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NEW MOTION PICTURE
“GOLDA’S BALCONY, THE FILM (2019)”
WINS *FOUR* “BEST FEATURE”
“AUDIENCE AWARDS”
IN UNDER 3 WEEKS’ TIME
AT ALL *FOUR* OF ITS COMPETITIONS
TO DATE, @ 2019 JEWISH FILM FESTIVALS

NEW FILM ABOUT GOLDA MEIR
STARS TOVAH FELDSHUH,
6 TIME EMMY & TONY AWARD NOMINATED
ACTRESS OF STAGE, SCREEN, AND TV’S
“THE WALKING DEAD”, “CRAZY EX-GIRLFRIEND,”
“SALVATION”, “LAW & ORDER” and “HOLOCAUST.”

FIVE “OPENING NIGHTS,” THREE “CLOSING NIGHTS” and
ONE “CENTERPIECE” @ 22 DIFFERENT
FILM FESTIVALS ON THE FUTURE SLATE
FOR THIS UNAPOLOGETICALLY
PRO-ISRAEL FILM, WITH MANY MORE
FESTIVAL INVITATIONS
EXPECTED BY YEAR’S END

RARE, MULTI-CAMERA FILM SHOOT (RECENTLY
DISCOVERED FROM THE PRODUCTION’S FIRST
PERFORMANCES IN MANHATTAN) HAS BEEN NEWLY
ASSEMBLED INTO A HIGHLY-CINEMATIC MOTION PICTURE,
AND IS CURRENTLY MAKING ITS NATIONAL DEBUT
AT 22 DIFFERENT FILM FESTIVALS (as of March 25, ’19)
ACROSS AMERICA IN 2019

DRAMA BELOVED BY ELIE WIESEL AND THE CREAM OF
BROADWAY CRITICS ALIKE—AND THE LONGEST-RUNNING,
ONE-WOMAN SHOW IN BROADWAY HISTORY—FINALLY
BRINGS ITS CELEBRATION OF ISRAEL AND ITS ONLY
FEMALE PRIME MINISTER TO THE SILVER SCREEN

WRITTEN BY WILLIAM GIBSON
("THE MIRACLE WORKER")
AND DIRECTED BY SCOTT SCHWARTZ,
THE ORIGINAL BROADWAY PLAY HAS FINALLY
BEEN TRANSFORMED INTO A FILM OF
OVERWHELMING POWER AND INSPIRATIONAL TRIUMPH

TOVAH FELDSHUH recreates her award-winning performance as Golda Meir (and, stunningly, *44 other characters*) in *GOLDA'S BALCONY, THE FILM* (2019), as this final masterpiece by the author of "The Miracle Worker," WILLIAM GIBSON, makes its motion picture debut in 2019. A rare, multi-camera shoot from the play's original run was recently unearthed (literally, from a safe) and assembled into a new but absolutely riveting motion picture. Following its World Premiere at the Palm Beach Jewish Film Festival on Feb. 28, 2019—where it won the Audience Award for "BEST FEATURE"—the film went on—in literally the next 3 weeks—to win the Audience Award for "BEST FEATURE" at every single competitive Film Festival thereafter at which it was screened (as of March 25, '19), : a notable "4 for 4" in BEST FEATURE 'competitions' to date, reflecting the film's continuously growing popularity with Jewish Film Festival audiences in America today. (For the record, *Golda's Balcony, The Film* won "Best Feature," "Best Narrative Feature," and two 'sole' "Audience Award Winners" at the Palm Beach, Pittsburgh, Charlotte and Honolulu Jewish Film Festivals respectively—a 'clean sweep', as it were, in under 3 weeks' time—at all four of its 4 'Award-oriented Fests'—as well as '4 of its first 6' Festivals *period*, in February and March, 2019 alone.)

