



## **GOLDA'S BALCONY**



## **PRESS HIGHLIGHTS**



# REVIEWS

## Passion on wry: A review of "Golda's Balcony"

[James Hebert](#)

Sunday, May 2, 2010



*Hitting print in Monday's Union-Tribune:*

By James Hebert THEATER CRITIC

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"I can do without that music," she protests several times in her understated but withering way, cutting off even a Bach cello suite before the strings get a chance to sing.

As portrayed in William Gibson's affecting and affectionate portrait of Israel's first female prime minister, now getting a powerful staging at the Old Globe, Meir is conflicted to the core -- so

unable to reconcile her youthful ideals with the stark reality of fighting a war that something like song seems to her frivolous, an unearned luxury.

And yet there's a minor-chord majesty to the bravura turn by Tovah Feldshuh as Meir -- a sense of her wry subject's fiery passion that makes the portrayal like a hymn to a hero.

Feldshuh absolutely inhabits the character of the dowdy, chain-smoking Meir, the Russian-born, Milwaukee-bred Israeli patriot whom we meet in a moment of dire crisis, the start of the 1973 Yom Kippur War.

The four-time Tony nominee has had a lot of opportunity to get into this part; Feldshuh originated the role on Broadway in 2003, and "Golda's Balcony" went on to become the longest-running female solo show in Broadway history (a mark it still holds).

Now in her mid-50s, she has made a second career of portraying a 75- year-old Meir, touring the show widely since the Broadway run.

For Feldshuh, though, the show's Globe opening is more than just another road date. Feldshuh is a Globe associate artist who appeared in four plays at the theater -- then disappeared from its stages, as she stepped back from acting to become a mother.

"Golda's Balcony" marks her first return to the Balboa Park theater in nearly 30 years, and after multiple curtain calls on opening night she offered from-the-heart remarks about how working here with former artistic director Jack O'Brien and the late founding director Craig Noel helped launch her career.

In so many ways, Feldshuh makes the role of Golda her own, from her distinctive take on Meir's Midwest-meets-Yiddish accent, to the way she conveys the character's offhand humor, to the sense of flinty charisma she projects. It's funny now to think of anyone referring to the Jewish hero David Ben-Gurion, Israel's first prime minister, by the nickname "BG," but as Feldshuh makes it clear, Meir didn't kowtow to anyone.

As directed by Scott Schwartz (who also staged the Globe's fine recent revival of Neil Simon's "Lost in Yonkers"), the play flows gracefully between the wartime crisis and Meir's reflections on how she arrived at that moment.

Images of people from her life are projected on a back screen as they're weaved into the story: Ben-Gurion, the generals Moshe Dayan and David "Dado" Elazar, Meir's husband Morris, the then-U.S. Secretary of State Henry Kissinger (of whom Feldshuh does an amusing and accurate impression).

The story roves over triumphs -- Meir's raising of an astonishing \$50 million from American Jews to boost Israel's self-defense, her central role in its nationhood, her delirious reception in Moscow by long- oppressed Jews there -- and such difficult moments as the postwar internment of Jewish refugees in camps on Cyprus, where many children died.

It also gets deeply personal, though typically with Meir's trademark humor. Speaking of her extramarital affairs (she and Morris were long separated), she scolds the audience: "I never even told the children this. Why would I tell all of you?"

She also dishes that Dayan is "a very busy lover," adding: "I always wondered, did he take the eye patch off?"

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Suffice to say that Dimona ties in with the story's central question of whether Meir might resort to the nuclear option as Israel's last desperate bid for survival against Arab attacks.

As much as the late Gibson (whose earlier, multi-character play "Golda" was a Broadway flop) lets Meir make a case for the Zionist cause that built Israel, it doesn't come off as stridently partisan. At one point, Meir speaks in sympathy for "our neighbors who want a state, too."

But it makes clear that Meir, who resigned a year after the war and died four years later, hardly knew the word surrender.

"Survival is a synonym, maybe, for being Jewish," as she says in the play.

A sentiment both sobering and hopeful, and one right in tune with this play's bittersweet intimations.

James Hebert: (619) 890-3732; [jim.hebert@uniontrib.com](mailto:jim.hebert@uniontrib.com); blog: [houseseats.uniontrib.com](http://houseseats.uniontrib.com); Twitter: [jimhebert](https://twitter.com/jimhebert)



May 3, 2010

## THEATER REVIEW

# Feldshuh commands 'Golda's Balcony'

Golda Meir comes alive  
in affectionate portrait

**By James Hebert**  
THEATER CRITIC

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### DETAILS

#### "Golda's Balcony"

Old Globe Theatre

**When:** Tuesdays-Wednesdays, 7 p.m.;  
Thursdays-Fridays, 8 p.m.; Saturdays,  
2 and 8 p.m.; Sundays, 2 and 7 p.m.;  
through May 30

**Where:** 1363 Old Globe Way, Balboa Park

**Tickets:** \$29-\$77

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

**Online:** [theoldglobe.org](http://theoldglobe.org)

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SEE **Globe, E4**



Tovah Feldshuh as Golda Meir in "Golda's Balcony" by William Gibson, playing at The Old Globe. Aaron Epstein

## GLOBE

CONTINUED FROM E1

## Longest-running 1-woman show in Broadway history

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THEATER REVIEW

## Feldshuh commands ‘Golda’s Balcony’

[Golda](#) Meir comes alive in affectionate portrait

By [James Hebert](#), UNION-TRIBUNE THEATER CRITIC

Monday, May 3, 2010 at 12:04 a.m.



/ Aaron Epstein

[Tovah Feldshuh](#) as Golda Meir in “Golda’s Balcony” by [William Gibson](#), playing at The Old Globe.

### DETAILS

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**Where:** 1363 Old Globe Way, Balboa Park



**Tickets:** \$29-\$77 Phone: (619) 234-5623

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## THEATER REVIEWS

# Stellar performance at heart of Globe's 'Golda's Balcony'

BY PAM KRAGEN  
[pkragen@nctimes.com](mailto:pkragen@nctimes.com)

It's no surprise Tovah Feldshuh earned a Tony nomination for her portrayal of Golda Meir in "Golda's Balcony," the solo play she's presenting this month at the Old Globe Theatre. What is a surprise is where she finds the energy to bring this feisty force of nature to life onstage for eight shows a week.

Feldshuh's dazzling and authentic performance bristles with the former Israeli leader's boundless energy, knotty intelligence and biting wit. And with Feldshuh's phrasing, near-perfect Midwestern accent and realistic makeup, wig and costuming, she melts into the character before your eyes.

Written by William Gibson in 2003, "Golda's Balcony" is a 90-minute play that follows Meir's journey from her birth in the pogrom-troubled Ukraine, to her childhood

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**WHERE** Old Globe Theatre, Balboa Park, San Diego

**TICKETS** \$29-\$77

**INFO** 619-234-5623  
[www.theoldglobe.org](http://www.theoldglobe.org)

in Milwaukee, her days as a 20something Socialist/Zionist activist in Colorado, her immigration to Palestine in 1921 and her gradual ascendancy to the role of Israel's prime minister in 1969. The play begins shortly before Meir's 1978 death from cancer at age 80, and in Meir's typically no-nonsense, grumbling fashion, she shares with the audience the highs and lows of her colorful life.

While Gibson's play is unapologetically pro-Israel — some passages near the end sound like near-propaganda — it doesn't varnish



**Tovah Feldshuh plays Golda Meir in "Golda's Balcony" at the Old Globe.** Courtesy photo

Meir's character. The warts-and-all depiction has her confessing her negligence as a wife and mother, her extramarital affairs, and her slow transition from sunny, youthful idealist to steely, pragmatic political strategist.

The play's title comes from the nickname for the viewing platform in Israel's underground nuclear weapons plant in Dimona,

and its climax involves Meir's brinkmanship with the U.S. on whether to arm Israeli planes with nuclear warheads during 1973's brief Yom Kippur War (when Syria and Egypt launched a joint invasion of the Sinai Peninsula and Golan Heights). Ultimately, and with U.S. support, Israel beat back the incursion without going nuclear. But it's chilling to watch Meir's

unapologetically cold-blooded rationalization for Israel's right to defend itself — yes, she reasons, a pre-emptive strike could easily set off a chain reaction of nuclear attacks that would end all life on Earth, but it's (at least at first) a risk worth taking.

Since Meir's death, unfortunately little has changed in the tense relations between Israel and its surrounding Arab neighbors, and "shalom" (the Hebrew word for "peace," uttered repeatedly throughout the play) remains more hope than reality. Some lines in the play will surely rankle Arab sympathizers — like when Meir talks about carving a country out of nothingness (the native Palestinian Arabs, who are never mentioned in the play, may beg to differ) — but then again, they probably won't be buying tickets to see "Gol-da's Balcony" anyway.

The play moves swiftly and grippingly, thanks to

Feldshuh's always-on-target performance, and a series of fascinating anecdotes about famous figures (Moshe Dayan's eye patch and sexual appetites), personal recollections (how she dressed in a burqa to secretly meet with Jordan's King Abdullah), and little-known historical events (like the disease-plagued Jewish refugee camps in post-WWII Cyprus).

The biggest drawback in the Globe production is the cheesy, PowerPoint-style graphics projected on a screen behind the stage. Gibson's script does a good enough job painting pictures for the mind that there's no need for amateurish and cheap-looking animations of jet planes and silly cutouts of people's heads (which grow, shrink and change colors). And the onstage table, where she says she conducted all of her important cabinet meetings, looks as if it was bought at Ikea last week, not built in 1960s Israel.

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## THEATER REVIEW: Stellar performance at heart of 'Golda's Balcony'

- Story
- Discussion

By PAM KRAGEN - pkragen@nctimes.com | Posted: May 5, 2010 9:29 am | No Comments Posted | Print

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Tovah Feldshuh plays Golda Meir in "Golda's Balcony" at the Old Globe. Courtesy photo.

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While Gibson's play is unapologetically pro-Israel ---- some passages near the end sound like near-propaganda ---- it doesn't varnish Meir's character. The warts-and-all depiction has her confessing her negligence as a wife and mother, her extramarital affairs, and her slow transition from sunny, youthful idealist to steely, pragmatic political strategist.



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## She's the Best Man

*Golda Meir has the means to start World War III: armed nuclear warheads loaded on airplanes.*

Sometimes when she talks, a cigarette dangles from the right side of her mouth, the tip bobbing up and down — à la George C. Scott — with each word. At other times she leans both hands on a table and barks orders that will change, or take, countless lives. Some of the most poignant times, in *Golda's Balcony*, come when the fourth prime minister of Israel hits an emotional wall her words can't penetrate.

She pulls back, retreating from events no one should have to face. Music verging on schmaltz, as if for a Hollywoodized bio, often accompanies her upswings — until she orders it stopped, with the same force with which she makes major decisions. As always, William Gibson's interlaced script refuses to flatter the portrait of a woman as tough as she was idealistic. And since her estranged husband, Morris Meyerson, loved music, it banishes painful thoughts of him as well.

David Ben-Gurion called Golda Meir "the best man in the government." Born Golda Mabovitch in Kiev in 1898, she grew up in Milwaukee, Wisconsin, and helped found the state of Israel in 1948. She became prime minister

in 1969. Although she fought for peace initiatives, during the Yom Kippur War of 1973, when 32,000 Egyptian soldiers and 850 tanks crossed the Suez Canal onto the Sinai Peninsula, she stood at ground zero for the Apocalypse.

The play begins near her end in 1978. She's "run out of stories," she says, slouched over and hacking as she lights up another smoke. She takes an unvarnished look back on her amazing life, from the one that people expected her to live — her domain a kitchen in Wisconsin — to world leader.

That's the introduction. The framing event happens in 1973. Egypt and Syria are invading Israel during the Yom Kippur War. The surprise attack catches Israel off guard. Meir paces around a desk, receiving negative reports and waiting for a phone call from Washington, D.C. Henry Kissinger may or may not pledge support and is taking his sweet time with the decision. If he doesn't, Meir has the means to start World War III: "Temple Weapons," armed nuclear warheads loaded on airplanes. Like JFK and the Cuban Missile Crisis, Meir knows that they would have a domino effect. A key ques-



Golda Meir stood at ground zero for the Apocalypse.

**Golda's Balcony** by William Gibson  
Old Globe Theatre, Balboa Park  
Directed by Scott Schwartz; cast: Tovah Feldshuh; scenic design, Anna Louizos; costumes, Jess Goldstein; lighting, Jeff Croiter; sound, Mark Bennett  
Playing through May 30; Sunday, Tuesday, and Wednesday at 7:00 p.m. Thursday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. 619-234-5623.

tion the play raises is how could Meir — who devoted her life to survival and peace — reach the point where global extermination was possible?

The script splits her down the middle. She has two balconies: one in Tel Aviv overlooking

the Mediterranean, wafted by warm breezes; the other, named for her by the workers, is a platform at Dimona, Israel's nuclear research center in the bleak Negev Desert, where she watched the progress of the weapons. Gibson hits his theme, about creation versus destruc-

## Calendar THEATER

tion, so hard it threatens to turn his portrait into a thesis play. And if people miss his point, he has Meir ask, "What happens when idealism becomes power?"

The critic Walter Kerr wrote that, in playwriting, "It is better to make a person than to make a point." Although the script wants to leave you with its burning question, Tovah Feldshuh subsumes issues in her masterful performance.

Feldshuh breathes Meir. Padded, wearing a steel gray wig, her nose and forehead extended, her legs wrapped, it's near impossible to see Feldshuh, the person, through her makeup (and completely impossible to see the young Feldshuh, who played Juliet 30 years ago at the Old Globe). What she does with her costume's a marvel in itself. She wears a gray suit coat and dress and a patterned blouse. A small alteration, like unbuttoning the top button, adds to

or strips decades from the character (and even changes the weather). If each period of Meir's life were a note, Feldshuh leaps from one to the other like a jazz improviser. She does the same with the fickle moods of scenes: she reflects, bemoans, explodes with breathtaking speed.

She plays all the characters (her take on Kissinger's a hoot) and uses minimal props. Behind her, a screen projects videos. These do and do not work. The show's overall style is humble, making the most from the least. Portraits of various historical figures help without intruding. But when cartoony jets fly at the audience in a 3-D effect, the stage threatens to become that movie the script's been trying to avoid.

The late Craig Noel valued "simple" acting (i.e., no "acting" at all). Noel would have cherished this performance. In fact, Feldshuh does such clean, splendid work, it's tempting to give her the Technique Test: pull yourself

out of the story and watch how she crafts her portrayal. But she's so in the moment, so fully now, she yanks you right back in. You forget technique and watch, to my mind, one of the two finest solo performances — along with Jefferson Mays in *I Am My Own Wife* — San Diego has seen in decades. ■



## She's the Best Man

By [Jeff Smith](#) | Published Wednesday, May 12, 2010



Sometimes when she talks, a cigarette dangles from the right side of her mouth, the tip bobbing up and down — à la George C. Scott — with each word. At other times she leans both hands on a table and barks orders that will change, or take, countless lives. Some of the most poignant times, in *Golda's Balcony*, come when the fourth prime minister of Israel hits an emotional wall her words can't penetrate.

She pulls back, retreating from events no one should have to face. Music verging on schmaltz, as if for a Hollywoodized bio, often accompanies her upswings — until she orders it stopped, with the same force with which she makes major decisions. As always, William Gibson's interlaced script refuses to flatter the portrait of a woman as tough as she was idealistic. And since her estranged husband, Morris Meyerson, loved music, it banishes painful thoughts of him as well.

David Ben-Gurion called Golda Meir “the best man in the government.” Born Golda Mabovitch in Kiev in 1898, she grew up in Milwaukee, Wisconsin, and helped found the state of Israel in 1948. She became prime minister in 1969. Although she fought for peace initiatives, during the Yom Kippur War of 1973, when 32,000 Egyptian soldiers and 850 tanks crossed the Suez Canal onto the Sinai Peninsula, she stood at ground zero for the Apocalypse.

The play begins near her end in 1978. She's “run out of stories,” she says, slouched over and hacking as she lights up another smoke. She takes an unvarnished look back on her amazing life, from the one that people expected her to live — her domain a kitchen in Wisconsin — to world leader.

That's the introduction. The framing event happens in 1973. Egypt and Syria are invading Israel during the Yom Kippur War. The surprise attack catches Israel off guard. Meir paces around a desk, receiving negative reports and waiting for a phone call from Washington, D.C. Henry Kissinger may or may not pledge support and is taking his sweet time with the decision. If he doesn't, Meir has the means to start World War III: “Temple Weapons,” armed nuclear warheads

loaded on airplanes. Like JFK and the Cuban Missile Crisis, Meir knows that they would have a domino effect. A key question the play raises is how could Meir — who devoted her life to survival and peace — reach the point where global extermination was possible?

The script splits her down the middle. She has two balconies: one in Tel Aviv overlooking the Mediterranean, wafted by warm breezes; the other, named for her by the workers, is a platform at Dimona, Israel's nuclear research center in the bleak Negev Desert, where she watched the progress of the weapons. Gibson hits his theme, about creation versus destruction, so hard it threatens to turn his portrait into a thesis play. And if people miss his point, he has Meir ask, "What happens when idealism becomes power?"

The critic Walter Kerr wrote that, in playwriting, "It is better to make a person than to make a point." Although the script wants to leave you with its burning question, Tovah Feldshuh subsumes issues in her masterful performance.

