zoo*. Set in Iraq after the fall of Saddam Hussein, Joseph's volatile drama trafficks in guilt and ghosts.

The central figure and truth-seeker is a tiger (Ron Choularton) wearing not stripes but rags. He prowls the stage, challenging God to explain or justify the way things are, violent and inexplicable as they seem to be. His rants are funnier and somehow more incisive coming from a "tiger," though at times they feel stagy. Brian Abraham's Arab gardener, Musa, is the play's most sympathetic character: He's a topiary artist, a reluctant go-between in the real and afterlife mayhem in Baghdad, and the purveyor of playwright Joseph's weightiest words.

Claudio Raygoza, who also appears as Saddam's eldest son, Uday, directs a charged cast that includes Jake Rosko and Evan Kendig as American soldiers who succumb to the lure of Saddam's ill-gotten gold and to self-destruction. *Bengal Tiger at the Baghdad Zoo* is thick with symbolism, but it's also a story of man and beast—and how it's hard to tell the two apart.

It runs through June 1 at BLKBOX Theatre in Hillcrest. \$20-\$33. iontheatre.com

Write to davidc@sdcitybeat.com and editor@sdcitybeat.com.

Opening

The Divine Sister: A bawdy parody of wholesome 1960s-era movies reveals what secrets lie within St. Veronica's convent school. Opens May 23 at Diversionary Theatre in University Heights. diversionary.org

Green Day's American Idiot: A musical based on Green Day's 2004 concept album of the same name follows three disaffected young men as they flee a stifling life in suburbia. Runs May 28 through June 2 at the Civic Theatre, Downtown. broadwaysd.com

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Grappling with the Grim Reaper

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CHRISTINE ESTABROOK (LEFT) AND ZOE WINTERS IN BE A GOOD LITTLE WIDOW

It runs through June 1 at BLKBOX Theatre in Hillcrest. \$20-\$33. iontheatre.com

—David L. Coddon

Write to davidc@sdcitybeat.com and editor@sdcitybeat.com.

San Diego Reader





- Be a Good Little Widow's Melody is unprepared for love, marriage, or a career, let alone tragedy.
- Balboa Park
- Theater Reviews

Be a Good Little Widow at the Old Globe

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Miscast melody

By Jeff Smith, May 22, 2013

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- Letter to Editor
- Write a story for us

I heard recently about how a 95-year-old woman died. She had lived a full, care-giving life, and her body slowly gave out. Three weeks before she passed away, she said she wouldn't eat or drink anymore: she was ready to go to Heaven. She was such a giver that during her final days she refused pain medication; she wanted her mind clear for well-wishers. Then one day she asked for the medicine and announced, "I'll be in Heaven soon." How did she know? Because she'd been there already, she said. She saw everyone, and "It was truly wonderful." She came back because it wasn't her time. Early the next morning, she died in her sleep.

Along with being a most graceful way to go, she prepared everyone for her passing — gave them time for the stages of grieving and gradually accepting a world without her. But still, at the service, a blown-up portrait of her lit the room and even the most heartfelt resolutions couldn't assuage the finality: she was gone.

Reach "a certain age" and funerals become a regular fact of life. But even with advance notice, you can't rehearse your reaction. Emotions scramble in the moment. All of them.

In Bekah Brunstetter's *Be a Good Little Widow*, Melody's 26, three years out of college. She recently married Craig, it would seem, on a whim. If she were an actor, Melody would be egregiously miscast. She's unprepared for love, marriage, or a career. She's never known anything resembling a major trauma or life-changing experience. Plus, she grew up with the internet: texting and tweeting have kept her pretty much boundary-free. Melody's been cast in a tragedy and never took Acting 1A. The title tells us so.

There are times in *Be a Good Little Widow* when notions of Playwrighting 1A come to mind. Brunstetter has created a fascinating character, but the other three are little more than ciphers, and the play sprints to a sit-commy resolution.

Craig, the absent husband, flies around the country and dies in a plane crash. He's apparently quite competent at his work (can afford a small home in Connecticut) and, unlike Melody, regulated in his life. After the crash, he spends more time with her than before, and they get acquainted, it would seem, for the first time.

We learn about Craig from Brad, who works for him and fills in some details. Brad's more open with his feelings, including sudden bursts of amour for Melody. They seem more temperamentally attuned, in fact. And Melody almost reciprocates.

Hope is Craig's by-the-book mother. A career-widow, she withholds feelings in the name of decorum — you can almost see sacks of old energy trailing behind her. As rigid as Melody is spacey, Hope knows how to act, she thinks. Both names are ironic. And it's obvious the twain shall grow together, accept/abolish differences, and learn to grieve — in the script if not in believability, since it all must happen in a short period of time.

Melody's something new (or at least new to me). They say 40 is the new 30, or some such? Melody's behavior suggests that 26 is the new 6. She flits about like a sand flea, never in one place, or one state of mind, for long. She doesn't have mood-swings, she has mood-jolts. If she had her druthers, she'd eat Skittles, fake a yoga exercise, and drift along to the sounds of the Dixie Chicks, K-Ci & JoJo, and the immortal Sam Cooke.

She isn't just unsocialized, she barely has an outer life. She has grown up connected to, and pampered by, technology. Watching her split-second attention span resembles watching people scrolling the screens of

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their iPhones: thumb a picture, watch, snap-judge, move on. Craig's sudden death forces Melody to face a subject she can't thumb away.

Zoë Winters makes Melody always watchable. A series of random impulses, Winters doesn't do anything conventionally, even sit on the sofa. On opening night, some of her moves felt premeditated. At the same time, she showed the courage to make one whopping choice after another — and that her spontaneity would become fluid soon.

Melody's such an interesting character — and scary: imagine her driving a car near you! — she tips the scales. The other three are little more than satellites to Melody's sun. As written, Hope could be the Monster That Repressed New England. Christine Estabrook smartly tones down Hope's more draconian leanings and fills in the sketch where possible. As does Ben Graney with Craig, though it's never clear what he and Melody initially saw in each other. Kelsey Kurz has some fun, goofy moments as Brad (who, in other contexts, would be a play's space case).

Director Hal Brooks moves the 90-minute, intermissionless piece well. And Jason Simms's appropriate set is a mismatched assemblage from the Newlywed Collection: something old, something new, something borrowed, and some things, um, aqua.

Be a Good Little Widow, by Bekah Brunstetter

Old Globe Theatre, Balboa Park

Directed by Hal Brooks; cast: Christine Estabrook, Ben Graney, Kelsey Kurz, Zoë Winters; scenic design, Jason Simms; costumes, David Israel Reynoso; lighting, Seth Reiser; sound, Ryan Rumery

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Miscast Melody

The Old Globe

May 23, 2013

San Diego Reader

She flits about like a sand flea, never in one place, or one state of mind, for long.

JEFF SMITH

heard recently about how a 95-year-old woman died. She had lived a full, caregiving life, and her body slowly gave out. Three weeks before she passed away, she said she wouldn't eat or drink anymore: she was ready to go to Heaven. She was such a giver

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Good Little Widow, Seascape, Sound of Music



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Charlene Baldridge
Photo by Ken Howard

It was a busy weekend, with no way to avoid a doubleheader and no help: Brenda is on leave of absence for insubordinance.

Be a Good Little Widow almost a good little play

Melody is 26. She hardly knows anything – why she married Craig, how to talk and relate to him, and what to do with herself when he's out of town – and he's frequently out of town. She doesn't even know if she really loves him. Living with Craig, however, is certainly more appealing than living with her roommates in New York City.

Marriage is just so new. Melody (played by the scrumptiously akimbo **Zoë Winters**) is beset with insecurity. Now that she's settled all their belongings into the Connecticut house Craig bought for them, she supposes it's time to invite Hope, Craig's mother, over for dinner. Melody doesn't like Hope. Hope (marvelous **Christine Estabrook**) makes her feel inadequate. The cold, arch, proper woman embodies East Coast, stiff upper lip propriety, especially when she becomes Melody's guide through the shoals of widowhood and shoves her toward the proper and expected martyrdom.



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VSLHzGuwgi4/UZqoz5WKDdl/AAAAAAAAC6k/DWWrVC4zNBl/s1600/Widow15_web.jpg]

Zoë Winters and Ben Graney Photo by Ed Krieger

The contrast between the two women provides much hilarity throughout **Bekah Brunstetter**'s 90-minute play, *Be a Good Little Widow*, presented in its West Coast premiere by the Old Globe through June 9.

Ben Graney, who portrays Craig, and **Kelsey Kurt**, who plays Brad, Craig's assistant in the Connecticut office of a New York law firm, are both appealing young men, and Brad's gauche attempts to console Melody are precious.

The play is profound in its subject matter, delicate and oblique in its methods of examining the effects of grief, and wonderfully wise in its subtle juxtaposition of types. (Hope, especially, seems to have wandered in from a Pete Gurney play.) However, were it not for Winters' winning quirkiness (she's a brilliant physical comedian) and Estabrook's brilliantly sustained martyrdom, the play might tumble into sitcom. As it is, a delicate and delightful balance is maintained, but it is never far enough from the brink for complete comfort.

Jason Simms is scenic designer; **David Israel Reynoso**, the costume designer; **Seth Reiser**, lighting designer; and **Ryan Rumery**, sound designer. **Hal Brooks**, who has much to learn about staging a play in the round – many lines are lost when a character faces away from the listener – makes his Globe debut as director. Take tissues.

Be a Good Little Widow continues Tuesdays through Sundays in the White Theatre at the Old Globe's Conrad Prebys Center for the Arts, 1363 Old Globe Way, Balboa Park, through June 9. Tickets start at \$29, www.theoldglobe.org [http://www.theoldglobe.org/] or (619) 23-GLOBE.



[http://1.bp.blogspot.com/-l8oWQ3-VC7k/UZqo0NLfVvI/AAAAAAAAC6o/RUfCTpfxKS0/s1600/Widow19_web.jpg] Christine Estabrook and Zoe Winters Photo by Ed Krieger

Green creatures from the sea

The evolution of a play – or not

Edward Albee's *Seascape* (playing through June 9 at **New Village Arts**) may not be my cup of tea. I distinctly remember seeing it in an off-Broadway theatre in New York in the late '80s. Albee's mundane people irritated me as much then as they do now.

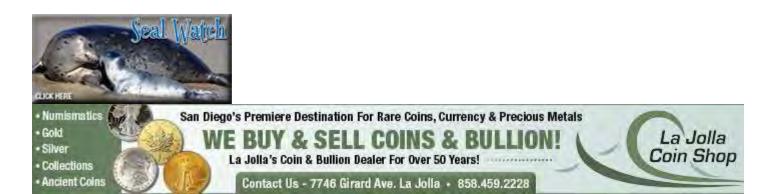


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Emotions tugged, tested in new Globe comedy about loss, Be a Good Little Widow

By Diana Saenger

Let's Review

Bekah Brunstetter's "Be a Good Little Widow" at The Old Globe is an interesting juxtaposition of happy and sad, reality and romanticism. The dialogue sometimes comes off as stilted, and I often felt that Melody's character seemed very immature. However, the cast as a whole is terrific, and Hal Brooks' direction centers the story well between the bookends of humor and pain.

Newlyweds Craig (Ben Graney) and Melody (Zoë Winters) are settling into their new home as awkwardly as they are adjusting to a new life together. True love is apparent in small ways, but evidence that this couple knew each other for very long (or very well) is lacking. They don't seem to be on the same page about the décor of the house or what Melody should do with herself when Craig must frequently fly away on business.



Christine Estabrook (Hope), Ben Graney (Craig) and Zoë Winters (Melody) in the West Coast premiere of 'Be a Good Little Widow' at The Old Globe. Ed Krieger.

Melody misses her parents whom she left on the other side of the country, and Craig's mother, Hope, is not even close to a replacement. From the moment Christine Estabrook in the role of Hope, makes her first visit to the newlywed's home, her chilliness plants a block of ice square in the middle of herself and her new daughter-in law. With just one look, Melody realizes she doesn't measure up to what Hope wanted for her son. When Craig is away on business, Hope pays a call on Melody and offers some sarcastic advice about how to be a good wife. It's like putting peanut butter on a squeaky door; it's a waste of time and the squeak is still there.

Within days of their marriage, as Melody practices yoga along with a TV program, she hears of a deadly plane crash and realizes Craig was on that plane. Already a very quirky character, Melody is now a lonely, loose cannon.

During this middle part of the play, Brunstetter resorts to some crude language and boorish actions by Melody

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and Craig's employee, Brad (Kelsey Kurz), to cement the emotions of the sudden change in their lives. Hope, too, is heart-broken, but her attitude toward Melody is even more piercing. Melody is not allowed to make any decisions about the funeral because Hope has been through this before when her own husband died. She's unforgivingly harsh to Melody.

As days go by and the pain of loss takes a new form, Hope and Melody begin to see each other in a new light. The discomfort and offense I saw on the faces of some in the audience during those tense earlier scenes was replaced by both males and females wiping tears from their eyes — a testament to Brunstetter's theme that grief is definitely sprinkled with humor.

— "Be a Good Little Widow" plays matinees, evenings to June 9 at Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park. Tickets: From \$29. (619) 234-5623. <u>TheOldGlobe.org</u>

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Let's Review

DIANA SAENGER

Emotions tugged, tested in Globe 'comedy' about loss

The Old Globe La Jolla Light

May 23, 2013



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During this middle part of the play, Brunstetter resorts to some crude language and boorish actions by Melody and Craig's employee, Brad (Kelsey Kurz), to cement the emotions of the sudden change in their lives. Hope, too, is heart-broken, but her attitude toward Melody is even more piercing. Melody is not allowed to make any decisions about the funeral because Hope has been through this before when



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Christine Estabrook (Hope), Ben Graney (Craig) and Zoë Winters (Melody) star in the West Coast premiere of 'Be a Good Little Widow' at The Old Globe Theatre. ED KRIEGER

her own husband died. She's unforgivingly harsh to Melody.

As days go by and the pain of loss takes

a new form, Hope and Melody begin to see each other in a new light. The discomfort and offense I saw on the faces of some in the audience during those tense earlier scenes was replaced by both males and females wiping tears from their eyes — a testament to Brunstetter's theme that grief is definitely sprinkled with humor.

