

ROUNDAABOUT

T H E A T R E

C O M P A N Y

2016 SPRING

GAL·A

FEBRUARY 29, 2016

The Grand Ballroom of the Waldorf Astoria
New York City

 **ROUNDAABOUT
THEATRE
COMPANY**

**50
YRS**

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TO THE EXTRAORDINARY
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AND
TOM TUFT

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THEATRICALS

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GALA

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Roundabout thanks all of the artists and technicians who have generously donated their time to tonight's event and helped make this evening possible. We wish to express our gratitude to the Performer's Unions: Actors' Equity Association, American Guild of Musical Artists, American Guild of Variety Artists, and SAG-AFTRA through Theatre Authority, Inc. for their cooperation in permitting the artists to appear on this program. Gala proceeds benefit Roundabout Theatre Company's Musical Theatre Fund and Education programs.

LETTER

FROM THE ARTISTIC DIRECTOR TODD HAIMES



IT IS ALWAYS A GREAT PRIVILEGE TO SHARE OUR ANNUAL GALA WITH SO MANY OF ROUNDABOUT'S BELOVED SUPPORTERS AND ARTISTS. THIS YEAR, AS WE CELEBRATE OUR 50TH ANNIVERSARY, THE EVENING TAKES ON A PARTICULARLY SPECIAL SIGNIFICANCE — AND I COULDN'T BE MORE THRILLED TO CELEBRATE IT WITH THE ROUNDABOUT FAMILY.

Some of you have had ties to Roundabout since its earliest days. Many of you know the story of the company's extraordinary 50-year journey as well as I do. And tonight, in celebrating this landmark, every one of you holds a valued place in our history and plays an instrumental role in our future.

Tonight's Gala supports one of the riskiest and yet acclaimed aspects of Roundabout's mission: to produce lesser known classic musicals, ensuring that this uniquely American art form is kept alive for generations of artists and audiences. Producing musicals is very expensive and it's Roundabout's mission to take chances like staging *Cabaret* in an intimate, immersive environment or producing a forgotten gem like *On the Twentieth Century* for a strictly limited run. That's why your support tonight is so very critical; it allows us to stage musical revivals that otherwise would never be seen on a Broadway stage and maintain the financial stability to continue to take these types of risks.

Tonight, as we celebrate our musicals, I am proud to honor two remarkable figures who have made a huge impact on musical theatre — one through her artistry and the other through his championship. It is with great pleasure that we present Audra McDonald and Tom Tuft with the Jason Robards Award for Excellence in Theatre. It takes first-class commitment both on and offstage to make a company last, and I am so grateful to have these two incredible talents supporting our work from both sides of the curtain. Audra, a powerful presence on both stage and screen, is a six-time Tony Award winner, possessor of a legendary voice, and creator of countless iconic performances. From the moment we first met, I realized that she would be a cherished

member of the Roundabout family: a woman whose humor, devotion, resilience, and sincerity still leave me in awe.

With a few alterations, the same can be said of my dear friend Tom Tuft; though you've never seen Tom in one of Roundabout's productions, his integrity and passion are laced through every aspect of our shows. He has been Chairman of Roundabout's Board of Directors for almost nine years and every one of Roundabout's positive reviews is a testament to his outstanding leadership behind the scenes. I first met Tom when we produced *Company* and he has been an advocate for our musicals ever since, ensuring productions like *Nine*, *Assassins*, and *She Loves Me* remain a part of our mission. He has been an invaluable advisor, supporter, and friend, bringing the same commitment to Roundabout's board as he does to his position as Chairman of Global Capital Markets Advisory at Lazard Frères & Co. LLC.

As we celebrate Audra and Tom tonight — and, with them, 50 years of exceptional theatre — I also want to take a moment to say thank you. Thank you for your passion, for your support through good times and bad, and for the laughter, tears, and applause you have shared in our theatres. Roundabout's work would not be possible without our Board of Directors, Leadership Council, donors, and subscribers. I am so grateful to have many of you in the room tonight. In particular, I want to thank our phenomenal Gala Co-Chairs Kitty Patterson and Tom Kempner, Stephanie and Ron Kramer, and Johs Worsoe for making this evening a tremendous success. Our history, as much as it is shaped by our productions, is also shaped by our supporters and audiences; thank you for helping to ensure the next 50 years.

Todd Haimes
TODD HAIMES

LETTER

FROM THE GALA CHAIRS



From left:
Tom and Kitty Patterson Kempner,
Stephanie and Ron Kramer,
Johannes (Johs) Worsoe

We are absolutely thrilled to serve as Co-Chairs of Roundabout Theatre Company's 2016 Gala, *Celebrating 50 Years of Excellence*. This year's Gala is especially exhilarating as we look back on Roundabout's amazing history as well as honor the accomplishments of Broadway legend Audra McDonald and Roundabout's Chairman of the Board Tom Tuft. It is a privilege to be a part of the outstanding theatrical family that is Roundabout Theatre Company. Tonight, we hope you'll also reflect with pride on your fondest memories at Roundabout, because none of it could have been done without you.

Since 1965, Roundabout has made an unwavering commitment to producing quality theatre that engages the NYC community, connecting artists and audiences through the very best works of the theatrical canon. Under the guidance and leadership of Artistic Director Todd Haimes, Roundabout has truly excelled in becoming a national cultural leader. To date, Roundabout holds 29 Tony Awards, 42 Drama Desk Awards, 53 Outer Critics Circle Awards, 10 Obies, and 5 Olivier Awards. Yet while these accolades are impressive, producing outstanding theatre is not the only way our Roundabout family has been successful. Thanks to your generosity and the dedication of our teaching artists and educators, the Education at Roundabout program has never been stronger. With this program, we are transforming students' lives in both the classroom and at the theatre — which you'll hear more about this evening.

Roundabout continues to flourish: we have grown from 400 subscribers in our early days into a company reaching more than 1,000,000 theatregoers, students, educators, and artists from around the world each year. On top of that, we just launched the national tour of our acclaimed production of *Cabaret*. This makes us one of the nation's most influential not-for-profit theatres — and certainly gives us reason to celebrate tonight!

We want to thank some of our Roundabout family members for their generous support. Our Gala Vice Chairs: The Alec Baldwin Foundation, Bloomberg Philanthropies, Bill Borrelle and John Hearn, Karen McKeel Calby, Michael T. Cohen, Colliers International NY LLC, Bill Damaschke and John McLlwee, Jodi and Dan Glucksman, Sylvia Golden, Kiendl and John Gordon, Perry and Marty Granoff, Jeanne and Tom Hagerty, Randi and Jeff Levine, Gilda and John P. McGarry, Jr., Lisa and Gregg Rechler, Janet and Marvin Rosen, Jonathan Sobel and Marcia Dunn, and Wells Fargo Private Bank. We also thank our Gala Sponsor Bank of America as well as our auction committee: Sylvia Golden, Chair, along with Wendy Barker and Randi Leeds.

Finally, on behalf of the Board of Directors, we want to thank all of you for your generosity to Roundabout both this evening and throughout these unforgettable 50 years in the theatre. We look forward to all that the next 50 years brings for the next generation of artists, audiences and community.

Tom and Kitty Patterson Kempner
TOM AND KITTY PATTERSON KEMPNER

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STEPHANIE AND RON KRAMER

Johs Worsoe
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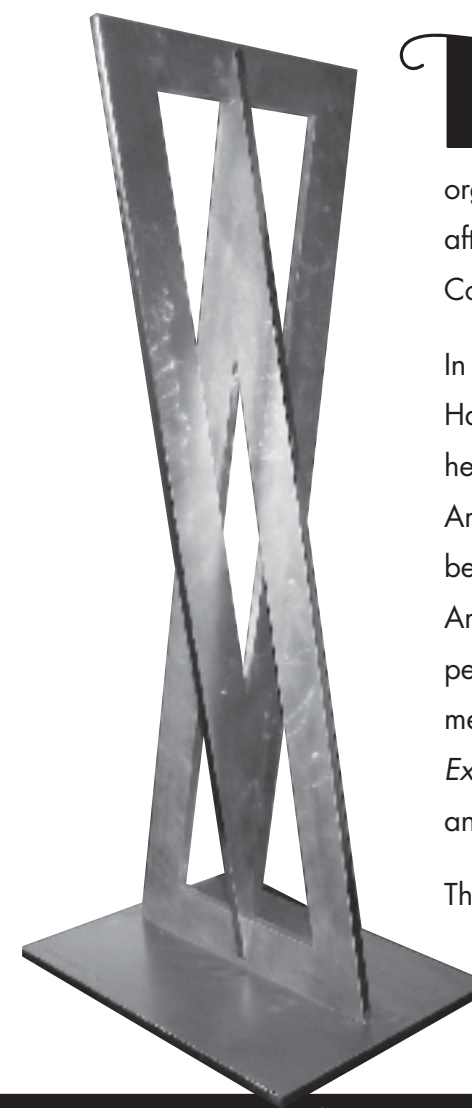
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As of February 12, 2016
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The Jason Robards Award for Excellence in Theatre is given to individuals and organizations who have made an indelible impact on the theatre world. It is named after the late Mr. Robards, who found a theatrical home at Roundabout Theatre Company during the final years of his extraordinary 50-year career.