Feldshuh breathes Meir. Padded, wearing a steel gray wig, her nose and forehead extended, her legs wrapped, it's near impossible to see Feldshuh, the person, through her makeup (and completely impossible to see the young Feldshuh, who played Juliet 30 years ago at the Old Globe). What she does with her costume's a marvel in itself. She wears a gray suit coat and dress and a patterned blouse. A small alteration, like unbuttoning the top button, adds to or strips decades from the character (and even changes the weather). If each period of Meir's life were a note, Feldshuh leaps from one to the other like a jazz improviser. She does the same with the fickle moods of scenes: she reflects, bemoans, explodes with breathtaking speed.

She plays all the characters (her take on Kissinger's a hoot) and uses minimal props. Behind her, a screen projects videos. These do and do not work. The show's overall style is humble, making the most from the least. Portraits of various historical figures help without intruding. But when cartoony jets fly at the audience in a 3-D effect, the stage threatens to become that movie the script's been trying to avoid.

The late Craig Noel valued "simple" acting (i.e., no "acting" at all). Noel would have cherished this performance. In fact, Feldshuh does such clean, splendid work, it's tempting to give her the Technique Test: pull yourself out of the story and watch how she crafts her portrayal. But she's so in the moment, so fully now, she yanks you right back in. You forget technique and watch, to my mind, one of the two finest solo performances — along with Jefferson Mays in *I Am My Own Wife* — San Diego has seen in decades.

**Golda's Balcony** by William Gibson

**Old Globe Theatre**, Balboa Park

**Directed by Scott Schwartz**; cast: Tovah Feldshuh; scenic design, Anna Louizos; costumes, Jess Goldstein; lighting, Jeff Croiter; sound, Mark Bennett

**Playing through May 30**; Sunday, Tuesday, and Wednesday at 7:00 p.m. Thursday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. 619-234-5623.



# SAN DIEGO CITY BEAT

May 5, 2010

## THEATER

### Basic instinct

FELDSHUH TURNS ON THE  
MATERNAL CHARM IN GREAT  
*GOLDA'S BALCONY*

BY MARTIN JONES WESTLIN

Just before curtain at The Old Globe Theatre's *Golda's Balcony*, my companion thumbed through her program for some dish on Golda Meir's children, explaining that the late former Israeli prime minister always worried whether the kids were OK with her line of work. Some unrelated biographical info gives more insight into Golda's concern: "I'm not really sure," she said, "that being proud of one's mother makes up for her frequent absences."

Meir may have been AWOL at home, but as this show illustrates, her maternal instinct was the force behind her every waking hour. Listen to the color and emotion as actor Tovah Feldshuh's Meir declares Israel "our *sta-a-ate*"; she's clearly proclaiming the Zionist bastion "our *chi-i-ild*," and that's as much due to writer William Gibson's lush back-story as to Feldshuh's use of anecdote. *Golda's Balcony* is a stirring, very human account of Meir's life and her handling of the 1973 Yom Kippur War that would mark her unlikely worldwide notoriety.

Meir, who died in Jerusalem at age 80 in 1978, was born Goldie Mabovich in the Ukrainian city of Kiev, escaping local anti-Semitism amid her family's move to Milwaukee in 1906. Her next stop was Denver, where she took in debates on women's rights, Zionism, trade unions and other issues whose importance would follow her into office. An unquenchable intellect propelled her to an Israeli kibbutz and through the nation's political ranks before she was elected prime minister in 1969; on her watch four years later, nearly 6,000 Israeli soldiers lay dead or wounded as Egyptian and Syrian forces launched the Yom Kippur attack (somehow, Israel snatched victory from the jaws of defeat).

Through it all stood Meir—tough, defiant and privately panicked as she dug her country out of harm's way (the tech in these scenes is uniformly excellent). With the help of production consultant Scott Schwartz, the mom thing permeates Golda's speeches, especially during Gibson's



**Golda Meir (Tovah Feldshuh) can only appeal to her audience in the face of such a mixed-up, shook-up world.**

discussion of her attraction / marriage to sign painter Morris Meyerson; she looks and acts more like a washwoman than a prime minister, chain-smoking her way to the cancer that would kill her. Feldshuh, a four-time Tony nominee, has the character down move for move (her Henry Kissinger imitations are a riot!), although her quiet facial beauty runs counter to Meir's dour, almost masculine look. Then again, I've seen a photo of Meir at 16—she was one industrial-grade babe in those days, so maybe the discrepancy isn't that farfetched.

That pic was taken in 1914. This is 2010. The Middle East dilemma is more difficult than ever, and it will cease only, as Meir once declared, "when the Arabs love their children more than they hate the Jews." The reference to kids certainly wasn't lost on me at this show—meanwhile, my date got a partial answer to her question. Childly pride in a mom's accomplishments is one thing, but in a dangerous world like ours, that mother's love takes many forms. **CB**

*This review is based on the opening-night performance of May 1. Golda's Balcony runs through May 30 at The Old Globe Theatre's Donald and Darlene Shiley Stage, 1363 Old Globe Way in Balboa Park. \$29-\$77. [www.oldglobe.org](http://www.oldglobe.org). Write to [marty@sdcitybeat.com](mailto:marty@sdcitybeat.com) and editor@sdcitybeat.com.*





## Basic instinct

***Golda's Balcony*: Unflappable Meir was way more than Israel's prime minister**

By [Martin Jones Westlin](#)



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- Published: 05/04/2010
- [Other Stories by Martin Jones Westlin](#)

## **GOLDA'S BALCONY At The Old Globe Theatre**

*The Return of Tovah*

*By Welton Jones*

Posted on Sat, May 1st, 2010

Last updated Sun, May 2nd, 2010

There are those among longtime Old Globe fans who still remember the way Tovah Feldshuh read a line from the 1981 production of William Wycherley's "The Country Wife":

"And they killed my squirrel!"

That's a long, long time in the theatre, folks. But that's the sort of actress Feldshuh is. She sticks in the memory like peanut butter on the roof of one's mouth.

The Globe management has some explaining to do of Feldshuh's long absence, now that she has hinted from the Globe's stage that she doesn't understand it either.

But the important fact is that she IS back, displayed in a virtuoso one-woman show that she has polished like an obsidian shard over seven years before and after a record Broadway run (longest one-woman show there ever).

The play is *Golda's Balcony*, the late William Gibson's second try at celebrating Golda Meir, the matriarch of Israel.

Using a fake nose, lots of dowdy padding and makeup and a cigarette baritone, Miss Feldshuh has shelved the adorable ingénue of yore and poured her considerable heart into a biographical creation at once touching, inspirational and moving.

Meir (1898-1978) remembered her father boarding up their home in Kiev during a pogrom. The family immigrated to America and she grew up in Milwaukee and Denver. Swept up by the Zionist cause and dragging her reluctant husband, she moved to Jerusalem in 1921 and joined a kibbutz.

She evolved as a masterful politician as Israel transformed itself into a nation. David Ben-Gurion, the first and still the longest-serving prime minister, considered her one of his best men. Divorced and worn out by duty, she retired in 1965 after nine years as foreign minister only to be called back in 1969 as prime minister.

Although she was often painted as the classic Yiddisher mama, Meir was no cream puff. When members of the 1972 Israeli Olympic team were assassinated in Munich, it was she who ordered Israeli Intelligence to hunt down and kill those responsible.

The play ranges back and forth around a morning in 1973 after the start of the Yom Kippur War, which is going very badly for Israel. It is to be Meir's decision, as Egyptian and Syrian forces beat back her outnumbered and ill-equipped forces, whether to use the "Temple weapons," her country's 25 nuclear warheads.

Her only hope otherwise is promised reinforcements from the U.S. Awaiting that decision, between phone calls with her ambassador in Washington and with Secretary of State Henry Kissinger, she tells her story.

"We intend to live," Gibson has her explain, "and our neighbors want us dead. Not much room for compromise there."

Some of the stuff Feldshuh does would be embarrassing in a lesser actress. She mimes unloading a bomb. When she talks how her idealism has become power, she starts with an outstretched hand and ends with a fist. She changes voices as suddenly and painfully as the loud bursts of gunfire and explosions punctuate her story-telling.

But her command of the material and its effect is never in doubt for a moment. For the duration of this play, at least, the Israeli version of the endless mid-East crisis rules.

"There will be peace," she explains, "when the Arabs love their children more than they love killing Jews."

Scott Schwartz directed most earlier versions of the show and his billing here as "production consultant" may mean he wasn't available for rehearsals. Or it could be that Feldshuh has taken over. Whatever. I wouldn't want to change anything about this piece.

In 1973, the supplies got delivered on time, the Yom Kippur War came out fairly well for the Israelis and they didn't have to use the nukes. Gibson suggests that Mier successfully blackmailed the U.S. by threatening to launch nuclear but Kissinger wrote later that it was the Israeli restraint that won support, that a launch would have denied them everything.

Either way, the play shows some of the reasons Israel has survived thus far. They never forget the 6 million holocaust victims. They really mean it when they promise "never again." They have the will and tenacity not only to survive in the barren desert but also to produce their own nuclear production plant out of sight there, near Dimora. Where the observation room is nicknamed "Golda's Balcony."

## TOVAH FELDSHUH, A MUST SEE IN "GOLDA'S BALCONY"



Tovah Feldshuh as Golda Meir in William Gibson's "Golda's Balcony"  
Aaron Epstein

By Carol Davis

San Diego, California---There is something magical about seeing Tovah Feldshuh playing Golda Meir in her one-woman show, “Golda’s Balcony” by William Gibson now playing at the Old Globe Theatre in Balboa Park through May 30<sup>th</sup>. From the moment she walks on to the stage, to the time she takes her last of many curtain calls, every person in the audience on opening night was mesmerized by her performance as the irascible Golda Meir.

Four times Tony nominee, Tovah Feldshuh is an Old Globe associate but from her long absence on our local stage one would hardly know unless one was on that theatre track many moons ago and had the opportunities to see her as an ingénue. That was almost thirty years ago. According to Feldshuh, once you become an associate artist of the Globe, ‘you kind of disappear’. Such a truism! Let’s hope we are able to have Ms. Feldshuh back before another thirty years passes us by.

Her performance of Golda Meir is a blockbuster of a show and a must see. As the quintessential Meir, Feldshuh who was honored by a Drama Desk Award for solo performance, is transformed



into one of the most powerful leaders of the free world with the help of a wig, prosthetic nose, a fat suit and stubby legs, one with varicose veins. (Scott Schwartz is credited as Production Consultant and Nell Balaban as ass. director) In fact in one scene she shares, as Meir, that her grandson wanted to know “why one of her legs was fatter than the other?”

However, it's not the nose, the wig (Paul Huntley) the fat suit and the legs that make her character so real. That's window dressing for the senses. It's the way Feldshuh exemplifies the essence of the young fiery Zionist, the teenager in love, the daughter, the wife the mother, the schoolteacher, the chalutznick (pioneer), the kibbutznick, the fundraiser, the diplomat and the leader of the tiny state of Israel in 1969 during the War of Attrition through 1973 and the Yom Kippur war. She was 71. She finally stepped down at 75.

The play opens to the sounds of bombs and bullets. (Alex Hawthorn) It is a memory play of sorts. Meir is now 75, retired and dying of cancer but her spirit reflects her life as she goes back and forth in Gibson's play of the immigrant girl from Russia to Milwaukee and ultimately on the road to being the fourth prime minister of the State Israel and one of the most powerful world leaders.

As Meir, Feldshuh is chatty, angry, passionate, unforgiving and unrelenting in her quest to save Israel from destruction at any cost and that might include using nuclear weapons. In fact the way she went about saving the country was exactly the way she led her life, barely compromising. In a series of revealing moments she details her relationship with her husband Morris who, according to her was gentle, mild and more at peace with himself than she could ever be.

He was a sign painter who later did bookkeeping to earn a meager living. He was completely detached from her world but understood her passion and eventually let go. He hated the kibbutz life style of raising chickens. He loved music, particularly Bach, poetry and literature. After he took ill, he persuaded her to move to Tel Aviv with him, which she hated, and then later to Jerusalem where she found work. By that time she was already involved in politics and the two drifted when she became immersed in Zionist political activities. Their two children were born in Jerusalem.

But most of the dialogue reveals her dealing with the tactics, strategies and lack of preparedness and equipment surrounding the Yom Kippur War. Her relationships with the powerful men surrounding her, Moshe Dyan, (whom she confesses an affair; one of the many she confesses to) David Ben Gurion, (BG), Simcha Dinitz and David “Dado” Elazar all of whom she relied on heavily, much to her chagrin later on, put her in a league no woman before had forged.

She speaks of other powerful men she influenced or who influenced her. Henry Kissinger, with whom she exchanged many angry, anxious, pleading and compelling phone calls, King Abdullah with whom she appealed to for peace, he in exchange asked her to move more slowly and wait another year, (“We will have peace with the Arabs, when they love their children more than they love war.” GM), and with Pope Paul VI who “chastised her for her countries fierceness”.

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Watching Feldshuh perform as Meir is like watching Meir herself (an I’m old enough to remember). Her mannerisms and her change of speech patterns as she goes back and fourth to the characters of her parents, Kissinger, her personal secretary, Lou Kaddar, King Abdullah, and Dyan and back to her facing her own demons and dilemmas is seamless. Her body movements, her humor and her ability to suck you in to her drama are the trademarks of the great lady herself as she shares her personal as well as her public persona throughout the evening.

The play is ninety minutes long (give or take a few) and packed with facts, personalities and history. It is an inside look at what a struggling nation, one built from the ashes of the concentration camps, six million of them (and the anti Semitism stirred up in both the United States and Germany), and its leaders had to deal with to form a safe haven for those souls and those struggling to survive the nightmare.

In what was to be her final bow of the evening, (standing ovation only) Ms. Feldshuh was genuinely moved to say a few words to her adoring audience. After thanking everyone at the Globe from Executive Producer Louis Spisto to the late Craig Noel, she shared a personal note, one she tells her own children. “I lived to see integration in the South, the Wall come down in

Berlin and the breakup of Communism in Russia. I hope I live to see the day when there is peace in the Middle East”.

And as for her balcony? Well that would be in Dimona, so far underground that it never sees the light of day.

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## May 4, 2010

### [Tovah Feldshuh, a must see in 'Golda's Balcony'](#)

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\*

Davis is a San Diego-based theatre critic

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## 'Golda's Balcony' plus more theater reviews, news

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By [Pat Launer](#), [SDNN](#)

Wednesday, May 5, 2010

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Tovah Feldshuh as Golda Meir in "Golda's Balcony" at the Old Globe. (Photo by Aaron Epstein)

## Life and Death

### THE PLAY: "Golda's Balcony"

She was Israel's "Iron Lady." And she didn't just have one balcony. Golda Meir, fourth prime minister of Israel, actually had two. One was at her peaceful garden home in Tel Aviv, overlooking the Mediterranean. The other was in the middle of the Negev desert, five levels beneath the earth, an observation deck overlooking a nuclear reactor. She spent so much time there the workers called it "Golda's Balcony."

That site in Dimona, and what it symbolized, forms the crux of the 2003 play by William Gibson that became the longest-running one-woman show in Broadway history.

It's 1973, in the midst of the Yom Kippur War. An anxious, chain-smoking, 75-year-old Meir, called back out of retirement, has her finger on the nuclear button. The planes are loaded with bombs, with their sights set on Cairo and Damascus. She's ready to give the go-ahead — unless Nixon and Kissinger come through with the F-4 Phantoms they've promised. Things are going poorly, and if she can't convince Secretary of State Kissinger to send more conventional weaponry, she's set to go. It's a game of worldwide Russian roulette. This awful act could trigger mass retaliation and the destruction of more than just a couple of cities. The significance isn't lost on Meir, who is prodding, consulting, meeting, agonizing, practically tearing her hair out. Her life, which is nearing its close (she confides that she has lymphoma; she'll be dead five years later) wasn't supposed to end up like this.

She was an idealist, a fierce Zionist, who set out to create a "model for the redemption of the human race." And instead, here she is, an old battleaxe, poised to destroy it all.

When that reality gets to be too much to contemplate, Golda resorts to memory, recalling her early days in Kiev, when her father boarded up the windows to keep out marauding Cossacks who were carrying out state-sanctioned pogroms. She talks of her time in Milwaukee (where she picked up the Midwestern accent that seems to get weaker and stronger over the course of the play). She was a rebel from the get-go, running away from home as a teen to join her activist/socialist sister in Denver. And that's where Goldie Mabovich met her husband, Morris Meyerson. She would live on a kibbutz with him (which he hated) and have two children (whom she often ignored). She moved away from their home in Jerusalem to be closer to the center of the political action, once she started playing important roles in government. And she would be repeatedly unfaithful ("I was no nun"), with various men of power. She has no guilt or regrets, she says, except toward the children.

All these stories keep circling around, finally coming back to that fateful all-nighter, meeting with the cabinet, waiting for a word from Kissinger, agonizing, wailing, losing control, taking control. It's all backed by maps and pix of the real people involved (projections by Batwin and Robin Productions; lighting by Jeff Croiter), and the sounds of missiles, battle and the Bach cello suite Morris loved so much (sound by Alex Hawthorn; original Broadway sound by Mark Bennett).



Pat Launer

In his second effort at a play about Meir (his first, which premiered in 1977, starred Anne Bancroft), Gibson speculates. No one knows if the planes were actually armed with nuclear warheads; in the play, Golda says they

are. Gibson's portrait of the prime minister is an honest, warts-and-all depiction, affectionate and multi-layered. She can be abrasive or nostalgic, wistful or intractable, hard-hitting and uncompromising. But she gives her all for Israel, the country she helped form and with which she had an aggressively maternal, defensive, possessive relationship until the day she died.

