



2017 SPRING

# GALA

**ACT II:  
SETTING THE STAGE  
FOR ROUNABOUT'S  
FUTURE**

February 27, 2017

The Grand Ballroom of the Waldorf Astoria  
New York City



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2017 SPRING

**GALA**

**ACT II:  
SETTING THE STAGE  
FOR ROUNABOUT'S  
FUTURE**

HONORING  
**FRANK LANGELLA**  
AND  
**LEONARD TOW**

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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 New Play Initiative and Education programs.



**LETTER**  
**FROM THE**  
**ARTISTIC DIRECTOR**  
**TODD HAINES**

Good evening and welcome to Roundabout's 2017 Spring Gala where we celebrate two dear friends, Frank Langella and Dr. Leonard Tow.

Frank Langella has been a longtime member of the Roundabout family and tonight we honor his remarkable career. With four Tony Awards, six Drama Desk Awards, and four Outer Critics Circle Awards, it is no surprise that Frank has become one of our most acclaimed and esteemed actors. His career spans more than half a century and has taken him across film, television, books, and of course, the stage. Last season, his performance in *The Father* on Broadway was met with great acclaim and won a Tony Award. You may recall his mesmerizing performance as "Richard Nixon" in *Frost/Nixon*, which he recreated in Ron Howard's film adaptation of the play earning him an Oscar nomination. On television, we revel in Frank's work on shows such as "The Americans" and "All The Way." Frank can also be found in bookstores with his *New York Times* best-selling memoir, *Dropped Names: Famous Men and Women As I Knew Them*. But for me, the most endearing memories of Frank are the ones we shared with him at Roundabout when he performed with us in *The Tempest*, *Cyrano de Bergerac*, *Strindberg's The Father*, *A Man For All Seasons*, and *Man and Boy*.

Dr. Leonard Tow has been an active member of our Roundabout community since 2013. Thanks to the generous gifts by The Tow Foundation, the Roundabout Underground has been able to provide residencies for its emerging playwrights. In fact, in 2013, The Tow Foundation introduced a robust Playwright Residency program that financially supports playwrights

making their Off-Broadway debuts with major theatres. This program has helped launch the careers of playwrights at Ars Nova, Atlantic Theatre Company, Clubbed Thumb, Page 73 Productions, Second Stage Theatre, and, of course, Roundabout Theatre Company. The Tow Foundation has also made possible Columbia@Roundabout, an initiative aimed at educating and developing the next generation of playwrights and theatre administrators. In addition, Dr. Leonard Tow and The Tow Foundation led the effort to create The Claire Tow Theatre at Lincoln Center, The Claire Tow Stage at Long Wharf Theatre, and The Leonard and Claire Tow Center for the Performing Arts at Brooklyn College. It is a privilege tonight to honor Dr. Tow and his deep commitment to supporting the playwrights and theatres of tomorrow.

Tonight, we are proud to pay tribute to these extraordinary men and what they have brought to Roundabout's past, present, and future. I must also extend my gratitude to our Board of Directors, Leadership Council, donors, and subscribers. I want to acknowledge Bill Damaschke and John McIlwee, Jeanne and Tom Hagerty, and Johs Worsoe for their remarkable job co-chairing tonight's event. Roundabout is one of the largest cultural institutions in the country thanks to the gracious efforts and gifts made by all of you. We are an ever-growing family of artists, directors, performers, designers, and writers. Together, we thank you for helping us grow over the past 50 years, and are honored to continue serving our audiences, students and the community.

*Todd Haines*



BILL DAMASCHKE AND JOHN MCILWEE



JEANNE AND TOM HAGERTY



JOHANNES (JOHS) WORSOE

**LETTER**  
**FROM THE**  
**GALA CHAIRS**

We are thrilled to serve as Chairs of Roundabout Theatre Company's 2017 Spring Gala, *Act II: Setting the Stage for Roundabout's Future*, honoring Frank Langella and Dr. Leonard Tow. We are proud to be members of the Board of Directors and Leadership Council at Roundabout because we believe Roundabout holds an irreplaceable spot in New York City's cultural landscape. It's important that we continue to preserve Roundabout's unique mission to produce classic plays and musicals; develop and produce new works by established and emerging writers; and provide educational initiatives that enrich the lives of children and adults.

As many of you know, at last year's Gala we announced a \$50 million Campaign. The goal of the campaign is to build Roundabout's Board-restricted reserve fund to allow for growth of theatrical programming and artistic risk-taking, an expanded commitment to NYC public school students and educators; and sustained state-of-the-art theatres. This campaign will allow us to embrace difficult artistically-driven decisions, deepening the legacy of Roundabout's work. Our vision is to alleviate this pressure so that there is freedom to produce larger and more daring work, emanating new and innovative ideas, unconstrained by title or star recognition and box office potential. Having this strong foundation will allow

us to pursue new opportunities to advance our mission and allow us to respond quickly to the ever-changing needs of the theatre community.