In 1994, Jason Robards made his Roundabout debut in the first New York revival of Harold Pinter's *No Man's Land* with his dear friend, Christopher Plummer. Soon after, he and Chris joined Roundabout's Board of Directors and worked tirelessly to support Artistic Director Todd Haimes' idea to create a second, Off-Broadway stage that would be a home to new plays by today's greatest writers. He became our distinguished Artist-in-Residence during the inaugural 1995-96 season at the Laura Pels Theatre with performances in Pinter's *Moonlight* and Brian Friel's *Molly Sweeney* and served as a member of Roundabout's Board until his death in 2000. The *Jason Robards Award for Excellence in Theatre* is named to honor Mr. Robards' lifelong commitment to theatre and his incredible support of Roundabout both on stage and off.

The award itself was designed by sculptor Arthur Carter, whose bronze and steel sculptures have been exhibited in New York, Paris and around the globe.

JASON ROBARDS AWARD FOR EXCELLENCE IN THE THEATRE

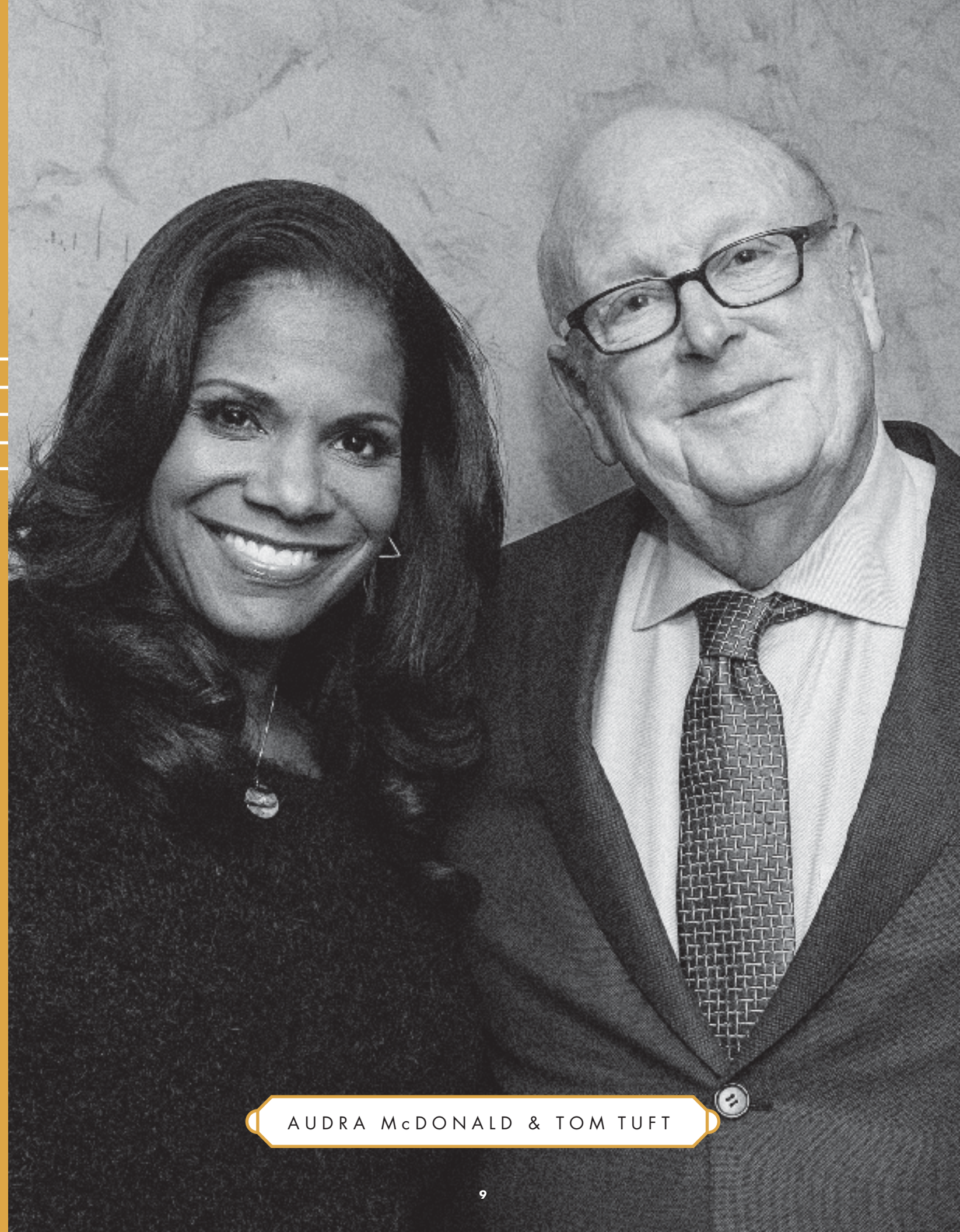
RECIPIENTS OF THE JASON ROBARDS AWARD FOR EXCELLENCE IN THEATRE:

2016 Audra McDonald Tom Tuft	2012 Rob Marshall	2007 Mayor Michael R. Bloomberg	2005 Stephen Sondheim
2015 Helen Mirren	2011 Alec Baldwin	2004 Speaker Christine C. Quinn, Council of the City of New York	2004 John Kander Fred Ebb
2014 Sam Mendes	2009 Bank of America Douglas Durst, The Durst Organization		2002 Christopher Plummer

THE MOTHER SHIP

MICHAEL SCHULMAN
Culture Writer, *The New Yorker*

THE Roundabout has recently awarded the Jason Robards Award for Excellence in Theatre to such esteemed artists as Sam Mendes and Helen Mirren. But this year there are two winners, representing the two inextricable sides of show business: the show part and the business part. Audra McDonald is one of the great artists of the American stage, a genteel powerhouse who is as much a consummate actress as a sublime vocalist. Tom Tuft has served as Roundabout's Chairman of the Board since 2007, the same year Audra gave her Tony-nominated performance in Roundabout's *110 in the Shade*. Last month, upstairs at the American Airlines Theatre, *The New Yorker's* Michael Schulman sat down with both recipients, along with Artistic Director Todd Haimes.



AUDRA McDONALD & TOM TUFT

Todd, what is the Jason Robards Award, and how did you choose this year's recipients?

TODD: Toward the end of his life, Jason Robards had a very close relationship with the Roundabout. He did a number of plays here and joined our board. When we opened the original Laura Pels and we did a new play by Harold Pinter called *Moonlight* and a new play by Brian Friel called *Molly Sweeney*, he said, "You know what? I like both of them. Can I do both of them?" I said, "Okay!" So, for \$600 a week, Jason Robards spent the entire season in residence at Roundabout at our new Off-Broadway space. About ten years ago, we wanted to give out an award that had something to do with excellence in theatre, and the logical person to name it after was Jason. The first person we gave it to was Christopher Plummer, who was his best friend.

This year we're giving it to two people. Nobody's more emblematic of excellence in theatre than Audra McDonald. It's become a sort of a joke in the industry, and she's sick of hearing it—but she's already won six Tony Awards. And Audra has a connection with us. She was kind enough to do *110 in the Shade* and gave a magnificent, magnificent performance. The other recipient is Tom Tuft, who has been Chairman of our Board for nine years and served on the board for a number of years before that. He has been instrumental in every aspect of our growth from a tiny theatre with one home to what we've become today, which is a five-theatre complex with three Broadway theatres—the largest not-for-profit theatre in America.

