

 THE OLD GLOBE

performances

at the **OLD GLOBE THEATRE**

MAY 2010

TOVAH FELDSHUH



GOLDA'S BALCONY

THE GLOBE AT A GLANCE

The sixth-largest regional theatre in the country, The Old Globe offers more programming and a greater repertoire than any theatre of its size.

• • •

As a not-for-profit theatre with a budget of \$20 million, the Globe earns \$10 million in ticket sales and must raise an additional \$10 million from individual and institutional tax-deductible donations.

• • •

The Globe provides over 20 different community outreach and education programs to nearly 50,000 people annually.

• • •

The Old Globe has sent 20 productions to Broadway since 1987.

• • •

Charity Navigator has designated The Old Globe an “exceptional” organization, earning its coveted four-star rating for the past five consecutive years and ranks the Globe in the top 4% of all not-for-profits in the United States.



I am happy to welcome Tovah Feldshuh back to the Globe to portray Golda Meir, the grandmother who was the iron woman of Israel. It's particularly poignant to have Tovah bring her artistry to our stage as we celebrate the legacy of Craig Noel. Tovah is one of the many artists whose work and life he graced. When we first talked about *Golda's Balcony*, Tovah recounted the fond memories she has of Craig from the time

she performed at the Globe as Juliet in *Romeo and Juliet*, Isabelle in *Measure For Measure* and Margery Pinchwife in *The Country Wife*.

Tovah is known for portraying many great and compelling women and Golda Meir is no exception. She had a huge success with this production on Broadway where it still stands as the longest running one woman show in history. With Tovah and *Golda's Balcony* we have a compelling story and a riveting performance.

I can't think of a better way to celebrate our 75th Anniversary year and the legacy of Craig Noel than by welcoming Tovah Feldshuh once again to the Old Globe stage to perform in *Golda's Balcony*.

Louis G. Spisto
Executive Producer



THE OLD GLOBE

PRESENTS

TOVAH FELDSHUH IN **GOLDA'S BALCONY**

A NEW PLAY BY

by **WILLIAM GIBSON**

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COSTUME CONSULTANT

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LIGHTING DESIGN

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SOUND DESIGN

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ASSISTANT DIRECTOR

Nell Balaban

PRODUCTION STAGE MANAGER

Michael Joseph Ormond

PRODUCTION CONSULTANT

SCOTT SCHWARTZ

Old Globe Theatre, Donald and Darlene Shiley Stage

April 28 - May 30, 2010

Cast of Characters

GOLDA MEIRTovah Feldshuh

Stage ManagerMichael Joseph Ormond

Golda's Balcony will be performed without an intermission.

The Actor and Stage Manager employed by this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español o en Inglés,
favor de pedírsela al acomodador que le entregó este programa.

If you would like a synopsis of this production in English or Spanish,
please request it from an usher.

Cover photo by Aaron Epstein

Shiley Artist-in-Residence 2010

Established in 2002 with a magnanimous 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 Theatre.

This year's Shiley Artist-in-Residence, Tovah Feldshuh, is an Associate Artist of The Old Globe, and 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*.

As the 2010 Shiley Artist-in-Residence, Tovah brings the longest-running one-woman show in Broadway history to the Donald and Darlene Shiley Stage at The Old Globe.

Donald and Darlene Shiley have been dedicated supporters of The Old Globe for more than two de-

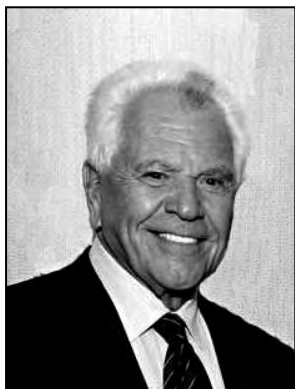
cadecades. Their lead gift of \$20 million to the Globe's current capital and endowment campaign, *Securing a San Diego Landmark*, marked the largest individual contribution in the Globe's history.

The Shileys have served as sponsors for dozens of productions and have been Season Sponsors since 1995. In addition, they have helped fund many Globe projects, including the Shiley Terrace Apartments, which provide much-needed local housing for Globe artists, as well as underwriting two full scholarships for The Old Globe/University of San Diego Master of Fine Arts Program annually. In honor of their enduring support, the stage of the Old Globe Theatre was named the Donald and Darlene Shiley Stage. The Shiley Artist-in-Residence marks one more way in which the Shileys support the creativity and quality of work on the Globe's stages.



Donald and Darlene Shiley

Board of Directors



Dear Friends,

We are pleased that you have joined us for another memorable production in The Old Globe's 2009/2010 Season. Our current plays, *Golda's Balcony* on the Globe stage and the West Coast premiere of *The Whipping Man* in the Sheryl and Harvey White Theatre are supported by our enthusiastic audiences, and, in the case of *Golda's Balcony*, several major donors who recently stepped forward with special funding to allow us to bring this world-class production to San Diego.

Since our founding day on May 29, 1935, The Old Globe has played an enormous role in the San Diego community, having grown to be recognized as a cultural icon and artistic leader. Exciting times lie ahead as we begin to celebrate our 75-year birthday, and you'll be reading more about us and receiving invitations to special events, such as the Globe's anniversary open house on June 13 and the 75th Anniversary Gala on July 31.

I know that Craig Noel would have been so proud of what we've planned to mark this milestone anniversary in the Globe's history. We'll miss him deeply.

On behalf of the Board of Directors, I would like to thank you for making the The Old Globe a part of your life. We hope you will continue to be involved as a patron and a supporter. Enjoy the play!

Sincerely,

Donald L. Cohn, Chair
BOARD OF DIRECTORS

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GOLDA'S BALCONY IS GENEROUSLY SPONSORED IN PART BY

Arthur Brody and Phyllis Cohn

Arthur Brody and Phyllis Cohn have been longtime subscribers and generous donors to The Old Globe as Circle Patrons and Gala supporters. Arthur is currently President of Brosoar Corporation, a management and administrative service for business and personal investments located in Rancho Santa Fe, CA. As President of the Sophie & Arthur Brody Foundation, Arthur contributes significantly to a number of local and national charities. Arthur serves on the boards of the UCSD Foundation and the Sanford-Burnham Cancer Institute, and was one of eight founding members of the World Presidents Organization. Together, he and Phyllis share an enthusiasm for the performing arts and regularly support and attend the San Diego Opera, San Diego Symphony, La Jolla Playhouse and the La Jolla Music Society.