Of course, even with this campaign, we still must raise more than \$18 million in contributions every year, in order to engage our audiences by producing the work you see on our stages and in schools. The Gala is, by far, our largest fundraiser of the year, which means that we couldn't be successful without all of you. There are several other members of the Roundabout family that we must thank for their exceptional generosity in making tonight a success: Gala Vice Chairs — Bank of America, Bloomberg Philanthropies, Michael T. Cohen, Colliers International NY LLC, Sylvia Golden, Kiendl and John Gordon, Tom and Kitty Patterson Kempner, Stephanie and Ron Kramer, Lisa and Gregg Rechler, Janet and Marvin Rosen, and Diane and Tom Tuft. We also want to thank our Auction Committee, Chair Sylvia Golden, Wendy Barker and Randi Leeds. We sincerely thank all of you for your generosity to Roundabout, both this evening and throughout the year. Here's to another 50 years!

*Bill Damaschke*

*John McIlwee*

*Jeanne Hagerty*

*Tom Hagerty*

*Johs Worsoe*

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## THE JASON ROBARDS AWARD FOR EXCELLENCE IN THE THEATRE

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 to honor his lifelong commitment to theatre and his incredible support of Roundabout both on stage and off.

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.

<b>2017</b> <b>Frank Langella</b>	<b>2011</b> Alec Baldwin	<b>2005</b> Stephen Sondheim
<b>2016</b> Audra McDonald	<b>2009</b> Bank of America	<b>2004</b> John Kander
Tom Tuft	Douglas Durst, The Durst Organization	Fred Ebb
<b>2015</b> Helen Mirren	<b>2007</b> Mayor Michael R. Bloomberg	<b>2002</b> Christopher Plummer
<b>2014</b> Sam Mendes	Speaker Christine C. Quinn, Council of the City of New York	
<b>2012</b> Rob Marshall		

## THE ROUNDABOUT THEATRE COMPANY OVATION AWARD FOR EXCELLENCE IN PHILANTHROPY

This year, we are proud to introduce a new honor to individuals and organizations who have made a commitment to growing New York City arts and culture with their philanthropic giving to Roundabout and the theatre community.

*The Roundabout Theatre Company Ovation Award for Excellence in Philanthropy* is awarded to those who are committed to promoting the essential work of a cultural not-for-profit, like Roundabout: sharing stories that endure; providing accessibility to all; and promoting programs that engage and enrich the lives of students, teachers, the New York City community and beyond.

**2017**  
**Dr. Leonard Tow**

*The awards were designed by sculptor Arthur Carter, whose bronze and steel sculptures have been exhibited in New York, Paris and around the globe.*



AWARDS  
FOR EXCELLENCE



# FRANK LANGELLA

**ON RISK, RICHARD NIXON,  
TWO 'FATHER'S AND OTHER  
LIFE-CHANGING CHOICES**

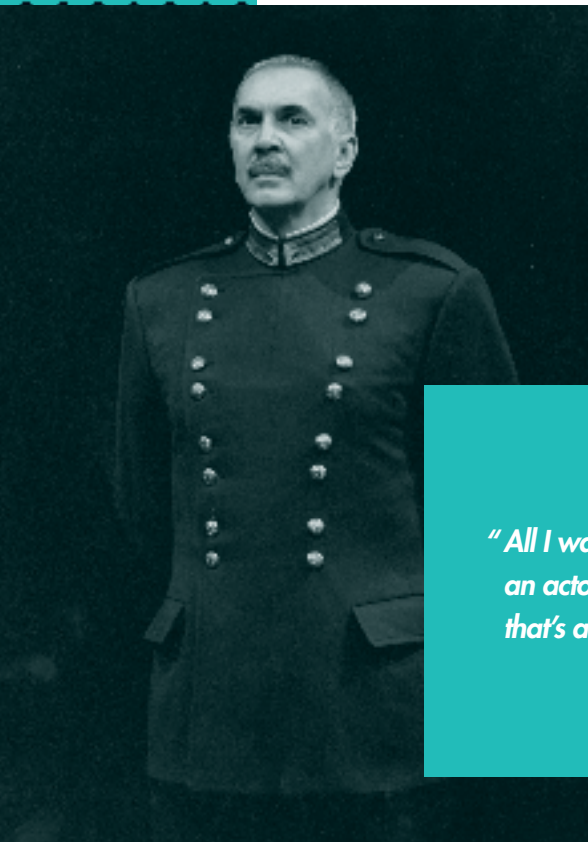
By JEREMY GERARD

## **THE PARADOX OF FRANK LANGELLA:**

One would be hard-pressed to think of another actor at once so utterly comfortable in his own skin and at the same time so devoutly eager to jump out of it. Yet those oppositional qualities — having your comfort zone and evading it, too — have been the source of his talent and charisma across five decades and four Tony Awards that have taken him from the East Village to Broadway and the West End, as well as Hollywood screens silver and living-room sized.