Audra, how did you get involved with 110 in the Shade, and what was the particular appeal of working with Roundabout?

AUDRA: I got involved through [director] Lonny Price, who's a very dear friend. He had been saying for a while, "There's a musical you probably don't know very well, but I think it's just got the perfect part for you, and she's a gal from Texas." And I was like, "This isn't right for me! What do you mean?" But once I really started to study who Lizzie was, I could see that, yeah, I do have a lot in common with her. And then Lonny and Todd—you just started with that first workshop?

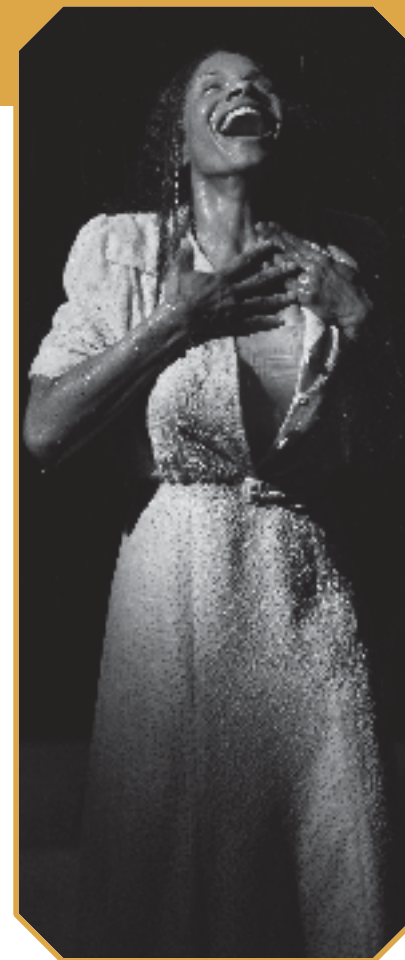
TODD: Yeah, Lonny brought it to me. I knew the music. I said it was fabulous, let's do a workshop.

AUDRA: Todd just gave us space, literally and figuratively, as we figured out if this was a good fit for me and for Lonny. And it was over the process of, what, two years before we finally got it from the workshop to the stage?

TODD: Yeah, we did the workshop, we all felt good about it, and then really it became a question of—and it's a high-class problem to have—when we could find a time that Audra was actually available to do it.

AUDRA: Oh, that's right!

TODD: But it was fine. We're much more interested in waiting for the right artists' availability, even if it takes two or three years, than in just doing a musical for the sake of doing a musical.



PHOTOS BY JOAN MARCUS



AUDRA

Theatre is my first language. This is where I feel most like me....where I feel most open to expressing who I am as an artist. Theatre was where I was born. This is where I want to live out my days.

AUDRA: As for not-for-profit theatre, I started out in not-for-profit theatre back in Fresno, California. And then my first chance to do something on a big scale in New York was also at a not-for-profit theatre. It's home for me. Obviously, it's all for the work. That's why you do it. You do it for the work. It was just a no-brainer. I'd been a big admirer of Roundabout for years and seen many of their productions and was excited to finally be a part of your family.

TODD: Me too.

Tom, how did you first get involved with the company, and what attracted you to what the Roundabout does?

TOM: I've been a lifelong passionate theatre lover—fortunately for everybody, never a performer. As I developed my business career, I knew that I wanted to be involved with non-profit theatre. I looked at the alternatives, and frankly I found that Roundabout produced what for me were the most interesting productions. There are a few that come to mind. *1776* was certainly one of them, and



PHOTOS BY SHEVETT STUDIO

TOM

I always say that our biggest contributors are really the performers, because people like Audra, who can work for so much more money at other places, are willing to give their time.

Company. And *She Loves Me*, which we're reviving this year. So I basically got in touch through mutual friends with Todd and [Executive Director] Julia [Levy]. I also admired the internal leadership between Todd and Julia and their dedication to the theatre.

What are the biggest challenges of being on the board of a non-profit?

TOM: Inherently, there are things about non-profit theatre that are challenging in terms of making sure it's financially stable, because you're really trying to balance creating great art that would otherwise not be produced by the commercial theatre and yet making sure that you're able to pay for it and you're able to be a sound institution. What we've been able to do at Roundabout is really all of that, and to have productions that wouldn't be done elsewhere and that are really phenomenal. Things that might have been lost in the dustbin of history that are now brought to life in our theatres. I always say that our biggest

contributors are really the performers, because people like Audra, who can work for so much more money at other places, are willing to give their time. And I'm always astounded by the people we're able to get to work with us.

Todd and Audra, you have very different jobs, but one similarity is that you both have to select projects that speak to you, whether it's classic versus new work, musicals versus plays. What is your process of choosing material?

TODD: Particularly with revivals, anybody can say, "I want to do a revival of *Death of a Salesman*." But the issue is finding a director and a company of artists that are going to bring something new to that play. Who needs to see a workmanlike production of *Death of a Salesman*? If you're going to do it, you want it to be fantastic. Then it's a process of readings and workshops and trying to find the right actors. It's similar with the musicals. For example, *On the Twentieth Century* was a passion of [director] Scott Ellis's, and I fell in love with it. But we did that musical for Kristin Chenoweth, because it was as if it had been written for her—even though, of course, it wasn't. In terms of new plays, it's the exact opposite. We look for great new plays that we think are worthy of production. And then we try to find the right director, and star casting has nothing to do with it. If it happens, it happens. It's much more about the play, which is almost easier if you have good taste and good judgment. So everything, one way or another, is artist-driven.

AUDRA: For me, it comes down to something that is going to challenge me, something that scares me. Every project I've done has been, "Oh, I'm probably going to fall flat on my face doing that. I need to do it." There's got to be a bit of a fear factor, a risk, because you want to grow. You want to continue to grow and evolve as an artist. And also the people you're going to be surrounding yourself with and the people you're going to be spending a lot of your time with, and a director you're going to learn something from and actors you want to be in a room with. All those things come into consideration.

As Todd said, you've won a lot of Tony Awards, and in every performance category. But you also do television, you do movies, you go across the country and the world performing concerts. And yet I'm never scared you're going to abandon the theatre. You always come back. Why is that?

AUDRA: Theatre is my first language. This is where I feel most like me. I feel—I don't want to say "fully in my power" or anything like that, but this is where I feel most at home, where I feel most open to expressing who I am as an artist. Theatre was where I was born. This is where I want to live out my days.

Todd, when you are trying to bring a star to the theatre—Audra, Kristin Chenoweth, Keira Knightley, Clive Owen, to name a few people who've worked at Roundabout lately—what is your pitch to them? What can the Roundabout experience offer them that they can't get elsewhere?



PHOTO BY LYN HUGHES

TODD

Tom has been instrumental in every aspect of our growth from a tiny theatre with one home to what we've become today, which is a five-theatre complex with three Broadway theatres—the largest not-for-profit theatre in America. And...nobody's more emblematic of excellence in theatre than Audra McDonald.

TODD: The pitch is really simple. This is a play that is unbelievably challenging, that you're unlikely ever to get the opportunity to do, certainly on Broadway. Take Keira Knightley. Keira Knightley could do anything she wants to do, including make a lot of money doing movies. But I had had this five-year obsession with doing *Thérèse Raquin*. We went after Keira, because we thought she'd be great, and ultimately she decided it was a role that turned her on. Obviously, no commercial producer is going to do *Thérèse Raquin*, just like no commercial producer is going to do *Old Times*. And so I think that it gives artists an opportunity to really stretch the boundaries of their talent, as Audra mentioned, in a low-pressure environment. I mean, it still is Broadway, so there's obviously pressure. But it's less pressure than carrying a \$12 million musical on your back. We're talking to Audra about a future project—and twelve other people are talking to Audra about a future project. So it's complicated, for Audra as well as for us.

AUDRA: But it's worth it. Once again, it's about stretching yourself. That's what Todd does brilliantly, though. Todd will say, "Hey, what about this?" And you'll go, "Oh, no. Never in a million years! Could I? Oh, no...Oh." You're kind of like a parent in that respect. You go, "This is good for you!" And you're like, "That tastes nasty! But I know it's going to make me so healthy." He kind of scares you into doing it. You're like Obi-Wan Kenobi. Or Yoda. "You must do what is right."