Beautifully, magnificently illuminating all the colors of Golda is the consummate actor Tovah Feldshuh. She helped create the role, which won her a Tony nomination on Broadway (one of four she's received over the course of her stage career). She's inhabited the character, in concert presentations she wrote, in an Alec Baldwin-narrated DVD that chronicles the evolution of the play, the actor and the woman, and in her bravura, tour de force performance, that she's been reprising for seven years. It's become a traveling production (she now owns the rights).



The lovely, fine-boned Feldshuh is totally transformed, thanks to a fat suit, pendulous breasts, phlebitis-enlarged legs, aging makeup and a false nose. She is Golda, and we are mesmerized. She assumes the voices and subtly different accents of various Israeli leaders (including David Ben-Gurion and Moshe Dayan) as well as Kissinger and Jordan's King Abdullah. She's jocular, teasing, flirtatious and hard as steel.

But this isn't just the story of a woman. It's a tale of passion, courage, dedication, of the birth of a nation, a State and a people that will do anything to maintain its tiny little corner of the planet. "Survival," Golda explains, "is a synonym for being Jewish."

**THE LOCATION:** The Old Globe Theatre, Balboa Park. (619) 23-GLOBE; [www.theoldglobe.org](http://www.theoldglobe.org)

**THE DETAILS:** Tickets: \$29-\$77. Friday-Saturday at 8 p.m., Sunday at 2 p.m., through May 30

### **Bottom Line: Best Bet**

**NOTE: Tovah Feldshuh**, whose stage career was launched at the Old Globe 30 years ago, returns to her old stomping grounds as the Globe's Shiley Artist-in-Residence for 2010. After her knockout opening night performance, she spoke to the audience, expressing her joy at being back at the Globe, and making a heartfelt plea for peace: "If in our lifetimes, we could see the Berlin Wall come down and Communism fall, surely we can effect peace between Arab and Jew in the Middle East." Amen to that.

Read Pat's interview with Tovah Feldshuh [here](#).



# GAY & LESBIAN TIMES

May 13, 2010

## Golda

by Jean Lowerison

### 'Golda's Balcony'

**"G**olda's balcony" was the name given to the observation point in the secret Israeli nuclear weapons facility at Dimona, where in the '70s prime minister Meir watched their construction and pondered the use of those devastating weapons. "A view into hell," she would call it.

It was a long road to the PM's office for this idealistic Jewish girl born in Kiev and educated in Milwaukee, who became a committed Zionist, moved to Israel and eventually would have a hand in the birth of the Israeli state. Twenty years later (in 1969), she would be asked to take over the government after the sudden death of prime minister Levi Eshkol.

Along the way, Goldie Mabovitch became the wife of sign painter Morris Meyerson (an apolitical man with "a beautiful soul") and had two children, about whom she would forever feel guilty of neglect as she found herself going off to meetings rather than staying home with them and "making matzo balls."

Now she sits in her bathrobe, puffing on a cigarette.

"I'm at the end of my story," she tells us, as she launches into reminiscences of her life as the "Iron Lady" – and the first female prime minister of Israel.

The backdrop for *Golda's Balcony* is the runup to the 1973 Yom Kippur war and what she reports as "the darkest night of my life" when, after an all-night meeting with her generals, she had to decide whether to arm Israeli planes with nuclear weapons. The decision hinged on the U.S. and President Nixon's promise of F-4 bombers and

conventional weapons.

Tovah Feldshuh, who got her acting start 28 years ago here at the Old Globe Theatre and now returns as the 2010 Shiley Artist-in-Residence, plays Meir through May 30 in the longest-running one-woman show in Broadway history – William Gibson's *Golda's Balcony*.

This memory play jumps around in time, as memory does. We see Feldshuh acting girlish when the young Golda meets Morris, then stern as Golda's mom, kindly but unhappy as Morris, complaining that the kids are growing up without a mother, and pretentious (and hilarious) as U.S. Secretary of State Henry Kissinger, as Golda the PM negotiates for military hardware.

It's a bravura, tour de force performance without a false note, aided by back projections of the players and dramatic lighting and sound by Jeff Croiter and Alex Hawthorn, respectively.

"What happens when idealism becomes power?" she asks. "How many worlds are we entitled to destroy?"

There is no attempt at an even-handed presentation of the Arab-Israeli conflict here: this is Golda's story. She sums up the problem this way: "There will be peace when the Arabs love their children more than they hate the Jews."

Feldshuh is a wonder, and *Golda's Balcony* is a not-to-be-missed theatrical event.

*Golda's Balcony* plays thorough May 3, 2010 at the Old Globe Theatre. Shows Tuesday and Wednesday at 7 p.m.; Thursday through Friday at 8 p.m.; Saturday at 2 and 8 p.m.; Sunday at 2 and 7 p.m. For tickets call (619) 23-GLOBE or visit [www.theoldglobe.org](http://www.theoldglobe.org).



Tovah Feldshuh as Golda Meir in 'Golda's Balcony' by William Gibson, at The Old Globe, April 28 - May 30, 2010.

CREDIT: AARON EISEN



# theater

## Golda and Nina

BY JEAN LOWERISON

Published Thursday, 13-May-2010 in [issue 1168](#)

### 'Golda's Balcony'

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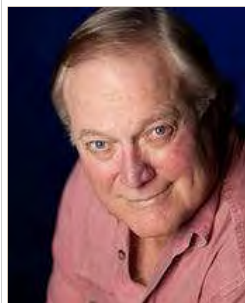
Tovah Feldshuh as Golda Meir in 'Golda's Balcony' by William Gibson, at The Old Globe, April 28 - May 30, 2010. CREDIT: AARON EPSTEIN



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## GOLDA'S BALCONY'S NEWS

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### The view from here

**THE SHOW:** The Old Globe presentation of Tovah Feldshuh in William Gibson's 2003 *Golda's Balcony*, playing at the Donald and Darlene Shiley Stage, Old Globe Theatre, through May 30

**THE STORY** follows the life of Golda Meir from her rebellious youth through her rebellious old age. Born in Kiev and raised in Milwaukee, she was runaway teen, a youthful bride, a wife when convenient, a mother, a Zionist, savior of thousands displaced during the holocaust, and, eventually, labor minister, foreign minister and fourth prime minister of Israel. She was a woman of steel and just the kind of leader needed at the time.

An associate artist of the Old Globe, Feldshuh has the courage to be unattractive vocally and physically as Golda. During the course of the production she also conjures Henry Kissinger, King Abdullah of TransJordan, her own mother, and Pope Paul VI, among others. Quite obviously, Feldshuh believes in the cause and regardless of one's personal politics and religious beliefs she easily puts onlookers in thrall of Golda, Israel and Feldshuh. This remarkable feat of theatrical magic demands attendance at the 90-minute-plus show, which is, as is often the case in the theatre of late, more history lesson than play.



Tovah Feldshuh as Golda Meir Photo: Aaron Epstein

**THE PRODUCTION:** Scott Schwartz, who recently staged the Globe's *Lost in Yonkers*, is listed in the Globe program as production consultant. Schwartz staged the off-Broadway, Broadway, Los Angeles and San Francisco productions of *Golda's Balcony*. Author William Gibson, who died in 2008, also wrote *The Miracle Worker* and numerous television scripts and books. In addition to Schwartz, the creative team comprises scenic consultant Anna Louizos; costume consultant Jess Goldstein; lighting designer Jeff Croiter; sound designer Alex Hawthorn; original Broadway sound designer/composer Mark Bennett; and projections by Batwin and Robin Productions.

**NOTE:** Tovah Feldshuh is the recipient of the Eleanor Roosevelt Humanitas Award and the Israel Peace Medal. Yves Gerard Issembault's documentary, "The Journey to Golda's Balcony," is available for purchase following performances.

**THE LOCATION:** Through May 30 in the Old Globe Theatre, 1363 Old Globe Way, Balboa Park, [www.theoldglobe.org](http://www.theoldglobe.org) or (619)

23-GLOBE.

## ‘Force of nature’ talent sustains skillful script



In the one-woman show, Tovah Feldshuh plays Golda Meir from age 17 to age 70. (Photo by Aaron Epstein)

By Patricia Morris Buckley  
SDUN Theatre Critic

One-person shows are a strange animal. They tend to be more educational than entertaining because — well, there’s just one person on the stage. Even when that person plays a variety of characters, or interacts with voices offstage, we know he or she is alone, so alone, in the spotlight.

But forget every opinion you’ve heard or had about one-person shows when you go to see “Golda’s Balcony,” a one-woman show about Golda Meir at the Old Globe. When you add extraordinary writing (by William Gibson, the playwright responsible for the theater favorite “The Miracle Worker”) to an amazing performance (by Tovah Feldshuh in her Tony nominated role), you get perhaps the best one-person show ever. Really.

There’s a reason that this production is the longest running

one-woman show in Broadway’s history.

Gibson’s script is a marvel. Just as a subject starts to lose its interest for us (a common problem in one-person shows), he veers off abruptly in a whole other direction. It’s as if the through line of the show is a zigzag. And there are laughs in every part, not one serious scene alternating with a humorous one. Even in the

darkest of material, he adds that sting of humor we associate with the Jewish point of view.

And it’s in that that we see Meir’s character the most. Yes, she had the ability to see what a country and its people needed and her strengths made sure those needs were met (while ignoring her own family’s needs). But she approached life with a can-do, uplifting attitude, demonstrated here in her humor. Still, we see into her darkest hours as well as her lightest, the result being a fully realized portrait, not just hero worship.

### “GOLDA’S BANCONY”

Through May 30  
Old Globe Theatre  
Tickets: \$29-\$77  
234-5623  
[TheOldGlobe.org](http://TheOldGlobe.org)

Those darkest hours—the time

surrounding the Yom Kippur War — frame the show. It’s when Meir had to decide whether or not to drop nuclear missiles. As she says, women bring life into the world so the idea of taking life out is foreign to them. And yet we don’t doubt her resolve to make Israel’s statehood a reality. “We intend to live,” Meir tells the audience. “Our neighbors intend us to die. There’s not much room for compromise.” (Be forewarned, this is a very pro-Israel play.)

A great script doesn’t mean that much without the sheer force-of-nature talent that Feldshuh brings to the role. Just watch her play Meir at 17 and then at 70 — both completely believable. Then she’s Meir’s

overly concerned mother or her long-suffering husband, then Henry Kissinger (which is a hoot). There’s one moment when Meir is considering the destruction an atomic bomb would cause and weighing it against the loss of Israel where she drops to the floor, acting as if she’s been sucker punched in the stomach. It’s a gripping moment that adds untold depth to her performance.

Most of the production elements are impressive. Jeff Croiter’s lights do as much as Gibson’s lines to delineate scenes. Jess Goldstein’s costume is wonderfully flexible, true to Meir’s real wardrobe, and it even reshapes Feldshuh’s body to

be that of an old woman. Anna Louizos’ set is a little less successful. The set is a diamond-shaped platform that nicely gives the sense of an island or a separate state, but the dining room set on the platform appears too modern. The projections are an excellent touch, but video could have been used even more to give more sense of time and place.

If one-person shows have disappointed you in the past, don’t let that stop you from seeing this show. If you have different political views, don’t let that stop you from seeing this show. If your theatre budget is tight, don’t let that stop you from seeing this show. It’s a one-person show you will never forget. ♦

# 'Force of nature' talent sustains skillful script

Posted by [admin](#) on 5/13/10 • Categorized as [Arts & Entertainment](#), [Balboa Park](#), [Communities](#), [Theater](#)

By Patricia Morris Buckley  
SDUN Theatre Critic



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And it's in that that we see Meir's character the most. Yes, she had the ability to see what a country and its people needed and her strengths made sure those needs were met (while ignoring her own family's needs). But she approached life with a can-do, uplifting attitude, demonstrated here in her humor. Still, we see into her darkest hours as well as her lightest, the result being a fully realized portrait, not just hero worship.

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"We intend to live," Meir tells the audience. "Our neighbors intend us to die. There's not much room for compromise." (Be forewarned, this is a very pro-Israel play.)

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"Golda's Balcony"

Through May 30

Old Globe Theatre

Tickets: \$29-\$77

234-5623

[TheOldGlobe.org](http://TheOldGlobe.org)

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## Review of 'Golda's Balcony'



### Tovah Feldshuh Triumphant in Her One Woman Show

**Wednesday, May 5, 2010**  
**Old Globe Theatre**  
**San Diego, California**

By *Palm Springs Guides* Theatre & Cinema Critic/Reviewer Jack Lyons  
 Photos by Gino Domenico and Aaron Epstein

Sometimes, we critics don't have many kind words for revivals, as they rarely live up to the original production. But thank goodness for Tovah Feldshuh and her return to the one-woman show she introduced to Broadway and beyond through the years. And thank goodness for the talent and the brilliant insight of playwright William Gibson. Together, they made history. On Oct. 3, 2004, "Golda's Balcony" became the longest-running one-woman show in the history of Broadway, and with good reason. Her award-winning performance as Golda Meir, was, and still is, a tour de force performance of gigantic proportions.

It's a fitting tribute to The Old Globe that Feldshuh brings her powerful and absolutely mesmerizing portrayal as Golda Meir, Israel's fourth prime minister, and performs it the city where she is the 2010 Shiley Artist-in-Residence and Old Globe associate artist. Twenty-eight years ago, she graced the stage of The Old Globe appearing in "The Country Wife," "Measure For Measure," "Romeo and Juliet" and "The Two Gentlemen of Verona." Her return as Golda Meir is a resounding triumph!



For those who missed her earlier Broadway and London West End productions (myself being one), I'm fortunate to have been able to correct that oversight by attending the current run at the Old Globe. I strongly urge you to see this show, as well. You won't be disappointed.

Actors are a wonderfully creative, mystifying and gifted lot who possess the ability to transport an audience to distant lands and planets, to distant times, to Heaven and even to Hell. Their secret on how they do it is kept under lock and key and guarded by Actor's Equity Association (just kidding).

In the case of Feldshuh, she is the possessor of a keen and quick mind, impeccable timing and an incredible sense of the dramatic, all tightly wrapped into a high-energy ball of fire. In short, she is a consummate performer and a joy to watch.

In "Golda's Balcony," the play begins just hours before the 1973 Arab-Israeli war and travels back and forth from 1973 to the 1920s, culminating in the military and political decisions affecting the very existence of the Jewish state during the 1973 war. Feldshuh plays and voices all of the historical parts as well as those of her family and friends. It's impressive!

As good as she is, and she's magnificent, she doesn't, however, do it all by herself. She has those wonderful words and those evocative verbal images of playwright Gibson to bring to life. In addition, and she has the astute and watchful eye of director Scott Schwartz (he's listed as production consultant) on whom to rely. He recently directed Neil Simon's "Lost In Yonkers," a superb production, and the initial play presented in the new Sheryl and Harvey White stage at The Globe complex, in December of 2009.



The Globe has few equals when it comes to the technical arsenal available for use by its creative teams, and "Golda's Balcony" is no exception. The simple yet compelling set, light and sound designs allows Feldshuh and the technical wizards the space needed for her to create her magic.

This is a production not to be missed. It runs through May 30.

For more [about Tovah Feldshuh](#), click here

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## Tovah Feldshuh reprises dynamic 'Golda's Balcony' in San Diego

May 11, 12:06 PM • [LA/OC Arts Examiner](#) • [Jordan Young](#)

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Thirty years ago a young New York actress who had just begun to make her mark came to the [Old Globe Theatre](#) in Balboa Park, to play a season's worth of ingénues. She's back in town this month with a lot of baggage—four Tony nominations, two Emmy nominations, four Drama Desk Awards—not to mention the longest running one-woman show in the history of Broadway.

The actress is Tovah Feldshuh, the play in question is "Golda's Balcony," and the answer is yes—it's worth the shlep to San Diego whether you're a Jew, a Muslim, a Hindu or a Martian. Golda Meir is the role of a lifetime, and Feldshuh knows it; she pours all her passion into a dynamic portrayal of the Russian immigrant-turned-Israeli prime minister. One moment, she's sitting at a kitchen table in a bathrobe, cracking wise about Moshe Dayan's love life; the next she's charging into battle like a five-star general.

The play was written by the late William Gibson ("The Miracle Worker"), who carved the solo piece from a critical fiasco called "Golda." Scott Schwartz, who directed Feldshuh in the Broadway run of "Golda's Balcony," supervises the staging at the Old Globe. Through May 30; 619-23-GLOBE.

While you're in Balboa Park: "State of Mind: A California Invitational," closing June 6, is one of three exhibits at the [Museum of Photographic Arts](#)... "Fifty-Six Chinese Hatboxes" has been extended through July 3 at [Mingei International Museum](#), where an especially rich exhibit of folk art, "Viva Mexico! Heroes and Artisans," continues through January 2, 2011.



Tovah Feldshuh as Golda Meir. Photo by Aaron Epstein.

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## Golda's Balcony – Starring Tovah Feldshuh May 2, 2010

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### [Golda's Balcony.](#)

I had the opportunity to witness a stunning piece of theatre today (May 1), *Golda's Balcony*, starring Tovah Feldshuh, reprising her one-woman show about Golda Meir originally staged in New York in 2004, and in other theatres across the country. It details Meir's life as an immigrant living in Milwaukee, Denver, and then convincing her fiancée to join her in Palestine, the story threading in and around a devastating decision the elderly Meier is about to make regarding nuclear weaponry.

This was the first time I'd been in the "new" Old Globe Theatre (San Diego) since the original was burned down by an arsonist. Couldn't have been staged in a better venue. Thanks to a friend comping me, I was 5th row almost center.