Joan and Irwin Jacobs

Joan and Irwin Jacobs have been enthusiastic supporters and loyal subscribers of The Old Globe for more than 20 years, during which time the Theatre and San Diego community have greatly benefited from their generosity and involvement. Previous Globe productions sponsored by Joan and Irwin include *George Gershwin Alone*, *Macbeth*, *Resurrection Blues*, *Smash*, *Julius Caesar*, *Avenue Q* and *The Merry Wives of Windsor*.

The couple has been active philanthropically throughout the San Diego community, supporting numerous organizations, including University of California, San Diego, the Museum of Contemporary Art, San Diego Opera, La Jolla Playhouse, Museum of Photographic Arts, San Diego Repertory Theatre and the San Diego Symphony.

Mickey Stern

Mickey Stern has been a patron and supporter of the arts for many years, both in San Diego and previously when she lived in Omaha. She strongly believes in the Globe's artistic goals, its stability as a leading non-profit institution and the impact of the Theatre's work in the community. Mickey has held a deep admiration and respect for Prime Minister Golda Meir and believes that Meir's courage and vision were not only a gift to the state of Israel but also an inspiration to everyone who cares about the importance of the endurance and safety that Israel offers the world.

Erna and Andrew Viterbi

Erna and Andrew Viterbi have generously supported the Globe for many years, most recently with a leadership gift of \$2 million to the Capital Campaign. Andrew co-founded QUALCOMM, a leading developer and manufacturer of mobile satellite communications and digital wireless telephony. Today, all international standards for digital cellular telephony utilize the Viterbi algorithm for interference suppression, as do most digital satellite communication systems. He has received multiple awards including the Franklin Medal and National Medal of Science and holds the Presidential Chair in Electrical Engineering at USC. Erna, born in Sarajevo and raised in Italy and Switzerland, is fluent in four languages and is active in many philanthropic roles.

WITH ADDITIONAL SUPPORT FROM

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GOLDA

OBITUARY FROM THE JERUSALEM POST DECEMBER 10, 1978

Who was this woman of iron will and a warm "Jewish heart," whose single-minded dedication to her ideals could make a greater impression on statesmen than any amount of intellectual explanations, whose formidable determination could elicit both devotion and fear among those who worked closely with her?

Her autobiography described the rise of the Russian-born child of poor parents in Kiev to adolescence and young womanhood in the United States, to a kibbutz in Palestine

and then on to public life—through the Histadrut, the Jewish Agency and the Government of Israel which she served as both diplomat and statesman.

Golda became a Zionist long before she knew the meaning of the word "ideology." The sound of Cossack horsemen galloping past her home when she was four years old put fear into her heart. But even then she knew instinctively that the terror-laden word "pogrom" presaged harm to her and her family simply because they were Jews. It was her elder sister Sheyna who later explained that the only hope of being freed from that gut fear lay in something called Zionist Socialism.

Many youngsters of fifteen threaten to run away from home when they have disagreements with their parents. Golda, an activist even at that age, did more than threaten when her parents decided it was time for her to leave school. She ran away to live with Sheyna, who for medical reasons had moved to Denver.

It was during her stay there that she met Morris Meyerson, a young Jewish immigrant from Lithuania. In Denver, Golda went to high school and at the same time learned more about Zion-

ism and Socialism. She began to throw herself into Zionist work proper. In the midst of these activities, she and Morris married on December 24, 1917—a few weeks after the Balfour Declaration. Three and a half years later, on July 24, 1921, she and Morris left the United States for Palestine.

It did not take long for Golda to make her mark in kibbutz circles, and within a year she was representing Kibbutz Merhaviva at a conference. But while she felt in her element, the same could not be said for her husband. Morris was a quiet and private man who loved music and poetry. It was hard for him, both physically and mentally, to accustom himself to kibbutz life and a wife who thrived on public activity. The couple moved first to Tel Aviv and then to Jerusalem, where their two children, Menachem and Sarah, were born.

Those were not happy years for Golda. Morris had a minor job, the pay was small and, as was the case so often in those years, irregular. Then, in 1928, David Remez, the secretary-general of the Histadrut, offered her the post of secretary of the Woman Workers' Council.

When she was appointed to the Histadrut Executive, Golda Meir's activities lay in the field of labour relations, no easy task at a time of economic depression, but it was to stand her in good stead later on. Then, during the days of World War II, Golda Meir began to show her real steely mettle. She served on the Mandatory Government's Economic War Council and arranged for emissaries to go to Europe to see how Jews could be saved. On the "Black Sabbath" of June 29, 1946, when the British arrested the leaders of the Jewish Agency, she took over the Political Department.

Four months after the birth of the State, Golda took up her first and only diplomatic post as Minister to Moscow. It was a typical decision that the legation should be as characteristic of Israel as possible and should therefore be run on the lines of a kibbutz. She did not remain long in her diplomatic post, how-

ever. After the first Knesset elections of 1949, Ben-Gurion recalled her to take up the post of Minister of Labour.

Golda herself described her seven years as Minister of Labour as the happiest of her life. At last, she was where she wanted to be, doing what she most wanted to do. Indeed it was a challenging job. It meant providing homes and work for the thousands of immigrants who had begun to pour into Israel, an almost superhuman task.

In 1956, Golda Meir was appointed Foreign Minister. Golda's greatest achievement as Foreign Minister, and the one which made her name a household word in far-flung places, was in the field of international cooperation. She saw Israel's version of international cooperation as typifying the drive towards social justice that was at the heart of Labour Zionism. Golda Meir held the office of Foreign Minister for nine years, retiring in 1965, pleading poor health.

Then, in February 1969, Levi Eshkol died of a heart attack and Golda Meir was called upon to step into the breach, to assume the country's highest office. In her own words, she accepted "for the sake of the country, the nation, the Labour movement and the Jewish people throughout the world."

Her term of office as Prime Minister began when Israel was in the throes of the War of Attrition and ended with the Yom Kippur War. The Labour Party to which she was devoted was torn by divisions. Unacceptable "peace proposals" were being put forward by the great powers. The situation would have been daunting for anyone of her age and her poor state of health. But she thrived on difficulties and once in the harness, her health improved.

Although Golda Meir felt herself the equal of any man in her Cabinet, she believed herself less-than-adequately equipped to sum up military situations and for this she relied heavily on her army advisers. They assured her that the reports need not be taken too seriously.

It was typical of her almost instinctive approach that one item of intelligence



should have bothered her, an item that did not seem to perturb her advisers. Why, she asked them and herself, should the families of the Russian advisers in Syria have left in such a hurry? Perhaps the reserves should be called up?