— "Be a Good Little Widow" plays matinees, evenings to June 9 at The Old Globe Theatre's Sheryl and Harvey White Theatre, 1363 Old Globe

Way in Balboa Park, San Diego. Tickets: From \$29. (619) 234-5623. TheOldGlobe.org www.lajollalight.com LA JOLLA LIGHT - MAY 23, 2013 - PAGE B21

Let's Review

DIANA SAENGER

Emotions tugged, tested in Globe 'comedy' about loss



Bekah Brunstetter's "Be a Good Little Widow" at The Old Globe is an interesting juxtaposition of happy and sad, reality and romanticism. The dialogue sometimes comes off as stilted, and I often felt that Melody's character seemed very immature. However, the cast as a whole is terrific, and Hal Brooks' direction centers the story well between the bookends of humor and pain.

Newlyweds Craig (Ben Graney) and Melody (Zoë Winters) are settling into their new home as awkwardly as they are adjusting to a new life together. True love is apparent in small ways, but evidence that this couple knew each other for very long (or very well) is lacking. They don't seem to be on the same page about the décor of the house or what Melody should do with herself when Craig must frequently fly away on business.

Melody misses her parents whom she left on the other side of the country, and Craig's mother, Hope, is not even close to a replacement. From the moment Christine Estabrook makes her first visit to the newlywed's home, her chilliness in the

role of Hope, plants a block of ice square in the middle of herself and her new daughter-in law. With just one look, Melody realizes she doesn't measure up to what Hope wanted for her son.

When Craig is away on business, Hope pays a call on Melody and offers some sarcastic advice about how to be a good wife. It's like putting peanut butter on a squeaky door; it's a waste of time and the squeak is still there.

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BE A GOOD LITTLE WIDOW



25-year-old Melody is still struggling with the demands of being a newlywed wife when she is faced with the even greater challenge of being a newlywed widow in Bekah Brunstetter's singular new comedy Be A Good Little Widow, now getting a splendid West Coast Premiere at San Diego's The Old Globe.



No, you didn't read the word

"comedy" wrong. Though Be A Good Little Widow does indeed its moments of stark, unflinching drama, part of what makes Brunstetter's one-acter so memorable is its playwright's ability to find laughter in life's most tragic moments, that and the four painfully human, ultimately endearing characters she has created.



Melody (Zoë Winters) is doing her

best to be a good little wife to her lawyer husband Craig (Ben Graney) when first we meet the newlyweds. A move to Craig's native Connecticut may bring Melody's slightly older hubby in closer proximity to his widowed mother Hope (Christine Estabrook), but it leaves



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his flighty bride isolated in their New England home and spending far too many hours waiting for Craig to return from yet another business trip.

"Project Runway" and yoga help Melody to while away those lonely hours, but too much time on her hands leaves her vulnerable to the boyish charms of Craig's hunky paralegal Brad (Kelsey Kurz), though to Melody's credit, this goes no further than a bit of harmless albeit risky flirtation when Brad pops by on an errand for Craig.



Then the unthinkable happens.

Craig's commuter plane crashes in upstate New York, killing all sixty aboard, and Melody must deal with her husband's sudden loss, the condescending presence of Craig's overbearing mother, and the still dangerously attractive Brad.

Did I mention that Be A Good Little Widow is a comedy?



It is, and one blessed by the presence at The Old

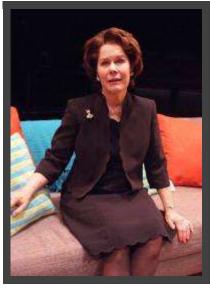
Globe of SUNY Purchase grad Winters, who manages to be not only quirky as all get-out but utterly adorable to boot. A lesser talent playing Melody and Be A Good Little Widow might sink under the weight of all her quirks. Winters keeps you on Melody's side even at her most oddball, and one can only hope that the New York-based actress will make frequent trips out west. She is a keeper.

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As editor of Stage Los Angeles' most author of *Morocca* English Language Angeles since 197

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Equally extraordinary is the divine Estabrook, every

bit as memorable here as she was in the Blank Theatre's production of Christopher Durang's Why Torture Is Wrong, And The People Who Love Them a few years back. In that screwball comedy, Estabrook was in ditzy "Melody" mode. Here, she is steely perfection as a grieving mother who finds herself now utterly alone, even as she continues her by-the-rules mourning of Craig's father, who years before had left her a young widow herself.

Not surprisingly, scenes between Melody and Hope are the play's richest and often its most hilarious. Melody wants Skittles at Craig's funeral. A horrified Hope responds that she has already hired a caterer. Hope suggests that Melody join her Widows' League. Melody would rather find comfort in the rap music Craig played while working out. ("Apparently, when he was running he liked to feel like he could kill people," she quips.) It's no wonder, then, that their gradual softening to each other as two women united in shared grief proves so powerful and rewarding.



Graney is excellent as a young husband who finds

himself far too often away from home, fantasy sequences after Craig's death making his part—and Graney's performance—even meatier. Kurz (who played another Brad in The Old Globe's Rocky Horror Show) is once again absolutely terrific, this time as a young man whose devotion to his boss makes his attraction to the boss's wife all the more poignant, a good guy tempted to do things a good guy shouldn't.

Director Hal Brooks keeps Brunstetter's play rooted in reality, aided and abetted by his





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couldn't-be-better cast. Still, if Brooks has directed theater-in-the-round before, you wouldn't know it by a pair of extended Melody-Brad scenes in which this reviewer and his neighbors saw only Kurz's shoulders and back. Pity those on the opposite side forced to imagine the many emotions playing on Winters' face for two entire scenes.

Jason Simms scenic design is, by arena stage definition, primarily furniture based, but what marvelous color and style choices he has made. Seth Reiser's imaginative lighting, Ryan Rumery's topnotch sound design, and David Israel Reynoso's character-revealing costumes complete a thoroughly professional design package.

Anjee Nero is stage manager. Casting is by Caparelliotis Casting. Edgar M. González is assistant director, Sean Fanning assistant scenic designer, Mary Rochon assistant costume designer, and M. Florian Staap associate sound designer. Video content is by Paul Peterson. Sarah Kolman is production assistant.

The fine line between comedy and tragedy is a tough one to tread, but one that Brunstetter treads to perfection in this beautifully written, exquisitely performed gem of a comedy. Be A Good Little Widow is one good little play indeed, and one great little production at The Old Globe.

Old Globe Theatre, Balboa Park, San Diego. Through June 9. Tuesdays and Wednesdays at 7:00. Thursdays and Fridays at 8:00, Saturdays at 2:00 and 8:00. Sundays at 2:00 and 7:00. Also Wednesday May 29 at 2:00. No Saturday matinee performance on June 1. Reservations: 619 234-5623

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Review: "Little Widow" has a lot of life

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The Old Globe pulls off a powerful play

BY ERIN MEANLEY

Posted Thursday, May 23, 2013, 11:37AM



PHOTO BY PHOTO BY ED KRIEGER

Tired of musicals? Go see an intimate, 80-minute play called *Be a Good Little Widow*, now showing at the Old Globe in the Sheryl and Harvey White Theatre. It's a theater in the round, with just four actors, all of whom have performed on Broadway and/or in television. Most notable is Christine Estabrook, whom you might recognize from *Desperate Housewives*, *American Horror Story*, and *Mad Men*.

Despite the title, the play is quite funny. I would call it a dramedy, though, because of the plot. And I would caution that, because of some strong language and clips of hip hop music, Gen-X/Y audiences might relate better.

The play follows 26-year-old Melody (Zoe Winters) whose newlywed hubby travels often for work. [SPOILER ALERT]: He dies suddenly in a

plane crash, and she is left without friends or occupation in their new home in Connecticut. Having never even been to a funeral, Melody learns to cope with the help of her widowed mother-in-law, Hope (Estabrook).

The play, written by Bekah Brunstetter and directed by Hal Brooks, makes you think about your present and past relationships. Set in the modern day, it's very relatable, and it compels you consider what it means to love a person, to lose him/her, and also how we mourn—and move on.

I attended the show with fellow editor Kimberly Cunningham. She cried the entire time. She said, "I almost went into the ugly cry." Ha!

There was an usher standing at the door with a Kleenex box. Kim took two tissues. It was a good night at the theater.



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"BE A GOOD LITTLE WIDOW" – The Old Globe, "BENGAL TIGER IN THE BAGHDAD ZOO" – ion theatre & "SEASCAPE" – New Village Arts

Beware: There are ghosts and great, green lizards about. Phantoms and apparitions share space with sly humor in three productions. Despite stylistic differences, each of the plays draws a blurry line between reality and fantasy. All concern alienation, mis-communication and coping with change.

The newest, and least satisfying, is "Be a Good Little Widow" at the Old Globe. A ditsy, juvenile newlywed loses her husband to a plane accident. She has a disturbing dalliance with his assistant before and after her spouse's death; and she has to deal with his snooty, judgmental mother. And his repeated revisits.

Bekah Brunstetter's piece thinks it has more to say than it does. Every dramatic moment is undercut by snarky comical jabs. The one-dimensional characters are not that interesting. Under the direction of Hal Brooks, Christine Estabrook is spot-on as the stiff-necked Yankee mother-in-law, but Zoë Winters uses her toothy smile to excess, and her Melody is persistently annoying. The Globe staff hands out tissues at the exit, but why? In this contrived sitcom, it's hard to generate sympathy, let alone tears.

Sympathy, horror, laughter, gasps. A full range of emotion is engendered by Rajiv Joseph's deeply moving 2009 drama, "Bengal Tiger in the Baghdad Zoo," set during the Iraq invasion. The tiger dies early, but he haunts the play, trying to figure out the meaning of life. Everyone here is lost and haunted, from the soldiers to their interpreter, Musa, gifted former gardener to Uday Hussein, Saddam's son, who comes back to plague Musa, with the bloody head of his brother in hand. Death and destruction are everywhere -- as are existential questions about the madness of war.

The multi-layered play features muscular, poetic writing and intriguing characters. Indomitable ion theatre does it again making magic in its tiny space.

Claudio Raygoza directs with skill and wit, and he's terrifying as Uday. Jake Rosko and Evan Kendig are

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completely credible as the misguided Marines; Brian Abraham is heartbreaking as Musa, torn between languages and loyalties; and Ron Choularton perfectly captures the ragged spiritual angst of the philosophical tiger. The set, lighting and sound design are wonderfully evocative.

Sand also rings the set of "Seascape" at New Village Arts. Edward Albee's tricky, 1975 Pulitzer Prize winner is absurdist, comical and cautionary. It's all about evolution – of the species, and a marriage. In searing Act I, a retired couple confronts aging and their disparate desires. In Act II, along come two human-sized, English-speaking sea lizards. Communication breaks down further, but new alliances are made.

Kim Strassburger directs an outstanding quartet: Jack Missett and Dana Case, thoroughly believable as the retirees. Justin Lang and Amanda Morrow, in Shirley Pierson's fantastic costumes, superb in their moves, sounds and curiosity as the reptiles.

Change is inevitable. How we deal with it is the stuff of drama.

"Bengal Tiger in the Baghdad Zoo" runs through June 1 at ion theatre, in Hillcrest.

"Be a Good Little Widow" plays through June 9 in the Old Globe's White Theatre in Balboa Park.

"Seascape" continues through June 9 at New Village Arts in Carlsbad.

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Catastrophe, then growth | Gay San Diego 5/31/13 6:59 AM

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Catastrophe, then growth

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'Good Little Widow' gets past one-dimensional character for life lessons

By Cuauhtémoc Kish | Theater Review

Bekah Brunstetter's Be A Good Little Widow" is a story about a catastrophe followed by growth; as you might conclude, a husband named Craig (played by Ben Graney) dies and leaves behind his young, grieving widow. Returning from a business trip, Brad becomes one of the hundreds of victims in a terrible plane crash.

His recently transported wife Melody (Zoë Winters), having moved to Connecticut from Colorado, has no one to comfort her except her recently introduced mother-in-law, Hope (Christine Estabrook). Melody's newly assigned mom remains unconvinced and for very good reason that her daughter-in-law was anything more than an unsophisticated, unaccomplished, bored young woman.

The initial scenes lay out a thin blueprint of Craig and Melody's marriage. It shows a couple that have very little in common and, for newlyweds, not too much interest in anything romantic. He was engaged in business activities while she was an unfocused housewife, going bonkers in a newly purchased home decorated in vintage Ikea and garage sales.

While most newlywed wives would want to jump into the arms of their respective spouses after a separation, Melody, played with intended air-

headed ditziness by Winters, flicks on the TV and watches a Jerry Springer-like rumble between two women. She passes the time eating Pop-Tarts and exercising to yoga videos.

For all that Melody doesn't offer, Craig loves her, but it's hard to understand the underlying attraction. His character is defined as a businessman and goes no further.

Brunstetter then introduces the audience to the uptight mother-in-law and Craig's intem, played by Kelsey Kurz. Predictably, Hope is cold and overly critical of Melody, while Melody fantasizes and teases him sexually with corny phrases like, My box is broken; can you fix it?"

Director Hal Brooks did his very best with a poorly written script; you can only do so much with one-dimensional, underwritten characters. My emotional coldness has everything to do with Melody's character. I found her behavior insipid and childish, and remain unconvinced anyone would want her for life-long companionship.

The playwright does offer some promise of things to come. Brunstetter handled the flashback and dream sequences with a lovely fluidity and the transformational ending scenes with authority.

In the end, Be A Good Little Widow" is a reminder that each day may be our last, and that we should make the most of each and every one, especially with those we love.

Be A Good Little Widow"



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(I to r) Christine Estabrook and Zoë Winters (Photo by Ed Krieger)

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From left, Christine Estabrook, Ben
Grane and Zoë Winters in "Be a Good
Little Widow"

Photo by Ed Krieger

'Be a Good Little Widow'

By Bekah Brunstetter
Directed by Hal Brooks
The Old Globe
(http://www.theoldglobe.org/tickets/production.aspx?PID=9825), San
Diego
May 11 – June 9, 2013 (West Coast premiere)

Certain words come with baggage. Take for example

"widow," which conjures the image of an elderly woman enfolded in black. But what if widowhood befalls someone in her twenties who has yet to forge her own identity and is suddenly faced with all manner of expectations about her new societal role?