I first saw Ms. Feldshuh in *The Country Wife* in the Globe's outdoor Shakespearean theatre when I was a teenager. She and I have aged pretty well together, me the audience member again after a gap of some 35+ years. What a delight to see her live again. She is a master of timing, accent and physical presence (as she impersonates her mother, her husband, Moshe Dayan, and Kissinger to name a few people from her life), who delivers this woman's story with wit and passion. I am not Jewish but I was given a history lesson from the stage, filled with tragedy, hope, and humor, and moved beyond belief. I'm grateful for the insight into a woman and politician I knew very little about until this day.

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# FEATURES

## ON STAGE

# The woman on the 'Balcony'

Tovah Feldshuh, a Tony nominee, makes her return to the Old Globe

**By James Hebert**  
THEATER CRITIC

**F**or a few tense hours in October 1973, a former Midwest schoolteacher had her finger poised over the nuclear button in the Middle East. It was a long way from Milwaukee for Golda Meir, the Russian-born, American-raised prime minister of Israel.

Meir was a woman of many contrasts and complexities; Tovah Feldshuh, who plays her in the stage show "Golda's Balcony," calls the late stateswoman "a lioness."

Feldshuh is likewise full of surprises, a performer who has had a fierce career of her own.

### DETAILS

#### "Golda's Balcony"

Old Globe Theatre

**When:** Now in previews.

Opens Saturday, runs Tuesdays-Wednesdays, 7 p.m.; Thursdays-Fridays, 8 p.m.; Saturdays, 2 and 8 p.m.; Sundays, 2 and 7 p.m.; through May 30

**Where:** 1363 Old Globe Way, Balboa Park

**Tickets:** \$29-\$77

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

**Online:** [theoldglobe.org](http://theoldglobe.org)

The four-time Tony nominee, now reprising her role in "Golda's Balcony" at the Old Globe, has been playing a 75-year-old version of Meir since 2003, when she was barely 50.

Behind Feldshuh's performance, the William Gibson play (a revamp of his earlier Broadway work "Golda"), directed by Scott Schwartz, became the longest-running one-woman show in Broadway history.

The work's centerpiece is the fraught episode some 37 years ago when Meir, agonizing over Israeli losses in a surprise attack by Arab forces at the start of the Yom Kippur War, pondered the option of nuclear retaliation.

But the piece roves over the rest of Meir's life and career, too. And its Globe staging represents a kind of career circle for Feldshuh.

So, in honor of the seven years since the play first hit Broadway, seven things you (quite possibly) didn't know about Tovah Feldshuh and "Golda's Balcony":





Tovah Feldshuh stars as Golda Meir in "Golda's Balcony," by William Gibson, at The Old Globe. It opens Saturday and runs through May 30. Aaron Epstein

### ALL ABOUT TOVAH

- 1.** Feldshuh did several plays at the Globe in the early 1980s and is an associate artist at the theater — but hasn't appeared there in nearly three decades. "You go up on the wall and you never work there again," she jokes.
- 2.** One of her first Globe roles was in Shakespeare's "Two Gentlemen of Verona" — as a circus acrobat.
- 3.** The well-traveled "Golda's Balcony" has become what she terms a highly mobile "suitcase production." Her costume includes a prosthetic nose, a fat suit and imitation varicose veins.
- 4.** Feldshuh still marvels that "Golda" was written by "this WASP Yankee, William Gibson (who also wrote 'The Miracle Worker')." You don't get much more Brahmin than that."
- 5.** On Meir's personal life: "The biggest thing that I thought was fabulous was that she had lovers," Feldshuh says of Meir, who separated from her husband but never divorced. "I thought that was very interesting, about eros and power."
- 6.** Feldshuh continues to believe in the show's hopeful message. "It really does a world of good. We remain in a sea of ignorance. I'm really into Middle East peace one hug at a time."
- 7.** On her Globe return: "For me, without sounding like a Pollyanna, it is a homecoming," she says. "That's over half my life; that's 30 years ago. Way too long."



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Thursday, April 29, 2010 at 4 a.m.

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# SAN DIEGO JEWISH JOURNAL

May 2010

**theater** | by pat launer



## Acclaimed actress Tovah Feldshuh stars in "Golda's Balcony," the story of Israeli prime minister Golda Meir

**SHE LOOKED LIKE** a kind-hearted grandma. But she was fierce and steel-tough. She tells us so, right at the start of "Golda's Balcony," the longest-running one-woman show in Broadway history, now playing at the Old Globe Theatre.

"The picture everyone has of me," says a 75-year-old, chain-smoking Golda Meir, Israel's fourth prime minister, "Mommile Golde who makes chicken soup for her soldiers. It's a nice picture, and I do make chicken soup, but let's empty it all out for keeps, right now. At the bottom of the pot is blood."

William Gibson's award-winning, 85-minute, late-life memory play about Israel's "Iron Lady" (Golda died at age 80 in 1978), was written by William Gibson, an Irish Catholic best known for "The Miracle Worker" and "Two for the Seesaw." Gibson was 89 when he wrote the play in 2003 (he died in 2008 at age 94).

This was the writer's second stab at a play

about Meir. His first effort, "Golda," premiered on Broadway in 1977 and starred Anne Bancroft. In the audience during that three-week run was a young actress who would go on to make the role of Meir uniquely, famously, her own, showcasing her portrayal around the world. Tovah Feldshuh worked closely with Gibson, helping to shape the character and the play.

"I have such ownership of the piece," the affable New York actress says. "I was very much involved with the development of the character. The play was so historic, so erudite, but so dense and dry. I said, 'Where's the emotion? You have to move people! Change all the tenses to the present. It shouldn't be like she's giving a lecture; it should be like she's making it up on the spot.' So, the writer made it more immediate, and I made it more personal."

"And the brilliant director, Scott Schwartz [recent director of "Lost in Yonkers" at the Old

Globe, who's supervising the current production], came up with the idea that, when I'm on the platform, I'm in the war. When I'm off the platform, I'm in memory."

So, which war and which memories are we talking about?

The play traces Meir's life from Kiev, where her father nailed boards to the windows to keep out the Pogroms, to her time in America — in Milwaukee (where she acquired her strong Midwest accent) and Denver — as a renegade, socialist, schoolteacher, Zionist and idealist, who made aliyah in 1921 and became a major force in the creation of the State of Israel.

But all the stories keep circling back to one seminal event, the Yom Kippur War of 1973, as Meir grapples with the most difficult decision of her public life: whether to drop nuclear bombs on her Egyptian and Syrian enemies.

The play's title has a double meaning. Meir



Feldshuh acquired the rights to "Golda's Balcony" in 2008; now she travels around with the piece, which is booked through 2011.



Tovah Feldshuh

"Israel was really her baby. But it wasn't a nine-month gestation; it took 27 years, from 1921 to 1948. The state was her first-born son, which she nurtured, fed and made grow. She helped to resurrect the ancient Jewish homeland for the Jews of the 20th century."

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"It was her life-and-death moment," Feldshuh says of the play's setup. "Every time thinking or talking about it gets too rough, she reverts to memory.

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programs, of no control over your destiny, made her vow that her life would never be controlled again. She dedicated herself to establishing a postage-stamp of autonomy and safety where Jews could breathe. Isn't it ironic that now, that's one of the *least* safe places for Jews?

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According to the play, Meir was somewhat less dedicated to her flesh-and-blood children. Time after time, she chose the State over her husband Morris and her two kids. Her marriage suffered mightily. And she talks about other diversions ("I was no nun," she confesses, admitting to a lack of guilt about her infidelities).

But she was certainly successful in her public life. In 1948, Ben Gurion sent her to America to raise money for the war.

"She went there with \$5 in her purse," Feldshuh



says, "and came back with \$50 million."

Feldshuh has been studying, portraying and researching the complex, multi-faceted woman for the past seven years. She even followed Meir's journey, visiting all the places she'd lived or worked. Including Dimona.

"The bombs definitely existed in 1973," Feldshuh asserts. "The one thing in the play that Gibson conjectured is whether or not those planes were actually armed."

Feldshuh is endlessly fascinated by Meir; this play spawned two Meir-themed concerts, a book and a DVD. She acquired the rights to "Golda's Balcony" in 2008; now she travels around with the piece, which is booked through 2011.

She comes with her "mighty little production company," and her makeup and costumes, which entail a fat suit, pendulous breasts, leggings that simulate bulging varicose veins and enlargement due to phlebitis, aging makeup and a false nose sculpted from a death-mask of Meir's face. She's as passionate about the woman and the details of her character as she is about the American Jewish community and the state of Israel.

"The world has one standard. Israel's held to another standard. I don't have to agree with everything they do, but I'm not going to be a vociferous critic. I want peace and wholeness for all sides. But in no way am I going to abandon the State of Israel. It's the greatest life insurance for world Jewry. What is a Diaspora Jew without a State of Israel?"

Though Meir is something of an obsession for Feldshuh, it's not, by any means, all she thinks about or does. Last year, she appeared in "Irena's Vow" on Broadway. Over time, she's earned four Tony Award nominations for best actress and won four Drama Desk awards, four Outer Critics Circle awards, the Theatre World Award and the Lucille Lortel Award for best actress. She's a regular on "Law and Order," playing defense attorney Danielle Melnick, whom she patterns after her late father, a "hard-hitting litigator" (her 99-year-old mother is still going strong). Her film work has included "Kissing Jessica Stein," for which she won a Golden Satellite Award as best supporting actress.

In terms of Israel, she puts her money where her ideology is. She's active with Seeds of Peace, a Maine camp for youth from far-flung lands of conflict that fosters interaction, empowerment and leadership. She's been honored for her philanthropy with an Eleanor Roosevelt Humanitas Award, the Town Hall Foundation's Friends of the Arts Award, the Israel Peace Medal, an Honorary Doctorate at Yeshiva University, and on May 24, she and her husband of 33 years, Andrew Harris Levy, will be feted by the Lower East Side Tenement Museum.

Feldshuh came from "a somewhat hyperactive family," where education and achievement were obviously emphasized. Her father, husband and son are Harvard alumni; her daughter is a physics major at MIT. Her brother, David Feldshuh, who was nominated for a Pulitzer for his searing drama, "Miss Evers' Boys," is an M.D./Ph.D. who heads theater at Cornell during the week and is an emergency room physician on weekends.

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"I'm very honored to bring 'Golda's Balcony' home to San Diego. It's a joy to do. I love how it affects and informs the audience. The play is the story of a person, but it's the history of a land." ☆

### **"GOLDA'S BALCONY"**

runs at the Old Globe Theatre through May 30. (619) 23-GLOBE (234-5623); [www.theoldglobe.org](http://www.theoldglobe.org)

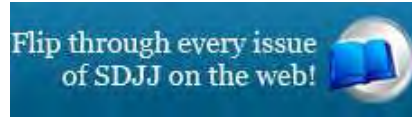
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Monday, May 03, 2010

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## She Birthed a Nation

by Pat Launer | [May 2010](#) | [Post your comment »](#)

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# NORTH COUNTY TIMES

April 22, 2010

PREVIEW SECTION

## THEATER

# Feldshuh brings Golda Meir solo play to the Globe

**BY PATRICIA M. BUCKLEY**  
For the North County Times

For Broadway actress Tovah Feldshuh, presenting the life of Golda Meir in "Golda's Balcony" isn't just about art, it's also

about the state of Israel.

"The Jewish people are not going anywhere," she said in a phone interview from her home in New York City. "Whether one agrees or not, Israel now exists. We've got to get peace in

the Middle East."

Feldshuh is bringing the one-woman play "Golda's Balcony" to the Old Globe Theatre this month as a replacement for Roger Rees' one-man show "What You Will." Rees was forced to cancel his San Diego engagement because he's touring Great Britain in a production of "Waiting for Godot" that has been a surprise smash.

This gives Feldshuh the opportunity to bring the play by William Gibson (author of "The Miracle Worker") to San Diego. She starred in the show in New York City and it became the longest-running one-woman show ever on Broadway (493 performances) and Feldshuh was nominated for a Best Actress Tony Award. Since then, she's presented the play in London, Los Ange-

les and Australia.

"I haven't done a major theater production of it since two years ago," she said, referring to the London 2008 production. "I acquired the rights to the show two years ago so that I could do it intermittently. I hope that it will be with me for the next quarter of a century, whenever it fits into my schedule."

This isn't the first time she's played a historical character. Others include Katherine Hepburn and Tallulah Bankhead. To play Meir, she watched hours of footage of Israel's former prime minister and spent many hours researching the role, what she calls "putting in the elbow grease."

"She was born in Russia, where she started life hiding under the staircase during pogroms so she wouldn't be murdered,"



**Tovah  
Feldshuh**



**Feldshuh in "Golda's Balcony."** Courtesy photo

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### "Golda's Balcony"

**WHEN** Opens Wednesday and runs through May 30; showtimes, 7 p.m. Tuesdays and Wednesdays; 8 p.m. Thursdays and Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays

**WHERE** Old Globe Theatre, Balboa Park, San Diego

**TICKETS** \$29-\$77

**INFO** 619-234-5623  
[www.theoldglobe.org](http://www.theoldglobe.org)

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"I am lucky to have done this play," she said. "It's a tour de force for any actor who does it. I hope to keep doing it well into my 80s."

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## Feldshuh to bring Golda Meir to life at Old Globe

- Story
- Discussion

By PATRICIA MORRIS BUCKLEY - For the North County Times | Posted: April 21, 2010 11:54 am | No Comments Posted | Print

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[Buy this photo](#) ~E~P~"P~ Tovah Feldshuh as Golda Meir in Golda's Balcony by William Gibson, at The Old Globe, April 28 - May 30, 2010. Photo by Aaron Epstein.

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For Broadway actress Tovah Feldshuh, presenting the life of Golda Meir in "Golda's Balcony" isn't just about art, it's also about the state of Israel.

"The Jewish people are not going anywhere," she said in a phone interview from her home in New York City. "Whether one agrees or not, Israel now exists. We've got to get peace in the Middle East."

Feldshuh is bringing the one-woman play "Golda's Balcony" to the Old Globe Theatre this month as a replacement for Roger Rees' one-man show "What You Will." Rees was forced to cancel his San Diego engagement because he's touring Great Britain in a production of "Waiting for Godot" that has been a surprise smash.

This gives Feldshuh the opportunity to bring the play by William Gibson (author of "The Miracle Worker") to San Diego. She starred in the show in New York City and it became the longest-running one-woman show ever on Broadway (493 performances) and Feldshuh was nominated for a Best Actress Tony Award. Since then, she's presented the play in London, Los Angeles and Australia.

"I haven't done a major theater production of it since two years ago," she said, referring to the London 2008

production. "I acquired the rights to the show two years ago so that I could do it intermittently. I hope that it will be with me for the next quarter of a century, whenever it fits into my schedule."

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## Insightful view of Israeli history from 'Golda's Balcony'

BY DIANA SAENGER  
Contributor

A theatrical production blending history and storytelling can be an exciting and enjoyable evening. That's the premise of "Golda's Balcony," a one-woman show starring four-time Tony Award nominee Tovah Feldshuh as Golda Meir, the fourth prime minister of Israel. Written by William Gibson and supervised by Scott Schwartz, the play is packed with moments, ideas and stories of Meir's life.

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Tovah Feldshuh graces The Old Globe with her Tony Award-nominated portrayal of Golda Meir.

GINO DOMENICO

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The creative team behind



Tovah Feldshuh stands firm as Golda Meir in The Old Globe's 'Golda's Balcony,' which runs through May 30. AARON EPSTEIN

"Golda's Balcony" includes Scott Schwartz (production consultant), Anna Louizos (scenic consultant), Jess Goldstein (costume consultant), Jeff Croiter (lighting design), Alex Hawthorn (sound design), Kathy Fabian (properties), Batwin and Robin

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# LA JOLLA LIGHT

Enlightening La Jolla Since 1913

Insightful view of Israeli history from 'Golda's Balcony'

11:00 AM

By Diana Saenger

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- 

### **Diana Saenger**

Diana Saenger is a freelance writer for the La Jolla Light. To make comments about articles, contact [talkback@lajollalight.com](mailto:talkback@lajollalight.com).



Tovah Feldshuh graces The Old Globe with her Tony Award-nominated portrayal of Golda Meir.  
Photo: Gino Domenico



Tovah Feldshuh stands firm as Golda Meir in The Old Globe's 'Golda's Balcony,' which runs through May 30.  
Photo: Aaron Epstein

# SAN DIEGO UPTOWN NEWS

April 30, 2010

## *Feldshuh brings Meir role to Globe*

By Patricia Morris Buckley  
SDUN Theatre Critic

**B**roadway actress Tovah Feldshuh knows all about portraying real-life figures. She's played such notables as Katharine Hepburn and Tallulah Bankhead, among others. But she's most famous for her portrayal of Israeli Prime Minister Golda Meir.

"I love playing historical characters," Feldshuh said from her home in New York City. "I think acting a real-life person is easier because there's something for you to study. There's a lot of footage of Golda, plus I've traveled to places that she lived. The success of portraying a historical figure is in how much elbow grease and diligence you put in."

Feldshuh starred in "Golda's Balcony," written by William Gibson, who also penned "The Miracle Worker," in 2003. It went on to become the longest running one-woman show in Broadway history with 493 performances. Feldshuh was nominated for a Tony Award for

Best Actress.

Since then she has presented the play in London, Los Angeles and Australia. Two years ago, she purchased all rights for the play from Gibson's estate so she could perform the show in between other acting

gigs. She is bringing the play to the Old Globe Theatre for a month (it replaces Roger Rees' one-man "What You Will," as he had to cancel due to scheduling conflicts).

see **Golda**, page 26

"Golda's Balcony" is the longest running one-woman show in Broadway history with 493 performances. Tovah Feldshuh was nominated for a Tony Award for her portrayal of Meir. (Courtesy The Old Globe)



FROM PAGE 23

**GOLDA**

"This is something that I hope will be with me for the next quarter of a century," said Feldshuh, who is best known for playing defense attorney Danielle Melnick on TV's "Law & Order." "The play is very smart and accurate. It's a tour de force for any actor who wants to do it."