That distinguished c.v. includes five productions with the company that tonight celebrates his unparalleled career: For Roundabout Theatre Company, Langella's roles have included Shakespeare's Prospero, Cyrano de Bergerac, Strindberg's mad Captain in *The Father*, the fierce moralist Sir Thomas More in *A Man For All Seasons* and, perhaps most deliciously, the nattily sinister Gregor Antonescu in Terence Rattigan's *Man and Boy*.

"I really do believe in flying without a net," he told me, during a warm and intense conversation in a quiet lounge at the American Airlines Theatre. "I think it's the only way you really learn as an actor." He would return to that theme — a credo, really — several times even though it has taken on different meanings at the many stages of a magisterial life in the theater.



*"All I wanted to be was an actor in the theater, that's all I wanted."*

**JEREMY GERARD:** *You started out a star, with your very first show, **The Immoralist**, at the Bouwerie Lane Theatre in 1963. But first there was dues to pay: Elia Kazan invited you to train for the new Repertory Theater of Lincoln Center.*

**FRANK LANGELLA:** I did eight months at the Lincoln Center training program. I was not asked to join the company and then got the lead in *The Immoralist*. It was not just a big hit, it was, for those days, very racy, about a Frenchman who has sexual desires for an Arab boy. The most wicked line I remember in that play was, he said to his wife, "I am what you think I am." That was the curtain line of the first act.

Kazan called me the day after it opened, saying "Come on, come back, I'll get ya some money as the stage manager." And I said, "But Mr. Kazan, haven't you read the papers? I'm in a hit!" Howard Taubman wrote in *The New York Times* that "Frank Langella is a young actor of uncommon promise." Those things I remember!

**JG:** *Actually, what he wrote was, "Frank Langella's performance, in its decency and refinement, marks him as a young actor of uncommon promise." What do you remember from creating that play, and working with director George Keathley?*

**FL:** It was the beginning of my true understanding of how important preparation was. After my first audition, they asked me if I would come back a little later and read again. I went to a bar down in the Village and I memorized the scene, and I came back off book. They thanked me and asked me to come back the following evening, and I read with eight or nine actresses. I was totally green but I had a lot of sense of self. After actress number five, I said "Excuse me, but I would like to stop doing this." They asked why, and I said "because I'm just doing this scene over and over again, and I would really like to have this part but I'm afraid I'm going to get worse and worse, and you seem to be looking at the girls." George looked at Ruth Goetz, the co-author with her husband Augustus, and said "Didn't you tell him?" She said, "No, I thought you told him." George said, "You had the part yesterday when you left!"



*"...I was arrogant and sure of myself in one area only, and that was the stage. Everything else I was a disaster, but on stage, I was utterly certain."*

◀◀ Opposite page: Frank Langella in Roundabout Theatre Company's *The Father* in 1996.

◀ Left: Frank Langella in Roundabout Theatre Company's *Cyrano de Bergerac* in 1997.

Photos by Joan Marcus



*"I really do believe in flying without a net, I think it's the only way you really learn as an actor."*



**JG:** *And then you went into something completely different, a first play by the Harvard poet Robert Lowell at the American Place Theatre. You played the title role of Benito Cereno, the captain of a slave ship who is captured by the slaves on board. Your nemesis was played by the late, great classicist Roscoe Lee Browne.*

**FL:** Roscoe was a force of nature, strong-willed and very grand. I was still really a rube from New Jersey, totally inexperienced in the ways of the New York theater world. Right before our first entrance, every night, Roscoe, whose character was secretly holding my character as hostage, would come up and kiss me full on the mouth, in the dark, to rattle me or to make me uncomfortable, and then he took my hand and pulled me out. So the play was about tremendous, constant tension, and that's what I remember.

All I wanted to be was an actor in the theater, that's *all* I wanted. I lived a charmed life, I was in my twenties, it was the Sixties, which was the sexual revolution. I lived with a beautiful young nurse for seven of those years, had lots and lots of friends and had a downtown life as well. You know, we went out every night and went to restaurants, and sat up until 5 in the morning. From '63 to '69, I think, I did one Off-Broadway show after another. But I was also very concerned about broadening my horizons as a man, and in life.