Such is the dilemma faced by Melody (Zoë Winters) in "Be a Good Little Widow," in its West Coast premiere at The

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Be a Good Little Widow, San Diego

Old Globe.

When the story opens – and prior to her husband's demise – newlywed Melody is already alone. Her upwardly mobile lawyer husband, Craig (Ben Graney), has whisked her away from friends and family in Colorado to a new home in Connecticut. Here, Melody is trapped by all the trappings of this new life as Craig's work has him constantly on the road. She has no job, no aspirations, and often goes days without engaging another living being in conversation. On one of Craig's infrequent and abbreviated stays, all she can report by way of accomplishment is having organized her sweaters by color.

We learn very little of Melody's back story beyond she's three years out of college and, quite frankly, limping through life until Craig's marriage proposal. Given she's a daughter of the digital age, it's surprising that Melody is not spending her days on social media trying to crowd source solutions to her problems.

And, her immediate problem is her disapproving mother-in-law, Hope (Christine Estabrook, who viewers of "Mad Men" know as Gail Holloway on that series). It is a credit to Estabrook and director Hal Brooks that the screen character doesn't impinge on the character on stage. Hope condemns by using exquisite manners to wait just a little too long to remark on Melody's decorating skills or to accept a proffered refreshment. This elicits a toothy, tight-as-a-facelift smile on Melody's face as the bride nervously commits one faux pas after another. Hope's first visit to the couple's home feels interminable.

Much of the play's comedy is gleaned less from written jokes and more on the physicality of Zoë Winters' performance: Boredom manifested by draping herself over the sofa back like Gumby or a languid yoga stretch that just happens to find a junk food morsel on the coffee table and fluidly conveys it to Melody's mouth. Keep an eye on the career of this remarkable actress.

As the play's title suggests, Craig's number is up and Melody, idly TV channel-surfing, learns of his death in a fiery plane crash. If Melody was having trouble coping with life before Craig's death, all bets are off now.

A long-time widow herself, Hope springs into action wrestling decision making from Melody in order to make all the funeral arrangements herself. Hope is empowered by the rules she's learned as a member of a local widow club to which she's taken the liberty of enrolling Melody. While these gestures may appear helpful, they are self-serving because Hope is just as much out to sea as Melody. "There is no word for someone like me," she cries out, when facing the realization that she's lost both a husband and now her only child. The scenes between Melody and Hope are at the heart of this story and are exquisitely delivered.

There's a fourth character, Brad (Kelsey Kurz), who was Craig's assistant at the law firm. This gives him the excuse to drop by the house to express his condolences and collect documents. It also gives Melody the excuse to talk and talk and talk about her situation, her loneliness, her fear, her mother-in-law. The scenes are awkward because Brad can do little more than just stand there listening to her. In fact, the character of Brad could have been dropped in favor of Melody simply unburdening herself over the phone with a girlfriend.

We haven't seen the last of Craig, who becomes more of a presence in Melody's life as his ghost appears several times during the story. In these conversations, Melody learns the meaning of love and comes to grips with what she's lost.

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Lighting Design Seth Reiser transform lights into yet another character in the play: Slightly dimmer when the ghostly Craig is on stage with a fluid resolve to brighter illumination when he departs, and Melody realizes she's back in reality. Another example is pinpoint lighting on white lilies in a vase in an otherwise dark room that conveys just the right somber, reverent mood the play deserves.

Lynne Friedmann

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Play REVIEW Commentary (As seen 5/11/13)

SD Old Globe Theatre:

Be a Good Little Widow

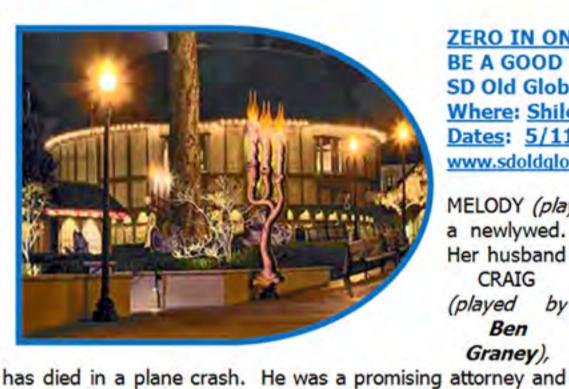


By Robert Hampton



Adjustments. Big and small! Every day! Sound familiar? As human beings we are constantly being forced to adjust. The Old Globe's (White Theatre) latest production of "Be a Good Little Widow" deals with one of the biggest adjustments of all ... widowhood. It was directed by Hal Brooks, with a story by Bekah Brunstetter ... running May 11th - through June 9th, 2013.

ZERO IN ON



questioning her love for her husband. Toss a mother-in-law into the mix - who does not care for her, or the way she is

SD Old Globe Where: Shiley White Theatre Dates: 5/11 - 6/9th www.sdoldglobe.org MELODY (played by Zoe Winters) is a newlywed.

BE A GOOD LITTLE WIDOW

Her husband

CRAIG (played by Ben Graney), an all around charming guy ... and he adored Skittles (a candy). She heard the news on television and was totally To complicate matters, she has found herself

Author Bekah Brunstetter



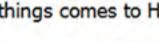
handling things and we have a drama.

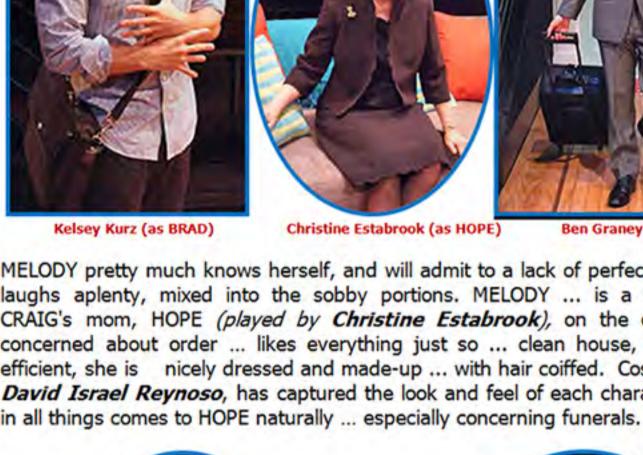


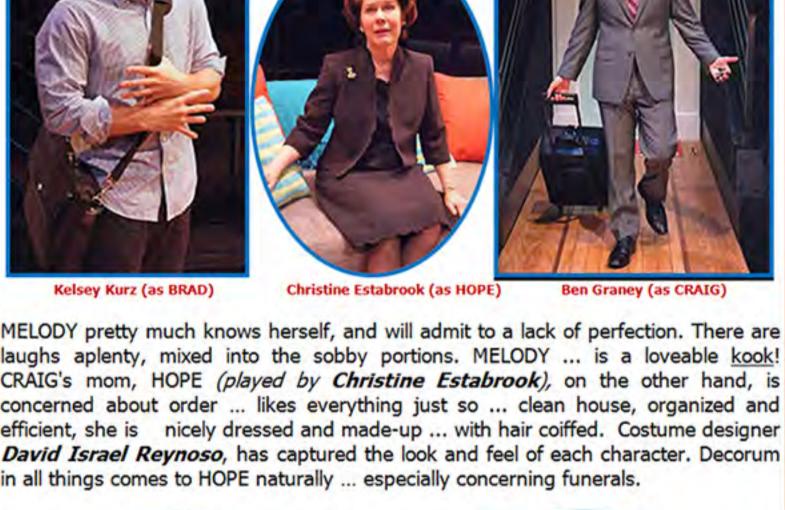
discouraged though, just yet - as MELODY is very funny. She will no doubt remind you of some college girls you may have known ... you know the type - doing yoga

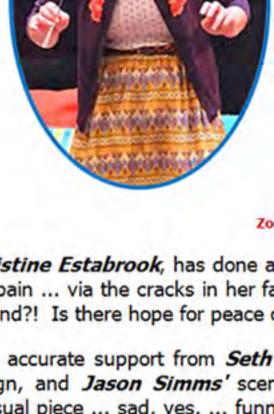
while eating a cream puff - unconcerned about her appearance ... and looking a bit disheveled - but still cute ... because of her youth and love of life. At one point, prior to the big news, when BRIAN's friend and employee JIM (played by Kelsey Kruz), comes to the house on an errand. She finds herself attracted to him, even getting him to check-out the cable box connection - as an excuse to check-out his buns! (He can barely keep himself under control around ... MELODY).

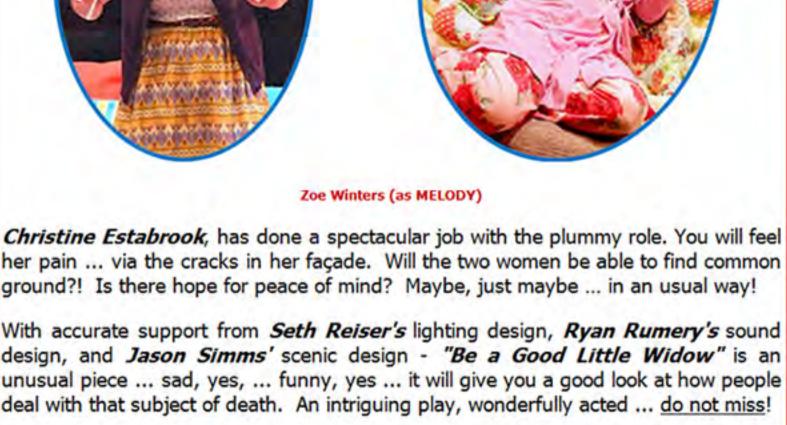












deal with that subject of death. An intriguing play, wonderfully acted ... do not miss!



28 DOWN

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When Theatre Strikes: Be a Good Little Widow

06/02/2013 0 Comments



Normally, when I go see a play or a movie, by the time I'm sitting in the theater I've read a handful of reviews and know the production back-story. I enjoy having the knowledge beforehand and it makes me feel more invested while I watch the story unfold.

This past Friday, I went to see the play *Be a Good Little Widow* at The Old Globe. My boyfriend, Kevin, got a call from a friend at 6:30pm that night asking if we wanted his tickets. Kevin rushed over to get them and we made it to the play a few minutes before the 8pm start time.

We found our seats in the very intimate theater-in-the-round (the stage is in the center and the audience forms a circle around it). I've always enjoyed theater set

up this way because it makes me feel as if I'm part of the stage setting. I can look across and see other audience members' reactions and it becomes a more communal experience. This is the same reason I've always slightly hated it. I don't want my emotional reactions on display for my fellow theatergoers to see.

The play opens with a young newlywed couple, Melody (Zoe Winters) and Craig (Ben Graney), as Craig arrives home from a weeklong business trip. Their interactions (the playful banter, the way they touched each other, the jokes and the slight resentment for how much Craig works) all felt so real. It was as if the playwright, Bekah Brunstetter, had put a video camera in my living room and had been secretly taping my relationship for the last few months. As that first scene came to an end I realized I was in trouble.

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6/5/2013 6:08 PM

Everything about this couple on stage hit so close to home. And the title of the play is *Be a Good Little Widow.* "This is going to be bad. I don't think I can handle this," I thought to myself as the lights came back on for the next scene.

Part of the genius of Brunstetter's script is that she doesn't make Melody and Craig's relationship perfect. She allows Melody to get annoyed with how often Craig calls from the airport to check-in. And when Craig's coworker, Brad, stops by the house Melody changes into a more revealing yoga outfit. Melody and Brad's flirtation doesn't cloud her love for her husband. If anything, I thought it made the character more relatable.

Far too often in romantic comedies the couple falls in love and the story ends when it's really just beginning. Watching Melody struggle as she tries to figure out what it means to be a "wife" is the realistic second act to every romantic comedy that ends in a first kiss or confession of love.

When Brad leaves after an almost-kiss, Melody turns on the television to see that Craig's plane crashed and everyone on board died. This was the start of the whirlwind ride of emotions Brunstetter so adeptly took the audience on for the next hour.



I've always loved watching how theatre portrays flashbacks. Film has it so easy with its dissolves and changes to black and white or sepia tones. Theatre must be more creative. After Craig's death, Melody has flashbacks to their proposal and other significant moments. This is where Zoe Winters as Melody really shines. Her ability to go from completely disheveled widow to happy girlfriend with a knock at the door is beyond impressive. The look in her eyes when she sees Craig again, not as a ghost but as her boyfriend in the past, is all the audience needs to distinguish between past and present.

One of the most chilling scenes comes when Melody dreams of what it would have been like if Craig had been on a different plane. He comes home safely from his work trip and turns on the TV to see a news report of a plane crash. Melody watches the news, comments on how horrible it is, and then asks Craig if he's ready for dinner. This snapshot of how every one of us reacts to terrible events we are not directly affected by rings hauntingly true until she is brought back to reality and the devastation hits her all over again.

Melody's relationship with Craig's mother, Hope, becomes central to the story after Craig's death. Their interactions run the gamut from Melody trying too hard to hate and resentment and finally to mutual grief. When Melody tries to help plan the funeral and make it more personal by putting out Craig's favorite candy and playing his favorite music, Hope shuts down the ideas because they are not "proper" funeral behavior. This idea that there are rules to be followed and a specific way one should handle death is one of the more interesting generational differences between the characters. Hope has already buried her own husband, and now her son, so she expects Melody to do things exactly how she did. By showing these two women grieve in such seemingly different ways, the play adeptly gets across the understanding that there is no "right" way to grieve.

Brunstetter's script manages the ideal balance of comedy and drama throughout. Just as I could feel the audience collectively holding its breath and choking back tears, a perfect moment of humor and lightness would wash through everyone and the room

2 of 4 6/5/2013 6:08 PM

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To say *Be a Good Little Widow* struck a cord with me would be a gross understatement. It is an amazing portrait of 20-something love at this moment in time. But the wonderful thing about this script and the actors is that it didn't feel like it was only trying to speak to one generation of people. This is a play about love and learning to grieve and cope with life the best one can, at any age.