The play follows Meir from her time as a young girl in Russia, hiding

under  
the stairs  
during  
pogroms,  
through  
her time as  
an American  
school-  
teacher to

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becoming  
the fourth prime minister of Israel. The play also focuses on the Yom Kippur War, when Israel was attacked by Egypt and Syria in 1973, which led to Meir's downfall.

"Golda was a courageous woman," Feldshuh said. "She had a vision and she fulfilled her vision. She wanted the Jewish people to live in safety. She was a normal woman who didn't ask for the office. They elected her and then came to her, asking her to be prime minister. She gave her whole life for the state. That's why it's an honor to play her."

Feldshuh's beliefs also mirror Meir's, especially when it comes to the statehood of Israel.

"We've got to get peace in the Middle East," she insisted. "Whether or not people agree, Israel now exists. The Jewish people are not going anywhere."

By owning the rights to "Golda's Balcony," Feldshuh not only can perform the show when and where she wants, but she can also tell others about the woman she respects so much.

"With this play, I get to create opportunities for myself," she said. "I'm lucky to be able to do it." ♦

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# Actress Tovah Feldshuh takes 'Golda's Balcony' to Old Globe

**Veteran actress portrays Israel's former Prime Minister**

By [Pat Launer](#), [SDNN](#)

Sunday, April 25, 2010

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Actress Tovah Feldshuh as Golda Meir in "Golda's Balcony." (Photo by Aaron Epstein)

At the age of 50, she birthed a nation.

Golda Meir, the fourth prime minister of Israel, was instrumental in the founding of the Jewish state. She was also a fierce fighter, who helped raise millions to fund the fledgling country's battles, and in 1973, had her finger on the button that would have unleashed a nuclear attack.

Her marriage, her children, her infidelities, her travels, travails and triumphs are all chronicled in the intense, amusing, instructive and insightful "Golda's Balcony," the longest running one-woman show in Broadway history, which will be presented by The Old Globe from April 28 to May 30.

It was a last-minute substitution. Roger Rees was supposed to open his solo Shakespeare show, "What You Will: All the World's His Stage," during that timeslot. But the Tony Award-winning Welsh actor had a schedule conflict.

For years, the Globe had been talking to Tovah Feldshuh, the theater's long-term associate artist since 1980, about coming back to perform in San Diego. From 1980-1981, she appeared in Globe productions of "The Country Wife," "Measure for Measure," "The Two Gentlemen of Verona" and "Romeo and Juliet," for which she won a justly deserved Drama-Logue Award for her gorgeous portrayal of the title ingénue.

Over the course of her career, Feldshuh has earned four Tony Award nominations, four Drama Desk Awards, four Outer Critics Circle Awards, an Obie Award, the Theatre World Award and the Lucille Lortel Award for Best Actress for her work on the New York stage, in shows including "Yentl," "Saravà!" and "Lend Me A Tenor," in addition to her most heralded work, in "Golda's Balcony."

"God bless Roger Rees!," crowes Feldshuh about the schedule opening. "Luck is when opportunity meets excellence."

She was delighted to avail herself of the excellent opportunity. Feldshuh has been inhabiting Golda on and off for the past six years, portraying the character for cheering audiences around the world.

## Becoming Golda

"Golda's Balcony," the award-winning, late-life memory play about Israel's "Iron Lady," was written by William Gibson, best known for "The Miracle Worker," "Two for the Seesaw" and the musical version of Clifford Odets' "Golden Boy," Gibson was 89 when he penned the drama in 2003 (he died in 2008 at age 94).

This was the writer's second stab at a play about Mrs. Meir. His first effort, "Golda," premiered on Broadway in 1977, and starred Anne Bancroft. In the audience during that three-week run was a young actress who would go on to make the role of Golda uniquely, famously, her own.

Feldshuh opened on Broadway in 2003, and was nominated for a Tony Award for her heart-rending, bravura performance. But she had been involved with the creation of the play long before.

"I have such ownership of the piece," the affable actress says. "I was very much involved with the development of the character. The play was so historic, so erudite, but it started out so dense and dry. I said, 'Where's the emotion? You have to move people! Change all the tenses to the present. It shouldn't be like she's giving a lecture. It should be like she's making it up on the spot.' So, the writer made it more immediate, and I made it more personal.

“And the brilliant director, Scott Schwartz, came up with the idea that, when I’m on the platform, I’m in the war. When I’m off the platform, I’m in memory.”

So, in the 85-minute piece, we’re introduced to a 75-year-old, chain-smoking Meir (she died at age 80, in 1978), looking back on her very eventful life: from Kiev, where her father nailed boards to the windows to keep out the pogroms; to her time in America — as a renegade, schoolteacher, socialist, Zionist and idealist, who fulfilled her destiny in 1921, moving to The Promised Land and becoming a major force in the creation of the State of Israel in 1948.

“Israel was really her baby,” says Feldshuh. “But it wasn’t a nine-month gestation; it took 28 years, from 1920 to 1948. The State was her first-born son, which she nurtured, fed and made grow. She helped to resurrect the ancient Jewish homeland for the Jews of the 20<sup>th</sup> century.”

The central, seminal event in the play, that haunts her still, is the Yom Kippur War of 1973, when Meir faced the most difficult decision of her public life: whether to drop nuclear bombs on her enemies. As playwright Gibson wrote in the introduction, “the core of my theme was in the question I put into Golda’s mouth: ‘What happens when idealism becomes power?’”

“It was her life-and-death moment,” Feldshuh says. “Every time thinking or talking about it gets too rough, she reverts to memory.”

The play’s title has a double meaning in her memory. Golda actually had two balconies: one in Tel Aviv, with a serene view of the sea, and another in Dimona, the underground home of Israel’s nuclear reactor. In the Negev, five levels beneath the ground, it was overseen from a control room observation deck where she spent so much time, the men called it “Golda’s Balcony.”

## **Money and war**

In 1948, David Ben Gurion, who would become Israel’s first Prime Minister, sent Mrs. Meir to America, to raise money for the war for Israel’s independence.

“She went there with five dollars in her purse,” says Feldshuh, “and came back with 50 million.”

Feldshuh has been studying, portraying and researching the complex, multi-faceted woman for the past seven years. She even followed Golda’s journey, visiting all the places she’d lived or worked: Milwaukee, Denver, New York, Israel and Ukraine. And Dimona.

According to the play, the bombs were loaded on planes that were awaiting Meir’s order to take off, when Henry Kissinger and Richard Nixon, confident that Meir would carry out her threat to wipe out Egypt and Syria rather than yield to its adversaries, supplied Israel with the additional aircraft it needed to defend itself with conventional weapons.

“The bombs definitely existed in 1973,” Feldshuh asserts. “The one thing in the play that Gibson conjectured is whether or not those planes were actually armed.”

## **Tovah and Golda and beyond**

Feldshuh is endlessly fascinated by Golda; this play spawned two Golda-themed concerts, a book and

a DVD. She acquired the rights to “Golda’s Balcony” in 2008. Now she travels around with the piece, which is booked through 2011.



Actress Tovah Feldshuh. (Photo by Gino Domenico)

She comes with her “mighty little production company,” and her makeup and costumes, which include a fat suit, pendulous breasts, leggings that simulate bulging varicose veins and the phlebitis that plagued Meir; aging makeup and a false nose sculpted from a death-mask of Golda’s face.

Though Golda is something of an obsession for Feldshuh, she’s not, by any means, her only notable character portrayal.

Last year, she appeared on Broadway in “Irena’s Vow,” another fact-based dramatization, about a Polish Roman Catholic who managed to hide 12 Jews in the cellar of a house occupied by a German major. Over the years, Feldshuh has tackled an impressive array of uncompromising onstage women: Diana Vreeland, Sarah Bernhardt, Stella Adler, Sophie Tucker, Katharine Hepburn and three queens of Henry VIII.

On the small screen, she won her first Emmy nomination for her portrayal of the Czech freedom fighter, Helena, in “Holocaust.” Another Emmy nod was for her regular character on “Law and Order,” defense attorney Danielle Melnick, whom she patterns after her late father, a “hard-hitting litigator.” Her film work has included “A Walk on the Moon,” “Lady in the Water” and “Kissing Jessica Stein,” for which she won a Golden Satellite Award as Best Supporting Actress.

Feldshuh has also been honored for her philanthropy. She’s active with Seeds of Peace, a Maine camp for youth from far-flung lands of conflict, that fosters interaction, empowerment and leadership. She’s

received an Eleanor Roosevelt Humanitas Award, the Town Hall Foundation's Friends of the Arts Award, the Israel Peace Medal, and an Honorary Doctorate from Yeshiva University. She's been celebrated by the Holocaust and Human Rights Education Center, the Friar's Club (she's sung there and at Carnegie Hall), and the America Israel Cultural Foundation, which bestowed on her its first "Theater Arts Award."

And on May 24 (at the tail-end of her run at the Globe), she and her husband of 33 years, Andrew Harris Levy, will fly to New York to be feted by the Lower East Side Tenement Museum.

A lifelong resident of New York who grew up in the upscale Westchester community of Scarsdale, Feldshuh is fluent in English, French, Italian and "prayer-book Hebrew." After majoring in philosophy at Sarah Lawrence College, she wanted to go on to Juilliard to study acting, but her father refused to allow her to attend a "trade school." She began her career at the Guthrie Theatre in Minneapolis, where she was awarded the McKnight Fellowship in Acting.

The rest of her family is quite accomplished, too. Her father, husband and son are all Harvard alumni; her daughter is a physics major at MIT. Her brother, David Feldshuh, who was nominated for a Pulitzer for his searing drama, "Miss Evers' Boys," is an M.D./Ph.D. who heads theater at Cornell during the week and is an emergency room physician on weekends.

### **Golda and the Globe**

Feldshuh has spent a good deal of her stage career in solo shows. Her first, "Tocah: A Rush Hour Revue," was actually created during her time at the Globe, decades ago. Characters from that first effort still appear in her later concert pieces: "Tovah: Out of Her Mind!" and "Tovah Crossovah." She also starred as the legendary Tallulah Bankhead in her own creation, "Tallulah Hallelujah!," which USA Today named one of the Ten Best Plays of 2000.

Her most recent concert is "Mining Golda: My Journey to Golda Meir," in which Feldshuh gives "the inside scoop, the underbelly of the character and how she changed my life."



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### Old Globe to present Tovah Feldshuh in 'Golda's Balcony'

March 5, 2010 | **3:35 pm**



Four-time Tony nominee Tovah Feldshuh will star in "Golda's Balcony," William Gibson's drama about former Israeli Prime Minister Golda Meir, which will open in May at the [Old Globe](#) in San Diego.

Globe executive producer Lou Spisto says the production will replace Roger Rees' solo show, "What You Will," which was canceled because of conflicts with Rees' schedule.

"Golda's Balcony" -- the longest-running one-woman show in Broadway history -- traces Meir's journey from Russian immigrant to international political figure. Feldshuh received a 2004 Tony nomination for best actress for her work in the original production.

An associate artist of the Globe, Feldshuh has appeared at the theater in four previous shows. She has won four Drama Desk Awards, an Obie and other honors during a decades-long stage career that includes appearances in "Yentl," "Lend Me a Tenor"

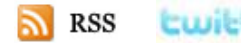
and "Irena's Vow."

Her extensive movie and television credits include Emmy-nominated performances as a Czech freedom fighter in the "Holocaust" miniseries and defense attorney Danielle Melnick on the NBC series "Law & Order."

"Golda's Balcony" will run May 1-30.

-- Karen Wada

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## Pinch hit: Old Globe trades solo shows

JAMES HEBERT

FRIDAY, MARCH 5, 2010

Just in time for baseball season, the Old Globe is shaking up its lineup of plays (and no, these shows have nothing to do with baseball, but if a guy can't use a clumsy device once in a while, then I don't know what.)

So, as the Globe announced today, now batting for Roger Rees: Tovah Feldshuh. (shuh ... shuh ... shuh ...)

Rees' one-man, Shakespeare-minded show "What You Will" was to go up at the Globe May 1 to June 6, but has been pulled due to what the theater calls "unforeseen conflicts with Roger Rees' schedule."

Instead, the Globe will stage "Golda's Balcony," William Gibson's play about the late Israeli prime minister Golda Meir. The piece earned star Tovah Feldshuh a Tony nomination and is Broadway's longest-running one-woman show. Feldshuh, a Globe associate artist, reprises her role at the theater April 28 to May 30.



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LOCAL

March 7, 2010 by [Staff](#)

Filed under [Entertainment](#), [Theater](#)

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Photo by Aaron Epstein.

SAN DIEGO—Executive Producer Lou Spisto announced that due to unforeseen conflicts with Roger Rees' schedule, The Old Globe's upcoming production of *What You Will* has been replaced with *Golda's Balcony* starring four-time Tony Award nominee Tovah Feldshuh.

Written by William Gibson and supervised by Scott Schwartz, *Golda's Balcony* earned Feldshuh a Tony Award nomination for Best Actress, and is the longest running one-woman show in Broadway history. *Golda's Balcony* will run in the Old Globe Theatre April 28 – May 30. Previews run April 28 – May 1. Opening night is Saturday, May 1 at 7 p.m. .

*Golda's Balcony* follows the trajectory of the life of Golda Meir from Russian immigrant to American schoolteacher to a leader of international policies as the fourth Prime Minister of Israel. Tovah Feldshuh delivers a tour de force portrait of Meir in William Gibson's (*The Miracle Worker*, *Two for the Seesaw*) award-winning drama. From the pogroms of Russia to the halls of the Knesset, Meir's life – and the play – encapsulates the dramatic story of Israel in the 20th century.

An Associate Artist of The Old Globe, Tovah Feldshuh has previously appeared at the Globe in *The Country Wife*, *Measure for Measure*, *Romeo and Juliet* and *The Two Gentlemen of Verona*. She has earned four Tony Award nominations for Best Actress and won four Drama Desk Awards, four Outer Critics Circle Awards, the Obie, the Theatre World Award and the Lucille Lortel Award for Best Actress for her work on the New York stage, from *Yentl* to *Saravà!* to *Lend Me A Tenor* to *Golda's Balcony*.

Tickets to *Golda's Balcony* are currently available by subscription only. Single tickets go on sale on March 21 at noon and can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the box office at 1363 Old Globe Way in Balboa Park. Performances begin on April 28 and continue through May 30. Ticket prices range from \$29 to \$77.

Previews are Wednesday, April 28 at 7 p.m., Thursday, April 29 at 8 p.m., Friday, April 30 at 8 p.m. and Saturday, May 1 at 2 p.m.

Regular performances are Tuesday and Wednesday evenings at 7 p.m., Thursday, Friday and Saturday evenings at 8 p.m., Saturday and Sunday matinees at 2 p.m., and Sunday evenings at 7 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is also available (\$10). For additional parking information visit [www.BalboaPark.org](http://www.BalboaPark.org).

## STORIES THEATER REVIEWS

## Where Words Fail

By Jeff Smith | Published Wednesday, Dec. 29, 2010

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Bill Camp in *Notes from the Underground*: "I am a sick man. I am a wicked man."

In one sense the best, in most others the worst of times. Throughout the county the level of performance has never been higher. You can expect competent acting in most local theaters. Two examples: Scripps Ranch, an erstwhile "community" theater, is fast becoming a regular stop on the critics' beat; Moonlight Stage Productions' radiant *Ring Round the Moon*, in Vista, was a personal favorite.

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Ordinarily, the maximum is five per award. In some of the acting categories, six became finalists — culled from bulging lists of eight or nine strong candidates (that Monique Gaffney didn't make the cut for her outstanding performance in *Gee's Bend* at North Coast Rep still boggles the mind). The performance bar has never been higher; the economic bar, never lower.

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In recent years, the line between entertainment and art has blurred. What emerges from a look back at 2010 are attempts to take audiences beyond safe themes and stock responses to the place where words fail and emotions brim — the attempts, in other words, at art.

Ion Theatre deserves an award for courage. They took over the old Sixth at Penn stage, converted it into a handsome, intimate space, and never once gave in to the Don't Worry, Be Happy syndrome.

They opened 2010 at Diversionary with *Hurlyburly*. The word on David Rabe's vortex of narcissistic males: if you stage it, they won't come. Those who did saw one of the year's finest productions. Francis Gercke played Eddie, an Omega male so self-absorbed he might implode. For almost three hours, Gercke sustained a manic intensity. As part of an outstanding ensemble cast, Karson St. John did an unforgettable monologue as Bonnie, a stripper who uses a balloon. She sums up the 20th Century with "Who does anybody know who is doing okay?" Even so, she adds, people shouldn't be "pushing others out of cars."

In its own space, among other impressive projects, Ion staged *Frankie and Johnny in the Clair de Lune*, with Deanna Driscoll and Jeffrey Jones. Like Rosina Reynolds and Richard Baird, who clicked on every imaginable cylinder in North Coast Rep's *Ghosts*, Driscoll and Jones did remarkable tandem work (allegedly a box-office no-no, *Ghosts* was one of North Coast Rep's best-sellers).

Cygnnet Theatre once again demonstrated its versatility. They followed a rip-roaring version of Sondheim's *Sweeney Todd* (said to be audience-unfriendly, it

played to sold-out houses — we seeing a pattern here?), with its exact opposite: Noel Coward's elegant farce *Private Lives*. Like the contrasting styles, the sets couldn't have been further apart: Sean Fanning caked *Sweeney*'s brick walls with London soot; Andrew Hull opened *Lives* with a windswept French Riviera exterior, which looked permanent, then followed it with a posh Parisian flat filled with, what, 20 pillows, 50?