**JG:** *Between shows, you travelled widely, on your own.*

**FL:** I had grown up in a small town in New Jersey, without any sophistication in my family. I was the only one who went to college. So I just went off and did my thing. I wasn't hammering away at a career, I was arrogant and sure of myself in one area only and that was the stage. Everything else I was a disaster, but on stage, I was utterly certain.

**JG:** *Do you consider yourself fearless on stage?*

**FL:** Yes, always. When it comes to working on the stage something happens to me. I don't know what it is, I cannot define it, but when I walk from here, downstairs to the backstage area and I stand in the wings, I go somewhere that many actors don't go. I go into a place of utter, what I would call, ordered chaos or controlled abandon. Once those lights come on me I fly, because it seems to me if you're going to be in front of an audience, in the light, you have to be their guide. You have to be everything inside of them they're afraid to express, or whatever the character affords me to express. I have no bones when I'm an actor. I have no fear. Everything's loose and everything's easy.

◀◀ Opposite page: Frank Langella with Adam Driver in Roundabout Theatre Company's *Man and Boy* in 2011.

*Photo by Joan Marcus*



**JG:** *Even from the beginning?*

**FL:** Since I walked on the stage at 7. For me, the safety net was being on the stage. Most young actors I think, want to become actors so they can run away from themselves, but I think I did it to run *toward* myself, to find myself. In life I wore big horn rimmed glasses and crew cut hair, and I was this skinny kid who couldn't talk to a girl.

**JG:** *I imagine that changed somewhat with the early acclaim.*

**FL:** I got to go from one style of acting into another for different plays. I spent 16 summers at the Williamstown Theatre Festival, doing one great classic after another every two weeks.

**JG:** *In 1975, Edward Albee came into your life. You did Seascapes with Deborah Kerr.*

**FL:** She was great lady. I was not a great guy. I was difficult, stubborn, willful and dismissive of an older generation woman who had been a major movie star and was now waning. Deborah was a bona fide, beautifully behaved star of the gloves-and-hat era. She was polite and extraordinarily accommodating to Edward. She *never* disagreed with him. I, of course was, "What? What do you mean, why?" I was a very difficult young actor. Edward would often come to me and say, "I should, for your own good, fire you." And I would say "Well you're not going to because I'm the best thing in your play." Deborah would say to me, "I don't

know where you're getting your courage from, dear." When you're the pain in the ass it doesn't occur to you that the other people want to kill you.

**JG:** *Don't stop there!*

**FL:** I think probably during the '60s and '70s and '80s there was just no one in this profession that I didn't at one time or another offend. Chiefly because there was a motor inside me over which I had no control. And an utterly tactless tongue I had no control over. I wanted my way.

**JG:** *And right on the heels of all that came Dracula.*

**FL:** The producer, Liz McCann, called me down to the Martin Beck for coffee. I got out of a taxi on Eighth Avenue, and there it was: **Frank Langella Dracula** in lights. We went into this little café next to the Martin Beck, and our waitress said, "Can you believe this piece of crap they're gonna do next door?" But it was the only time I will ever know what it's like to be a rock star, to be Elvis Presley, bodyguards, and the whole thing. I think every actor should have it once in his career. It was a spectacular year in my life.