Later, she was to write: "I should have listened to the warnings of my own heart and ordered a call-up." She never forgave herself for that one decision she failed to make "and I shall live with that terrible knowledge for the rest of my life."

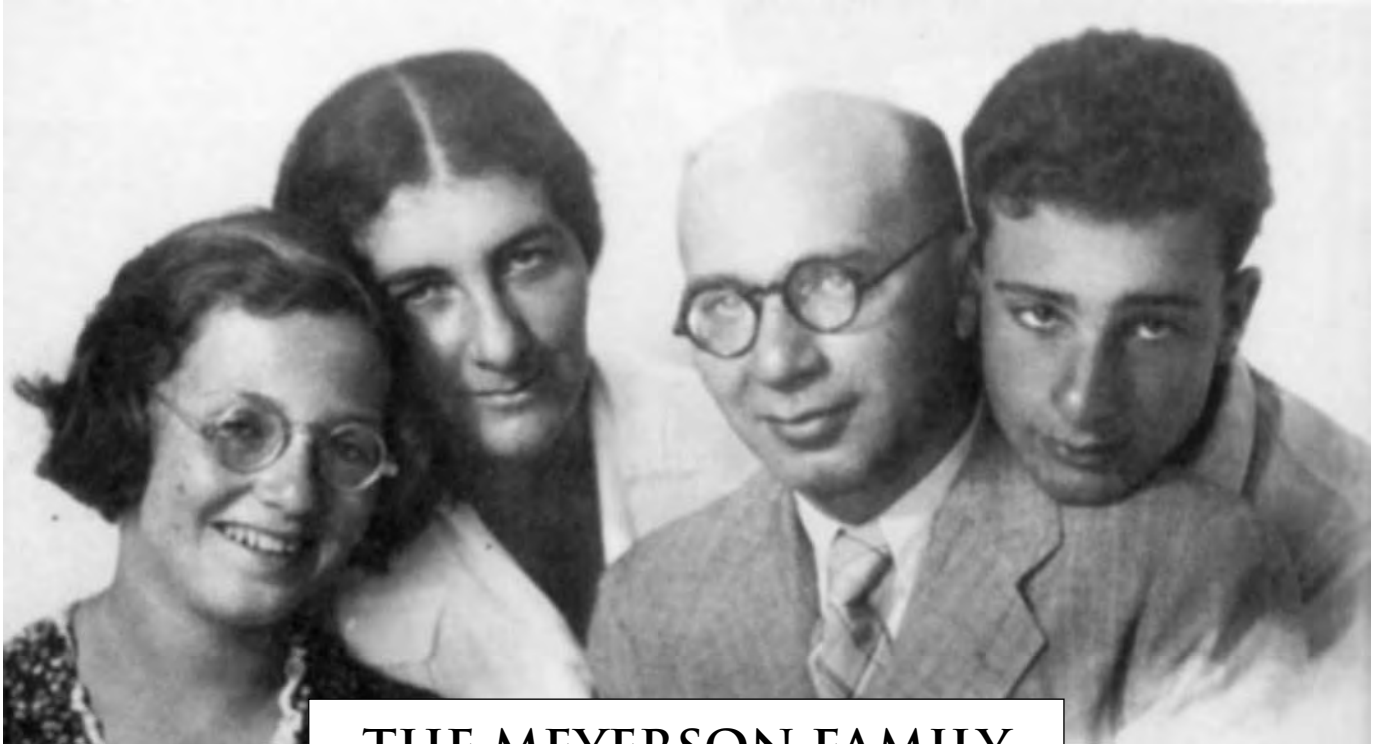
And so it was Golda Meir's fate, at the age of 75, to be head of government during the Yom Kippur War and lead the country through its darkest hours. Golda referred to those dreadful early days of the war as "hard as death."

If the war itself had been agonizing for her, the aftermath was even more exhausting. (The Kissinger shuttles and endless negotiations, accusations and recriminations, counter-accusations and the war of the generals, the burning anger of the public which led to protest demonstrations.) Although she was personally exonerated of blame for the mishaps and mistakes, she was not so insensitive as to have been left untouched by the public outcry. In March 1974, she told her party that she could no longer carry on.

Most political leaders who retire from office become "elder statesmen." For Israel and the world, Golda remained "Golda": a matriarchal figure of undeniable courage, known for her complete dedication to duty as she understood it, and her undeviating love of the Jewish people and its land. Yet she was, at the same time, a woman of fierce likes and dislikes. She had little taste for intellectual subtleties. She could inspire devotion and yet exasperate those who admired her. She commanded the world's respect. Golda was Golda, solid as a monument.

THERE IS A TYPE OF WOMAN WHO CANNOT REMAIN AT HOME.

—Golda Meir (1975)



THE MEYERSON FAMILY

GOLDA'S CHILDREN

I stayed up at night to cook for Menachem and Sarah. I mended their clothes. I went to concerts and films with them. We always talked and laughed a lot together. But were my sister Sheyna and my mother right when they charged me for years with depriving the children of their due? I suppose that I shall never be able to answer this question to my own satisfaction and that I will never stop asking it. Were they proud of me, then or later? I like to think so, of course, but I am not really sure that being proud of one's mother makes up for her frequent absences.

I remember that once when I was the chairwoman of a public meeting and asked “all those in favor” of whatever the issue was to raise their hands, to my utter astonishment I saw Sarah and Menachem (who had stolen into the hall to fetch me) loyally raise their hands to indicate their approval. It was the most reassuring vote of confidence I ever got, but it didn't keep me from feeling that being able to vote for your mother is not nearly as good or important as having her at home when you get back from school.

from *My Life*, Golda's autobiography (1975)

MORRIS



The tragedy was not that Morris didn't understand me, but, on the contrary, that he understood me only too well and felt that he couldn't make me over or change me. So he didn't discourage me from going back to work, although

he knew what it really meant. He had always been quiet and reserved. To the outside world he may have appeared ineffectual or unsuccessful; but the truth is that his inner life was very rich—richer than mine, for all my activity and drive—and he shared it generously with his close friends, his family and, particularly, his children.

from *My Life* (1975)



PEOPLE MENTIONED IN GOLDA'S BALCONY

KING ABDULLAH (1882-1951),



the son of a Bedouin, worked closely with the British government, who appointed him Emir of Transjordan in 1922.

A relative moderate regarding Zionism, he negotiated with Golda Meir in 1947 and 1948. In 1951, he was assassinated by a Palestinian nationalist.