Tom, it's clear that you've had a very significant impact on Roundabout for the past ten years. But how has serving on the Board impacted you? Are there great nights at the theatre that have resonated with you more than others?

TOM: It's clearly added dimension to my life, beyond my business career. Having the ability to help make Roundabout a successful and thriving organization has been very gratifying. The board really enjoys itself—not only going to the openings— but trying to solve the problems that any non-profit organization has. In terms of memorable performances, there are so many of them. *Machinal* comes to mind, which I thought was one of the most astounding productions of a play that absolutely never would have been done commercially. Another one would be *Thérèse Raquin*, which had so many dimensions of greatness, from the acting to the scenery to everything else. And then *Assassins*, where we had a long debate about whether or not we should do it. Obviously, it was controversial. If I recall correctly, we had thought about doing it around 2001.

TODD: It was supposed to start rehearsals two weeks after 9/11. And we cancelled it.

TOM: Bringing it back was a decision we made. It was very thrilling.



AUDRA

This sounds so stupid, but doesn't it seem as if we were all deposited on Earth and then all of a sudden you go to the theatre and the mother ship sends a message and you're like, "Oh! That's where I belong"? All of a sudden, the pull is magnetic.

TODD: And I'd like to point out there was a special board meeting to decide whether to do *Assassins* or not. It's the only time we ever had a board meeting to actually decide whether or not to do a show. Tom led the charge to do *Assassins*, and the rest is history. It won, like, six Tony Awards.

TOM: Then I'd also mention *On the Twentieth Century*. Obviously, musicals are the most expensive things for us to produce. Inherently, they're the most risky. I believe strongly that we need to continue with our musical mandate, and Todd has proven recently once again just his ability to pick amazing things to do.

Audra, what personal meaning did 110 in the Shade have for you? Wasn't it where you met Will Swenson, who is now your husband?

AUDRA: Yep. *110 in the Shade* was life-changing for me in many ways. My dad died in a plane crash after a matinee. We had to shut down for a couple

of days so I could go out and bury my dad and then come back and open before the Tony cut-off date. And I met Will at the same time my life was falling apart. He was the understudy [for Starbuck, the romantic lead], and he had just lost his mom six months before. But Roundabout cast and crew and the whole company, from Todd on down, took such good care of me during that show. It's hard for me to separate the two: the artistic experience and this familial, personal experience that I had. They're inextricably linked. I still think about that when I walk by Studio 54, or I'll walk down the street that I was walking down right after going out the stage door when I got the call that my dad had died. I was on my way to meet the cast. We were all going to have dinner after the show. The whole experience for me is a very personal one, which obviously changed my life forever. So I'm very grateful to Roundabout for everything they gave me, not only the opportunity to play that role, but a safe haven and a safe space to deal with such a tragedy—and then, unbeknownst to them, helping me meet my future husband.

Lightning round! All three of you have very different roles in the theatre, and I imagine you came to it in different ways. What is the first time you saw something onstage that completely bowled you over and made you think, "I have to be part of this"?

AUDRA: I know mine right off the bat. It's very visceral. My mom took me and my sister to L.A. to see a touring production of *42nd Street* at the Shubert. And they all started dancing on those dimes during "We're in the Money." I don't know how old I was—nine, ten, something like that—and I was bowled over. I'd been in dinner theatres, but I'd never seen a full-fledged production. And if I could have crawled out from the mezzanine onto the stage—you know, like when you go to Niagara Falls and people are tempted to dive into the water? That's kind of how I felt. It's still so seared in my brain.

TODD: My parents didn't take me to theatre. I wasn't exposed to it very much. In tenth grade, a friend of mine asked me to work backstage in the stage crew at Horace Mann, where I went to school, because he was the head of the stage crew and needed help. I said okay. The show was *How to Succeed in Business Without Really Trying*, and I'm sure it was a horrible production. But there was something about the energy backstage, even in high school, that so turned me on. It was a kind of energy and excitement that I had never felt before. Every single thing that I did after tenth grade was focused towards a career in theatre.

TOM: I remember sitting in the balcony of a Broadway theatre and watching Robert Preston in *The Music Man*, which may have been my first trip to New York from Pennsylvania, where I grew up. Sitting in the balcony as a junior in high school and seeing the lights come up and the orchestra get going—from then on, I knew I wanted to be involved in some way with theatre.

AUDRA: This sounds so stupid, but doesn't it seem as if we were all deposited on Earth and then all of a sudden you go to the theatre and the mother ship sends a message and you're like, "Oh! That's where I belong"? All of a sudden, the pull is magnetic. It is almost unexplainable. You just all of a sudden go, "I belong there." And it pulls you. It calls you.

The clock was calling, too—Audra was on her way to London and had to catch a plane. Before everyone dispersed, a final question, for Roundabout's 50th anniversary: What did Tom and Todd envision for the company's next fifty years? Tom's answer: "Having the financial foundation to allow us to artistically do things that are out of the box." Todd was less sure what the next half-century holds, but wagered a guess: "Interplanetary theatre. Who knows?" Whatever the future may bring, one thing was clear: as diverse as their paths have been, all three have followed the call of the "mother ship"—to a life in the theatre and to Roundabout.

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Roundabout for 50 years of
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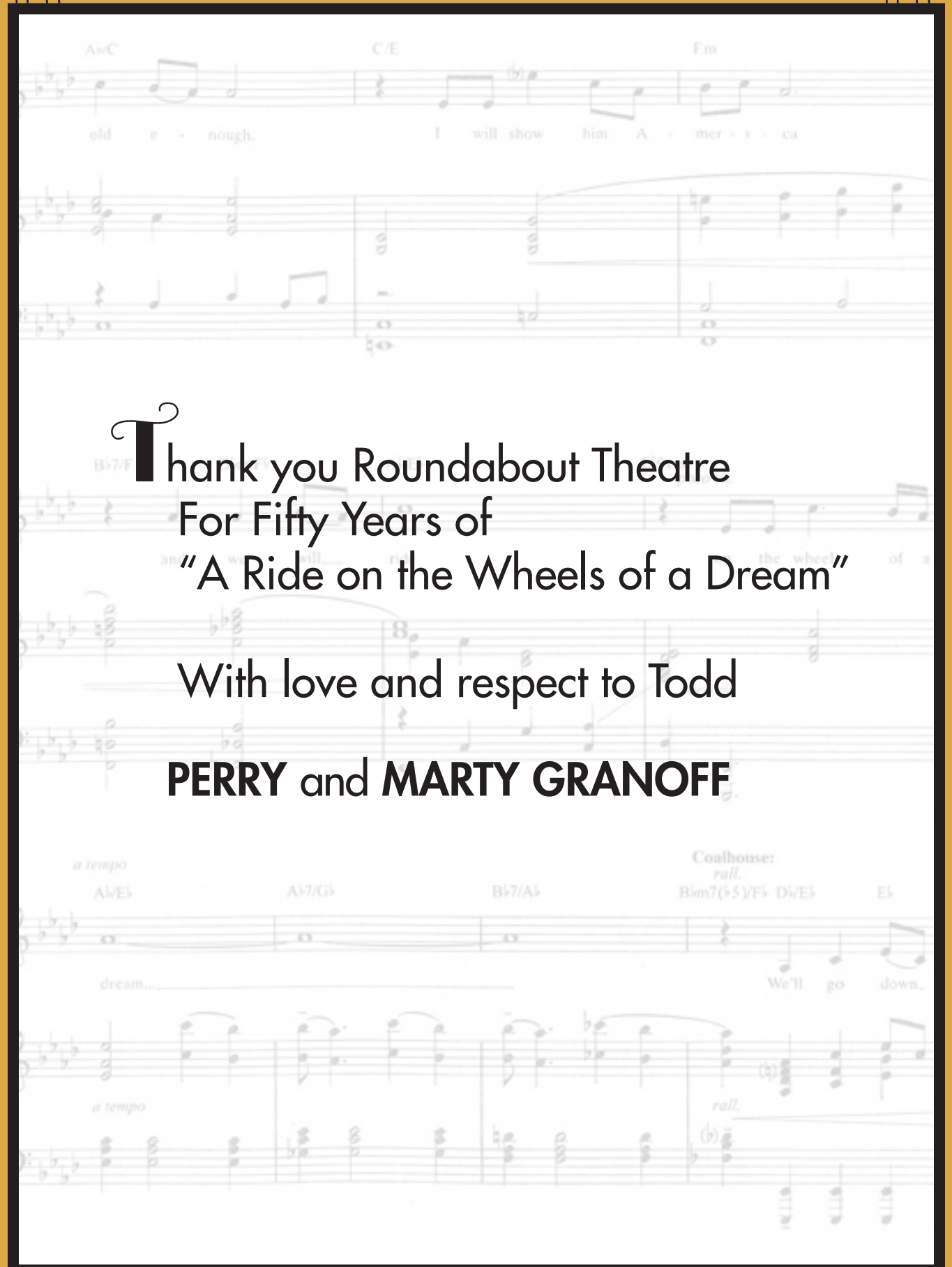
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Roundabout.