**JG:** *Eventually you left Dracula to work with George C. Scott on Design For Living.*

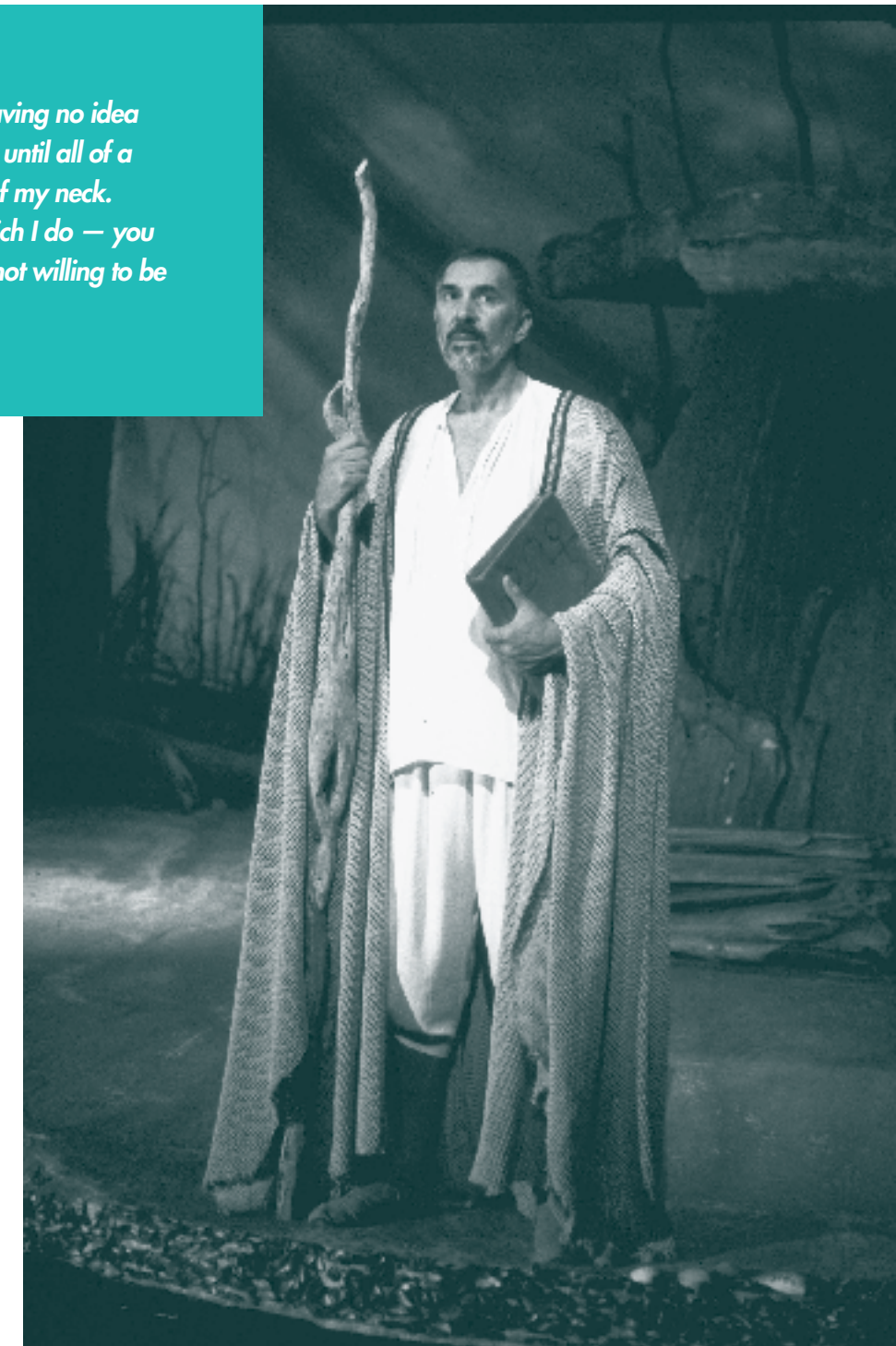
**FL:** Yes, a dream date of directors. If anybody were to ask me to list my top five directors, George would probably be my number one.

*"I like walking into a rehearsal, and having no idea what I am going to do, being horrible until all of a sudden something goes up the back of my neck. You cannot aspire to greatness — which I do — you cannot aspire to greatness if you are not willing to be absolutely terrible."*

**JG:** *Why?*

**FL:** Because George came to rehearsal with a 6-pack of beer, two packs of Lucky Strikes and a bottle of scotch, and when all of that was gone, *he* was gone. But when you had him, you had a man who understood Noël Coward like nobody ever could. Who could pick up the script, and say, "Frankie you know, that speech, that speech is going to go *bum-bum-bum-bum-bum-bum-bah-bah-bum-bum*, I want you to turn and go *dah-dah-dah-dah-dah-dah!* and you'll get a hand. And he was absolutely right.

He could out female Jill Clayburgh, he could outplay any scene that Raul [Julia] or I could play and do it better. He had this image of being a big, butch, strong-minded tough guy; he wasn't. He was a very insecure, extraordinarily erudite, intelligent, well-read man who took a liking to me. So he took me to Gallagher's [Steakhouse] all the time, where we sat, and he drank, and I listened. George was ferocious in his determination to make you respect and understand the rhythms of a writer. There was nobody better.



▲ Frank Langella in Roundabout Theatre Company's *The Tempest* in 1989.  
Photo by Martha Swope



*“Todd Haimes has ended up to be one of my closest friends because he loves actors, and he loves the freedom of the place, where you can be creative and free.”*

▲ Todd Haimes and Frank Langella at the Opening Night party for *The Father* in 1996.

Photo by Shevett Studio

**JG:** *Clearly he did not mind your need to take risks.*

**FL:** I like walking into a rehearsal, and having no idea what I am going to do, being horrible until all of a sudden something goes up the back of my neck. You cannot aspire to greatness — which I do — you cannot aspire to greatness if you are not willing to be absolutely terrible.

**JG:** *What do you mean when you say “aspire to greatness”?*

**FL:** If I don't give 100% every night, then why am I acting? I don't mean this in any grand way, I really don't. I just think, it's like everything else in life, if you're going to do it, try to aspire to the greatest heights you can get to.