If you are in San Diego you need to click over and buy tickets immediately. And for all my out of town readers, come to San Diego before June 7th and see this hilariously heartbreaking piece of theater. This may sound like hyperbole, but my life felt like it changed just a little bit on the walk home from the theater that evening. Maybe yours will too.

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3 of 4 6/5/2013 6:08 PM

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BE A GOOD LITTLE WIDOW (OLD GLOBE): 76% - SWEET

LemonMeter | May 27, 2013 | Comments 0 |



Zoe Winters in "Be A Good Little Widow" at San Diego's Old Globe. Credit: Ed Krieger.

SWEE1

A wonderfully austere Christine Estabrook had the Old Globe audience gasping and laughing at Hope's audacity. As we will

find in this comedy that tailspins into a drama, there's more to Hope than disapproval of the marriage and the tasteless decor.

John Todd - Stage and Cinema

SWEET

The dialogue sometimes comes off as stilted, and I often felt that Melody's character seemed very immature. However, the cast as a whole is terrific, and Hal Brooks' direction centers the story well between the bookends of humor and pain.

Diane Saenger – La Jolla Light

BITTERSWEET

Despite its dismissive title, "Be A Good Little Widow" has an important topic which isn't advanced by demonstrating how provocative you can look doing Downward Dog. A rewrite is in order.

Jean Lowerison – SDGLN

SWEET

The fine line between comedy and tragedy is a tough one to tread, but one that Brunstetter treads to perfection in this beautifully written, exquisitely performed gem of a comedy. Be A Good Little Widow is one good little play indeed, and one great little production at The Old Globe.

Steven Stanley – StageSceneLA

SWEET

Its silly title belies what a cracking good play Bekah Brunstetter's Be A Good Little Widow really is. Its commentaries on love, marriage, death and grieving are potent but not ponderous, and a talented four-person cast on The Old Globe's Sheryl and Harvey White stage generates laughter, surprise and just the right number of lump-in-your-throat moments.

David L. Coddon – San Diego City Beat

BITTFR

Bekah Brunstetter's piece thinks it has more to say than it does. Every dramatic moment is undercut by snarky comical jabs. The one-dimensional characters are not that interesting. Under the direction of Hal Brooks, Christine Estabrook is spot -on as the stiff-necked Yankee mother-in-law, but Zoë Winters uses her toothy smile to excess, and her Melody is persistently annoying. The Globe staff hands out tissues at the exit, but why? In this contrived sitcom, it's hard to generate sympathy, let alone tears.

Pat Launer – KSDS

SWEET

"Widow" can start off seeming a confection whipped up from sheer cleverness; like Melody, though, the play traces a zigzag path to something genuine, and genuinely stirring.

James Hebert – San Diego Union-Tribune

BITTERSWEET

Director Hal Brooks moves the 90-minute, intermissionless piece well. And Jason Simms's appropriate set is a mismatched assemblage from the Newlywed Collection: something old, something new, something borrowed, and some things, um, aqua.

<u>Jeff Smith – San Diego Reader</u>

SWEET

It was a good night at the theater.

<u>Erin Meanley – San Diego Magazine</u>

SWEET

This is a splendidly paced, almost choreographed show, building conviction from subtle timing of movement, sound cues and Seth Reiser's deferential lighting. Backed by such care, the setting down of a coffee cup can have significant meaning. This works best when the actors are involved, especially Zoe Winters as Melody.

Welton Jones – San Diego Story

BITTERSWEET

Getting both women on the same page took all ninety minutes and oft times it was pretty exasperating and exhausting to watch. Plus, some of the playwright's humor went right over my head and Melody's peculiar behavior was almost a turn off to me until she finally came to grips with the fact that her husband (and I know this sounds weird) was going to be OK. It was a good sign that she was actually growing up.

Carol Davis – LA Examiner

SWFFT

The play is profound in its subject matter, delicate and oblique in its methods of examining the effects of grief, and wonderfully wise in its subtle juxtaposition of types. (Hope, especially, seems to have wandered in from a Pete Gurney play.) However, were it not for Winters' winning quirkiness (she's a brilliant physical comedian) and Estabrook's brilliantly sustained martyrdom, the play might tumble into sitcom. As it is, a delicate and delightful balance is maintained, but it is never far enough from the brink for complete comfort.

Charlene Baldridge - Charlene and Brenda in the Blogosphere

BE A GOOD LITTLE WIDOW

At The Old Globe's Sheryl and Harvey White Theatre

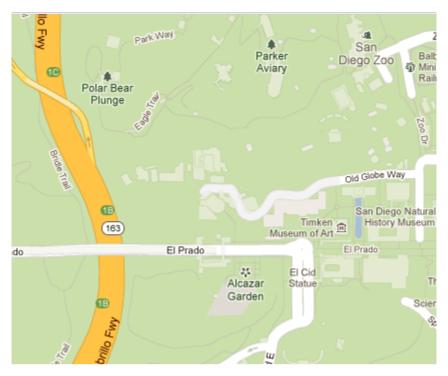
1363 Old Globe Way in Balboa Park

Through June 9, 2013

Sunday, Tuesday and Wednesday at 7 pm;

Thursday through Saturday at 8 pm; matinees Saturday and Sunday at 2 pm

Tickets: \$29 and up; (619) 234-5623



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About the Author: We don't "review" shows here at the Lemon, rather we "review" reviews by gathering them from a variety of local review sites around the internet, judging them to be positive or negative, then forming an aggregate score that we call a LEMONMETER RATING, showing how well that show has been reviewed in total. For more detail on how the LemonMeter works visit here.

← <u>Happy 100th Birthday, Actors' Equity Association</u> Kindertransport →

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FEATURES

Word on 'Widow,' 'Accomplice'

Globe names cast for West Coast premiere; Playhouse lays out extension dates

By James Hebert (/staff/james-hebert/) 3:59 p.m. April 19, 2013



(/photos/2013/apr/19/994482/)

Christine Estabrook (left) and Zoë Winters in the Old Globe production of Bekah Brunstetter's "Be a Good Little Widow." — *Snaps Studio*

A couple of quick updates from San Diego's "Big Two" theaters:

• The Old Globe has announced the cast for its West Coast premiere of Bekah Brunstetter's "Be a Good Little Widow," which runs May 11 to June 9 in the Globe's arena-style White Theatre.

The darkly comic play, which focuses on a young woman coping with both a shocking loss and a not-so-helpful mother-in-law, will star Zoë Winters as the central character Melody. Winters' credits include the off-Broadway productions of "4000 Miles" and "Love Song."

Christine Estabrook plays mom-in-law Hope; she originated roles in off-Broadway's" Baby with the Bathwater," "Blue Window" and "Pastorale," winning an Obie Award for the latter. Estabrook's Broadway credits include "The Heidi Chronicles" and "Spring Awakening," and her film and TV roles have included turns in "Desperate Housewives," "The Usual Suspects" and others.

Joining those two are Ben Graney (Craig), of Broadway's "War Horse"; and Kelsey Kurz (Brad), whom Globe regulars may remember from the recent productions of "Nobody Loves You" and "Richard O'Brien's The Rocky Horror Show." (His New York credits include the Public Theater production of "The Merchant of Venice.")

Tickets and more details: (619) 234-5623 or oldglobe.org.

• La Jolla Playhouse has made official the dates and times for the second extension of "Accomplice: San Diego," its site-specific saga that draws playgoers into a (fictional!) criminal conspiracy as it roves around Little Italy.

The newly added performances are 4:30 p.m. to 7 p.m. Thursdays-Fridays, and 12 p.m. to 4 p.m. Saturdays-Sundays. Performances start every 30 minutes within those windows; for each 10-playgoer group, the show takes about two and a half hours.

Tickets are \$49; call (858) 550-1010 or go to lajollaplayhouse.org. Note that "Accomplice" is for those 21 and older (a couple of the stops include the option of alcoholic refreshments along with light appetizers), except for private parties.

One other note (without giving too much away): To borrow from another criminally minded saga, you might want to take the cannoli - but you REALLY want to take the lava cake.

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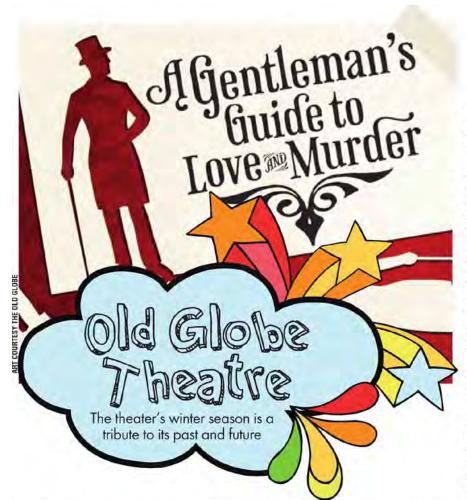
San Diego Jewish Journal December 01, 2012

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Page 1 of 2





lassic and contemporary. That's been a long-running theme at San Diego's venerable 77-year-old Tony Award-winning theater, the Old Globe — from the space itself (a replica of Shakespeare's Globe in London, coupled with a state-of-the art arena stage) to the mix of plays presented.

Consider its winter season: two classics, one of them a world premiere adaptation commissioned by the Globe; one centennial production; a world premiere musical coproduction; and two recent New York hits: a West Coast and a Southern California premiere, both

from emerging young talents. Not to mention more than a few Jewish connections, including incoming artistic director Barry Edelstein (more on him in a future issue).

"We wanted to present both classics and challenging new work," says Globe Managing Director Michael Murphy. "And we wanted to make sure we were giving a strong welcome season to our new artistic director. Something we could all be proud of."

After they'd made their choices, Richard Seer, interim artistic advisor (who also serves as chair of the graduate and undergraduate theater programs at the University of San ABOVE: "A Gentleman's Guide to Love and Murder" runs March 8-April 14.

OPPOSITE: Tarell Alvin McCraney is the playwright behind the Old Globe's show, "The Brothers Size," which runs Jan. 26-Feb. 24. Diego, which has a joint MFA program with the Globe), noticed that "many of these plays center around women. That wasn't the plan, but it worked out nicely.

"Amazingly, 'A Doll's House' had never been done at the Globe before," Seer says. "Maybe that's because it's an odd-size show, usually eight to 10 characters, with children. We looked for a smaller version and couldn't find one. And then the idea came to us, 'Why don't we do our own?'

Seer says he loves the idea of a homegrown production, referring to the commissioned collaboration between internationally acclaimed Scandinavian theater expert (and professor emerita of San Diego State University) Anne-Charlotte Harvey and well-regarded director and provocative theater creator Kirsten Brandt, former artistic director of the edgy Sledgehammer Theatre, who's helmed several productions at the Globe. This will be part of the Globe's 'Classics Up Close' series, which presents dramatic masterworks in the intimate White Theatre.

"It's a great idea," says Seer of the six-year-old program. "It forces us to re-imagine what these plays are really all about. And it's a whole different adventure to perform them in the round."

Then there's George Bernard Shaw's "Pygmalion," a satirical riff on the Greek myth of the sculptor who fell in love with one of his creations, which came to life. Perhaps the original is best known as the inspiration for the musical "My Fair Lady."

The Globe is mounting a lavish production of "Pygmalion," in honor of the 100th anniversary of the play's premiere. Murphy is thrilled to be bringing back highly regarded director Nicholas Martin, an associate artist of the Globe.

Another female-centric play is a very recent one, "Be a Good Little Widow" by Bekah Brunstetter (MTV's "Underemployed").

"It's a bittersweet comedy," Seer says, "about a difficult subject. About a newly married young woman whose husband dies in an accident. She was just learning how to be a wife; now she has to re-evaluate her life and learn to be a widow. She turns in an unlikely direction, to her mother-in-law, a 'professional widow,' who ends up being a



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December 01, 2012 050,051 20,000

The Old Globe

San Diego Jewish Journal

117 sq inch \$2,936.90



Page 2 of 2



very positive influence. This is a young playwright with a funny, quirky approach to a heavy subject, and it turns out to be quite moving."

A distinctive point of view also shows up in Tarell Alvin McCraney's "The Brothers Size," part of a trilogy, "The Brother/Sister Plays," which premiered in 2006 and is widely considered to be an emotional and theatrical tour de force.

The first part of the trilogy, "In the Red and Brown Water," was presented at UC San Diego in November.

Part two, "The Brothers Size," blends the music and rhythms of New Orleans with West African mythology, in a modern-day story of two brothers reuniting on the Louisiana bayou. Director Tea Alagić, who also helmed the show at The Public Theater in New York, will make her debut at the Globe.

So, by this point, you must be wondering: What about those Jewish connections?

Well, first, there's "Other Desert Cities" by Jon Robin Baitz (Jewish). Almost all the characters in the play are Jewish. The play was one of this year's Pulitzer Prize finalists.

What Baitz has written is a kind of Red State/ Blue State dilemma," explains Seer, who directs. "It pits liberal, anti-war types in a family against their conservative, 'Friends of Reagan' parents. And it takes a rather fair look at the values of each generation.

"They're a Jewish family, but with a Christmas tree ("we're that kind of Jews," they say). The 30-something offspring look at their parents as hypocrites, being both Jewish and conservative. Baitz is a wonderful writer who writes a lot about Jewish characters in circumstances we don't expect. It would have been easy for him to write a white bread version of this play, but that's not his style. What he's done is far more thoughtprovoking. And, like the L.A. production that

precedes ours, our own, now-local associate artist Robert Foxworth will play the former movie star, a part tailor-made for him.'

One of the most highly anticipated events of the winter season at the Globe is the co-world premiere of "A Gentleman's Guide to Love and Murder," directed by Darko Tresnjak, former Globe co-artistic director.

The hilarious new musical is based on an early 20th century book called "Israel Rank," by Roy Horniman, a comedy about a serial killer, with a lewish main character.