DAVID BEN-GURION (1886-1973),



a Zionist pioneer and Israel's first Prime Minister (1948-1963), turned the Histadrut from a trade union into a political and social institution; from

it he formed the Israeli government in 1948. He was a key figure in Israeli politics until his death.

MOSHE DAYAN (1915-1977)



lost his eye on a mission behind Axis lines during WWII. In the 1950s and '60s, Dayan directed most of Israel's military successes. He resigned

from the post of Defense Minister in 1974, following criticism for his too-cautious preparations before the Yom Kippur War.

DAVID "DADO" ELAZAR (1925-1976)



fled to Palestine from the Nazis in 1940. One of the country's greatest generals, Dado captured the Golan Heights in the Six Day War of 1967. As

Meir's Army Chief of Staff, he oversaw the Yom Kippur War effort, and resigned his position because of the heavy losses.

SIMCHA DINITZ (1930-2003),



an expert in foreign affairs, worked with Meir through the 1960s before she appointed him Ambassador to the United States in 1973. He remained in

this post until 1978, when he was integral to the peace agreement formed between Israel and Egypt at Camp David.

LOU KADDAR was Golda Meir's personal



attaché when she joined the Israeli diplomatic corps to the Soviet Union. Her fluency in French proved invaluable on Golda's diplomatic assignments. Although she retired in the early

1960s, she returned to her duties when Golda became Prime Minister.

HENRY KISSINGER (1923-),



an expert in foreign policy and U.S. Secretary of State (1973-1977), helped to define the tone of Nixon's presidency. His brokerage of the peaceful

withdrawal of armies after the Yom Kippur War established a forum for the Israeli-Egyptian peace of the late '70s.

POPE PAUL VI (1897-1978),



met with Golda Meir in January, 1973 to discuss peace efforts in the Middle East, and chastised her for her country's "fierceness." During his papacy, the Vatican favored a special international

status for Jerusalem and Israeli holy places.

Leadership Gifts

The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of \$1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country's great theatre institutions.

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GLOBE GUILDERS

As The Old Globe's volunteer auxiliary, the Globe Guilders have been an essential part of The Old Globe family for more than 50 years. Hundreds of dedicated members provide invaluable assistance to the Globe through their gracious hosting of Company Calls, involvement in the community, and many fundraising activities, including the annual Fashion Show:

20 Years of Celebrating Couture

Tuesday, August 24, 2010
Hilton San Diego Bayfront

Champagne Reception | Luncheon | Silent and Live Auctions

**Fashion Show presented by Neiman Marcus,
featuring designs by world-famous designer, Naeem Khan**

**Tickets are still available, and proceeds will benefit
the Globe's artistic and educational programs.**

For more information on attending, please contact Jill Holmes at (858) 454-0014 or by email at jdholmes@san.rr.com or Pat Yelenosky at yelenoskypat@aol.com. You may also contact Jill Holmes, Vice President Membership, for information on becoming a Guilder.



The Old Globe gratefully acknowledges the generous support of Patrons of the Prado, an organization of dedicated women who raise funds to benefit non-profit organizations in Balboa Park. Founded in 1997 by four dynamic volunteers, Patrons of the Prado has since granted more than \$1.7 million in unrestricted funding to each of the 11 arts organizations and museums located along Balboa Park's Prado.

Patrons of the Prado has selected The Old Globe, The San Diego Hall of Champions and Reuben H. Fleet Science Center as the three beneficiaries to receive the proceeds from this year's annual Gala. Conrad Prebys and Debra Turner are serving as Honorary Chairs of this premiere event:

Patrons of the Prado Gala 2010 "Rendezvous in Paris"

Saturday, July 10, 2010
Under the Stars in Balboa Park

**Featuring Tony Award nominee
Obba Babatundé as "Sammy Davis in Paris"**

For more information, please contact Betty Kornreich, Gala Chair at (619) 299-7292 or bcKornreich@aol.com

CRAIG NOEL

August 25, 1915 - April 3, 2010



CRAIG NOEL

A THEATRICAL LIFE

CRAIG NOEL WAS A SIGNIFICANT FIGURE in the development of American theatre, having led The Old Globe from its earliest days as a community organization to an internationally renowned institution. Over his more than 70-year career at the Globe, Noel directed more than 200 works, produced an additional 270 productions and created innovative and influential theatre programs. In 2007, Noel received the National Medal of Arts – the nation’s highest honor for artistic excellence – from President George W. Bush in a ceremony at the White House.

Born on August 25, 1915 in Deming, New Mexico, Craig Noel moved to San Diego as a child. He began his association with the Old Globe in 1937 as an actor, appearing in *The Distaff Side*, the very first production of The Old Globe.

After fighting in the 37th Infantry for the liberation of the Philippines, Noel served in post-war Japan as director of the Ernie Pyle Theatre (Tokyo’s largest performance venue which Special Services operated for the entertainment of American forces) before returning to civilian life as one of two junior directors for 20th Century Fox – alongside Orson Welles.

Noel returned to lead the Old Globe Theatre in 1947 and created one of nation’s most successful not-for-profit arts organizations, overseeing the expansion of the Globe to a sprawling three-theatre complex. In 1949, he launched the San Diego National Shakespeare Festival, and ten years later guided the Globe from community to professional status, establishing the first full Actors’ Equity company in California. In 1984, the Globe was the ninth theatrical institution selected to receive the Regional Theatre Tony Award and is now the oldest continuing, professional not-for-profit theatre in the state.

Soon after the original Old Globe Theatre was destroyed by arson in 1978, Noel conceived the idea of building an outdoor festival theatre in the wooded canyon adjacent to the theatre complex. The original Festival Stage was destroyed by fire in 1984. It was rebuilt and named the Lowell Davies Festival Theatre in 1985.

In the early 1960s, Noel developed an audience for new plays with seasons he programmed at the La Jolla Museum of Contemporary Art, exposing local audiences to such playwrights as Samuel Beckett, Eugene Ionesco, Luigi Pirandello, Bertolt Brecht and Edward Albee. The success of that series led to a new play series at the Falstaff Tavern, later renamed Cassius Carter Centre Stage.

He played an instrumental role in the careers of many theatre artists – including three-time Tony Award winner Jack O’Brien, who he hired as Artistic Director in 1981. Scores of distinguished American actors, including many who became well-known to a wider audience, such as Marion Ross, David Ogden Stiers, Marsha Mason, Christo-



pher Reeve, Barry Bostwick, Harry Groener, Dennis Hopper, Hal Holbrook, Tovah Feldshuh, John Houseman, Rue McClanahan, Sada Thompson, Paxton Whitehead, Jon Voight and Kelsey Grammer, worked with Noel and considered him their mentor.