**JG:** *Doesn't it also depend on the support system? You've worked in both purely commercial settings as well as in the non-profit sector...*

**FL:** Where it depends upon the artistic director of that environment. Todd Haimes has ended up to be one of my closest friends because he loves actors, and he loves the freedom of the place, where you can be creative and free. My experiences at Roundabout, and at the Manhattan Theatre Club, and at Williamstown, and the Berkshire Theatre Festival, were wonderful.

**JG:** *You won a Tony Award playing Richard Nixon in Peter Morgan's Frost/Nixon, directed by Michael Grandage, which you recreated on film. Unlike others who have played him, you are not ever likely to be mistaken for Richard*

*Nixon on the street. How did you manage such an authentic performance?*

**FL:** By accident. I regretted saying yes the day after I said yes to the part. I thought, “What kind of an arrogant idiot am I, this is so far my bag, I'm all wrong.” And then I went to the Museum of the Moving Image, and they gave me hundreds of hours of Nixon. The truth is that I found Nixon by a lucky accident, which came because of my bladder. I had to pee really badly, and I had stacks of Nixon tapes. I pressed the stop button and ran to the bathroom, came back, pressed the button again, and sat back. I had pressed slow-mo instead of play. I leaned forward and stopped and I saw, I just saw, a little shift of his eyes that I had missed.

Slow motion brought out his insecurity. I went to the little house he grew up in which was one-tenth the size of this entire space with a little stairway that big going up to a bedroom that had an eave that hit me right here, and I began to understand Nixon's inner life. It doesn't matter if you're a king, or a prince, or a president or a vampire, you're still a man with ears, nose, genitals, feet, toes, a heart, and mind. I replayed everything in slow motion — and that began to give me the inner life of Richard Nixon.

**JG:** *You won the latest of your four Tony Awards for playing another Father, this time a man fighting a ferocious but losing battle with Alzheimer's disease. I don't think anyone who saw it ever will forget your utter vulnerability as a man reverting slowly to infancy.*

**FL:** I was terrified, more scared than I had ever been in my life. With the director Doug Hughes, I cried in his arms. I was weeping with frustration. I could not find it. And he just kept saying “That's all right, don't worry, don't worry, you'll get it.” And more than any other role in my life, *The Father* was, I think the beginning of my last decades as an actor. It was a breakthrough for me, at 77 or 78, to take away all of the props I had gathered to create Frank Langella as a young man. The bowler hat, when I came to New York, and the umbrella, and the arrogance, and the style. I made it all up. Each decade, I'm getting closer and closer to myself.

**JG:** *But you're right there, aren't you!*

**FL:** I would rather pull out the qualities in me, of need, vulnerability, want, humanity, fear. I still love to play Gregor in *Man and Boy*, it's just too delicious to play those wonderful, wicked men. But there is a tremendous amount to be found in opening your arms wide. So I've been slowly peeling the onion in more the right way. Many of my friends are doing the opposite, trying to do the thing for which they were initially loved. They're getting facelifts or they're drinking more or they're taking a young girl or a young boy, as opposed to just, you know, *opening up*. At this time in my life I prefer to feel all the contradictions that come with being human. I'll take the pain over self-protection any day. I cry now at fucking McDonald's commercials.

JEREMY GERARD is the chief theater critic at *Deadline.com*.