The novel inspired the popular 1949 film, "Kind Hearts and Coronets" (not very Jewish), which concerned, as the musical does, a poor relative of a Duke who plots to inherit the family title by murdering the eight other heirs who are ahead of him in the line of succession. The funniest part is that all eight contenders (and their oddball deaths) are portrayed by one actor: Alec Guinness in the movie, former San Diegan and Tony Award-winner Jefferson Mays in the

The composer and co-lyricist of "A Gentleman's Guide" is Steven Lutvak (Jewish), the librettist and co-lyricist is Robert Levi Freedman (same).

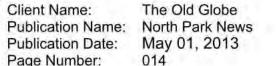
When the show opened in late October at Hartford Stage Company (the Globe's coproducer, where Tresnjak is now artistic director), New York Times theater critic Charles Isherwood said the "effervescent show ... ranks among the most inspired and entertaining new musical comedies I've seen in years."

"I laughed out loud when I read the script," Murphy says. "Darko was working on this project while he was here five years ago. It's really his baby. He's a brilliant director, and we're thrilled to have him back."

"All told," adds Murphy, "this season is a celebration of the best of the Old Globe looking ahead to the future while honoring our past." 🌣

The old a lobe theatre

1363 Old Globe Way San Diego, CA 92101 (619) 234-5623 www.theoldglobe.org -Pat Launer



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'Be a Good Little Widow' to Open at Old Globe

A bittersweet look at the messy parts of life

Melody thought being a young wife was hard — until she became a widow. Luckily her mother-in-law Hope is an expert in the field. As she navigates the prickly terrain of pressed black dresses, well-meant advice and inappropriate outbursts, she stumbles toward understanding what it means to find someone through losing them. A bittersweet look at the messy parts of life, "Be a Good Little Widow," running May 11 through June 9 at the Old Globe, contemplates how grief, devotion and hope can persevere within us all.

The production will run in the Globe's Conrad Prebys Theatre Center.

Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way.

"Be a Good Little Widow" was written by playwright Bekah Brunstetter and directed by Hal Brooks.

"One of this theater's most important jobs is to introduce San Diego audiences to the voices that will shape the next period in the American theater, and Bekah's is surely one of those," said Artistic Director Barry Edelstein. "Be a Good Little Widow' is a gentle work, humane and intimate, and I marvel at how its light touch delivers such a moving evening in the theater."

Christine Estabrook (Hope) originated roles in the Off Broadway productions of Christopher Durang's "Baby with the Bathwater," Craig Lucas's "Blue Window" and Deborah Eisenberg's "Pastorale," for which she won an Obie Award.

Ben Graney (Craig) has appeared on Broadway in "War Horse" (Lincoln Center Theatre) and Off Broadway in "When the Rain Stops Falling" directed by David Cromer (Lincoln Center Theatre), and The Netflix Plays (Ars Nova).

Kelsey Kurz (Brad) has previously been seen at the Globe in "Nobody Loves You" and Richard O'Brien's "The Rocky Horror Show." He has appeared on Broadway and Off Broadway in "The Merchant of Venice" (The Public Theater), "Davy & Stu" (The Ensemble Studio Theatre) and "I Coulda Been a Kennedy" (2006 New York International Fringe Festival).

Zoë Winters (Melody) has appeared Off Broadway in "4000 Miles" (LCT3 at The Duke, Lincoln Center's Mitzi E. Newhouse Theater) and "Love Song" (59E59 Theaters). Her other New York credits include "Hater" (Ohio Theatre), "The Eyes of Others" (New Ohio Theatre) and two productions of short stories that she wrote and performed, "Swimming Legs" and "Not At The Dinner Table."



Kelsey Kurz appears as Brad in 'Be a Good Ben Graney appears as Craig. Little Widow!





Hal Brooks directs 'Be a Good Little Widow'







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The Old Globe

North Park News May 01, 2013





'Be a Good Little Widow' was written by playwright Bekah Brunstetter.

Christine Estabrook (left) appears as Hope and Zoë Winters as Melody in the West Coast premiere of Bekah Brunstetter's 'Be a Good Little Widow,' directed by Hal Brooks. Photo by Snaps Studio.

BALBOA PARK

'Be a Good Little Widow' to Open at Old Globe

A bittersweet look at the messy parts of life



Kelsey Kurz appears as Brad in 'Be a Good Ben Graney appears as Craig. Little Widow."





Hal Brooks directs 'Be a Good Little Widow!

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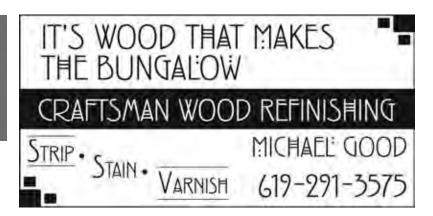
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'Be a Good Little Widow' was written by playwright Bekah Brunstetter.

Christine Estabrook (left) appears as Hope and Zoë Winters as Melody in the West Coast premiere of Bekah Brunstetter's 'Be a Good Little Widow, directed by Hal Brooks. Photo by Snaps Studio.









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The Old Globe

May 09, 2013

La Jolla Light

Size: Value:

Love, loss, laughter converge in The Old Globe Theatre's 'Be a Good Little Widow'

BY DIANA SAENGER

The loss of loved ones is inevitable throughout life, but the experience can sometimes be made easier when we can laugh again or really understand our pain. Playwright Bekah Brunstetter explores this theme in the touching, quirky comedy, "Be a Good Little Widow," directed by Hal Brooks for its West Coast premiere at The Old Globe Theatre.

Melody (Zoë Winters) has recently experienced the best of times and the worst of times. She's newly married but becomes a widow shortly thereafter when Craig (Ben Graney) dies. Also grieving over the loss is Melody's mother-in-law, Hope (Christine Estabrook), who takes on the role of comforter and mentor even though deep inside she's mourning as well.

Estabrook said she was excited to jump back into a stage play after filming a television pilot. She said "Be a Good Little Widow" is intense, but the script also has humor, and she found it somewhat cathartic.

If you go

- What: 'Be a Good Little Widow'
- When: Matinees, evenings May 11-June 9
- Where: Sheryl and Harvey White Theatre at The Old Globe Theatre, 1363 Old Globe Way in Balboa Park, San Diego
- Tickets: From \$29
- Box Office: (619) 234-5623
- Website: TheOldGlobe.org

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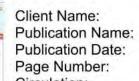
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Page 2 of 2



La Jolla Light May 09, 2013 B15 Circulation: 14,822

The Old Globe

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Christine Estabrook is Hope and Zoë Winters is Melody in the Bekah Brunstetter's 'Be a Good Little Widow,' at The Old Globe Theatre. SNAPS STUDIO

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LA JOLLA LIGHT - MAY 9, 2013 - PAGE B15



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Love, loss, laughter converge in The Old Globe Theatre's 'Be a Good Little Widow'

BY DIANA SAENGER

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1 of 10 5/8/2013 5:48 PM

Love, loss and laughter converge in Old Globe's comedy premiere of Be a Good Little Widow

By Diana Saenger

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Client Name: Publication Name: Publication Date:

Rancho Santa Fe Review May 09, 2013

The Old Globe

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Love, loss and laughter converge in Globe's 'Be a Good Little Widow'

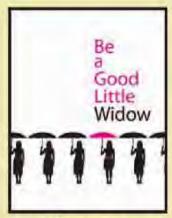
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PHOTO/SNAPS STUDIO



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Del Mar Times

May 09, 2013



Page 1 of 1

Globe's 'Be a Good Little Widow' mixes loss, laughter. Page B21









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Page Number: Circulation: Size: Value:

mber: B21 in: 6,288 39 sq inch \$311.62

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The Old Globe Del Mar Times

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PHOTO/SNAPS STUDIO

NORTH COAST May 9, 2013 **PAGE** B21

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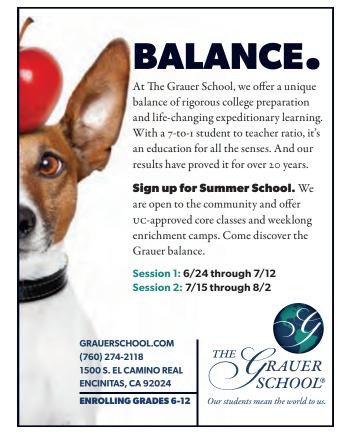
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May 09, 2013

Carmel Valley News



Page 1 of 1

Globe's 'Be a Good Little Widow' mixes loss, laughter. Page B21









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16,980 Size: 41 sq inch Value: \$330.25

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BY DIANA SAENGER

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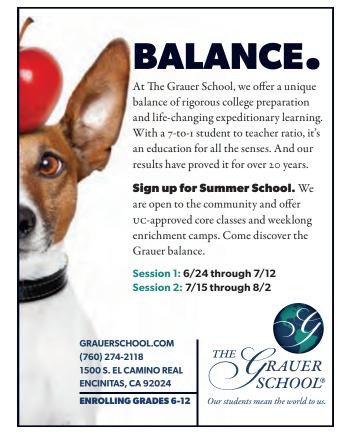
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e: May 09, 2013

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Page 1 of 1

Globe's 'Be a Good Little Widow' mixes loss, laughter. Page B21

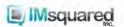




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Solana Beach Sun May 09, 2013 **B21**

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PHOTO/SNAPS STUDIO

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Of the playwright, the Globe's new artistic director Barry Edelstein said, "One of this theater's most important jobs is to introduce San Diego audiences to the voices that will shape the next period in the American theater, and Bekah's is surely one of those."



If you go

What: "Be a Good Little Widow" When: Matinees, evenings May 11-June 9 Where: Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park Tickets: From \$29 Box Office: (619) 23-GLOBE Website: TheOldGlobe.org

NORTH COAST May 9, 2013 **PAGE** B21

Love, loss and laughter converge in Globe's 'Be a Good Little Widow'

BY DIANA SAENGER

The loss of loved ones inevitable throughout life, but the experience can sometimes be made easier when we can laugh again or really understand our pain. Playwright Bekah Brunstetter explores this theme in the touching, quirky comedy, "Be a Good Little Widow," directed by Hal Brooks for its West Coast premiere at the Old Globe Theatre.

Melody (Zoë Winters) has recently experienced the best of times and the worst of times. She's newly married and becomes a widow shortly thereafter when Craig (Ben Graney) dies. Also grieving over the loss is her Melody's mother-in-law, Hope (Christine Estabrook), who takes on the role of comforter and mentor even though deep inside she's mourning as

Estabrook said she was excited to jump back into a stage play after filming a television pilot. She said "Be a Good Little Widow" is intense, but the script also has humor, and she found it somewhat cathar-

"I don't have any children of my own, and when you play a role like this you realize what you've missed (motherhood). even though I have two wonderful step-children," she said.

"I think the story will help people to understand mothers better, because this woman (Hope) has the best intentions of what she's trying to do for Melody.'

For Hope, the situation is doubly difficult. She's spent years mourning the death of Craig's father, and now she must grieve for her son's death, while also leading Melody through the sorrow and the drastic change in her

"Hope is tightly wound but she has the best idea of the way to approach someone in this situation because she's had a lot of experience," Estabrook said. "She also wants her son's memory to be honored in a certain way ... Melody wants to raise



Christine Estabrook is Hope and Zoë Winters is Melody in Bekah Brunstetter's 'Be a Good Little Widow' at The Old Globe.

PHOTO/SNAPS STUDIO

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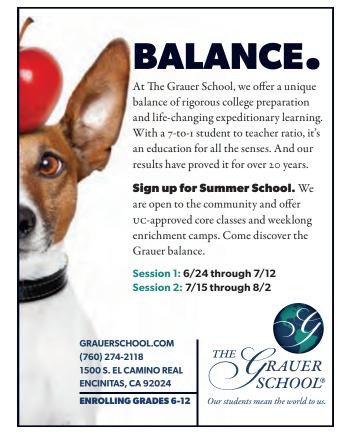
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Value: \$31,016.30



Page 1 of 3



Bekah Brunstetter, playwright of "Be a Good Little Widow," opening Thursday at the Old Globe's Sheryl and Harvey White Theatre, COURTESY PHOTO

Flight and fright

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JAMES HEBERT • U-T

he play "Be a Good Little Widow" was inspired in part by a morbid fear of plane crashes, Bekah Brunstetter was explaining over the phone one recent morning. This particular recent morning happened to be the day before Brunstetter whose play involves a newlywed dealing with the sudden death of her husband (you'll never guess how) — was set to depart for a wedding. In London. And she wasn't going by ocean liner. I "I'm not looking forward so much to the flight," Brunstetter acknowledged, in a bit of chipper understatement. "I'm not in love with flying."

Brunstetter went on to explain that she "kind of wrote the play to combat that anxiety. It had really been an anxiety for me. I tend to write about things that freak me out — try to figure out what's going on in my head."

the plane crashed tomorrow. So it's fine." (Spoiler alert: Brunstetter made it to London and back home to L.A. safely.)

Brunstetter's fear of flying, by the way, has gotten better since she started writing "Be a Good Little Widow" several years ago — partly because "I have to fly a lot more now. At a certain point, you have to get over it."

It's a trade-off that comes with growing success for the prolific North Carolina native, who now writes for the L.A.-based TV show "Switched at Birth" (on the ABC Family network) and is getting more regional productions of her plays.

Those productions include the one of "Widow" that's now up and running in the Old Globe's arena-style White Theatre (the show officially opens Thursday).

The humor-laced play centers on Melody (played by Zoë Winters), who

OK, but would she maybe rather talk about a different subject, since she'd be winging six miles above the planet in a matter of hours?

"No, I'll talk about it. See, the more I talk about it, the more ironic it would be if

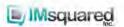
finds herself dealing not only with widowhood but the not-so-diplomatic incursions of her mother-in-law, Hope (Christine Estabrook).

"I think Hope has always made her feel she's not good enough," Brunstetter says of the fraught dynamic between the two. "And I think Melody is still figuring out who she is. Hope is just one of those people who makes her feel immediately, incredibly insecure. She loses all her confidence, she has no idea how to conduct herself. It turns her into a total weirdo."

Acting up

The pair's relationship, and the play's storyline, actually derive from a whole lot of things that were running through Brunstetter's head when off-Broadway's Ars Nova commissioned her to write

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The Old Globe

BRUNSTETTER • 'Widow speaks to coping with loss

FROM E3
"Widow" in 2009.