During Craig Noel’s distinguished career with The Old Globe, the much-honored director staged productions of all styles and periods. Noel’s final world premiere productions include Lillian Garrett-Groag’s *The White Rose* and Reuben Gonzalez’s *The Boiler Room*. He also directed the American premieres of Alan Ayckbourn’s *Mr. A’s Amazing Maze Plays* and *Intimate Exchanges*. Other Noel directorial assignments include *Wonderful Tennessee*, *Shirley Valentine*, *Travels with My Aunt* and *Scotland Road*.

To fulfill his long-held dream of a theatre that would extend across the border to enrich artists and audiences of Southern California’s neighboring cultures, Noel instituted the Globe’s bilingual theatre component, Teatro Meta, in 1983. The bilingual playwriting program served thousands of young people in San Diego’s public schools. His passion for arts education fueled many other innovative programs, including the Globe Educational Tours in 1974 and the renowned Master of Fine Arts graduate acting program (in conjunction with the University of San Diego) in 1987.

Noel was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include The San Diego Union-Tribune list of 25 persons who shaped the city’s history; the Governor’s Award for the Arts; University of



“Can you think of anyone who’s had as much fun as I have? I’ve gotten to play with toys my whole life in a beautiful park, surrounded by beautiful people, and I’ve gotten paid for it. Who could ask for more?” – Craig Noel

Arizona Alumni Association’s Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University’s Outstanding Alumnus; honorary Doctorate of Humane Letters, University of San Diego; San Diego’s Living Treasure Award; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. The San Diego Drama Critics Circle named its annual honors the “Craig Noel Awards for Excellence in Theatre.” In 2007, he received the aforementioned National Medal of the Arts.

Noel’s contributions to the American theatre – both locally and nationally – are beyond measure. He enriched the

larger community through his support and encouragement of playwrights, actors and artists and through the nurturing of an entire generation of citizens who have become today’s theatregoers and patrons of the arts. Craig Noel was a guide, mentor and ally to virtually every professional theatre endeavor in San Diego’s contemporary history, and he will be deeply missed.

Photos clockwise from top left: Jack O’Brien and Craig Noel rebuild the Old Globe Theatre in 1978. Craig Noel (second from left) in John Van Druten’s *The Distaff Side*, the 1937 premiere production of the San Diego Community Theatre, which would later be named The Old Globe; Craig Noel with theatre legend Eva Le Gallienne; Craig Noel as the Stage Manager in the Globe’s 1975 production of Thornton Wilder’s *Our Town*, with Holly Schoonover as Emily and Nathan Haas as George, directed by Jack O’Brien; Opposite page: Craig Noel directing Associate Artist Deborah May (seated) and Melora Marshall in *As You Like It*, the inaugural production of the newly rebuilt Old Globe Theatre.

HIGHLIGHTS OF CRAIG NOEL'S YEARS WITH THE OLD GLOBE

- 1935 The Old Globe opens as an attraction of the California Pacific International Exposition with a repertory of 50-minute versions of Shakespeare plays. Craig Noel is in attendance for the Exposition.
- 1937 First production by new organization opens at The Old Globe, *The Distaff Side*, by John Van Druten, with Craig Noel in the acting company.
- 1939 Noel makes his Old Globe directing debut with Edwin Justin Mayer's *Firebrand*.
- 1941 U.S. Navy commandeers Balboa Park for military purposes during World War II; Globe ordered to remove records and equipment within 24 hours.
- 1947 William Saroyan's *The Time of Your Life*, directed by Noel, opens first post-war season. Noel soon named Artistic Director.
- 1949 Noel begins first San Diego National Shakespeare Festival in association with San Diego State College.
- 1949 *Caught in the Act*, first of six original, topical, musical revues focusing on San Diego people, places and happenings, composed and written by local talent is directed by Noel.
- 1953 *Mister Roberts*, directed by Craig Noel, opens, replacing Shakespeare Festival for one summer. Capacity audiences during 13 weeks provided the Globe with substantial financial resources for the first time.
- 1964 Noel organizes first major tour to Stanford University, celebrating the quadricentennial of Shakespeare's birth.
- 1969 Cassius Carter Centre Stage opens with Peter Ustinov's *The Unknown Soldier and His Wife*, directed by Noel.
- 1977 Noel organizes the first of four seasons of touring productions of the Globe's San Diego National Shakespeare Festival to Scottsdale, AZ, in association with Arizona Shakespeare Association.
- 1978 Arson destroys the 43-year-old Old Globe Theatre. Soon after, construction begins on a 620-seat outdoor Festival Stage adjacent to the site of the decimated theatre. Fund-raising campaign begins under co-chairs Deborah Szekely and James Mulvaney for the purpose of rebuilding the Old Globe Theatre.
- 1981 Craig Noel names Jack O'Brien Artistic Director and Tom Hall Managing Director; Noel becomes Executive Producer.
- 1982 The inaugural performance of Shakespeare's *As You Like It*, directed by Noel, begins the Globe's year-round professional theatre status.
- 1983 Noel helps to found the Teatro Meta program (a bilingual theatre education program) with long-time friends and theatre directors Williams Virchis and Jorge Huerta.
- 1984 The Festival Stage is completely destroyed by an early morning fire, later determined to be arson. The Old Globe board of directors meets in emergency session and vows to rebuild the theatre in time for the June 1985 Festival Season. The theatre is rededicated as the Lowell Davies Festival Theatre in honor of the late Davies, who was a board officer for 40 years.
- 1987 San Diego Mayor Maureen O'Connor proclaims 1987 "The Year of Craig Noel" in honor of the 50th anniversary of the executive producer's association with The Old Globe. Noel establishes the Globe's Master of Fine Arts program with the University of San Diego to help train the next generation of stage actors.
- 1988 Noel directs Shakespeare's *Love's Labour's Lost* in the Lowell Davies Festival Theatre.
- 1991 Noel directs the world premiere of Lillian Garrett-Groag's *The White Rose*.
- 1995 The Old Globe celebrates its 60th Anniversary Season. Noel directs a revival of the wildly successful *Mister Roberts*, first presented at the Globe in 1953.
- 2000 Noel directs Associate Artist Marion Ross in Joe DiPietro's *Over the River and Through the Woods*.
- 2001 Noel directs Craig Wright's *The Pavilion* in the Cassius Carter Centre Stage.
- 2003 San Diego Theatre Critics Circle names its theatre awards after Craig Noel.
- 2004 At Noel's urging, the Globe revives its renowned Summer Shakespeare Festival, with three productions playing in nightly rotation in the Lowell Davies Festival Theatre.
- 2005 The Old Globe celebrates its 70th Anniversary. Noel turns 90, surrounded by friends and members of the Globe family.
- 2007 Noel receives the National Medal of Arts at a ceremony at the White House.