One of my favorite scenes last year happened during the scene change for *Private Lives*. When first performed back in the '30s, the transition took place behind a curtain. Cygnet did it before our eyes: a cavalcade of pillows, tossed here and there, bouncing into place, piling higher and higher. In the age of minimalism — economic and artistic — it was a kick to watch old-time, scenic opulence accumulate, amazingly, in about ten minutes.

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The musicals of 2010 provided no answer. They had appealing ideas: a haunted lighthouse (*Whisper House*, Old Globe), New Orleans' red-light district and the birth of jazz (*Storyville*, San Diego Rep), a life of Charlie Chaplin (*Limelight*, La Jolla Playhouse). But none had a halfway decent book. The stories were just transitions to the next song. And in some cases, you'd swear the score and the book met for the first time on opening night. Some needed more central control, others had too much, but they made one thing clear: in musicals, the story's still the spine.

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I'm always curious about what makes a great performance tick. As I watched Feldshuh and Camp (and Rob McLure playing Charles Chaplin in *Limelight*), I applied the Technique Test: pull back and check out the craft, find the hooks and stays in their strings of moments. See the actor. Impossible. They were so focused you couldn't break yours.

Ditto *Ruined* at La Jolla Playhouse. I had read Lynn Nottage's play before (it won the Pulitzer Prize in drama for 2009) but had no idea it could sting — or sooth — so deeply.

Civil war storms around Mama Nadi's demilitarized bar/brothel in the Ituri rain forest. Somehow, with gunfire not far away, she accommodates miners, rebels, and soldiers of the Democratic Republic of Congo and provides relative safety for her girls. Then forces close in.

And somehow the play (and the excellent Liesl Tommy-directed production) managed to find positives amid convincing chaos. The ensemble cast was amazing, and the sound/score so integral it became clear only afterward that *Ruined* is also a musical with choreography, songs, and an ongoing, pulseline beat.

When you reach that place where words fail and emotions brim, sometimes it's tempting to corral — and distance — your response with metaphor. So *Ruined* is about "survival" or "exploitation" or what the author calls the "war on women." And it's all these in triplicate, but so much more, and far more immediate. As with the Technique Test, it wouldn't let you pull away. As the song goes, the play and production were far better than a metaphor can ever, ever be.

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## COMMENTARY: Oh what a year it was in theater!

JEAN LOWERISON - SDGLN THEATER CRITIC  
December 31st, 2010

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This was a great theater year for women, teens and one-person shows.

Plays like "Eurydice," "Private Lives," "Ghosts" and "Ruined" gave women a chance to shine, as did three terrific one-person shows featuring women: the Old Globe's "Golda's Balcony," Broadway Vista's "Shirley Valentine" and Broadway San Diego's "An Evening of Classic Lily Tomlin."

Meanwhile, teenage favorite Austyn Myers flexed his dramatic and comedic muscles in "Lost In Yonkers" at the Old Globe, while 14-year-old newcomer Dylan Hoffinger proved an actor wise beyond his years in Diversionary's "Anita Bryant Died For Your Sins."

Hannah Rose Kornfeld was terrific as Little Red Riding Hood and seemed to easily conquer Stephen Sondheim's tricky score for "Into The Woods." And pint-sized Victoria Matthews from the School for Creative and Performing Arts demonstrated her huge voice and fine acting chops as Little Inez in "Hairspray" at San Diego Repertory Theatre.

Here's the best of what I saw in 2010. I include shows seen in Los Angeles and even toss in two shows I saw in Chicago during the summer. The winners are listed in random order.

**Drama:** Particularly fine were "Summer And Smoke" at New Village Arts; Moxie's stunning "Eurydice" and the thought-provoking classic "The Crucible;" Mo'olelo's "Yellow Face;" ion's "Dr. Jekyll and Mr. Hyde" (which broke all attendance records there); Lamb's Players' enigmatic "An Inspector Calls;" North Coast Rep's "Ghosts;" Geffen Playhouse's "Ruined" and the Mark Taper Forum's rerun of my pick for best play of the last decade, "Bengal Tiger At The Baghdad Zoo."

**Comedy:** San Diego Rep's quirky, futurist "boom;" ion's "Frankie And Johnny In The Clair De Lune;" Christopher Ashley's novel take on "A Midsummer Night's Dream" at La Jolla Playhouse; Cygnet's pitch-perfect "Private Lives" and three-part "The Norman Conquests;" the always-reliable (and goofy) Ballets Trockadero de Monte Carlo at Broadway San Diego; "The 25th Annual Putnam County Spelling Bee" at North Coast Rep; Scripps Ranch Theatre's wonderfully oddball "Deathtrap;" and two from New Village Arts: "Seven Year Itch" at their downtown theater and "As You Like It" at the Moonlight Amphitheatre.

**Musical:** North County gets the gold star here. All three of Moonlight Stage Productions' summer shows ("Crazy For You," "Oklahoma!" and "Miss Saigon") were exceptional; New Village Arts did a fine job on its first musical, "Into The Woods" and Welk Resorts Theatre did a delightful "Footloose." Here in town, Calvin Manson's Ira Aldridge Repertory Players did an excellent "Nina" (a tribute to Nina Simone); Cygnet gave us a smashing "Sweeney Todd: The Demon Barber Of Fleet Street;" and Old Globe offered the pleasure of Sammy Cahn's songs in "Robin And The Seven Hoods."

**One-Person Shows:** The men got into the one-person show sweepstakes with Culture Clash's Herbert Siguenza was fascinating in "A Weekend With Pablo Picasso," and Ed Harris riveting in Neil LaBute's "Wrecks" at the Geffen Playhouse in Los Angeles; James Knight's harrowing interpretation of Yuri Kladiev's meditation on war, "I Am The Machine Gunner" at New Village Arts and Brian Bielawski's hilarious portrayal of a compulsive computer gamer in "Gam3rs."

**Most Unusual Show:** Victoria Thierree Chaplin's delightful "Aurelia's Oratorio," a wacky and whimsical combination of vaudeville, burlesque, circus and dance, at La Jolla Playhouse.

**Director:** Glenn Paris did a fine job on the Hollywood satire "Hurlyburly;" Delicia Turner Sonnenberg conquered the nearly impossible demands of "Eurydice;" Tom Dugdale, a third-year directing student at UCSD, did lovely work on Chekhov's "The Seagull;" Christopher Ashley gave us a stunning "A Midsummer Night's Dream;" Jessica John showed a fine comedic touch

[ENLARGE](#)

Justin Lang and Jennifer Eve Thorn star in Moxie's "Eurydice."



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with "Deathtrap;" Kim Strassburger gave us a brilliant "Dr. Jekyll And Mr. Hyde" at ion, and Seema Sueko did fine work on the complex "Yellow Face."

**Actor:** Fran Gercke, for ion's "Hurlyburly;" Jason Maddy, for both North Coast Rep's "The Voice Of The Prairie" and Stone Soup's "Miss Julie;" Paul Michael, for the Globe's "The Last Romance;" Diep Huynh, for ion's "Song of Extinction;" Richard Baird, for North Coast Rep's "Ghosts;" and David Cochran Heath, for Lamb's Players' "Harvey."

**Actress:** Jennifer Eve Thorn, in Moxie's "Eurydice;" DeAnna Driscoll, for ion's "Frankie And Johnny In The Clair De Lune;" Jo Anne Glover, in New Village Arts' "Summer And Smoke;" Rosina Reynolds and Aimee Burdette, for North Coast Rep's "Ghosts;" Rachael VanWormer, for three shows: San Diego Repertory's "boom," ion's "Dr. Jekyll and Mr. Hyde" and Diversionary's "Speech and Debate," and Tovah Feldshuh for her stunning portrayal in "Golda's Balcony" at the Old Globe.

**Ensemble Cast:** Ion's "Dr. Jekyll And Mr. Hyde;" Cygnet's "Sweeney Todd" and "Private Lives;" UCSD's fine student production of "Joe Turner's Come And Gone;" the Mark Taper Forum's revival of "The Subject Was Roses."

**Best New Find:** The 14-year-old Dylan Hoffinger, absolutely stunning in his professional debut at Diversionary in "Anita Bryant Died For Your Sins."

**Best Singer:** Baritone Joshua Jeremiah, providing gorgeous incidental operatic music in the Old Globe's "The Last Romance."

**Set design:** Jennifer Brawn Gittings for Moxie's breathtaking "Eurydice;" Sean Fanning's dark, foreboding set for Cygnet's "Sweeney Todd;" Giulio Cesare Perrone, for his wonderfully detailed set for "The Road To Mecca" at San Diego Rep; Rob Howell for the handsome set of "Boeing-Boeing," and Andrew Hull's elegant set for Cygnet's "Private Lives."


**Costumes:** Shirley Pierson, for her elegant costumes for Cygnet's "Private Lives" and grungier ones for "Sweeney Todd: The Demon Barber Of Fleet Street."

**College Productions:** MiraCosta, for their lovely "The Caucasian Chalk Circle" and their co-production with the Old Globe of "The Tempest;" the USD/Old Globe production of "The Winter's Tale," and UCSD's fine "The Seagull" and "Joe Turner's Come And Gone."

**Way Out of Town:** In Chicago, Steppenwolf impressed with its production of Bruce Norris' enigmatic "A Parallelogram" and Lookingglass mounted a terrific Cirque du Soleil-type treatment of my favorite Lewis Carroll book in its "Lookingglass Alice."

**On The Big Screen:** National Theatre (of London) has jumped on the Met Live bandwagon to present plays from England at downtown's Reading Gaslamp Cinemas. So far this year they've offered a replay of last year's "Phèdre" with Helen Mirren (who can do no wrong), Alan Bennett's "The Habit Of Art" and a stunning production from Complicite in Plymouth called "A Disappearing Number."

To read more reviews by SDGLN Theater Critic Jean Lowerison, click [HERE](#).



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Rob Stevens

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### MY TOP 15 IN 2010 THEATER

By Rob Stevens

It's that time of year again. All the Christmas presents have been opened (and some returned) and for critics/reviewers it is time to jog the memory and come up with a "Best Of" list for what was seen in the past year. Most keep their list to 10, but after nearly 3 decades of Robby Awards (where the Best Musical Production category alone usually numbered 16 nominees a year and when you added in the Comedy and Drama productions there were usually 30 or more that were deemed Best of the Year), I just couldn't stop at such a low number. Since I am not seeing 250 shows a year, or even 150 anymore, I have kept the number reasonable. So here are the Top 15 productions I saw in Southern California during 2010. Not all of them were seen for review, several I actually paid cash to see just because the theater bug in me is viral. Since I am no longer in the award-giving business, I have not listed them in order of excellence or enjoyment, or even alphabetically. The following productions are listed in the order that they were viewed.



BOEING BOEING

The Old Globe Theatre, San Diego



I'll never forget the two-line review by the eminent critic Viola Heigi-Swisher in AFTER DARK magazine shortly after I began reviewing in the mid 1970s. "There were five doors on stage. It MUST have been a farce." Well there were more than five doors in Rob Howell's set design on the Old Globe's stage, but this really WAS A FARCE. I don't think I laughed louder or longer or more all year than I did watching director Mark Schneider propel his sextet of actors in and out of those doors in this French sex farce by Marc Camoletti and Beverly Cross.



**GOLDA'S BALCONY**

The Old Globe Theatre, San Diego

William Gibson's one-woman play about Israeli Prime Minister Golda Meir was one of the most informative, thrilling and thought-provoking shows of the year. Tovah Feldshuh gave a tour-de-force performance--precisely the kind of performance that deserves a standing ovation. I couldn't wait to jump out of my seat and start applauding and that is something I rarely do, no matter what the crowd around me is doing.



**ROBIN AND THE 7 HOODS**

The Old Globe Theatre, San Diego

Another jukebox musical but "Ring-a-Ding Ding," this one had such a pedigree. The songs were from the team of Sammy Cahn and Jimmy Van Heusen and most of them were originally hits for Frank Sinatra. Based on the Rat Pack film of the same title, this show had pizzazz and style to spare. The cast was fabulous, giving us a taste of Frank, Dean, Sammy and the gang without pushing it. The chorus energetically performed the show-stopping choreography of Casey Nicholaw. Light and frothy and oh so delightful.



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## 'Golda's Balcony' Starring Feldshuh Opens at Old Globe Theatre, 4/28

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Wednesday, April 28, 2010; Posted: 10:04 AM - by [BWW News Desk](#)

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Minister of Israel. [Tovah Feldshuh](#) delivers a tour de force portrait of Meir in [William Gibson's](#) (The Miracle Worker, Two for the Seesaw) award-winning drama. From the pogroms of Russia to the halls of the Knesset, Meir's life - and the play - encapsulates the dramatic story of Israel in the 20th century.

[Tovah Feldshuh](#) appears in [The Old Globe](#) season as the 2010 Shiley Artist-in-Residence. Established in 2002 with a gift from Donald and Darlene Shiley, the Shiley Artist-in-Residence program furthers the Globe's commitment to bringing artists of the highest caliber, drawn from a national and international pool of talent, to work at [The Old Globe](#).

An Associate Artist of [The Old Globe](#), [Tovah Feldshuh](#) has previously appeared at the Globe in The Country Wife, Measure for Measure, Romeo and Juliet and The Two Gentlemen of Verona. She has earned four Tony Award nominations for Best Actress and won four Drama Desk Awards, four Outer Critics Circle Awards, the Obie, the [Theatre World](#) Award and the [Lucille Lortel](#) Award for Best Actress for her work on the New York stage, from Yentl to Saravà! to Lend Me A Tenor to Golda's Balcony. Soon after its Broadway run, Feldshuh brought her Golda to Los Angeles, San Francisco and London. She then starred in New York as Polish Christian rescuer Irena Gut Opdyke in [Dan Gordon's](#) Irena's Vow. Her film credits include O Jerusalem (as [Golda Meir](#) opposite [Ian Holm](#)), Love Life, Love Comes Lately, Kissing Jessica Stein (Best Supporting Actress, Golden Satellite Award), A Walk On The Moon, Lady in the Water, Just My Luck, The Idolmaker, Toll Booth (Best Supporting Actress, Method Fest) and the soon to be released Mount Of Olives, Ten Stories Tall, Baker and Heterosexuals. On television, she received her first Emmy nomination for her portrayal of the Czech freedom fighter Helena in Holocaust. Her television credits include The Amazing Howard Hughes, Citizen Cohn, "The Cosby Mysteries" and "The Cosby Show," and The Education of Max Bickford. In 2004, she was nominated for her second Emmy for her work on "Law & Order" as defense attorney Danielle Melnick. Her one-woman show, Tovah: Out Of Her Mind!, sold out in London's West End and culminated in a symphonic concert with [Billy Crystal](#) at Los Angeles' Royce Hall. Feldshuh created a new concert entitled Mining Golda: My Journey to [Golda Meir](#) which also played the West End, as well as Manchester, Leeds, Johannesburg and Sydney.

[William Gibson](#), born in 1914 in New York City, was the author of poetry, fiction and scripts for stage, television and films. His plays include The Miracle Worker, which was originally produced for TV's "Playhouse 90," Two for the Seesaw, A Cry of Players, Golda, The Butterfingers Angel, Monday After the Miracle, Goodly Creatures and Handy Dandy, as well as the musical version of [Clifford Odets'](#) Golden Boy. His several books include The Cobweb, The Seesaw Log, A Mass for the Dead, A Season in Heaven, Shakespeare's Game

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and a volume of poetry entitled Winter Crook. The 1955 film version of The Cobweb was directed by Vincent Minnelli and starred [Lauren Bacall](#), [Charles Boyer](#) and [Lillian Gish](#). Gibson was elected to the Theater Hall of Fame in 2005. He died in 2008 at the age of 94.

[Scott Schwartz](#) directed the Broadway productions of Golda's Balcony and Jane Eyre (co-directed with [John Caird](#)). He recently directed Lost in Yonkers at [The Old Globe](#) starring [Judy Kaye](#). His Off Broadway work includes Bat Boy: The Musical ([Lucille Lortel](#) and Outer Critics Circle Awards, Outstanding Off Broadway Musical; Drama Desk nomination, Outstanding Director of a Musical), Tick Tick...Boom! (Outer Critics Circle Award, Outstanding Off Broadway Musical; Drama Desk nomination, Outstanding Director of a Musical), Rooms: A Rock Romance, The Foreigner starring [Matthew Broderick](#) for [Roundabout Theatre Company](#), The Castle (Outer Critics Circle nomination, Outstanding Director of a Play), Miss Julie and No Way to Treat a Lady. He also directed Golda's Balcony in London, in Los Angeles at the Wadsworth Theater and in San Francisco at [American Conservatory Theater](#). Most recently, he directed the world premiere of Séance on a Wet Afternoon, a new opera starring [Lauren Flanigan](#), at Opera Santa Barbara. Schwartz's other recent credits include Othello and Much Ado About Nothing at the [Alley Theatre](#) and a new reinvisioning of Seven Brides for Seven Brothers at [Paper Mill Playhouse](#), Theatre Under The Stars, [Theatre On the Square](#) and North Shore Music Theater (2008 IRNE Award, Outstanding Director of a Musical). His regional credits include Alliance Theatre, Berkshire Theater Festival, Colorado Shakespeare Festival, [GeVa Theatre](#), [Goodspeed Opera House](#), [Pasadena Playhouse](#), [Prince Music Theater](#), [Rubicon Theatre Company](#), Signature Theater, Studio Arena and TheatreWorks. He directed the Grammy-nominated recording of The Prisoner of Second Avenue, starring [Richard Dreyfuss](#) and [Marsha Mason](#), for LA TheatreWorks.