I am so very proud to be a
part of this extraordinary
Roundabout family.

Sylvia Golden

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Congratulations to a fabulous team!!!
Here's to the next 50 years!



old e - nough. I will show him A - mer - i - ca

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For Fifty Years of
"A Ride on the Wheels of a Dream"

With love and respect to Todd
PERRY and **MARTY GRANOFF**

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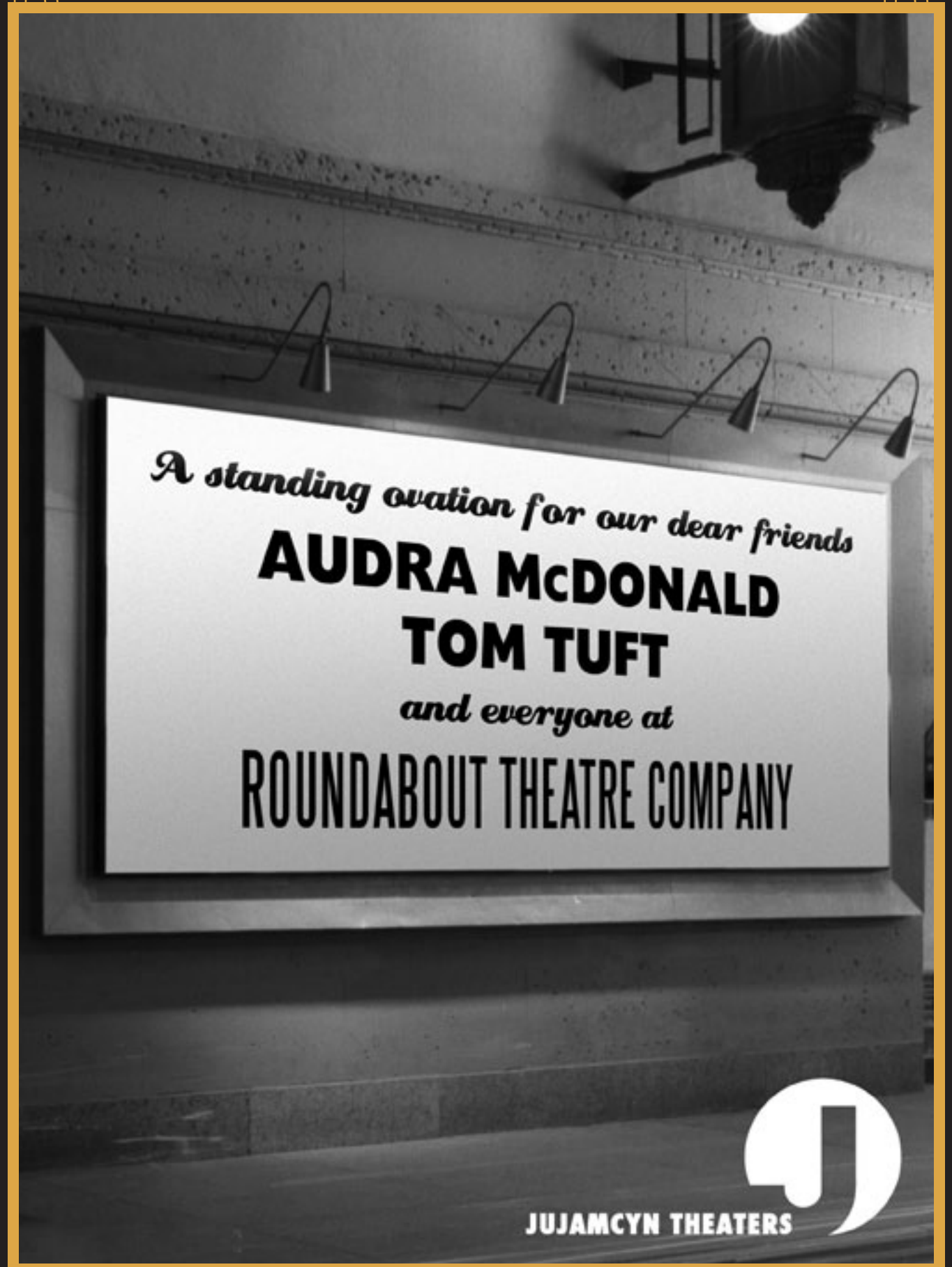
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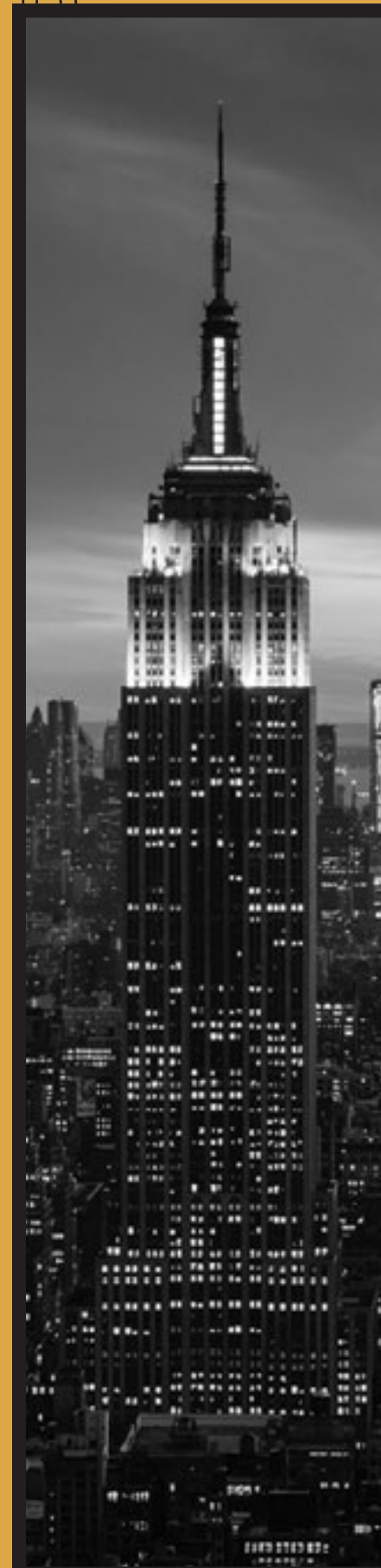
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Dear Todd & Julia,

The work the two of you have done has made a major impact on theatre and positioned the Roundabout Theatre Company as one of the best in the world. I could go on forever, but in short, I am one of the luckiest people to have been welcomed by you both onto the Roundabout Board.

While on the Board of Directors I was privileged to be part of the Roundabout as we produced 125 plays and musicals, and amongst hundreds of award nominations, received: 25 Tony Awards, 37 Drama Desk Awards, and 37 Outer Critics Circle Awards.

In the community, the Company has touched the lives of thousands of students and educators, fostered the up and coming talent of the future, and enriched the lives of every patron lucky enough to see one of the Roundabout's phenomenal productions.

Your shows are moments I will treasure for the rest of my life. On behalf of myself, Gilda, and the entire McGarry family: Thank you for the memories.

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The gifted
Audra McDonald
And our dear friend and
Roundabout Chairman
Tom Tuft

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Congratulations to Todd Haimes and everyone at Roundabout on their 50th Anniversary and to Tom Tuft and Audra McDonald for receiving the Jason Robards Award for Excellence in Theatre.

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congratulate our dear friends, Stephanie and Ron Kramer, Lisa and Greg Rechler, for the work they do on behalf of Roundabout Theatre Company.....
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*Warmly,
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Thank you Tom

For all your great work
to advance theatre in NYC,
and for your friendship.