The film is, as of March 25, 2019, scheduled to be screened at 22 regional premieres—with possibly 50-70 more festivals to follow—across America, Europe and Israel for the remainder of calendar year 2019. (Official Selections include the 2019 Jewish Film Festivals of Los Angeles, Chicago, Detroit, Pittsburgh, Cleveland, Dallas, St. Louis, Milwaukee, Tampa Bay, Phoenix, Charlotte, New Jersey, New Hampshire, Honolulu, Westchester and many others—including 5 "Opening Nights," 3 "Closing Nights" and 1 "Centerpiece" among them.)

While perhaps 'a film of a play,' the new work nevertheless plays like a film. Like the recent high-definition video shoot of Broadway smash *Hamilton*, this multi-camera, kinetically-edited version of *Golda's Balcony* is likely to be the standard motion picture version of this bio-drama for years to come.

Categorically “A DRAMATIC FEATURE at 86 minutes in length,” *Golda’s Balcony, The Film*” (a *cause célèbre* in its day, beloved by Jewish leaders, and Broadway critics alike) is, in a sense, *reborn* with this new, cinematic version here in 2019: more **an unearthed rarity, than a mere ‘filmed play’**. **Tovah Feldshuh’s** galvanizing rendition of Golda has been so dramatically edited and filmically ‘put together,’ that audiences who may have originally adored the performance from the middle rows or upper tiers on Broadway may now ‘get up close and personal’ to **Tovah’s marvelous work:** her face, her expressions, the subtlety and unprecedented brilliance of her Golda Meir. Former HADASSAH PRESIDENT JUNE WALKER perhaps put it best: “Run, don’t walk, to *Golda’s Balcony*, to spend an emotional hour and a half with one of the great women of history. Jews especially will be touched, but people of all religions will marvel at this triumph: it is not to be missed!”

The rise of **Golda Meir** from Russian schoolgirl to Prime Minister of Israel is one of the most thrilling and amazing stories of the 20th Century. In *GOLDA’S BALCONY, THE FILM* (2019), her life has been transformed into a cinematic event of overwhelming power and inspirational triumph. As a play on Broadway and Off, the work sold out over 500 performances, becoming not only the longest-running, one-woman show in Broadway history, but earning accolades from the likes of ELIE WIESEL (“**Tovah Feldshuh’s performance is brilliant. Everyone should see *Golda’s Balcony*, it’s a miracle!**”), former NATIONAL DIRECTOR of the ANTI-DEFAMATION LEAGUE ABE FOXMAN (“**I came, I saw, I was conquered! *Golda’s Balcony* brings Golda, Israel and the Jewish people to life. Everyone should see it!**”), and a majority of national Jewish leaders and theatre critics.

Directed by **SCOTT SCHWARTZ** with video direction by **GERARD ISSEMBERT** and produced by **David Fishelson**, *GOLDA’S BALCONY, THE FILM* is a portrait of the indomitable Meir, the Milwaukee schoolteacher who became Prime Minister of Israel in 1969. *GOLDA’S BALCONY, THE FILM* also has the distinction of making its motion picture debut during the 45th anniversary of the 1973 Yom Kippur War.

For her work in the theatre, **Tovah Feldshuh** has received the Obie Award, Theatre World Award, four Drama Desk Awards and four Outer Critics Circle Awards as well as four Tony Award nominations for Best Actress. She created the title role in 1976’s *Yentl* on Broadway and the memorable role of ‘Helena,’ the Czech freedom fighter in the acclaimed miniseries “Holocaust,” for which she received an Emmy Award nomination. Her other Broadway credits include starring roles in *Sarava* and *Lend Me a Tenor*, as well as *Cyrano* (with Christopher Plummer), *Rodgers and Hart* and *Dreyfus in Rehearsal*. She