For one, while she had flown many times before, a spate of major crashes around that time "just unlocked this anxiety in me—the realization you're gonna die, and you don't have control over that fact, all of those things."

Also, "at that point in my life I had never been to a funeral before, and I always kind of worried about that. I ended up thinking about that a lot. Some people lose loved ones earlier in life, and that really kind of shapes them and forces them to kind of drop into themselves and grow up.

"And if you haven't experienced that kind of loss, it just makes you wonder what that's going to do to you and how you're going to conduct yourself."

The idea of what constitutes proper behavior was another of the playwright's fixations that made its way into the piece.

"I just always think that as a contemporary young woman, I'm not always acting as ladylike as I should," Brunstetter says. "I have a pretty old-fashioned mother and grandmother, and I'm constantly amused and intrigued by the things they've instilled in me. The things that have worked, and the things that are crazy. That's just a world that interests me a lot."

Related to that, Brunstetter adds: "One of the first things I knew about the play was that I wanted Melody to want to (sleep with) another guy right after her husband is dead. That really interested me. The messiness, that uncouth behavior felt really truthful to me."

Writing for her life

Brunstetter didn't start out writing plays, but by her account she has been a writer of some kind since she was a kid. And these days, she never quite seems to stop writing, Besides the TV job and the many plays to her name (notable works include "A Long and Happy Life," "House of Home" and "OOHRAH!"), she also keeps a candid and very entertaining blog called "I Care Deeply" at BekahBrunstetter.com.

"My blog is sort of like, 'What's Bekah doing?" I'm like an open book. In a minute you can maybe see what my sandwich (from the lunchtime interview) looks like."

Her very early forays into short stories gave way to poetry around high school, which is when Brunstetter also joined the drama club. ("It was more of a social thing; it seemed to be where the weirdos were.")

She started writing plays in college, and now "I really have to fight myself to have a story not turn into a play. I've been doing it so long that it's the way my brain translates the world, I guess."

Brunstetter admits that at the pace she produces new work, circling back to reconsider a play such as "Widow" can trigger some mixed feelings. "It's weird, because you're really nostalgic," she says. "You're like, 'Oh god, I remember where I was in my head, in my heart, when I wrote that.' At the same time, you want to punch that person. 'You're an idiot, you're shallow!' (Because) you know so much about the world now.

"(But) I've learned the hard way, I can't rewrite a play three or four years later. I just have to let it be what it is. If you go back in there and start to take it apart, you're going to ruin it."

And she seems to be feeling pretty serene about leaving "Widow" in the hands of the Globe and director Hal Brooks.

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Jitters gave wing to Globe's 'Widow'

Rising playwright Brunstetter channeled dread into mom-in-law saga

By James Hebert (/staff/james-hebert/) 9:50 a.m. May 11, 2013



(/photos/2013/may/11/1011494/)

Playwright Bekah Brunstetter is making her Old Globe debut with "Be a Good Little Widow."

The play "Be a Good Little Widow" was inspired in part by a morbid fear of plane crashes, Bekah Brunstetter was explaining over the phone one recent morning.

This particular recent morning happened to be the day before Brunstetter — whose play involves a newlywed dealing with the sudden death of her husband (you'll never guess how) — was set to depart for a wedding. In London. And she wasn't going by ocean liner.

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Photo Flash: Meet the Cast of The Old Globe's BE A GOOD LITTLE WIDOW - Christine Estabrook, Zoe Winters and More!

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The Old Globe today announced the complete cast and creative team for the West Coast Premiere of Bekah Brunstetter's quirky and tender comedy Be a Good Little Widow. Directed by Hal Brooks, Be a Good Little Widow will run May 11 - June 9, 2013 in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center. Preview performances run May 11 - May 15. Opening night is Thursday, May 16 at 8:00 p.m. Meet the cast in the photos below!

Melody thought being a young wife was hard-until she became a widow. Luckily her mother-in-law Hope is an expert in the field. As she navigates the prickly terrain of pressed black dresses, well-meant advice and inappropriate outbursts, she stumbles toward understanding what it means to find someone through losing them. A bittersweet look at the messy parts of life, Be a Good Little Widow contemplates how grief, devotion and hope can persevere within us all.



BR(

Christine Estabrook (Hope) originated roles in the Off Broadway productions of Christopher Durang's Baby with the Bathwater, Craig Lucas's Blue Window and Deborah Eisenberg's Pastorale, for which she won an Obie Award. She also originated roles in and earned Drama Desk Award nominations for North Shore Fish and Win/Lose/Draw. Estabrook was awarded both the Drama Desk and the Clarence Derwent Award for her portrayal of Sheila in The Boys Next Door. In 2011 LA Weekly presented her with their award for best comedic performance in another one of Christopher Durang's plays, Why Torture Is Wrong, and the People Who Love Them (The Blank Theatre). She performed in two of Wendy Wasserstein's hit Broadway shows, The Heidi Chronicles and The Sisters Rosensweig, as well as opening and performing for two years in <u>Steven Sater</u>'s Broadway musical Spring Awakening. Her many television credits include "Desperate Housewives," "American Horror Story," "Anger Management" and "Mad Men." Her film appearances include Sea of Love, The Usual Suspects and Spider-Man 2.

Ben Graney (Craig) has appeared on Broadway in War Horse (Lincoln Center Theatre) and Off Broadway in When the Rain Stops Falling directed by David Cromer (Lincoln Center Theatre) and The Netflix Plays (Ars Nova). His other New York theater credits include Paper Dolls (Sundance Institute Theatre Lab), The Spring Fling (F*It Club/IRT Theater), Bare Naked Drama (Aporia Theater/Cherry Pit Theatre), Obama Drama (Creative Destruction/The Tank) and An Irish Brew (Studio Tisch). He has appeared regionally in Twelfth Night (McCarter Theatre Center), Postcards from Earth (Guthrie Theater), The Cherry Orchard and Twelfth Night (Chautauqua Theater Company) and the Brand: New Festival of New Plays (Hartford Stage). Graney's film and television credits include Canto, Ama at Sea and "Unscripted."

Kelsey Kurz (Brad) has previously been seen at the Globe in Nobody Loves You and Richard O'Brien's The Rocky Horror Show. He has appeared on Broadway and Off Broadway in The Merchant of Venice (The Public Theater), Davy & Stu (The Ensemble Studio Theatre) and I Coulda Been a Kennedy (2006 New York International Fringe Festival). His regional credits include Single Girls Guide (Capital Repertory Theatre), Sons of the Prophet (Huntington Theatre Company) and Seven Brides for Seven Brothers and Cat Ballou (Jackson Hole Playhouse). He has appeared in the films Spartan King (in post-production) and A Time to Speak (in post-production).

Zoë Winters (Melody) has appeared Off Broadway in 4000 Miles (LCT3 at The Duke, Lincoln Center's Mitzi E. Newhouse Theater) and Love Song (59E59 Theaters). Her other New York credits include Hater (Ohio Theatre), The Eyes of Others (New Ohio Theatre) and two productions of short stories that she wrote and performed: Swimming Legs (TheaterLab) and Not At The Dinner Table (New Ohio Theatre). Her regional credits include Seattle Repertory Theatre, Paper Mill Playhouse, CENTERSTAGE, Magic Theatre, Virginia Stage Company and Merrimack Repertory Theatre. Her film and television credits include In the Family, Under, "Law & Order," "Ugly Betty," "Gossip Girl" and "Army Wives."

The creative team includes Jason Simms (Scenic Design), David Israel Reynoso (Costume Design), Seth

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Playwright Bekah Brunstetter has written the plays House of Home (Williamstown Theatre Festival, Rough Reading Series), Oohrah! (Atlantic Theater Company, 2009, and Steppenwolf Theatre Company Garage/LiveWire Productions, 2012) and Miss Lilly Gets Boned (Lark Play Development Center's Playwrights' Week, 2009, Finborough Theatre, June 2010, and Ice Factory, 2012). She was a New Voice/New York Fellow through the Lark Play Development Center, member of Primary Stages' Writer's Group and the Naked Radio writing team. Brunstetter is an alumna of the Women's Project Playwrights Lab, the Ars Nova Play Group and the Playwrights Realm. She worked with Craig Wright on his original MTV series "Underemployed" and is currently writing for ABC Family's "Switched at Birth."

Director Hal Brooks helmed the National Tour of Nilaja Sun's Obie Award-winning No Child... and the acclaimed Off Broadway hit and Pulitzer Prize finalist Thom Pain (based on nothing) by Will Eno. His recent credits include Figaro and The Bald Soprano (The Pearl Theatre Company), Alena Smith's The Bad Guys (Second Stage Theatre Uptown), Samuel D. Hunter's The Whale (Denver Center Theatre Company), Kimberly Rosenstock's Tigers Be Still and Itamar Moses' Back Back Back (Dallas Theater Center), Mona Mansour's Urge for Going (The Public Theater), creative consultant on Colin Quinn: Long Story Short directed by Jerry Seinfeld, Sharr White's Six Years (Humana Festival) and Steve Martin's Picasso at the Lapin Agile (Two River Theater Company). He is Artistic Director of the Cape Cod Theatre Project and the Associate Artistic Director of the Ojai Playwrights Conference. He was Artistic Director of the Rude Mechanicals of New York where he directed the Off Broadway premieres of Don DeLillo's Valparaiso and Will Eno's The Flu Season.

Tickets to Be a Good Little Widow can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

Photo Credit: Snaps Studio

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Christine Estabrook appears as Hope and Zoe Winters as Melody

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<u>Christine Estabrook</u> appears as Hope and <u>Zoe Winters</u> as Melody



The cast of Be a Good Little Widow: (from left) Kelsey Kurz, Christine Estabrook, Zoe Winters and Ben Graney.

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Zoe Winters appears as Melody



<u>Christine Estabrook</u> appears as Hope and <u>Zoe Winters</u> as Melody



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Ben Graney appears as Craig



Director Hal Brooks



and Ben Graney.

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Photo Flash: First Look at Zoe Winters, Ben Graney and More in Old Globe's BE A GOOD LITTLE WIDOW

Like 0 Tweet < 1 Feedback **Print** E-mail Tuesday, May 14, 2013; 01:05 PM - by BWW News Desk Enter Your Email The Old Globe presents the West Coast Premiere of Bekah Brunstetter's quirky and tender comedy Be a

Good Little Widow. Directed by Hal Brooks, Be a Good Little Widow is currently running through June 9, 2013 in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center. Preview performances run May 11 - May 15. Opening night is Thursday, May 16 at 8:00 p.m. Check out the production photos below!

A young widow navigates the prickly terrain of black dresses, well-meant advice and inappropriate outbursts in the West Coast Premiere of this quirky comedy.

The creative team includes: Bekah Brunstetter (Playwright), Hal Brooks (Director), Jason Simms (Scenic Design), David Israel Reynoso (Costume Design), Seth Reiser (Lighting Design), Ryan Rumery (Sound Design), Caparelliotis Casting (Casting) and Anjee Nero (Stage Manager).

The cast includes: Christine Estabrook (Hope), Ben Graney (Craig), Kelsey Kurz (Brad) and Zoë Winters (Melody).

Tickets to Be a Good Little Widow can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

Photo Credit: Ed Krieger

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Zoe Winters and Christine Estabrook



Kelsey Kurz

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Christine Estabrook and **Zoe Winters**

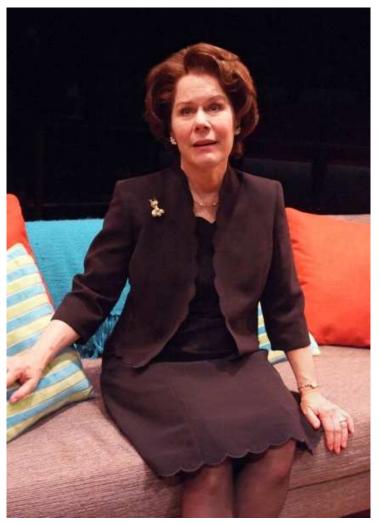


 $\underline{\text{Christine Estabrook}} \text{ and } \underline{\text{Zoe Winters}}$

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Kelsey Kurz and Zoe Winters



Christine Estabrook

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Ben Graney

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Zoe Winters and Ben Graney



 $\underline{\text{Christine Estabrook}},\,\underline{\text{Ben Graney}}\,\,\text{and}\,\,\underline{\text{Zoe Winters}}$

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Zoe Winters

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Zoe Winters



 $\underline{\text{Ben Graney}} \text{ and } \underline{\text{Zoe Winters}}$

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Photo Flash: Christine Estabrook, Zoe Winters and More Celebrate The Old Globe's BE A GOOD LITTLE WIDOW Opening

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Thursday, May 23, 2013; 08:05 PM - by BWW News Desk

The Old Globe presents the West Coast Premiere of Bekah Brunstetter's quirky and tender comedy Be a Good Little Widow. Directed by Hal Brooks, Be a Good Little Widow is currently running through June 9, 2013 in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center. Check out the production photos below!

A young widow navigates the prickly terrain of black dresses, well-meant advice and inappropriate outbursts in the West Coast Premiere of this quirky comedy.

The creative team includes: <u>Bekah Brunstetter</u> (Playwright), <u>Hal Brooks</u> (Director), <u>Jason Simms</u> (Scenic Design), <u>David Israel Reynoso</u> (Costume Design), <u>Seth Reiser</u> (Lighting Design), <u>Ryan Rumery</u> (Sound Design), <u>Caparelliotis Casting</u> (Casting) and <u>Anjee Nero</u> (Stage Manager).

The cast includes: Christine Estabrook (Hope), Ben Graney (Craig), Kelsey Kurz (Brad) and Zoë Winters (Melody).

Tickets to Be a Good Little Widow can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

Photo Credit: Doug Gates

High-Res Photo Gallery

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Director <u>Hal Brooks</u> (center) with cast members (from left) <u>Ben Graney</u>, <u>Zoe Winters</u>, <u>Christine Estabrook</u> and <u>Kelsey Kurz</u>

D.