Craig Noel with Executive Producer Lou Spisto and Hamza Houidi after receiving the National Medal of Arts from President George W. Bush at The White House.

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Tovah Feldshuh (Golda Meir)



An Old Globe Associate Artist, Ms. Feldshuh has previously appeared at the Globe in *The Country Wife*, *Measure for Measure*, *Romeo and Juliet* and *The*

Two Gentlemen of Verona. For her work on the New York stage, from *Yentl* to *Saravà!* to *Lend Me A Tenor* to *Golda's Balcony*, Ms. Feldshuh 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. On October 3, 2004, *Golda's Balcony*, became the longest-running one-woman show in the history of Broadway. Soon after the Broadway run, Ms. Feldshuh brought her *Golda* to Los Angeles' Wadsworth Theatre and San Francisco's Geary Theater for eight sold-out weeks. In June 2008, Ms. Feldshuh brought *Golda's Balcony* to London, where it triumphed at the Shaw Theatre. She then starred in New York as Polish Christian rescuer Irena Gut Opdyke in Dan Gordon's *Irena's Vow*. Film audiences recognize Ms. Feldshuh from Fox Searchlight's *Kissing Jessica Stein*, for which she won the Golden Satellite Award for Best Supporting Actress, *A Walk On The Moon* with Diane Lane and Viggo Mortensen, *Lady in the Water* for M. Night Shyamalan opposite Paul Giamatti, *Just My Luck* with Lindsay Lohan; *The Idolmaker* (directed by Taylor Hackford), and *Toll Booth* (winner - Best Supporting Actress - Method Fest 2005). Last season she appeared on the big screen in *O Jerusalem* as Golda Meir opposite Ian Holm, *Love Life* for German director Maria Schrader, and *Love Comes Lately* at the Sundance Film Festival. Films soon to be released include *Mount Of Olives* with F. Murray Abraham, David Garrett's *Ten Stories Tall* playing love-torn Grace Parker, *Baker* as army nurse Ruth Baker and *Heterosexuals* as fine art dealer, Remy. On television, she received her first Emmy nomination for her portrayal of the Czech freedom fighter Helena in *Holocaust*. She starred opposite Tommy

Lee Jones in *The Amazing Howard Hughes*, James Woods in *Citizen Cohn*, Bill Cosby on "The Cosby Mysteries" and "The Cosby Show," and Richard Dreyfuss in "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 at the Duke Of York's, and culminated in a symphonic concert with Billy Crystal at Los Angeles' Royce Hall. The Boston Globe selected *Tovah: Out Of Her Mind!* as the best one-person show of 2000. Ms. Feldshuh created a new concert entitled *Mining Golda: My Journey to Golda Meir* which also played the West End at the Savoy Theatre, as well as the Sheridan Suites in Manchester, The Royal Armouries in Leeds, Vodaworld in Johannesburg and The Entertainment Centre of Sydney, Australia. Ms. Feldshuh is the recipient of the Eleanor Roosevelt Humanities Award and is married to New York attorney Andrew Harris Levy. They have two children: Garson Brandon and Amanda Claire. Visit her website at www.tovahfeldshuh.com

William Gibson (Playwright)

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* 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 (Production Consultant)

recently directed *Lost in Yonkers* at the Globe starring Judy Kaye. He directed *Golda's Balcony* on Broadway, in its original run Off Broadway and in Los Angeles and San Francisco. On

Broadway, he also co-directed *Jane Eyre* with John Caird. Off Broadway credits include *The Foreigner* starring Matthew Broderick, *Bat Boy: The Musical* (Lucille Lortel and Outer Critics Circle awards Best Off-Broadway Musical, Drama Desk nomination Best Director of a Musical), *Tick, Tick... Boom!* (OCC Award Best Off-Broadway Musical, Drama Desk nomination Best Director of a Musical), Franz Kafka's *The Castle* at Manhattan Ensemble Theater (OCC nomination, Best Director of a Play), *Miss Julie* and *No Way to Treat A Lady*. He directed *Lavender Girl* as part of 3hree, an evening of one-act musicals conceived by Harold Prince, at the Ahmanson Theatre. He received the CT Critics Circle Award as Outstanding Director of a Musical for his production of *Me and My Girl* at Goodspeed Opera House. Other regional theatres include La Jolla Playhouse, A.C.T., Pasadena Playhouse, Alley Theatre, Berkshire Theater Festival, Signature Theater, TheatreWorks, Prince Theater, Virginia Stage Company and others. He directed American and British tours of *Godspell* and has also directed *Tick, Tick... Boom!* in London. He is a member of the Society of Stage Directors and Choreographers and is a graduate of Harvard University.

Anna Louizos (Scenic Consultant)

Globe credits include *Avenue Q*, *Much Ado About Nothing* and *Beyond Therapy*. Her Broadway productions include *In the Heights* (2008 Tony nomination), *Curtains*, *High Fidelity* (2007 Tony nomination), *Avenue Q* (including London production), *Steel Magnolias*, *Golda's Balcony*, Irving Berlin's *White Christmas* (multiple US productions including UK) and *Disney Live Winnie the Pooh* (US and world tours). Recent Off Broadway credits include *Crimes of the Heart* (directed by Kathleen Turner) and *Altar Boyz*. She was the Art Director for "Sex and the City" (HBO).

Jess Goldstein (Costume Consultant)

designed the costumes for the Globe's production of *Compleat Female Stage Beauty*. Broadway credits include *Jersey Boys*, *The Homecoming*, *The Apple Tree*, *The Rivals* (2005 Tony Award), *Henry IV* (LCT), *Take Me Out*, *Enchanted April*, *Proof*, *Judgment at Nuremberg*, *Love! Valour! Compassion!*, *Tintypes*, and

revivals of *The Most Happy Fella*, *Inherit the Wind*, *A Streetcar Named Desire*, *Night Must Fall*, *Black Comedy* and *The Rainmaker*. Off Broadway credits include *Dinner with Friends*, *How I Learned to Drive*, *Buried Child*, *Far East*, *Sight Unseen*, *Collected Stories*, *Other People's Money*, *The Substance of Fire*, *Three Hotels*, *Ten Unknowns*, *The Mineola Twins* (Hewes and Lortel Awards). Opera credits include *Lucia di Lammermoor* (Washington Opera), *Agrippina*, *Dead Man Walking* and *Of Mice and Men* (NYC Opera). Film credits include *A Walk on the Moon*, *Love! Valour! Compassion!* and *The Substance of Fire*. He is a graduate and currently on the faculty of Yale School of Drama.