starred in the Roundabout Theatre productions of *She Stoops to Conquer* and *Mistress of the Inn*, and opposite Rosemary Harris and Denholm Elliott in *Three Sisters* at BAM. Ms. Feldshuh starred as Tallulah Bankhead in *Tallulah Hallelujah*, a play she wrote, which *USA Today* named as one of the Year's Ten Best. Other memorable Off-Broadway performances include *Hello Muddah, Hello Fadduh* (playing nine Jews, from birth to death) and the long-running hit *The Vagina Monologues*. Film roles include her acclaimed performance in *Kissing Jessica Stein* (Golden Satellite Award, Best Supporting Actress), *A Walk on the Moon*, *Happy Accidents* with Marisa Tomei, *Friends and Family*, *3 Little Wolffs*, *Toll Booth*, *Old Love*, *Cheaper to Keep Her*, *The Corruptor*, *Nunzio*, *Daniel*, *Brewster's Millions*, *The Idolmaker*, *The Blue Iguana*, *A Day In October* and *The Believer*. Her television work includes "The Amazing Howard Hughes" (as Katharine Hepburn opposite Tommy Lee Jones), "Citizen Cohn" with James Woods, "The Cosby Mysteries" and "The Cosby Show," "Law and Order" (playing the recurring role of Danielle Melnick), "The Education of Max Bickford" (as Richard Dreyfus' sister, Sharon), "Queens Supreme" (as Robert Loggia's love interest, Marie Badalamenti) and "As the World Turns" (as Dr. Bethany Rose). On Broadway, Ms. Feldshuh has also starred in a recent revival of Stephen Schwartz's *Pippin*; and on television she has starred in such recent hits as **The Walking Dead**, **Crazy Ex-Girlfriend**, **Salvation** and **Chicago Justice**.

William Gibson (Written By) was born in New York City in 1914, and passed away in 2008. He wrote poetry, fiction and scripts for the 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*, *Golds*, *The Butterfingers Angel*, *Monday After the Miracle*, *Goodly Creatures* and *Handy Dandy*. He is the author of a novel, *The Cobweb*, as well as the musical version of Clifford Odets' *Golden Boy*. His several books include *The Seesaw Log*, *A Mass for the Dead* – a study of his family – and a volume of poetry entitled *Winter Crook*. Mr. Gibson's book, *A Season in Heaven*, took a look at metaphysics and the creative process. His last work was *Shakespeare's Game*, a critical study. He was married to the psychoanalyst Margaret Brenman-Gibson, whose biography, *Clifford Odets, American Playwright*, appeared in 1982. **GOLDA'S BALCONY** was Mr. Gibson's first play on Broadway in more than 25 years.

Scott Schwartz (Director) is currently the Artistic Director of the Bay Street Theater in New York's the Hamptons. He previously directed Franz Kafka's *The Castle* at Manhattan Ensemble Theater for David Fishelson. His other Off-Broadway productions include *Bat Boy The Musical* (Outer Critics Circle and Lucille Lortel Awards for Best Off-Broadway Musical); *tick, tick . . . BOOM!* (Outer Critics Circle Awards, Best Off-

Broadway Musical); and *No Way to Treat a Lady*. On Broadway, in addition to *Golda's Balcony*, he directed *Jane Eyre* with John Caird. Other credits include *Lavender Girl* as part of *3hree* conceived by Harold Prince, and the new Henry Krieger/Bill Russell musical *Kept* at TheaterWorks in California. He also recently directed new American and British tours of *Godspell*. Regional credits include work at Berkshire Theatre Festival, La Jolla Playhouse, Pasadena Playhouse, Signature Theatre, Ahmanson Theatre, Prince Theater, Annenberg Center, Virginia State Company, among others.