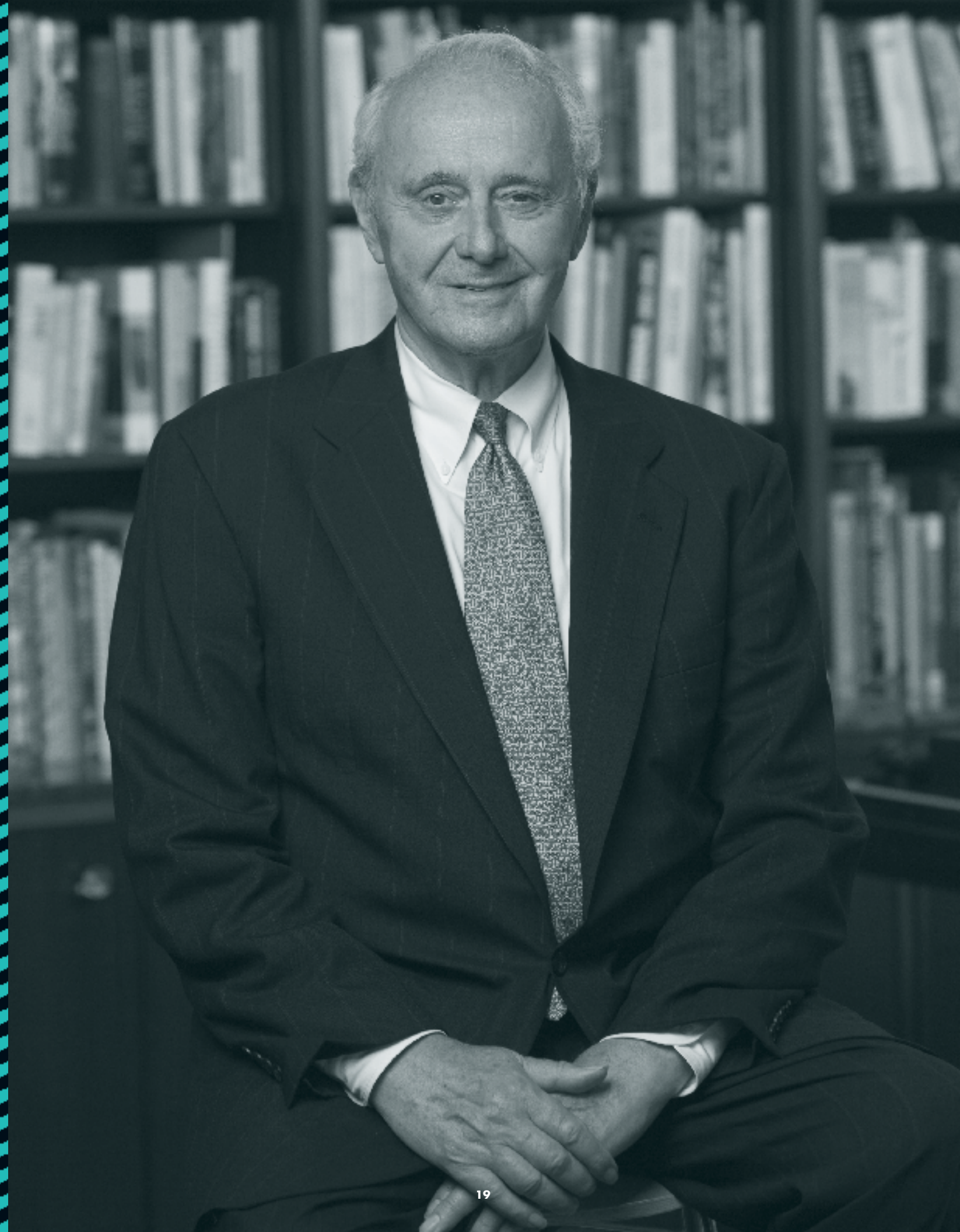
**THE ROUNDABOUT  
OVATION AWARD  
FOR EXCELLENCE  
IN PHILANTHROPY**

# DR. LEONARD TOW

Interview by Jenny Rachel Weiner

**I WAS LUCKY** enough to sit down with Dr. Leonard Tow, recipient of *The Roundabout Ovation Award for Excellence in Philanthropy*, and speak to him about his contributions to the American Theatre, most notably new play development. I am one of the lucky few this year to receive the Playwright in Residence grant through The Tow Foundation, and have been in residence with Roundabout since February 2016. This grant afforded me healthcare, a research and travel fund, and a full salary while I prepared for and saw to fruition my play *Kingdom Come*, which was most recently produced in the Roundabout Underground. It was an honor to be able to speak in depth with Dr. Tow about how he came to be one of the most influential philanthropists in the New York Metropolitan area.

*Photo by Richard Freeda*



**JENNY RACHEL WEINER:** From the bottom of my heart, I want to thank you for this opportunity. That's really the first thing I want to say to you. And I've said that many times, because you really have changed my life, Dr. Tow. Not only have you given me this year to focus on writing, and focus on my production, but your generosity allowed me to really feel like a writer.

**DR. LEONARD TOW:** You know, the wonderful thing, Jenny, is that your experience that's unique to you is not unique across the spectrum of the other beneficiaries of the residencies, and this, essentially, is what our objective was. I have been hanging around the theatre for a lot of years, and while never in any official capacity, I became more and more interested in a subject that seemed to be on everyone's agenda: the commissioning of new works. I had this feeling that as part of this theatre community, particularly the nonprofit theatre, it was incumbent on the group of operators not just to put on established playwright products, but to encourage and ease along the way, the lives of up and coming young playwrights.

**JRW:** I can tell you from my point of view that this contribution absolutely changes the game. The kind of support you're able to give actually changes the kind of theatre that's being made. Is that something you feel the ripple effect of?

**LT:** Before we determined the first cohort of playwrights a couple of years ago, we spent six months talking to young people like yourself about what it was like to be in an aspiring playwright, what all this commissioning was about, how did it work, and how did budding young playwrights spend their days, and their nights, and so on. What we found was that in many respects, while the commissioning was a nice few dollars in their pockets, it was nothing more than a few dollars to help them over a minor hump and then they were back where they were again. We started off asking [these young playwrights] what it would require to actually produce a product for the stage and as it turned out, they, and I'm sure it was exactly your experience, needed a sort of freedom from the necessity of work, food, and shelter which took up so much of your time and energy. And so based on that, we formulated a concept, which is somewhat novel. Our objective was to bring young people who were hovering around the edges of "theatre central" to find the gate in, working through established theatre groups who had their eyes on these certain young people, and to try and put something together that would meet the needs of both the theatre and the prospective playwrights.