Jeff Croiter (Lighting Design)

Globe credits include *Working* and *The Sisters Rosensweig*. Broadway credits include *Kiki & Herb Alive on Broadway*; concerts at the New Amsterdam including *Chess*, *Hair*, and *On The 20th Century*. Other New York credits include *Jerry Springer-The Opera*, Rufus Wainwright's *Judy Garland Concert at Carnegie Hall* (London and Paris too), *The Voyage Inheritance*, *Things We Want*, *The Internationalist* (Lortel nomination), *Drumstruck*, *Jacques Brel, Alive and Well* and *Living in Paris, I Love You Because*, *Almost, Maine*, *Dedication*, *Trumbo*, *Matt & Ben*, *Cam Jansen*, *Miss Witherspoon*, *Privilege*, *The Dazzle and Fiction*. Other recent projects include *Happy Days - A New Musical* and *Bloody Bloody Andrew Jackson*.

Alex Hawthorn (Sound Design)

Off Broadway credits include Target Margin Theater's *Old Comedy From Aristophanes' Frogs*. NYU: *Galileo*, *There Was and There Wasn't*, *Hedwig and the Angry Inch*, *Nocturne*, and *Hair* (co-designer, Travis Sawyer). Broadway credits include *The Coast of Utopia* (Sound Assistant to Mark Bennett). Off Broadway projects as Assistant Sound Designer include *Women's Project's Crooked*, *Walmartopia*, *The Civilians' Gone Missing*, The Public Theater's *Passing Strange*, MCC's *In a Dark Dark House*, TFANA's *Jew of Malta* and *The Merchant of Venice*.

Mark Bennett (Original Broadway Sound Designer/Composer)

Broadway credits include *The Coast of Utopia* (Drama Desk Award Winner), *Who's Afraid of Virginia Woolf?*, *Henry IV*, *Tartuffe*, *The Goat*, Lily Tomlin's *The Search for Signs of Intelligent Life in the Universe*, *The Lion in Winter*, *A View From the Bridge*, *London Assurance*. Off Broadway credits include *Julius Caesar* (TFANA), *The Seagull* (Mike Nichols, director), *Dogeaters*, and seven Shakespeare productions for the Public Theater, *Chaucer in Rome*, *The Time of the Cuckoo*, *Pride's Crossing*, *The Lights* (Lincoln Center Theater), *Mad Forest*, *Lypsinka* (NYTW), among others. Mr. Bennett is the recipient of a 1998 Obie for Sustained Excellence in Sound Design and four Drama Desk nominations.

Kathy Fabian (Properties)

Broadway credits include *Les Liasons Dangereuses*, *South Pacific*, *Sunday in the Park with George*, *The Homecoming*, *Cyrano de Bergerac*, *Pygmalion*, *Old Acquaintance*, *110 in the Shade*, *Talk Radio*, *Prelude to a Kiss*, *Spring Awakening*, *High Fidelity*, *Barefoot in the Park*, *Souvenir*, *Steel Magnolias*, *Sweet Charity*, *Match*, *Fiddler on the Roof*, *Bobbi Boland*, *Cat on a Hot Tin Roof*, and *Golda's Balcony*. Ms. Fabian has created props Off Broadway with Atlantic Theatre Company, The Vineyard Theatre Company, Manhattan Class Company, Manhattan Ensemble Theatre and The Big Apple Circus.

Batwin + Robin Productions, Inc. (Projections)

Linda Batwin and Robin Silvestri. Broadway credits include *Bells Are Ringing*, *The Rocky Horror Show*, *The Best Man*, *Parade*, *God's Heart* (Lincoln Center), *Minnelli on Minnelli*, *How to Succeed in Business* (National Tour), *Bring in 'da Noise, Bring in 'da Funk* (National Tour), *Twilight: Los Angeles, 1992*, *The Who's Tommy* (also national and international productions), *The Radio City Christmas Spectacular*. Off Broadway credits include *Radiant Baby*, *Harlem Song*, *Slanguages*, *House Arrest*, *Gate of Heaven* and *Passport to the Universe*, *Hayden Planetarium*. Their multimedia design work has been featured in exhibitions, installations and museums.

Paul Huntley (Wig Design)

Broadway shows include *Lend Me a Tenor*, *A Little Night Music*, *The Producers*, *Contact*, *Cabaret*, *The Crucible*, *Chicago*, *Noises Off*, *Fortune's Fool*, *Mamma Mia!*, *Thoroughly Modern Millie* and *Hairspray*. His films include *Enough* (Jennifer Lopez).

Nell Balaban (Assistant Director)

has served as assistant/associate director to Scott Schwartz on many projects including *Golda's Balcony* on Broadway, *Much Ado About Nothing* (Alley Theatre) and *Miss Julie* (Cherry Lane Theatre). Most recently she directed a staged reading of *The Front*, a new musical by Paul Gordon & Jay Gruska, for Manhattan Theatre Club.

Richard Martini / KL Management (General Management)

Richard Martini & Sharon Tinari Pratt, as KL, have been involved in over 70 shows in the last 30 years that have toured throughout the world. Recent touring productions include *Some Like It Hot* starring Tony Curtis, *Dirty Blonde*, *Guys and Dolls*, *Fame - The Musical*, *Fully Committed* in San Francisco, Washington, DC and Chicago, *The Vagina Monologues* in San Francisco, *Forever Plaid* in Las Vegas, and the first national tour of *All Shook Up*.

Michael Joseph Ormond (Production Stage Manager)

Recent credits include *Irena's Vow* on Broadway (starring Tovah Feldhsuh). His Off Broadway and regional credits include *Irena's Vow*, the critically acclaimed revival of *Room Service*, *Aida* (Opera), *Mo Faya*, *The Kenyan Musical* and *The Rise of Dorothy Hale*. Mr. Ormond's directing credits include *Beyond the Horizon*, *Anna Christie*, *Ah, Wilderness*, *As Is*, *Morning's at Seven* and *The Glass Menagerie*. His acting credits include *A Little Night Music* (Henrik), *Little Shop of Horrors* (Seymour), *Tenderloin*, *Mousetrap*, *Kismet*, *A Tale of Cinderella* and *Silver Skates*. He is a two-time recipient of the Frederick Loewe Vocal Scholarship. Mr. Ormond has been a proud member of AEA since 1996.