David Fishelson (Producer) is an American producer, playwright and director for film, theatre, television and radio, based in Manhattan since 1982. He is best known for being the Broadway producer of *Golda's Balcony*, and for being the founder/producer of **Manhattan Ensemble Theater (MET)**, an award-winning Off-Broadway theatre company that was located in SoHo, New York City in the 2000s. As a filmmaker, his work has been broadcast on PBS, exhibited theatrically, and selected for 12 international film festivals (winning at 3). As a theatre producer and playwright (both on Broadway and off), his work has garnered 31 nominations (winning 11) from the Tony, Drama Desk, Outer Critics Circle, Obie, Drama League, Lortel, Blackburn Prize and Touring Broadway awards organizations, while landing on *Time Out NY*'s year-end "Best in Theatre" list on 4 different occasions.

Golda Meir was born Goldie Mabovitz in Kiev, Russia, on May 3, 1898. Her father was an impoverished carpenter who longed to give his family a better life. In 1903, he went to America and settled in Milwaukee, Wisconsin with his family three years later. The transition was difficult. Golda's parents' separation took a toll on their relationship, and this, of course, affected their children. Golda was a good student, however, and made many friends. After her graduation from secondary school, she attended the Normal School for teachers, and taught in the Milwaukee Public Schools system. Golda was an active Zionist and socialist. It was through these activities that she met her husband, Morris Myerson, whom she married in 1917. Although Myerson shared her beliefs, he was a quiet man who was more interested in political theory than in being a part of actual change. Golda, however, convinced him to settle in Palestine in 1921, joining kibbutz Merhavyah. There, Golda immediately took to the physically demanding farm life, but Morris did not. They had two children together, a boy and a girl, but they grew apart over the years. Golda became active in the Jewish women's labor movement, and was often away on business. Her children have admitted that they felt neglected, but say they are still glad, for the sake of Israel, that their mother chose career over home. Morris and Golda eventually divorced in 1945, but remained on good terms. Golda held top positions in the World Zionist

Agency and the Jewish Agency and was sent to the Pioneer Women's Organization in the United States as a representative from 1932-34. On her return to Israel, she became the head of the political department at its largest labor union, the Histadrut. The years during World War II were frustrating and heartbreaking to many Jews living in Palestine. Golda and her colleagues knew that Jews were being persecuted and, later, massacred in Europe, and put pressure on the British colonial government in Palestine to relax immigration laws. The British were more concerned with pacifying the majority Arab population, and as a result, many Jewish lives were lost. After the war, Jews saw a reversal of fortune in Palestine. The British pulled out, and the United Nations declared the state of Israel. Golda Meyerson was one of the signatories. She became ambassador to the Soviet Union in 1948, and served as minister of labor from 1949 to 1956. In 1956 she changed her name to Meir, a Hebrew form of Meyerson, and became minister of foreign affairs. In the late '60's she was secretary general for the Labour Party, and in 1969 she became only the second woman in the world to become a prime minister, and the fourth and only female Israeli prime minister. As prime minister, Meir promoted her socialist agenda, which included improvements in education, as well as massive housing programs to encourage immigration. Her greatest test as prime minister occurred on October 6, 1973, when Syria and Egypt attacked Israel in what came to be known as the Yom Kippur War. Meir and her defense minister, Moshe Dayan, were caught offguard by the attack, and most historians agree that Israel would have lost the war if the U.S. and other Western nations had not acted swiftly to come to Israel's aid. In 1974, Meir's Labor party lost ground in the Knesset, the Israeli parliament, and she resigned soon after. In her last years, she became closer to her family, and died on December 8, 1978.

GOLDA'S BALCONY features designs by many TONY-Award winners: set design by **Anna Louizos**, costume design by **Jess Goldstein**, lighting design by **Howell Binkley**, sound design/additional music by **Mark Bennett**, projection design by **Batwin & Robin Productions**, wig design by **Paul Huntley**; the make-up (prosthetics) are by Hollywood veteran **John Caglione, Jr.** — **THE WORLD PREMIERE** of **GOLDA'S BALCONY, THE FILM** took place in the USA in February 2019 at the Palm Beach Jewish Film Festival, Ellen Wedner festival director.

Press Kit, Photos, Screener, Trailer, Reviews and everything else, at: GoldasBalcony.org