Old Globe Artistic Director <u>Barry Edelstein</u> (far right) with director <u>Hal Brooks</u> (center) and cast members (from left) <u>Ben Graney</u>, <u>Zoe Winters</u>, <u>Christine Estabrook</u> and <u>Kelsey Kurz</u>



(from left) Cast members $\underline{\text{Ben Graney}}, \, \underline{\text{Zoe Winters}}, \, \underline{\text{Christine Estabrook}} \, \text{and} \, \underline{\text{Kelsey Kurz}}$

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Cast member Zoe Winters

3 of 6 5/24/2013 2:20 PM



Director Hal Brooks



Old Globe Board Chair <u>Harold W. Fuson</u> Jr. and <u>Pam Fuson</u> (center) with cast members (from left) <u>Zoe</u>
<u>Winters</u>, <u>Ben Graney</u>, <u>Kelsey Kurz</u> and <u>Christine Estabrook</u>

4 of 6 5/24/2013 2:20 PM

old globe

The Old Globe



1363 Old Globe Way San Diego, CA 92101-1696

artistic director: barry edelstein

managing director: michael g. murphy

founding director: craig noel

www.oldglobe.org

mission statement

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: Creating theatrical experiences of the highest professional standards; Producing and presenting works of exceptional merit, designed to reach current and future audiences; Ensuring diversity and balance in programming; Providing an environment for the growth and education of theatre professionals, audiences and the community at large.

SAN DIEGO

Last Comic Standing's... The American.



FULL PRICE \$18.00 OUR PRICE

Mad Men's Bryan Batt in ... Martinis Above.



FULL PRICE \$35.00

Chicago: Tony-Winning... Welk Resort.

FULL PRICE \$48.00 OUR PRICE





latest features

movies

42

now playing

a doll's house

The Classics Up Close series continues with this Ibsen masterwork. In a time of financial desperation, a young wife makes a dangerous decision, taking an illegal risk to save her husband's life. Years later, her secret comes back to haunt her, and its revelation will shake the foundations of her entire world. Ibsen's A DOLL'S HOUSE is a true landmark of modern drama. Director Kirsten Brandt and Ibsen translator Anne-Charlotte Hanes Harvey collaborate to create a new adaptation of the play expressly for the intimate Sheryl and Harvey White Theatre. march 23 - april 21

a gentleman's guide to love and murder

Former Old Globe Co-Artistic Director Darko Tresnjak returns to direct this World Premiere musical of merriment and murder. When Monty Navarro finds out he is eighth in line to inherit a dukedom, he decides to eliminate the other seven heirs standing in his way - all played by one incredible actor. This witty music hall comedy explores how low we'll go to make it to the top. A co-production with Hartford Stage.

march 8 - april 14

upcoming

other desert cities

Currently a Broadway sensation and 2011 Pulitzer Prize finalist, Jon Robin Baitz's (The Substance of Fire, "Brothers & Sisters") OTHER DESERT CITIES is about long-buried secrets that threaten to put a once picture-perfect Palm Springs clan back on the tabloid pages. Globe favorite Richard Seer (Life of Riley, The Last Romance) directs this viciously comedic look at the truth behind the wounds of a very public fall from grace.

april 27 - june 2

be a good little widow

Melody thought being a young wife was hard, until she became a widow. Luckily her mother-in-law is an expert in the field. As Melody navigates the prickly terrain of pressed black dresses, well-meant advice and inappropriate outbursts, she stumbles toward understanding what it means to find someone through losing them. A bittersweet look at the messy parts of life, this quirky comedy contemplates how grief, devotion and hope can persevere within us all. may 11 - june 9

2 of 4 4/11/2013 9:57 AM



Client Name: Publication Name: Publication Date: Page Number: Circulation: Size:

The Old Globe San Diego Jewish Journal May 01, 2013 084,085 20,000 142 sq inch \$3,542.12



Page 2 of 2

Lopez, is set in the 1890s and deals with a Cuban family coping with the changing landscape of its country. "Becoming Cuba" will be ensconced at NCR's Solana Beach home through June 23.

Value:

City Ballet will conclude its 20th anniversary season with Elizabeth Wistrich's interpretation of "Carmina Burana," a thrilling work set against Carl Orff's percussive score. The dance will be performed with live orchestra and a chorus of 100, plus four soloists. Also on the program is "The Seasons," choreographed to Vivaldi's magnificent music. You can see this impressive concert at the Spreckels Theatre May 3-5.

California Ballet will stage its full-length "Swan Lake" at the Civic Theatre May 18-19. The leading roles will be danced by Nina Kaptsova and Alexander Volchkov of the Bolshoi Ballet. To celebrate Cal Ballet's 45th anniversary, the Saturday evening performance will be preceded by a black-tie gala at the Westgate Hotel.

The Old Globe's Main Stage production of "Other Desert Cities," a San Diego premiere about a novelist and her prominent family as they suffer a very public fall from grace, will continue to intrigue audiences through June 2. Meanwhile, the West Coast premiere of "Be a Good Little Widow" is ready to debut on the intimate White Theatre stage May 11. The quirky comedy about grief, devotion and hope will be ensconced at this theater-in-the-round space through June 9. Supporters will gather at the Hilton Bayfront Hotel May 21 for the annual Globe Guilders' Fashion Show and Luncheon.

Broadway/San Diego will introduce a new concert-musical hybrid to San Diego audiences May 28-June 2. "Green Day's American Idiot," based on the band's rock opera album, tells the story of three lifelong friends forced to choose between their dreams and the safety of life in the suburbs.

San Diego Repertory Theatre is staging a new fusion of live jazz, the spoken word, dance and song through May 5 on the Lyceum Stage. "Federal Jazz Project" was directed by Sam Woodhouse.

The San Diego Symphony will conclude its season this month with a potpourri of musical offerings. It begins May 3-5 with pianist Olga Kern joining the orchestra for a concert that features works by Rachmaninoff, Ives and Tchaikovsky. Kern will play Schumann May 7 as part of the Chamber Music Series.

Avi Avital performs a program of works for mandolin and strings with members of the Symphony May 21. A world premiere commissioned work by David Bruce is part of this unique program. The Romeros return May 17-19 with Jahja Ling conducting the group in a concert that includes Gould's Troubador Music for Four Guitars and Orchestra (a work written for The Romeros on the 200th anniversary of the city of San Diego).

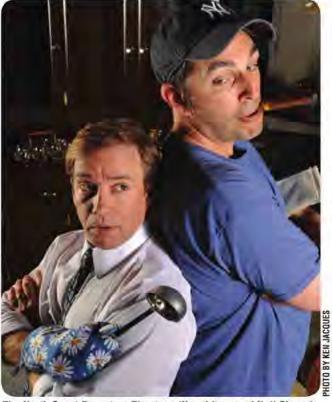
The Fox Film Series will screen "My Best Girl" (with Mary Pickford and Buddy Rogers) at Symphony Hall May 11. "Joshua Bell Plays Tchaikovsky" will take over Symphony Hall May 24-25. The violin virtuoso will perform Tchaikovsky's Violin Concerto with Maestro Ling on the podium. The program also includes works by Beethoven and Smetana.

The La Jolla Music Society will present pianist Rafal Blechacz

at Sherwood Auditorium May 10, followed May 12 by pianist Nikolay Khozyainov at the Auditorium at TSRI. Marcia Ball performs May 18 at the Balboa Theatre as part of the Society's New Orleans Jazz Series.

Cygnet Theatre's production of "Assassins," a show described as "the most controversial musical ever written," will complete its extended run at the Old Town Theatre May 5. This funny and thought-provoking work lays bare the lives of nine assassins, from John Wilkes Booth to Lee Harvey Oswald. Cygnet returns May 22 with a complete change of pace. "Shakespeare's R&J," a cross between "Dead Poets Society" and "Lord of the Flies," focuses on the world of a parochial boarding school for boys. This fascinating work will continue through June 16.

The La Jolla Playhouse will kick off its summer season with "His Girl Friday," a comedy set in a 1939 Chicago pressroom. The story, based on a vintage play and movie, revolves around an ace reporter determined to leave the newspaper world behind her. John Guare wrote the fast-



The North Coast Repertory Theatre will end its run of Neil Simon's classic "The Odd Couple" May 5.

paced piece, and Christopher Ashley directed it. The play will run May 28-June 30 at the Mandell Weiss Theatre.

San Diego Musical Theatre is culminating its season at the Birch North Park Theatre with "The Sound of Music," The ever-popular musical runs May 10-26.

J*Company will revive "Hello Dolly!" at the Lawrence Family JCC May 3-12. The classic musical will conclude the troupe's 20th anniversary Sureisand Season.

Junior Theatre's staging of "A Little Princess," a musical based on the beloved novel, will be performed at the Casa del Prado in Balboa Park through May 12.

The Oceanside Museum of Art is showcasing works by James Hubbell and Ellen Salk. "In Search of Shadows: James Hubbell Sculpture" will remain on exhibition through June 2, while "Paintings by Ellen Salk" is set to close May 5.

The Air and Space Museum is featuring a "Ripley's Believe It or Not" exhibition for the first time in 80 years. This fascinating, one of a kind show will remain throughout this year. \$\phi\$







Client Name:
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Page Number:
Circulation:

ate: May 01, 2013 : 016 15,500 33 sq inch \$252.48

The Old Globe

Presidio Sentinel

Size: 33
Value: \$2

Old Globe Theatre

Directed by Hal Brooks, "Be a Good Little Widow" will run May 11 through June 9, 2013 in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center.

Melody thought being a young wife was harduntil she became a widow. Luckily her mother-in-law Hope is an expert in the field. As she navigates the prickly terrain of pressed black dresses, well-meant advice and inappropriate outbursts, she stumbles toward understanding what it means to find someone through losing them. A bittersweet look at the messy parts of life, "Be a Good Little Widow" contemplates how grief, devotion and hope can persevere within us all.

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



Christine Estabrook (left) appears as Hope and Zoë Winters as Melody in the West Coast Premiere of Bekah Brunstetter's "Be a Good Little Widow." Photo by Snaps Studio.

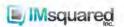


Client Name: Publication Name: Publication Date: Page Number: Circulation: Size:

Value:

The Old Globe LGBT Weekly May 09, 2013 015

50,000 11 sq inch \$106.47



Page 1 of 1

wednesday, may 15



Christine Estabrook and Zoë Winters in Be a Good Little Widow

Be a Good Little Widow

Melody thought being a young wife was hard, until she became a widow. Luckily her mother-in-law is an expert in the field. As Melody navigates the prickly terrain of pressed black dresses, well-meant advice and inappropriate outbursts, she stumbles toward understanding what it means to find someone through losing them. A bittersweet look at the messy parts of life, this quirky comedy contemplates how grief, devotion and hope can persevere within us all. Contains strong language. Old Globe Theatre, Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way in Balboa Park, 7 p.m., tickets from \$29, Melody thought being a young wife

Balboa Park, 7 p.m., tickets from \$29, 619-234-5623, theoldglobe.org *



Publication Name: San Diego Jewish Journal

Publication Date: June 01, 2013 Page Number: 068,069

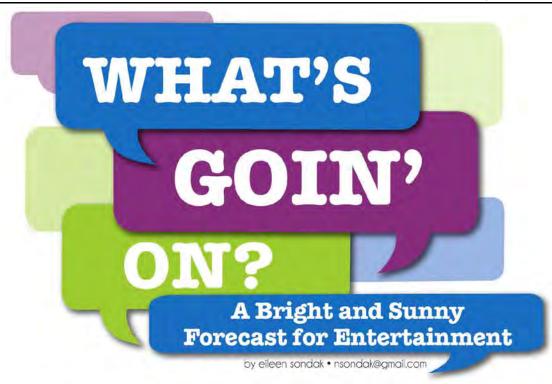
 Circulation:
 20,000

 Size:
 138 sq inch

 Value:
 \$3,456.77



Page 1 of 2



There is no June gloom hovering over the entertainment scene. The Old Globe launches its outdoor Shakespeare Festival this month, the San Diego Symphony moves to its summer home at Embarcadero Marina Park South for a season of Pops, and the La Jolla Playhouse gets busy on two stages. That's just a sampling of the eclectic summer crop of theatrical events.

The Old Globe will bring three new productions to life in the alfresco ambiance of its Festival Stage. Shakespeare's "A Midsummer Night's Dream" will be performed in rotating repertory with Tom Stoppard's "Rosencrantz and Guildenstern Are Dead" and the

Bard's "The Merchant of Venice," starting June 2. The three shows will alternate on the Festival Stage through Sept. 29.

The Globe's Main Stage production of "Other Desert Cities," a San Diego premiere about a novelist and her prominent family as they suffer a very public fall from grace, will wind down June 2. Meanwhile, the West Coast premiere of the quirky comedy "Be a Good Little Widow" is ensconced on the intimate White Theatre stage through June 9.

Summer Pops will launch its busy summer June 27 with "Tux 'n' Tennies Summer Bash: KC and the Sunshine Band," followed June 28-29 by "Music of the Rolling



"Fiddler on the Roof," with its litany of brilliant songs, vibrant dances and poignant tale of life in Czarist Russia, continues to light up the Lamb's Players' Coronado home throughout the month.



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by Eileen Sondak | <u>June 2013</u> | <u>Post your comment »</u>



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By Eileen Sondak

There is no June gloom hovering over the entertainment scene. The Old Globe launches its outdoor Shakespeare Festival this month, the San Diego Symphony moves to its summer home at Embarcadero Marina Park South for a season of Pops, and the La Jolla Playhouse gets busy on two stages. That's just a sampling of the eclectic summer crop of theatrical events.

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1 of 7 5/30/2013 2:52 PM

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The Globe's Main Stage production of "Other Desert Cities," a San Diego premiere about a novelist and her prominent family as they suffer a very public fall from grace, will wind down June 2. Meanwhile, the West Coast premiere of the quirky comedy "Be a Good Little Widow" is ensconced on the intimate White Theatre stage through June 9.

Summer Pops will launch its busy summer June 27 with "Tux 'n' Tennies Summer Bash: KC and the Sunshine Band," followed June 28-29 by "Music of the Rolling Stones." These events usher in a summer of music under the stars that includes appearances by Amy Grant, Nathan Pacheco and Michael Bolton. The summer concludes with an 1812 Tchaikovsky Spectacular Aug. 30-Sept. 1.