Louis G. Spisto (CEO/Executive Producer)

directs both the artistic and administrative activities of The Old Globe. During his tenure, Mr. Spisto spearheaded the return of the Shakespeare Repertory Company, revitalized the Globe's new works program, resulting in ten world premiere plays and nine world premiere musicals, and produced more than 100 productions. Under Mr. Spisto's leadership, ticket sales and contributions have increased substantially, and the fiscal health of the organization has been strengthened to support the expanded artistic vision. Mr. Spisto has successfully led the Globe's \$75 million Capital Campaign and managed the development of the Conrad Prebys Theatre Center, which includes a state-of-the-art arena theatre and education center. An advocate of arts education, Mr. Spisto created a number of new programs that serve tens of thousands of young San Diegans each year. These programs include a bilingual summer Shakespeare intensive, a major initiative in Southeastern San Diego which includes the development of new works for younger and more diverse audiences, and free student matinees of the Globe's regular productions. Mr. Spisto holds a Master's degree from the University of Wisconsin and a Bachelor's degree from the University of Notre Dame. He has served as chief executive for the Pacific Symphony, Detroit Symphony and American Ballet Theatre.

Jack O'Brien (Artistic Director Emeritus)

served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: *Dirty Rotten Scoundrels*, *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *Dr. Seuss' How the Grinch Stole Christmas!* WEST END: *Love Never Dies* (sequel to Andrew Lloyd Webber's *The Phantom of the Opera*), *Hairspray* (Olivier Award for Best Musical, Best Director nomination). BROADWAY: *Impressionism* (Creator/ Supervisor), *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (2007 Tony Award for Best Direction of a Play, which won a total of seven Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical),

Henry IV (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, *Il Trittico*, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas DeGaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

Craig Noel (Founding Director)

was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theaters in the '50s, Globe Educational Tours in the '70s and Teatro Meta and the Old Globe/University of San Diego MFA program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by Variety as the eminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include The San Diego Union-Tribune list of

25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following two honors representing education and theatre: Honorary Doctor of Humane Letters, University of San Diego and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts - the nation's highest honor for artistic excellence - in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

FOR THIS PRODUCTION

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Designer Sean Fanning



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



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Golda Meir

ISRAEL'S NUCLEAR OPTION

The Israelis would fight with conventional weapons for as long as they could, and if the tide were turning decisively against them, and if help in the form of resupply from the United States or any other guarantors were not forthcoming, it is safe to predict that they would fight with nuclear weapons in the end. It used to be said that the Israelis had a Masada complex, but if the Israelis are to be understood in terms of a "complex" involving suicide rather than surrender and rooted in a relevant precedent of Jewish history, the example of Samson, whose suicide brought about the destruction of his enemies, would be more appropriate than Masada, where in committing suicide the Zealots killed only themselves and took no Romans with them.

*Norman Podhoretz
Commentary, July 1976*

For years there has been widespread speculation about Israel's nuclear potential—speculation that has now been confirmed. At a briefing for a group of American space experts in Washington recently, an official of the Central Intelligence Agency estimated that Israel had between ten and twenty nuclear weapons "available for use." In fact, *Time* has learned, Israel possesses

a nuclear arsenal of thirteen atomic bombs, assembled, stored and ready to be dropped on enemy forces from specially equipped Kfir and Phantom fighters or Jericho missiles. These weapons have a 20-kiloton yield, roughly as powerful as those that obliterated Hiroshima and Nagasaki.

The Dimona nuclear reactor went into operation in 1964. Meanwhile, an intense secret debate had begun within Israel about whether the government should also build a separation plant to produce the fissionable material necessary for an A-bomb. Ben-Gurion and Shimon Peres, then Deputy Prime Minister, favored doing so. Others, including Golda Meir and Yigal Allon, initially opposed the project.

Israel's thirteen bombs, *Time* has also learned, were hastily assembled at a secret underground tunnel during a 78-hour period at the start of the 1973 War.

Time Magazine

I guess we have no choice. Either we do everything that is possible, and may seem to others as impossible, and just give up. Or we do everything that is really impossible and we remain alive. There's one more basic thing that I think that people outside of Israel must realize, and if they understand and accept that, maybe other things will fall into place.

For instance, we're not the only people in the world who've had difficulties with neighbors; that has

happened to many. We are the only country in the world whose neighbors do not say, "We are going to war because we want a certain piece of land from Israel," or waterways or anything of that kind. We're the only people in the world where our neighbors openly announce they just won't have us here. And they will not give up fighting and they will not give up war as long as we remain alive. Here.

So this is the crux of the problem: it isn't anything concrete that they want from us. That's why it doesn't make sense when people say, "Give up this and give up the other place. Give up the Golan Heights," for instance. What happened when we were not on the Golan Heights? We were not on the Golan Heights before '67, and for 19 years, Syria had guns up there and shot at our agricultural settlements below. We were not on the Golan Heights! So what, if we give up the Golan Heights, they will stop shooting? We were not in the Suez Canal when the war started.

It's because Egypt and Syria and the other Arab countries refuse to acquiesce to our existence. Therefore there can be no compromise. They say we must be dead. And we say we want to be alive. Between life and death, I don't know of a compromise. And that's why we have no choice.

*Prime Minister Golda Meir
60 Minutes, CBS-TV
September, 1973*

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To learn more about supporting The Old Globe's artistic, education and community programs, please visit our website at www.TheOldGlobe.org, call Josh Martinez-Nelson at (619) 231-1941 x2308 or email AnnualFund@TheOldGlobe.org.

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Hours subject to change. Please call ahead.

Phone (619) 23-GLOBE or (619) 234-5623
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Address The Old Globe
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The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a \$3.50 per ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

RESTROOMS AND TELEPHONES

Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the

seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

Children five years of age and under will not be admitted to performances.

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Use of recording devices and cameras is not permitted. If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theatre.

ASSISTED LISTENING SYSTEM

For the convenience of the hearing impaired, the assisted listening system is available in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

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Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 231-1941 x2142 for information/reservations.

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If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact information as well as a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on premises.

Natural Herb Cough Drops - Courtesy of Ricola USA, Inc., are available upon request. Please ask an usher.

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