Tickets to Golda's Balcony are currently available by subscription only. Single tickets go on sale on March 21 at noon and 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. Performances begin on April 28 and continue through May 30. Ticket prices range from \$29 to \$77. Performance times: Previews: Wednesday, April 28 at 7:00 p.m., Thursday, April 29 at 8:00 p.m., Friday, April 30 at 8:00 p.m. and Saturday, May 1 at 2:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m., and Sunday evenings at 7:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more. LOCATION: [The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is also available (\$10). For additional parking information visit [www.BalboaPark.org](#).

Photo Credit: Walter McBride/Retna Ltd.

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Tovah Felshuh Will Return to *Golda's Balcony* for Run at Old Globe Starting April 28

By *Kenneth Jones*  
05 Mar 2010



Tovah Feldshuh in *Golda's Balcony*  
photo by Aaron Epstein

The Old Globe in San Diego, CA, will replace an engagement of Roger Rees' solo show, *What You Will*, with *Golda's Balcony* starring four-time Tony Award nominee Tovah Feldshuh, Globe executive producer Lou Spisto announced.

Written by William Gibson and supervised by Scott Schwartz, *Golda's Balcony* earned Feldshuh a Tony Award nomination for Best Actress, and is the longest running one-woman show in Broadway history.

*Golda's Balcony* will run in the Old Globe Theatre April 28-May 30. Opening is May 1.

*What You Will* was scrapped "due to unforeseen conflicts with Roger Rees' schedule."

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*Golda's Balcony* "follows the trajectory of the life of Golda Meir from Russian immigrant to American schoolteacher to a leader of international policies as the fourth Prime Minister of Israel," according to Old Globe notes. "Tovah Feldshuh delivers a tour de force portrait of Meir in William Gibson's (*The Miracle Worker*, *Two for the Seesaw*) award-winning drama. From the pogroms of Russia to the halls of the Knesset, Meir's life — and the play — encapsulates the dramatic story of Israel in the 20th century."

An associate artist of The Old Globe, Tovah Feldshuh has previously appeared at the Globe in *The Country Wife*, *Measure for Measure*, *Romeo and Juliet* and *The Two Gentlemen of Verona*. She has earned four Tony Award nominations for Best Actress and won

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Soon after the Broadway run of *Golda's Balcony*, Feldshuh brought her Golda to Los Angeles, San Francisco and London. She then starred in New York as Polish Christian rescuer Irena Gut Opdyke in Dan Gordon's *Irena's Vow*.

Tickets to *Golda's Balcony* are currently available by subscription only. Single tickets go on sale on March 28 at noon and can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the box office at 1363 Old Globe Way in Balboa Park.



Tovah Feldshuh in *Golda's Balcony*  
photo by Aaron Epstein



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# Tovah Feldshuh to Bring *Golda's Balcony* to The Old Globe

By: [Andy Propst](#) · Mar 5, 2010 · San Diego

**Tovah Feldshuh** will recreate her award-winning performance as Golda Meir in William Gibson's *Golda's Balcony* at **The Old Globe Theatre** in San Diego, running April 28 - May 30. The production replaces the previously announced *What You Will*, starring Roger Rees, which has been postponed due to Rees' scheduling conflicts. Scott Schwartz, who directed the original Off-Broadway and Broadway productions of *Golda's Balcony*, will act as production consultant for the San Diego engagement.

The solo play is a portrait of Meir, the Milwaukee schoolteacher who became Prime Minister of Israel in 1969.

Feldshuh was most recently seen on Broadway in *Irena's Vow*. She earned one of four Tony Award nominations for her performance in *Golda's Balcony*. Her other nominations were for her work in *Lend Me a Tenor*, *Yentl*, and *Sarava*. Her other stage credits include *Tovah: Out of Her Mind!*, *Tallulah Hallelujah!*, *Mining Golda: My Journey to Golda Meir*, as well as the cabaret piece, *Tovah: In a Nutshell*. She received her first Emmy Award for her performance in *Holocaust* and a second for her work as Danielle Melnick on *Law & Order*. Feldshuh will be appearing at The Old Globe as the 2010 Shiley Artist-in-Residence. Her previous credits with the theater include *The Country Wife*, *Measure for Measure*, *Romeo and Juliet* and *The Two Gentlemen of Verona*.

The creative team will include Anna Louizos (scenic consultant), Jess Goldstein (costume consultant), Jeff Croiter (lighting design), Alex Hawthorn (sound design), Mark Bennett (original Broadway sound design), and Batwin and Robin Productions, Inc. (projection design).

For further information, visit: [www.TheOldGlobe.org](http://www.TheOldGlobe.org).



Tovah Feldshuh in *Golda's Balcony*  
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Tovah Feldshuh in *Golda's Balcony*  
Credit: Aaron Epstein

### Tovah Felshuh Will Return to *Golda's Balcony* for Run at Old Globe Starting April 28

The Old Globe in San Diego, CA, will replace an engagement of Roger Rees' solo show, *What You Will*, with *Golda's Balcony* starring four-time Tony Award nominee Tovah Feldshuh, Globe executive producer Lou Spisto announced.

### Wilson, DeRosa and Franklin Join Cast of Berkshire Festival's *Guardsman*



Tony Award-winning actress Mary Louise Wilson will star in the Berkshire Theatre Festival production of Ferenc Molnár's *The Guardsman*, which will be directed by

Tony winner John Rando. Performances are scheduled to begin July 13.



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**Feldshuh Stars in *Golda's Balcony* in San Diego April 28-May 30**  
  
By *Kenneth Jones*  
28 Apr 2010

*Golda's Balcony*, William Gibson's one-woman play about Israeli Prime Minister Gold Meir, begins a run at the Old Globe Theatre in San Diego April 28. Four-time Tony Award nominee Tovah Feldshuh recreates her Tony Award-nominated Broadway turn, directed again by Scott Schwartz.

Opening is May 1. Performances continue to May 30. The production replaces an engagement of Roger Rees' solo show, *What You Will*, which was scrapped "due to unforeseen conflicts with Roger Rees' schedule."

*Golda's Balcony* earned Feldshuh a Tony Award nomination for Best Actress, and is the longest running one-woman show in Broadway history.

*Golda's Balcony* "follows the trajectory of the life of Golda Meir from Russian immigrant to American schoolteacher to a leader of international policies as the fourth Prime Minister of Israel," according to Old Globe notes. "Tovah Feldshuh delivers a tour de force portrait of Meir in William Gibson's (*The Miracle Worker*, *Two for the Seesaw*) award-winning drama. From the pogroms of Russia to the halls of the Knesset, Meir's life — and the play — encapsulates the dramatic story of Israel in the 20th century."

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For more information, visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).



Tovah Feldshuh in *Golda's Balcony*  
photo by Aaron Epstein

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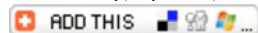
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# 'Golda's Balcony' Starring Feldshuh Opens at Old Globe Theatre, 4/28

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Wednesday, April 28, 2010; Posted: 10:04 AM - by [BWW News Desk](#)



Executive Producer [Lou Spisto](#) has announced that unforeseen conflicts with [Roger Rees'](#) schedule, [Th Globe](#)'s upcoming production of What You Will has replaced with Golda's Balcony starring four-time T Award nominee [Tovah Feldshuh](#). Written by [Willia Gibson](#) and supervised by [Scott Schwartz](#), Golda's earned Feldshuh a Tony Award nomination for Bes Actress, and is the longest running one-woman sh Broadway history. Golda's Balcony will run in the [C Theatre](#) April 28 - May 30. Previews run April 28 - Opening night is Saturday, May 1 at 7:00 p.m. Tic currently available to subscribers only. Single tick on sale March 28 at 12:00 noon and can be purch online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619 23-GLOBE or by visiting the Box Office.

Golda's Balcony follows the trajectory of the life of [Meir](#) from Russian immigrant to American schoolte a leader of international policies as the fourth Prin Minister of Israel. [Tovah Feldshuh](#) delivers a tour de force portrait of Meir in [Willia Gibson](#)'s (The Miracle Worker, Two for the Seesaw) award-winning drama. From th pogroms of Russia to the halls of the Knesset, Meir's life - and the play - encapsula dramatic story of Israel in the 20th century.

[Tovah Feldshuh](#) appears in [The Old Globe](#) season as the 2010 Shiley Artist-in-Resi Established in 2002 with a gift from Donald and Darlene Shiley, the Shiley Artist-in-Residence program furthers the Globe's commitment to bringing artists of the hi caliber, drawn fro a national and international pool of talent, to work at [The Old Gl](#)

An Associate Artist of [The Old Globe](#), [Tovah Feldshuh](#) has previously appeared at tl in The Country Wife, Measure for Measure, Romeo and Juliet and The Two Gentlem Verona. She has earned four Tony Award nominations for Best Actress and won fou Drama Desk Awards, four Outer Critics Circle Awards, the Obie, the [Theatre World](#) and the [Lucille Lortel](#) Award for Best Actress for her work on the New York stage, f Yentl to Saravà! to Lend Me A Tenor to Golda's Balcony. Soon after its Broadway ru Feldshuh brought her Golda to Los Angeles, San Francisco and London. She then s New York as Polish Christian rescuer Irena Gut Opdyke in [Dan Gordon](#)'s Irena's Vo film credits include O Jerusalem (as [Golda Meir](#) opposite [Ian Holm](#)), Love Life, Love Lately, Kissing Jessica Stein (Best Supporting Actress, Golden Satellite Award), A V The Moon, Lady in the Water, Just My Luck, The Idolmaker, Toll Booth (Best Supp







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Actress, Method Fest) and the soon to be released Mount Of Olives, Ten Stories Tall and Heterosexuals. On television, she received her first Emmy nomination for her portrayal of the Czech freedom fighter Helena in Holocaust. Her television credits include The Amazing Howard Hughes, Citizen Cohn, "The Cosby Mysteries" and "The Cosby" and The Education of Max Bickford. In 2004, she was nominated for her second Emmy for her work on "Law & Order" as defense attorney Danielle Melnick. Her one-woman show, Tovah: Out Of Her Mind!, sold out in London's West End and culminated in a symphony concert with [Billy Crystal](#) at Los Angeles' Royce Hall. Feldshuh created a new concert entitled Mining Golda: My Journey to [Golda Meir](#) which also played the West End, as well as Manchester, Leeds, Johannesburg and Sydney.

[William Gibson](#), born in 1914 in New York City, was the author of poetry, fiction and plays for stage, television and films. His plays include The Miracle Worker, which was originally produced for TV's "Playhouse 90," Two for the Seesaw, A Cry of Players, Golda, The Butterfingers Angel, Monday After the Miracle, Goodly Creatures and Handy Dandy as the musical version of [Clifford Odets'](#) Golden Boy. His several books include The Cobweb, The Seesaw Log, A Mass for the Dead, A Season in Heaven, Shakespeare's and a volume of poetry entitled Winter Crook. The 1955 film version of The Cobweb directed by Vincent Minnelli and starred [Lauren Bacall](#), [Charles Boyer](#) and [Lillian Gish](#). Gibson was elected to the Theater Hall of Fame in 2005. He died in 2008 at the age of 94.

[Scott Schwartz](#) directed the Broadway productions of Golda's Balcony and Jane Eyre (co-directed with [John Caird](#)). He recently directed Lost in Yonkers at [The Old Globe](#) starring [Judy Kaye](#). His Off Broadway work includes Bat Boy: The Musical ([Lucille Lortie](#) and Outer Critics Circle Awards, Outstanding Off Broadway Musical; Drama Desk nomination, Outstanding Director of a Musical), Tick Tick...Boom! (Outer Critics Circle Award, Outstanding Off Broadway Musical; Drama Desk nomination, Outstanding Director of a Musical), Rooms: A Rock Romance, The Foreigner starring [Matthew Broderick](#) at [Roundabout Theatre Company](#), The Castle (Outer Critics Circle nomination, Outstanding Director of a Play), Miss Julie and No Way to Treat a Lady. He also directed Golda's in London, in Los Angeles at the Wadsworth Theater and in San Francisco at [Amerigo Conservatory Theater](#). Most recently, he directed the world premiere of Séance on a Summer Afternoon, a new opera starring [Lauren Flanagan](#), at Opera Santa Barbara. Schwartz's other recent credits include Othello and Much Ado About Nothing at the [Alley Theatre](#), a new reinvisioning of Seven Brides for Seven Brothers at [Paper Mill Playhouse](#), The Under The Stars, [Theatre On the Square](#) and North Shore Music Theater (2008 IRMA Award, Outstanding Director of a Musical). His regional credits include Alliance Theatre, Berkshire Theater Festival, Colorado Shakespeare Festival, [GeVa Theatre](#), [Goodspeed Opera House](#), [Pasadena Playhouse](#), [Prince Music Theater](#), [Rubicon Theatre Company](#), Signature Theater, Studio Arena and TheatreWorks. He directed the Grammy-nominated recording of The Prisoner of Second Avenue, starring [Richard Dreyfuss](#) and [Marsha Mason](#) for LA TheatreWorks.

Tickets to Golda's Balcony are currently available by subscription only. Single ticket sale on March 21 at noon and can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the box office at 1363 Old Globe Way in Balboa Park. Performances begin on April 28 and continue through May 30. Ticket prices range from \$29 to \$77. Performance times: Previews: Wednesday, April 28 at 7:00 p.m., Thursday, April 29 at 8:00 p.m., Friday, April 30 at 8:00 p.m. and Saturday, May 1 at 2:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m., Sunday evenings at 7:00 p.m. Discounts are available for full-time students, patrons 65 years of age and under, seniors and groups of 10 or more.

LOCATION: [The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is available (\$10). For additional parking information visit [www.BalboaPark.org](http://www.BalboaPark.org).

Photo Credit: Walter McBride/Retna Ltd.

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## » STAGE | by Don Braunagel



# History Hits the Stage

**A LITTLE-NOTED** historical coincidence is that this country's Civil War, which essentially freed all our slaves, ended about the same time of year as Passover, the Jewish celebration of the Hebrews' deliverance from slavery under the Egyptian pharaoh. That confluence is at the heart of Matthew Lopez's *The Whipping Man*, getting its West Coast debut at the Old Globe (May 8–June 13).

In April 1865, during the last days of the war, a wounded Jewish Confederate soldier returns to his Virginia estate and finds his family has left. The home and grounds are in ruins, and the only occupants are two former slaves, whom the soldier begs to nurse him back to health. Because slaves often were forced to practice the religion of their owners, they are also Jewish. The men, united in faith but divided by color and station, struggle to deal with their uncertain futures and the shifting status of their relationship. They're also bedeviled by complications from the past.

That dense drama is one of two Globe offerings new to our region. The other is *Golda's Balcony* (April 28–May 30), a lauded 2003 Wil-

liam Gibson bio of former Israeli prime minister Golda Meir. Starring Tovah Feldshuh, it became the longest-running one-woman show in Broadway history and garnered her a 2004 Tony nomination. Feldshuh reprises the role here. She's a Globe associate artist who's previously played four roles for the company and has been nominated for a Tony in three other Broadway performances.

**THE CIVIL WAR ERA** also provides the backdrop for *The Rivalry*, getting its local premiere at Lamb's Players (April 2–May 16). Norman Corwin's play concerns the famed 1858 debates between Abraham Lincoln and Stephen Douglas, as they ran for a U.S. Senate seat from Illinois. Corwin uses excerpts from those speeches, along with a subplot about Douglas and his wife, to show how thrilling actual political debates could be, before they became well-rehearsed recitations largely scripted by advisers. Lamb's has named an all-star lineup: David Cochran Heath as Lincoln, Robert Smyth as Douglas and Colleen Kollar Smith as Adele Douglas. Deborah Gilmour Smyth directs.

Another notable regional introduction is Diversionary Theatre's *Moscow* (May 6–30). It's a musical blend of—wait for it—Chekhov and Sartre, those noted humorists. Three gay men—a street hustler, a shy virgin and a recently decided celibate—are caught in a limbo, not sure if they're dead or alive. They decide to do a musical version of Chekhov's *The Three Sisters*, and the collaboration awakens emotions in them, offering a promise that, unlike Sartre's trapped trio, they may find an exit. Script and lyrics are by Nick Salamone, with music by Maury R. McIntyre.

**IN ORANGE COUNTY**, an era is ending. Martin Benson and David Emmes, artistic directors of Costa Mesa's esteemed South Coast Repertory, are going to step down. They have said that this season, their 46th since founding SCR in 1964, will be the last in their current positions.

Benson, 72, and Emmes, 71, aren't retiring, however, because they plan to continue as founding directors, advising the new artistic director and helping to find and develop plays. Each also hopes to direct at least one production per season.

The two met at San Francisco State and in 1963 decided to start a stage company south of Los Angeles because they believed that while regional theater was blossoming around the nation, Southern California had a shortage. After staging shows in rented locations, they opened a 75-seat venue on Balboa Peninsula in 1965, and then moved to a 217-seat converted warehouse in Costa Mesa two years later.

The company obviously connected. By 1978, Emmes, Benson and their strongly supportive board had raised \$3.5 million and a donation of land, where they built a 507-seat theater, which is now SCR's main stage. In 1979, the company converted a rehearsal hall into a 161-seat second theater, and in 2002, following another land gift, opened a 336-seat house. In 1988, thanks partly to the company's commitment to new plays and Hispanic playwrights, SCR won the Tony for outstanding regional theater. (The same award was given to the Old Globe in 1984 and to La Jolla Playhouse in 1993.)