JULIE and BRUCE MENIN

Congratulations to Roundabout Theatre
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Michael Cohen for his work and
dedication in helping Roundabout
Theatre Company celebrate yet another
remarkable year tonight.

CYNTHIA NEIDITCH

Congratulations Roundabout Theatre Company on its 50 year Anniversary and to Tom Tuft on receiving the Jason Robards Award for Excellence in Theatre.

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STACEY RICHMAN

Audra, Tom, Todd, Harold, and Julia,
Here's our Roundabout way of
saying congratulations!

Love,

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and Audra McDonald on receiving the
Jason Robards Award, and to everyone
at Roundabout Theatre Company for
50 years of excellent theatre.

STEVEN A. SANDERS
and **MADELYN SIMON**

We celebrate tonight's honorees
Audra McDonald and our dear friend,
Tom Tuft for your impactful work
in the arts. We also congratulate
everyone at Roundabout Theatre
Company for a fabulous 50th
anniversary season!

FERN and **LENARD TESSLER**

Congratulations to Todd and the
entire Roundabout Team
On the 50th Anniversary and
a truly fabulous Season!

CYNTHIA C. WAINWRIGHT and
STEPHEN BERGER

Toasting our dear friend, Tom Tuft!
ANN COLGIN and **JOE WENDER**

We Salute Roundabout Theatre
and Kitty Patterson Kempner
and Tom Kempner and
Stephanie and Ron Kramer

VICKI GROSS and
JONATHAN LEVINE

Congratulations
to our good friends
TOM and DIANE
and Roundabout Theatre
on its 50th Anniversary.

CHARLOTTE MOSS
and
BARRY FRIEDBERG

ROUNDAABOUT

T H E A T R E

C O M P A N Y

2016 SPRING

GAL·A

ADDENDUM

HONORING
AUDRA McDONALD AND TOM TUFT

FEBRUARY 29, 2016

THE GRAND BALLROOM OF THE WALDORF ASTORIA
NEW YORK CITY

 **ROUNDAABOUT
THEATRE
COMPANY**

**50
YRS**

JUDY & LEW EISENBERG

CONGRATULATE

TOM TUFT

FOR HIS EFFORTS ON BEHALF OF THE
ROUNDAABOUT THEATRE COMPANY



PROGRAM

WELCOME

ALEC BALDWIN

TODD HAIMES

THE JASON ROBARDS AWARD FOR EXCELLENCE IN THEATRE PRESENTED TO

TOM TUFT

AUDRA McDONALD

LIVE AUCTION

Billy Harris, Auctioneer
Auction Items listed inside

A MUSICAL PERFORMANCE

MENU

HEIRLOOM TOMATO AND AVOCADO TOWER

Shaved Pecorino, Micro Greens
Toy Box Tomato Relish
Balsamic Reduction, Parmesan Tuile

SLICED BEEF TENDERLOIN

Garlic-Herb Boursin Souffle
TriColor Baby Carrots
Red Wine Sauce

Vegetarian and Fish Alternate Entrees available upon request.

ALTERNATING DESSERTS

ALMOND JOY

Dark Chocolate Mousse
Rice Krispies with White Chocolate, Almond Nougat Tuile

STRAWBERRY SHORTCAKE

Fresh Strawberries and White Chocolate Mousse
Pistachio Streusel, Raspberry Coulis

WINE SERVICE

CHARDONNAY

St. Clement, Carneros, California

MALBEC

Bodega Norton Reserva, Mendoza, Argentina

LIVE AUCTION

ROUNABOUT THEATRE COMPANY SPRING GALA 2016

1

STEPPIN' OUT FOR YOUR BROADWAY DEBUT

Walk-On Role in *Holiday Inn*, *The New Irving Berlin Musical*

Bing Crosby, Fred Astaire, and now... you! It's time to make your Broadway debut in Roundabout's *Holiday Inn*, *The New Irving Berlin Musical*. Based on the 1942 Paramount picture, this brand new show will dazzle at the historic Studio 54 in Fall 2016. Once you step backstage and see your name on the dressing room door, you'll be transported to a titular holiday inn in rural Connecticut. You will receive the full Broadway experience, including rehearsal with the cast and hair, make-up, and costumes. After you make your appearance, you'll have the best seat in the house – backstage! And don't forget about your fans; you'll receive eight orchestra seats so your friends and family can watch you shine. After the show, you and your entourage will meet up with your fellow cast members to celebrate your big debut with a champagne toast of 2004 Michel Gonet Champagne Blanc de Blancs Grand Cru Cuvée prestige. Finally, to capture your big break, the whole night will be professionally photographed!

RESTRICTIONS: Walk-on participant must be at least 16 years old. *Holiday Inn* is currently scheduled to run from October 14, 2016 – January 15, 2017. Dates subject to availability.

VALUE: Priceless

DONATED BY: Gordon Greenberg and Roundabout Theatre Company, Anonymous

2


LIGHTS, CAMERA, ACTION! Exclusive Hollywood Events

Are you ready to experience the glitz and glamour of Hollywood like a movie star? Pack your bags for a trip for four (4) to Los Angeles. First, you'll meet with Roundabout favorite John Stamos ("Full House," *Bye Bye Birdie*) for an extraordinary experience on the set of Netflix's next hit, "Fuller House." Before settling in to your seats for the live taping of an episode, you'll

meet "Uncle Jesse" himself on the studio lot! To commemorate the day, you'll leave with an autographed copy of the script, compliments of John. Then, you and your guests will embark on a behind-the-scenes tour of the "Fuller House" sound stage and golf cart tour of the entire Warner Brothers Studio Lot. On another day, you and your guests will attend a live taping of CBS's "The Big Bang Theory," starring Jim Parsons (*Harvey*, *The Normal Heart*), from priceless, reserved front-row VIP seats. This LA package comes complete with 400,000 AAdvantage miles, courtesy of American Airlines, toward round-trip flights and 75,000 Marriott Rewards points to be used toward your stay at any of LA's luxurious Marriott hotels.

RESTRICTIONS: "Fuller House" must be scheduled when John is confirmed to tape an episode. Warner Brothers tour and set visit may not be led by John Stamos. If production of the series is cancelled prior to winning bidder's set visit, John will make reasonable efforts to provide a set visit on his next series. "The Big Bang Theory" tapes on Tuesdays, August 2016 – April 2017; must be 16 years or older to attend taping. Length of stay in Marriott hotel will vary depending on class of Marriott property at which winner redeems Rewards points.

VALUE: Priceless

DONOR: John Stamos, Jim Parsons and "The Big Bang Theory," Warner Brothers Studio, Marriott,  American Airlines

3

LIFE OF THE PARTY Jane Krakowski Performs in Your Home!

Be the life of the party and welcome Tony winner and four-time Emmy nominee Jane Krakowski (*She Loves Me*, *Nine*, "30 Rock") to your home for a private cabaret performance and dinner for you and 13 guests. The evening begins with a delicious meal prepared and served by Markus Glocker, chef de cuisine and partner of Michelin-starred Tribeca restaurant Bâtard. Jane will be the guest of honor and perfect wine pairings will complement the menu. Then, Jane will treat your guests to songs from her personal repertoire, accompanied by Broadway musical director and Emmy winner Michael Kosarin (*Newsies*, *Aladdin*, "Galavant"). Finally, it's your turn to join in the fun for a game of "Duets" with Jane! She'll bring

the playbook of Broadway classic duets from which you can select your show-stopping number and jump right in. Don't miss this once-in-a-lifetime chance for a fun-filled, unique night with one of the biggest stars in the Roundabout galaxy!

RESTRICTIONS: Auction winner must have or rent a piano. Home must be located in Manhattan, or, if the winner prefers, Roundabout Board Member Michael Cohen will happily provide his Upper East Side Manhattan town home. Date and time will be mutually agreeable.