The La Jolla Playhouse will unveil "Tribes," directed by David Cromer, June 25. The Drama Desk Award-winning play deals with a deaf son of a family of intellectuals who finds a tribe of his own in the deaf community. "Tribes" will be performed through July 21.

Meanwhile, the Playhouse production of "His Girl Friday," a comedy set in a 1939 Chicago pressroom, continues at the Mandell Weiss Theatre through June 30. The story (based on a vintage play and movie) revolves around an ace reporter determined to leave the newspaper world behind her. There's still time to see the successful Without Walls production of "Accomplice: San Diego," before it ends June 2.

"Fiddler on the Roof," with its litany of brilliant songs, vibrant dances and poignant tale of life in Czarist Russia, continues to light up the Lamb's Players' Coronado home throughout the month. Take the entire family to enjoy this multi-award-winning masterpiece, starring Sam Zeller as Tevye and Deborah Gilmour Smyth as Golde.

The Lamb's Players has brought back "MixTape," the long-running '80s musical. The wildly popular show is ensconced at the Horton Grand in downtown San Diego once again.

North Coast Repertory Theatre's world premiere production of "Becoming Cuba," directed by David Ellenstein, will continue to excite audiences through June 23. This dramatic new work, by nationally acclaimed playwright Melinda Lopez, is set in the 1890s and focuses on a Cuban family coping with the changing landscape of its country.

The 20th annual Lipinsky Family San Diego Jewish Arts Festival continues through June 18. Featured is the 12th annual Klezmer Summit on the Lyceum Stage June 3; Women of Valor on the Lyceum Stage June 4; "Chagall," a collaborative piece by John Malashock and Yale Strom, at the La Jolla Playhouse June 9; "Steal Heaven," by Herbert Siguenza, at the North Coast Rep's Solana Beach home June 11; and "Soulfarm" on the Lyceum Stage June 18, to complete this year's festival.

Broadway/San Diego's imported production of "American Idiot," a new concert-musical hybrid, will end its brief run June 2. Green Day's groundbreaking show, based on the band's rock opera, tells the story of three lifelong friends forced to choose between their dreams and the safety of life in the suburbs.

Cygnet Theatre is staging "Shakespeare's R&J," a cross between "Dead Poets Society" and "Lord of the Flies," at its Old Town home. The play explores the world of a parochial boarding school for boys. This fascinating work will play on through June 16.

Moonlight Stage Productions will launch its outdoor summer season with "South Pacific," a wonderful vintage musical that abounds with unforgettable songs. The show will run at the Moonlight Bowl June 26-July 13.

2 of 7 5/30/2013 2:52 PM



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 \$450.90



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SDBJ INSIDER

Tom York

... Finally ... The Old Globe's 2013-2014 season is just about done as the official first day of summer nears. The year's last production, "Be a Good Little Widow," a comedy written by Bekah Brunstetter and directed by Hal Brooks, will play through June 9. Next up is the Shakespeare favorite, "A Midsummer Night's Dream," which launches the Old Globe's summer season starting June 2. Exact dates and ducats at theoldglobe.org



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 408,825

 Size:
 18 sq inch

 Value:
 \$2,837.15

The Old Globe

U-T San Diego June 02, 2013



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"Be a Good Little Widow"

7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays. Through June 9. Old Globe's <u>Sheryl</u> <u>and Harvey White Theatre</u>, Balboa Park. \$29 and up (discounts available). (619) 234-5623 or oldglobe.org

It's the final week at the Globe for Bekah Brunstetter's oddball, tragicomic tale of a young woman dealing not just with sudden widowhood but with the tough love of a brittle mom-in-law. Even if her central character can be exasperating at times, Brunstetter writes with a fresh, funny voice, and with an emotional impact that has a way of blindsiding a playgoer by story's end.

JAMES HEBERT • U-T

San Diego's upcoming theatre season has something for everyone

BY TOM ANDREW



The Beatles with Rain

Now is the perfect time to take in a holiday show, or two, and plan for a new year of plays and musicals from some of **San Diego**'s most well respected theaters. From Shakespeare to Broadway's finest, you certainly won't be disappointed with this season's **theater** offerings.

Heading north, New Village Arts in Carlsbad, Intrepid Shakespeare Company in Encinitas or North Coast Repertory in Solana Beach offer the following:

New Village Arts, 2787 State Street: *Forever Plaid: Plaid Tidings*, Dec. 8-24, *The Trip To Bountiful*, Feb. 9-March 3, *One Flew Over The Cuckoo's Nest*, March 30-April 21 and *Seascape*, May 18-June 9.

Intrepid Shakespeare Company, 800 Santa Fe Drive: Hamlet, Jan. 26-Feb. 17. Oleanna, April 4-14.

North Coast Repertory, 987 Lomas Santa Fe Drive: *Educating Rita*, Jan. 9-Feb. 3, *Time Stands Still*, Feb. 20-March 17, *The Odd Couple*, April 10-May 5, *Becoming Cuba*, May 29-June 23, and *Perfect Wedding*, July 10-August 4.

All three of these theaters have a great line up and some of the best directors in town. Rosina Reynolds, Sean Cox, David Ellenstein, Kristianne Kurner, Glenn Paris are all slated to direct. Don't miss out.

Closer to San Diego you'll find The Old Globe, La Jolla Playhouse, Broadway San Diego, Cygnet Theatre, San Diego Repertory, Diversionary Theatre, Ion Theatre, Mo' olelo Performing Arts Company, San Diego Music Theatre and the up and coming Circle Circle dot dot Theatre Company.

Broadway San Diego, 1100 Third Ave, is a touring house. This means that its featured shows are Broadway National Tours that are touring throughout the U.S. and usually run for only one week. Upcoming shows are:

The Beatles with Rain, Jan. 4-6, Billy Elliot, April 30- May 5, Green Day's American Idiot, May 28-June 2 and Sister Act, July 30-Aug. 4.

The Old Globe and The **La Jolla Playhouse** occasionally have a few touring productions, but through the years have been responsible for many shows going straight to Broadway (*The Full Monty, Peter and The Starcatchers, Dirty Rotten Scoundrels, Thoroughly Modern Millie, Jersey Boys*). Both are theaters that offer patrons the chance to see many Broadway-bound shows before they reach The Big Apple.

The Old Globe, 1363 Old Globe Way: *Dr. Seuss' How the Grinch Stole Christmas*, Nov. 17- Dec. 29, *Pygmalion*, Jan. 12- Feb. 17, *A Gentleman's Guide to Love and Murder*, March 8-April 14, *A Doll's House*, March 23- April 21, *Be a Good Little Widow*, May 11- June 9 and *Other Desert Cities*, April 27- June 2.

La Jolla Playhouse, 2910 La Jolla Village Drive: The **La Jolla Playhouse** doesn't have a Christmas offering and at the moment they list only two shows for the upcoming season with no dates attached.

1 of 3

print-media

Client Name:
Publication Name:
Publication Date:
Page Number:
Circulation:
Size:

Value:

The Old Globe Where Magazine March 01, 2013 058,059 28,000 1 sq inch

\$32.71



Page 2 of 2

BE A GOOD LITTLE WIDOW May 11-June 9, Expect graph c language with the <u>Old Globe</u>'s quirky adult comedy about a recently widowed young wife, 1363 Old Globe Way, Balboa Park, 619,234,5623, Map 017

2 of 2 3/19/2013 6:14 PM



Client Name: The Old Globe
Publication Name: Fine Magazine
Publication Date: May 01, 2013
Page Number: 079
Circulation: 25,000

Circulation: 25,000 Size: 16 sq inch Value: \$486.79

Page 1 of 1



"BE A GOOD LITTLE WIDOW"

When: May 11 - June 9 Where: Old Globe Theatre Admission: \$29 - \$49

Melody thought being a young wife was hard, until she became a widow. Luckily her mother-in-law is an expert in the field. As Melody navigates the prickly terrain of pressed black dresses, well-meant advice and inappropriate outbursts, she stumbles toward understanding what it means to find someone through losing them. A bittersweet look at the messy parts of life, this quirky comedy contemplates how grief, devotion and hope can persevere within us all. Contains strong language.

More Info: oldglobe.org



The Old Globe Client Name:

San Diego Business Journal May 06, 2013 Publication Name:

Publication Date:

Page Number: 03 Circulation: 13,505 2 sq inch Size: Value: \$294.06



Page 1 of 1



SDBJ INSIDER Tom York

The Old Globe Theatre continues with a couple of high notes: "Other Desert Cities" is running through June 2. The next up is "Be a Good Little Widow," runs May 11 through June 9. More dates, details and ducats at theoldglobe.org, Till next week!



The Old Globe Client Name:

UT San Diego-Night & Day May 09, 2013 035,036 Publication Name:

Publication Date:

Page Number: Circulation: 408,825 Size: 1 sq inch \$70.81 Value:



Page 1 of 1

Running

"Be a Good Little Widow": Old Globe Theatre, 1363 Old Globe Way, Balboa Park. May 11-June 9 (619) 234-5623, TheOldGlobe.org. \$29 and up.



Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: May 16, 2013
Page Number: 085

 Page Number:
 085

 Circulation:
 175,000

 Size:
 2 sq inch

 Value:
 \$102.58



Page 1 of 1

Be a Good Little Widow

The Old Globe Theatre offers Bekah Brunstetter's comedy about Mclody. She "thought being a young wife was hard — until she became a widow." Hal Brooks directs.

SHERYL AND HARVEY WHITE THEATRE.

1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623, 8PM THURSDAYS, 8PM FRIDAYS, 2PM & 8PM S4TURDAYS, 2PM & 7PM SUNDAYS, 7PM TUESDAYS, 7PM WEDNESDAYS, THROUGH JUNE 9.



UT San Diego-Night & Day May 16, 2013 Publication Name:

Publication Date:

025 Page Number: 408,825 Circulation: Size: 1 sq inch \$70.81 Value:



Page 1 of 1

Running

"Be a Good Little Widow": Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through June 9. (619) 234-5623, TheOldGlobe.org. \$29 and up.



Publication Name: UT San Diego-Night & Day

Publication Date: May 23, 2013

 Page Number:
 028

 Circulation:
 408,825

 Size:
 11 sq inch

 Value:
 \$1,019.69



Page 1 of 1

Critic's Choice

"Be a Good Little Widow": The writing in this funny/sad little gem from Bekah Brunstetter can make you lament there's no espresso-strength synonym in our language for "quirky." Brunstetter's story of an insecure newlywed dealing with sudden loss and a difficult morn-in-law can start off seeming confected from sheer cleverness; like its title character, though, the play traces a zigzag path to something genuine, and genuinely stirring. (James Hebert) Through June 9. Sheryl & Harvey White Theatre, 1363 Old Globe Way, San Diego. \$29 and up. theoldglobe.org



Kelsey Kurz and Zoë Winters in "Be a Good Little Widow" at the Old Globe Theatre. ED KRIEGER



Publication Name: San Diego City Beat

Publication Date: May 08, 2013

Page Number: 16
Circulation: 50,000
Size: 2 sq inch
Value: \$33.15



Page 1 of 1

OPENING

Be a Good Little Widow: In a melancholy comedy, a young woman's unsatisfying marriage ends early when her husband dies, leaving her to cope with her heard-to-please mother-in-law and learn a thing or two about herself. Opens May 11 at The Old Globa Theatre's Sheryl and Harvey White Stage in Balboa Park, oldglobe.org



Publication Name: UT San Diego-Night & Day

Publication Date: May 30, 2013

Page Number: 025
Circulation: 408,825
Size: 3 sq inch
Value: \$269.08



Page 1 of 1

Critic's Choice

"Be a Good Little Widow": The writing in this funny/sad little gem from Bekah Brunstetter can make you lament there's no espresso-strength synonym in our language for "quirky." Brunstetter's story of an insecure newlywed dealing with sudden loss and a difficult mom-in-law can start off seeming confected from sheer cleverness; like its title character, though, the play traces a zigzag path to something genuine, and genuinely stirring. (James Hebert) Through June 9. Sheryl & Harvey White Theatre, 1363 Old Globe Way, San Diego. \$29 and up. theoldglobe.org



The Old Globe Client Name:

UT San Diego-Night & Day June 06, 2013 **Publication Name: Publication Date:**

Page Number: 027 408,825

Circulation: 1 sq inch Size: \$84.97 Value:



Page 1 of 1

Critic's Choice

"Be a Good Little Widow": Through June 9. Sheryl & Harvey White The-atre, 1363 Old Globe Way, San Diego. \$29 and up. theoldglobe.org



Client Name: Publication Name: Publication Date:

Publication Date:
Page Number:
Circulation:
Size:
Value:

The Old Globe Rancho Bernardo News Journal June 06, 2013

June 06, A15 17,000 3 sq inch \$24.47



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THEATER

The Old Globe presents "Be a Good Little Widow," running through Sunday, June 9 in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center, 1363 Old Globe Way in Balboa Park. Tickets start at \$29. For tickets and information, call the box office at 619-23-GLOBE, or visit www.TheOldGlobe. org.



Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: May 23, 2013

Page Number: 080
Circulation: 175,000
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Value: \$142.03



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THEATER LISTINGS

Be a Good Little Widow

The Old Globe Theatre offers Bekah Brunstetter's comedy about Melody. She "thought being a young wife was hard — until she became a widow." Hal Brooks directs.

SHERYL AND HARVEY WHITE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS, 8PM FRIDAYS, 2PM & 8PM SATURDAYS, 2PM & 7PM SUNDAYS, 7PM TUES-DAYS, 7PM WEDNESDAYS, THROUGH JUNE 9.



Client Name: Publication Name: Publication Date: Page Number:

Page Number: A15
Circulation: 14,234
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Value: \$24.47

The Old Globe

June 06, 2013

Poway News Chieftain



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The Old Globe Client Name: San Diego Reader **Publication Name:** May 30, 2013 **Publication Date:**

Page Number: 087 Circulation: 175,000 2 sq inch Size: Value: \$126.25



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THEATER LISTINGS

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