Being SCR artistic director appears to be a dream job—solid financial support, including a future-assuring endowment; a beautiful three-theater complex; considerable artistic freedom; and, of course, a desirable climate. But whoever gets picked has to know that he or she is following in some big footsteps. ■

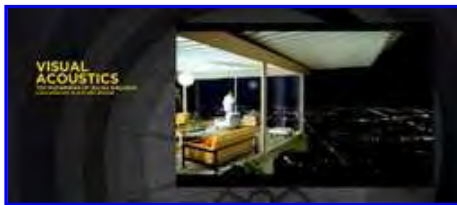
## Culture Lust

# Culture Lust Weekend: Julius Schulman, Festival of Beers, and Snoop Dogg

By [Angela Carone](#), [Meredith Hattam](#)

April 29, 2010

### FILM



Above: One of Julius Shulman's shots adorns the poster for "Visual Acoustics"

From Frank Lloyd Wright to Frank Gehry, famed photographer Julius Schulman's iconic images of architecture are an aesthetic timeline of how California modernism came to be. Sadly, he passed away in 2009, but familiarize yourself with his work at [The Pearl Hotel this Tuesday night](#) at 8, as they screen a documentary on his life, "Visual Acoustics: The Modernism of Julius Schulman," narrated by Dustin Hoffman.

ambiguity of adolescence.

Growing up is never easy, but five very different filmmakers make capturing it on camera look like a piece of cake. "Juvenile Status," a Cannes-approved selection of shorts curated by UCSD students, will screen tonight at [The Loft](#), featuring five films that touch on the

### THEATER

[The Intrepid Shakespeare Company](#) will stage one of the Bard's most beloved productions this weekend, but with a decidedly modern twist – their version of "The Taming of the Shrew" features actresses over 60 in the starring roles of Petruchio and Kate, the tale re-told as two women in love. It runs until June 6.



Above: Tovah Feldshuh stars in The Old Globe's production of "Golda's Balcony"

Four-time Tony nom Tovah Feldshuh will bring her critically lauded role as Golda Meir, the first female Prime Minister of Israel (aka the original Iron Lady) to the [Old Globe](#) this weekend as it debuts "Golda's Balcony." It runs through the month.

August Strindberg's "Miss Julie" was a complete scandal when it was first mounted in 1888. The tale of an ingénue's rebellious seduction of her father's valet remains just as provocative – and scintillating – today. It'll be presented by the Stone Soup Theater Company at the [North Coast Rep](#) this weekend, with a limited run of five performances. 18 and up only.

permanent Vegas time – watch your back, Wayne Brady.

Snoop Dogg will visit [Harrah's Rincon](#) this weekend on a comedy tour with Mike Epps. Yes, that Snoop, and yes, we're serious. Word on the street is that he's hitting up the casino circuit in hopes of scoring some

### MUSIC

Forget waiting for Oktoberfest – hit up [CityBeat's Festival of Beers](#) this weekend for your fill of hip and hops. Sip on S.D.'s finest draft (tons of local and independent breweries will be there) while swaying to live music - we're especially excited to see The Softlites, whose Casbah performance sold out last time (watch the creative video for



# SAN DIEGO INTERNATIONAL TIMES

April 1, 2010

YU YU

## "Golda's Balcony" 『ゴルダのバルコニー』

イスラエル首相に就いた女性の波乱人生／ベテラン女優による独り芝居

⑤ イスラエル初の女性首相となったゴルダ・メイアーの軌跡を自身の回想録という形で振り返る人生劇。ロシア（現ウクライナ）のキエフに生まれたゴルダは、8歳の頃に家族と共にアメリカへ移住。大学卒業後に教師として働き始める。1921年に夫モリス・マイアーソンと共にパレスチナへ移住し、その後、テルアビブに移って公的機関等で働くようになる。1949年にクネセト議員に初当選。労働大臣、外務大臣を経て1969年に第5代首相に就任する。



Golda's Balcony / Tovah Feldshuh as Golda Meir

② "Yentl", ミュージカル "Sarava", "Lend Me a Tenor", そして本作品と4度トニー賞にノミネートされたベテラン女優トヴァ・フェルドシャーによる独り芝居。2003年にニューヨークで初演を迎えた『ゴルダのバルコニー』は、同年ドラマディスカワードの「アウトスタンディング・ワンパーソンショー賞」を受賞している。脚本はヘレン・ケラーとアン・サリヴァンの半生を描いた "The Miracle Worker" (1959 / 邦題『奇跡の人』) で知られるウィリアム・ギブソン。

① THE GLOBE THEATRES (Old Globe Theatre), 1363 Old Globe Way, Balboa Park / 619-239-2255 (T)。期間 — 4/28 (水) ~ 5/30 (日)。上演 — 火・水曜: 7pm、木・金曜: 8pm、土曜: 2pm & 8pm、日曜: 2pm & 7pm。チケット — TBA。

<http://www.oldglobe.org>



# SAN DIEGO INTERNATIONAL TIMES

April 16, 2010

YU YU

## "Golda's Balcony" 『ゴルダのバルコニー』

イスラエル首相に就いた女性の波乱人生を綴る独り芝居

Golda's Balcony / Tovah  
Feldshuh as Golda Meir



⑤&⑥ イスラエル初の女性首相となったゴルダ・メイアーの軌跡を自身の回想録という形で振り返る人生劇。"Yentl"、ミュージカル "Sarava"、"Lend Me a Tenor"、本作品と4度トニー賞にノミネートされたベテラン女優トヴァ・フェルドシャーによる独り芝居。2003年にNYで初演を迎えた『ゴルダのバルコニー』は、同年ドラマディスクアワードのアウトスタンディング・ワンパーソンショー賞を受賞している。

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# SAN DIEGO READER

April 29, 2010

CALENDAR

## THEATER LISTINGS



*Golda's Balcony*

### **Golda's Balcony**

The Old Globe Theatre presents  
Tovah Feldshuh as Golda Meir:  
Russian immigrant, American  
schoolteacher, and fourth prime  
minister of Israel.

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

2PM AND 8PM SATURDAYS, 2PM AND  
7PM SUNDAYS, 7PM TUESDAYS, 7PM  
WEDNESDAYS, THROUGH MAY 30.

# POWAY NEWS CHIEFTAIN

May 6, 2010

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**THE BALCONY IS OPEN** — Four-time Tony nominee Tovah Feldshuh plays former Israeli Prime Minister Golda Meir in the return to The Old Globe Theatre of "Golda's Balcony," a solo show by William Gibson. It highlights the leader's rise from her birth in Russia, her childhood in the Midwest and her ascension through international politics. It runs through May 30. For information, go to [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

Photo Provided by Aaron Epstein

# CALENDAR OF EVENTS FOR MAY

FOR ADDITIONAL EVENTS, VISIT [LIFEAFTER50.COM](http://LIFEAFTER50.COM)

## PAINTING WORLD WAR II



This exhibition is an historic first examination of paintings by California Style watercolor artists on the subject of WWII. Over 60 paintings depicting scenes of California mobilizing for the war as well as images of the war overseas will be on view. Featured artists include Arthur Beaumont, Rex

Brandt, Hardie Gramatky, Dong Kingman, Barse Miller, Phil Paradise, Charles Payzant, Ed Reep, Millard Sheets and Milford Zornes. Forged in the Great Depression, California Style watercolors form an important West Coast chapter of American Scene and American Regionalist art. As a group, these artists examine a broad survey of everyday life in California and create memorable artistic accounts of the unfolding local history of California from 1930 through the 1970s. Monday, May 10. Oceanside Museum of Art, 704 Pier View Way, Oceanside. \$5-\$8. (760) 435-3720. [oma-online.org](http://oma-online.org).

## ENTERTAINMENT

### MONDAY, MAY 10

#### LET THE GOOD TIMES ROLL

Mary Wilson, who made history as an original Supreme, joins the cast of the Palm Springs Follies. **Plaza Theatre**, 128 South Palm Canyon Dr., Palm Springs. Through May 16. \$50-\$92. (760) 327-0225. [psfollies.com](http://psfollies.com).

#### THE FLOWER FIELDS AT CARLSBAD RANCH

On a rolling hillside overlooking the Pacific Coast, explore 50-acres of Giant Tecolote Ranunculus flowers in bloom as they transform the landscape into a solid expanse of vibrant, banded color. **The Flower Fields at Carlsbad Ranch**, Paseo Del Norte, Carlsbad. 9 a.m.-6 p.m. \$9-\$10. (760) 431-0352. [theflowerfields.com](http://theflowerfields.com).

### TUESDAY, MAY 11

#### BEETHOVEN, AS I KNEW HIM

With a narrative spanning several generations, Hershey Felder combines his acting, piano and musical analytical skills to bring to life the character of Ludwig van Beethoven as he existed through the eyes of one who knew him well. **The Laguna Playhouse**, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Tues.-Sun. through May 23. \$40-\$60. (949) 497-2787. [lagu-naplayhouse.com](http://lagu-naplayhouse.com).

#### HUBBLE

This 40-minute IMAX film journeys through distant galaxies to explore the grandeur and mysteries of our celestial surroundings. Accompany space-walking astronauts as they attempt the most difficult and important tasks in NASA's history. **Reuben H. Fleet Science Center, IMAX**, 1875 El Prado, Balboa Park, San Diego. Through May 2010. \$12-\$15. (619) 238-1233. [rhfleet.org](http://rhfleet.org).

#### FOOTLOOSE

Ren McCormick manages to revitalize the spirit of repressed teens in a small Oklahoma town. The compelling story is based on a real-life tale of a town that had banned rock music and dancing. **Welk Resorts Theatre**, 8860 Lawrence Welk Dr., Escondido. Tues.-Sun. through June 27. \$44-\$47. (888) 802-7469. [welktheatre.com](http://welktheatre.com).

### WEDNESDAY, MAY 12

#### THE WHIPPING MAN

Set in Virginia following the final days of the Civil War, a Jewish Confederate soldier returns to his childhood home, only to find it in ruins and occupied by his former slaves, who are preparing for a Seder. **The Old Globe Theatre**, Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Through June 13. \$29-\$62. (619) 234-5623. [theoldglobe.org](http://theoldglobe.org).

### THURSDAY, MAY 13

#### THOROUGHLY MODERN MILLIE

Set in 1922 New York City, young Millie Dillmount discovers a new life for herself amid the vibrant and invigorating ways of the Roaring '20s. **Candlelight Pavilion**, 455 Foothill Blvd., Claremont. Through May 16. \$48-\$68. (909) 626-1254. [candlelightpavilion.com](http://candlelightpavilion.com).

#### GOLDA'S BALCONY

This play follows the trajectory of the life of Golda Meir from Russian immigrant to American schoolteacher to a leader of international policies as the fourth Prime Minister of Israel. Stars four-time Tony Award nominee Tovah Feldshuh. **The Old Globe Theatre**, 1363 Old Globe Way, Balboa Park, San Diego. Performances vary through May 30. \$29-\$77. (619) 234-5623. [theoldglobe.org](http://theoldglobe.org).

### FRIDAY, MAY 14

#### PRIDE AND PREJUDICE

Jane Austin's classic story of romance charms its way on stage in this witty new musical. Elizabeth Bennet's prejudice against Mr. Darcy is only matched by the arrogance of his pride as this cautionary tale unfolds with humorous twists and turns. **LifeHouse Theater**, 1135 N. Church St., Redlands. \$15-\$19. Weekends through May 16. (909) 335-3037 ext. 21. [lifehousetheater.com](http://lifehousetheater.com).

#### PORTRAIT OF A NUDE

This play traces the history of the

sociopolitical response to Francisco Goya's masterpiece "Naked Maja" from the time of its inception in 1798, to the recent legal case involving the work. **Riverside Community Players**, 4026 14th St., Riverside. Through May 30. \$56-\$66. (951) 686-4030. [riversidecommunityplayers.com](http://riversidecommunityplayers.com).

#### WASHINGTON AND OREGON WINES

In this tasting, dive into Pinot Noir and Pinot Gris from Oregon, then head to Washington for some stellar Cabernet Sauvignon, Merlot, Syrah and other red blends. **Bacchus Wine Market**, 647 G St. San Diego. Also May 16. \$15. (619) 236-0005. [bacchuswinemarket.com](http://bacchuswinemarket.com).

#### THE ULTIMATE DOO WOP SHOW

It's a night of feel-good music as dazzling performers deliver their greatest hits. Get ready to party with groups like the Skyliners, the Fleetwoods, the Penguins, the Edsels, the Reflections and Rama Lama Big Band. **Cerritos Center for the Performing Arts**, 12700 Center Court Drive, Cerritos. \$49+. (562) 467-8818. [cerritoscenter.com](http://cerritoscenter.com).

### SATURDAY, MAY 15

#### HISTORIC MULE HILL TOUR

This horse-drawn wagon ride through portions of the Mule Hill Trail, starts at the Sikes Adobe farmhouse and continues past to the historic Bernardo townsite. **San Dieguito River Park, Sikes Adobe**, 12655 Sunset Drive, Escondido. Docent-led. Also June 26. \$10. (858) 674-2270. [sdrp.org](http://sdrp.org).

## DISNEY'S THE LION KING



Experience the phenomenon of Disney's "The Lion King". Marvel at the breathtaking spectacle of animals brought to life by award-winning director Julie Taymor and the unforgettable score including Elton John and Tim Rice's songs "Can You Feel The Love Tonight" and "Circle of Life." Orange County Performing Arts Center, Segerstrom Hall, 600

Town Center Dr., Costa Mesa. May 26 through June 13. \$24-\$134. (714) 556-2787. [ocpac.org](http://ocpac.org).



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## San Diego Symphony, 'Golda's Balcony': XLNC1 'On The Town'

**Weekend picks showcase symphonic music, theater**

By [Valerie Scher](#), [SDNN](#)  
Wednesday, May 12, 2010

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Actress Tovah Feldshuh as Golda Meir in "Golda's Balcony." (Photo courtesy of The Old Globe)

What does Stravinsky's "Rite of Spring" have in common with a one-woman show about the late Israeli prime minister Golda Meir?

The answer is that both are worth your attention this weekend.

"The Rite of Spring" — the daring ballet score that caused a riot at its Paris premiere in 1913 — will flaunt its power during the **San Diego Symphony's concerts** May 14 through 16 at Copley Symphony Hall. Music director [Jahja Ling](#) will also conduct "An Alpine Symphony," Richard Strauss' majestic, 1915 tone poem that requires a huge orchestra, complete with thunder and wind machines. Make your preparations at: [www.sandiegosymphony.org](http://www.sandiegosymphony.org)

By contrast, Bach composed the lovely solo cello passages that are heard in "**Golda's Balcony**" at **The Old Globe**. The music reminds Golda Meir of the husband, and life, she left behind when devoting herself to politics. William Gibson's play is set in 1973, during a harrowing crisis in the Yom Kippur War.

#### **SDNN Arts & Entertainment editor Valerie Scher talks about upcoming performances**

And [Tovah Feldshuh](#) is utterly mesmerizing as the 75-year-old Meir, a role she has performed on Broadway. She makes her tough, funny, stubborn, wise and ultimately, very moving in the production that continues through May 30. Find out more at: [www.theoldglobe.org](http://www.theoldglobe.org)

And to keep up with what's happening in San Diego, check out [Arts & Entertainment](#) at [www.sdn.com](http://www.sdn.com) and visit "On The Town" at [www.XLNC1.org](http://www.XLNC1.org)

*Valerie Scher is the SDNN Arts & Entertainment editor and host of "On The Town" on XLNC1 (104.9FM). You can reach her at [valerie.scher\(at\)sdnn.com](mailto:valerie.scher(at)sdnn.com); follow her on Twitter at <http://www.twitter.com/vscher>*

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# SAN DIEGO READER

May 13, 2010

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*She had the means to start WWII — page 109*

# THE RAGE

May 2010

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**May 1 – 30**

## ***GOLDA'S BALCONY***

Four Time Tony Award nominee Tovah Feldshuh will bring her award-winning portrayal of Golda Meir to the Old Globe Theatre. *Golda's Balcony* follows the trajectory of the life of Meir from Russian immigrant to American schoolteacher to a leader of international policies as the fourth Prime Minister of Israel. Reserve your seats by calling 619.234.5623.



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**Orange County Performing Arts Center Presents:**

**Disney's The Lion King**

5/26/2010 - 6/13/2010



Experience the phenomenon of Disney's The Lion King as the Tony® Award-winning Broadway sensation makes its highly anticipated return to the Center.

Marvel at the breathtaking spectacle of animals brought to life by award-winning director Julie Taymor and the unforgettable score including Elton John and Tim Rice's Oscar®-winning song "Can You Feel The Love Tonight" and "Circle of Life."

**The Old Globe Presents:**

**Golda's Balcony**

4/28/2010 - 5/30/2010

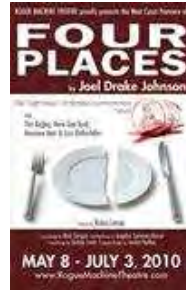


"If you haven't seen this yet GO! Tovah Feldshuh plays Golda and is an excellent story teller of a time in history that could have ended it all!" - performing arts LIVE (mn)

**Rogue Machine Theatre Presents:**

**Four Places**

5/22/2010 - 7/3/2010



What starts as an innocent lunch between a septuagenarian mom and her two adult children degenerates into a fierce game of cat and mouse which leads to a confession that will radically upset the lives of the entire family. In Joel Drake Johnson's darkly humorous play, a weekly family outing takes some unimaginable turns.

**Glendale Community College Presents:**

**Dance Production 2010**

5/25/2010 - 5/30/2010



Dance Production 2010 runs May 25 through 30. Free admission. Dance styles from ballet to hip-hop are featured.

**LACMA Music Programs Presents:**

**Christopher O'Riley, piano**

5/27/2010



Christopher O'Riley, piano In

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