VALUE: Priceless

DONATED BY: Jane Krakowski, John Winterman and Markus Glocker from Bâtard, Anonymous, Michael T. Cohen

4

CELEBRATE NEW YORK! VIP Treatment in the Big Apple

This uniquely New York package begins with behind-the-scenes tours of three of New York's biggest and best television shows. Join the cast and crew of NBC's hit "Law & Order: SVU" for a set visit for two, followed by a meet and greet with Sergeant Mike Dodds, played by two-time Tony nominee Andy Karl (*On the Twentieth Century*, *Rocky*). Next, you and a friend will go behind the camera on set of HBO's "Girls," which stars two Roundabout favorites, Adam Driver (*Star Wars*, *Man and Boy*) and Becky Ann Baker (*Assassins*). Commemorate your experience on set with a swag bag of "Girls" gear before traveling to your final show destination. Finally, you and three guests will be one of the first to visit the 1970s rock n' roll world of HBO's "Vinyl," executive produced by Martin Scorsese and Mick Jagger and starring Roundabout's own Bobby Cannavale ("Boardwalk Empire," *The Big Knife*). That's a wrap on the television tours, but not for you, as you and three friends enjoy the Macy's Thanksgiving Day Parade from VIP seats in the Uptown Grandstand. To top it all off, your trip comes complete with two round-trip luxury cars, compliments of Broadway Limo.

RESTRICTIONS: Each set visit occurs on a different day and participants for all three set visits must be 18 years or older. Winning bidder of "Law and Order" must be available on the dates selected by Producers and NBCUniversal. The "Girls" visit will occur on a mutually agreed upon date between April 18, 2016 and August 1, 2016, subject to last-minute production changes. You will be offered up to two

dates to appear, after which this non-transferable offer will be voided. "Vinyl" offer valid only between the dates of active production, July – September 2016 (dates subject to change). HBO does not guarantee a particular actor will be present on the day of your visit to either set. Uptown Grandstand Tickets for the Macy's Thanksgiving Day Parade, scheduled for Thursday, November 24, 2016, are General Admission and non-transferable.

VALUE: Priceless

DONOR: Andy Karl, Becky Ann Baker, NBCUniversal, Half a Yogurt Productions, Michael Mitnick & "Vinyl," Macy's, Broadway Limo


5

FOURTH OF JULY LONDON GETAWAY Exclusive Theatre Experiences Across the Pond

Pack your bags for a West End theatrical experience over the Fourth of July Weekend! First, you and a guest will attend the Opening Night performance of *Lady Day at Emerson's Bar and Grill*, directed by Lonny Price (*110 in the Shade*) and starring our fabulous honoree and six-time Tony Award winner, Audra McDonald (*110 in the Shade*, *Ragtime*). After enjoying Audra's Tony winning performance of this jazz legend in VIP style, head on over to celebrate at the official After-Party. Next, you'll attend a performance of *Funny Girl*, hailed by critics and audiences alike, directed by the legendary Michael Mayer (*Everyday Rapture*, *A Lion in Winter*, *Hedwig and the Angry Inch*). After the show, go backstage for an exclusive behind-the-scenes tour. Your London trip features 500,000 AAdvantage miles, courtesy of American Airlines, toward your flights, a 3-night stay at the extravagant Intercontinental London Park Lane Hotel, and dinner or pre-show cocktails at Brasserie Max at the Covent Garden Hotel.

RESTRICTIONS: Opening Night of *Lady Day* is Tuesday, July 5, 2016. Date subject to change and tickets cannot be used for another performance. Hotel reservation must include the evening of Tuesday, July 5; additional nights are purchasable at auction winner's expense.

VALUE: Priceless

DONOR: Jeffrey Richards and *Lady Day at Emerson's Bar & Grill*, Michael Mayer, Covent Garden Hotel,  American Airlines

continued >>

LIVE AUCTION

ROUNABOUT THEATRE COMPANY SPRING GALA 2016



BE OUR GUEST, BE OUR GUEST!

Red Carpet Treatment at *Disney's Beauty and the Beast* Premiere

Once upon a time, you and three guests enjoyed all the perks of a fairytale blockbuster premiere! Rub shoulders with Hollywood's elite at the Los Angeles premiere of *Disney's Beauty and the Beast*. Directed by Academy Award winner Bill Condon (*Dreamgirls*), this brand-new, live action retelling of Disney's animated classic stars Roundabout favorites Audra McDonald (*110 in the Shade*) and Ewan McGregor (*The Real Thing*), as well as Emma Watson, Sir Ian McKellen, Emma Thompson, Stanley Tucci, and more! Alan Menken, who won two Academy Awards (Best Original Score and Best Song) for Disney's animated classic, provides the score. You and your guests will be treated to VIP seats at the red-carpet premiere at the beautifully restored El Capitan Theatre on Hollywood Boulevard, followed by passes to the exclusive celebrity After-Party. Your blockbuster vacation comes complete with 400,000 AAdvantage miles, courtesy of American Airlines, toward round-trip flights and 75,000 Marriott Rewards Points to be used toward your stay at any of LA's enchanting Marriott hotels.

RESTRICTIONS: Premiere is in February/March 2017. This offer is only valid on the day of the event. Date and location are subject to change. This package is not available for resale. Length of stay in Marriott hotel will vary depending on class of Marriott property at which winner redeems Rewards points.

VALUE: Priceless

DONOR: Bill Condon, The Disney Company, Marriott, American Airlines



UN VOYAGE FANTASTIQUE

A Vacation for Four to Paris and Île de Ré

Your luxury European vacation awaits! You and three guests fly Business Class on American Airlines to/from Paris and stay in a stunning 17th Century apartment in the Marais district (4th Arrondissement) for one week. This recently-renovated, ornate, and historic two-bedroom, two-bath apartment is situated on a quiet street in close proximity to upbeat boutiques, stylish cafes, world-renowned restaurants, and, of course, the fountains of Place des Vosges. During your time in Paris, you and your guests will enjoy delicious meals at two of the city's finest establishments: Michelin two-starred restaurant Sur Mesure from Chef Thierry Marx at the Mandarin Oriental and lunch or dinner with the Sommelier's selection of wine at Michelin three-starred Alain Ducasse au Plaza Athénée.

After your week in the city of light, you will travel to France's western coast for a luxurious week-long stay in the Maison de l'Ange on Île de Ré to enjoy the serenity of coastal France. With its temperate climate, year-round sunshine, and varied terrain, Ile de Ré offers something for everyone. Explore the colorful markets teeming with fresh seafood and local produce, soak up sun on a beach, try a new watersport, grab a bite from a port-side cafe, or dine at a world-class seafood restaurant – a cyclist's paradise, this island offers spectacular scenery and birdlife. Located in the center of Sainte Marie de Ré, one of the oldest villages on the island, your newly furnished villa provides chic and comfortable accommodations with four en suite bedrooms (three double and one double/twin). Awarded four stars by Charente Maritime Tourism.

The pièce de résistance, travel agent Peter Greenberg, better known as the star of "The Travel Detective," will meet with you prior to your trip to craft an unforgettable vacation.

RESTRICTIONS: Train travel between cities not included. Must be scheduled upon availability. Paris meals are based upon availability. Must be claimed by February 2017.

VALUE: Priceless

DONOR: Alyce Toonk, Peter Greenberg, Mandarin Oriental, Restaurant Alain Ducasse au Plaza Athénée, American Airlines



'DO YOU WANT TO BUILD' A SONG? An Original Song written by Robert Lopez and Kristen Anderson-Lopez

You surely won't be able to "let it go!" Impress your family and friends with a personalized song composed by the married musical minds behind *Disney's Frozen*, Robert Lopez and Kristen Anderson-Lopez. Robert (*The Book of Mormon*, *Avenue Q*), the youngest person in history to win an Emmy, Grammy, Oscar, and Tony, and Academy Award winner Kristen Anderson-Lopez (*Up Here*, *Finding Nemo: the Musical*) will write you a song for any occasion – from birthday, to graduation, to anniversary – that will have you tapping your toes and humming along. Whether you prefer an up-tempo or a ballad, solo piece or duet, this dynamic duo is sure to hit the mark. Your song will be delivered as sheet music and an audio recording.

RESTRICTIONS: Writers have until March 2017 to deliver. Song cannot be performed at any industry events.

VALUE: Priceless

DONATED BY: Robert Lopez and Kristen Anderson-Lopez



A DINNER WITH LEGENDS

Dinner with Christopher Plummer, Danny Meyer, and Todd Haimes at the new Union Square Cafe

You're in for a legendary evening. Join Roundabout's beloved Artistic Director, Todd Haimes, as he brings together a titan of New York's culinary world and one of the most iconic stars of the stage and screen. You and five guests will enjoy an evening of delicious food and wonderful conversation at the newly reopened Union Square Cafe with Academy Award, Tony, and Emmy winner Christopher Plummer (*The Sound of Music*, *No Man's Land*, *Cyrano*) and acclaimed Union Square Cafe founder and James Beard Award winner Danny Meyer (*Gramercy Tavern*, *Maialino*, *Shake Shack*). You will be treated to a seasonal three-course meal with wine pairings

in the intimate, second-floor Roundtable room, overlooking Park Avenue South and the restaurant's lively bar area. This promises to be a unique dining experience like no other – a legend for the history books!

RESTRICTIONS: Dinner will take place after June 2016. Date and time must be mutually agreeable.

VALUE: Priceless

DONATED BY: Danny Meyer and Union Square Hospitality Group, Christopher Plummer, Roundabout Theatre Company



'SUNRISE' TO 'SUNSET' WITH A BROADWAY ICON

Dinner, Two Shows, and Handwritten Music from Sheldon Harnick

After over half a century of writing some of Broadway's greatest hits, musical legend Sheldon Harnick (*Fiddler on the Roof*, *She Loves Me*, *The Apple Tree*) remains one of the most prominent composers of our time. Accompany Sheldon for an experience any musical theatre aficionado can only dream about. You and a guest will join him for performances of his two current Broadway revivals, *Fiddler on the Roof* and Roundabout's *She Loves Me*. You will also share a meal at the theatre district's finest (and Sheldon's favorite) Gallagher's Steakhouse, for an evening filled with conversation about his decades in the business on the Great White Way. To commemorate your evening, you will receive a personalized, handwritten 8 bars of your favorite song from one of the two shows: a one-of-a-kind piece of musical art signed by the man who penned it!

RESTRICTIONS: Performances of *Fiddler on the Roof* and *She Loves Me* will take place on separate days. Saturday or Sunday matinees only. *She Loves Me* closes on July 10, 2016. Dates subject to availability.

VALUE: Priceless

DONATED BY: Sheldon Harnick, Roundabout Theatre Company

LIVE AUCTION

ROUNABOUT THEATRE COMPANY SPRING GALA 2016



PHOTO: LORENZO CINIGLIO



EDUCATION AT ROUNABOUT: MAKING A DIFFERENCE

Now in its 20th year, Education at Roundabout has changed the lives of 214,000 New York tri-state area students and teachers. Providing a well-rounded education, rich in the arts, is the only way to ensure that our young people will be prepared to face an ever-changing world. Programs like Student Production Workshop help students develop skills to succeed by teaching them to think creatively about how they view the world and interact with others. Through our Theatrical Training Institute and other professional development programs, Education at Roundabout is committed to helping teachers adapt to the Common Core Standards and infuse their lessons with the power of theatre. Every gift will vastly impact the lives of students and help improve graduation rates. Thank you for making a difference.

\$25,000 underwrites one Apprentice for a year.

\$20,000 supports the production of a student musical at a NYC public school.

\$10,000 underwrites one School Partnership.

\$5,000 supports one child in Student Production Workshop.

\$2,500 enables two teachers to participate in an intensive professional development program.

\$1,000 allows one middle or high school class to attend a performance.

FOR EVERY \$100 you will send four public school students to a matinee performance.

MAKE A DONATION BY COMPLETING THE BACK OF YOUR PLACE CARD OR RAISE YOUR PADDLE FOR THE AUCTIONEER. Thank you for your support!

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There are only two days left to bid
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and other exclusive items.

The online auction will close at
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All proceeds benefit Roundabout's
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A very special thanks to the cast of
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Alison Cimet, Justin Bowen,
Preston Truman Boyd, Benjamin Eakeley, Sara
Edwards, Michael Fatica, Gina Ferrall, Jenifer
Foote, Andrew Kober, Laura Shoop, Jim Walton

An extra special thank you to our amazing 50
alumni cast members. We love you!

Lyrics for *Life is Like a Stage (Train)*

Stephen Cole

Trio Arrangement David Loud

Lyrics for *Be a Performer* Marc Shaiman

Arrangements for *Roundabout Medley*

Patrick Vaccariello

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Roundabout Campaign Video

PRODUCED BY Kinetic Studios, www.KineticStudiosNYC.com

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ASSOCIATE PRODUCER Mark Cajigao

WRITTEN BY Jill Rafson

PRODUCTION CREW Giuseppe Masi, Graham Patterson, Justin Schroeffer

EDITOR Graham Patterson

ASSISTANT EDITOR Justin Schroeffer

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BASS Matt Aronoff

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The Robber Bridegroom Band

Matthew Cusack

Jeremiah James

Ben Lively

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on your

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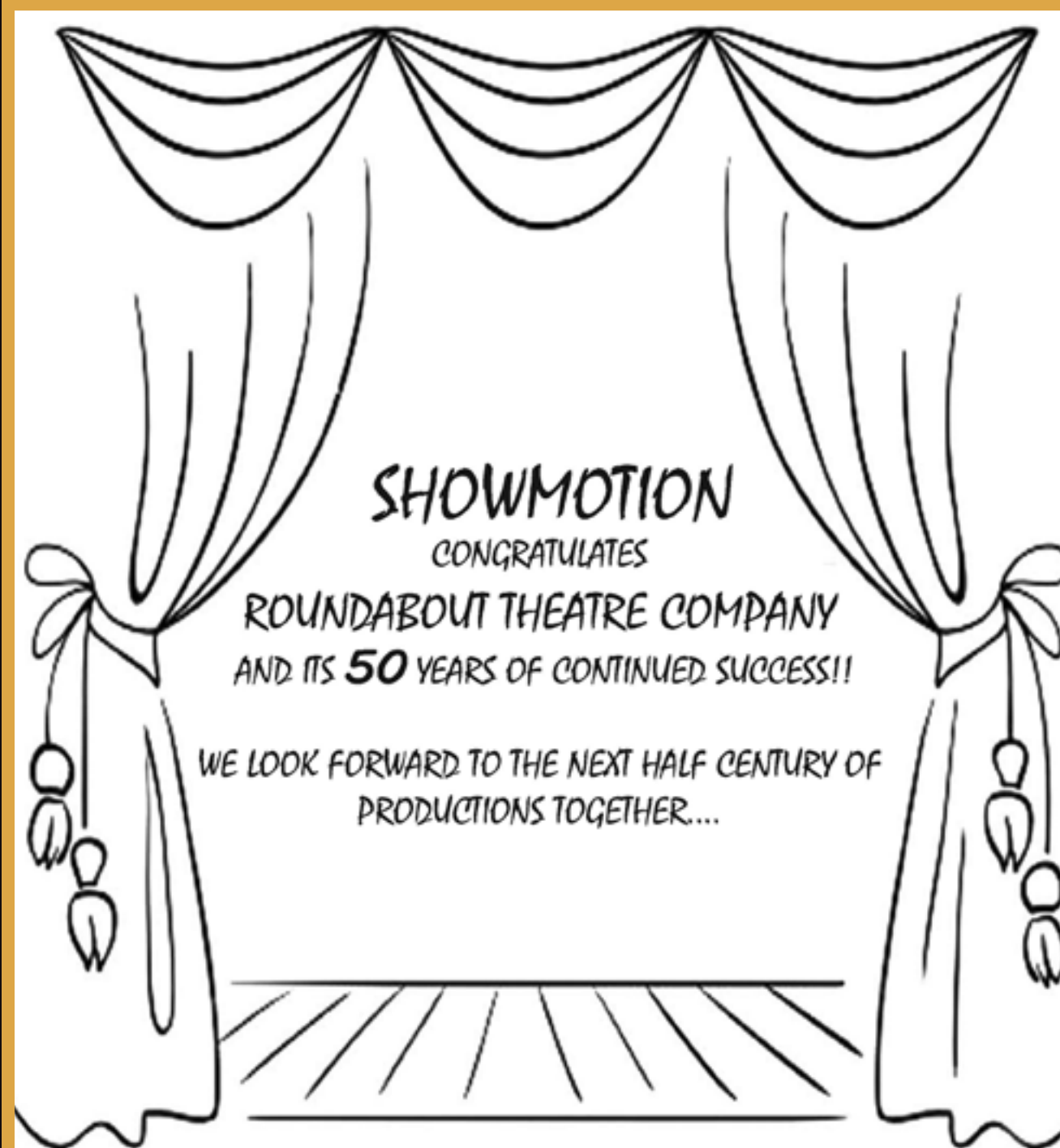
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