◀ Left to Right: Eileen Wiseman, Emily Jackson, Jenny Rachel Weiner, and Dr. Leonard Tow.  
Photo by The Tow Foundation

*"...I became more and more interested in a subject that seemed to be on everyone's agenda: the commissioning of new works."*



*"I had this feeling that as part of this theatre community, particularly the nonprofit theatre, it was incumbent on the group of operators not just to put on established playwright products, but to encourage and ease along the way, the lives of up and coming young playwrights."* — DR. LEONARD TOW

*"The six of us were in a hug huddle, and we went around and said all of the jobs we had just quit because of your generosity. It's amazing!"* — JENNY RACHEL WEINER

**JRW:** What's so brilliant about that model is that it benefits everybody. The theatre has their eye on the emerging writer and they might want to be able to give them a home, and a steady paycheck, but in nonprofit theatre, that kind of money isn't always readily available. So to be able to have the theatre say "We support you. We value you. We believe in you" and you say "Let me help deepen this relationship" is amazing. My relationship with Roundabout is very strong. You are giving them the opportunity to truly give me a home for the year. As well as

five other theatres and female playwrights this season! The ripple effect of that is so huge and so deep, and not only gives the theatre and the playwright an opportunity to keep getting to know each other and deepen the work, but it I'm sure it allows you to really feel like you're making a difference.

**LT:** I still remember that night...when we had the meeting of all six of you...

**JRW:** Yeah!

▲ Above: Playwrights who have benefited from The Tow Foundation.

**LT:** ...and you got together and announced that you were quitting your jobs! (laughing)

**JRW:** (laughing) I'll never forget that either! The six of us were in a hug huddle, and we went around and said all of the jobs we had just quit because of your generosity. It's amazing!

**LT:** Providing for the playwright—the free time, the income, the health insurance to free their minds for a year—was terribly important to us, but what was also important was that we work with theatre groups that were sufficiently committed to the program and the playwright, and we let them select the playwright. We're working with institutions that we believe are solid, who have great judgment in the game, and we're making it possible both for them and for the young playwrights to achieve the common objective, which is to put on new works.

**JRW:** How do you feel like Roundabout, in particular, is a home in that way for the young writers they foster?

**LT:** You're in the second cohort [of the Playwright in Residence program] that Roundabout sponsored, but during the course of the last year, we've expanded the relationship with Roundabout to create a program in conjunction with Columbia University's School of the Arts and most particularly the MFA students. That opened up a whole set of new opportunities. I'm very fond of the people at Roundabout. I think that they provide a warm nurturing environment for young people, give them great encouragement, and expose them to a broad spectrum of theatrical activities.

**JRW:** They've also got such a great audience base to be able to trust that their audiences will go along for the ride with new work. That's something I find really exciting.

**LT:** I agree with you. What intrigues me about Roundabout, is that they're a kind of hybrid organization. They've got one foot in Broadway, and another foot in the theatre of today and tomorrow. [Roundabout] brings many young people into a Broadway environment who would not ordinarily gain access because of the nonprofit nature of the theatre. The game is not so much to be a hit and to make a big profit, as it is to really do good work.



*"We're talking about creative people who are reacting to whatever's going on in the world. Commenting on it both critically and complimentary, but also expressing their new ideas."*

**JRW:** I read a little article that said you used to sneak into the second act of *Broadway shows* when you were young, so I know you've been going to see theatre for a long time. Do you feel like you've seen the culture of theatre change? Or the themes of what people are writing about evolve, grow, or regenerate?

**LT:** I think the wonderful thing about theatre is that it is both reflective of the times and anticipatory of the times. And I don't think that's changed since the first day I was exposed to it, and it probably wasn't any different for Aristophanes or Euripides or whoever was writing back in those days. Theatre presents an opportunity to comment on the goings on in society. It can be a very constructive force for change; it can be a very constructive force for satisfaction of the status quo. We're talking about creative people who are reacting to whatever's going on in the world. Commenting on it both critically

and complimentary, but also expressing their new ideas. The thing that's extraordinary to me about what's going on is the use of new technology. It's dramatically changed the manner in which presentations are being made and addressing an audience whose attention span is different than it used to be, whose interests are dramatically different, and finding ways to satisfy that. And we've done quite remarkable stuff in the last year, and I'm sure we'll see even more remarkable stuff in the coming years.

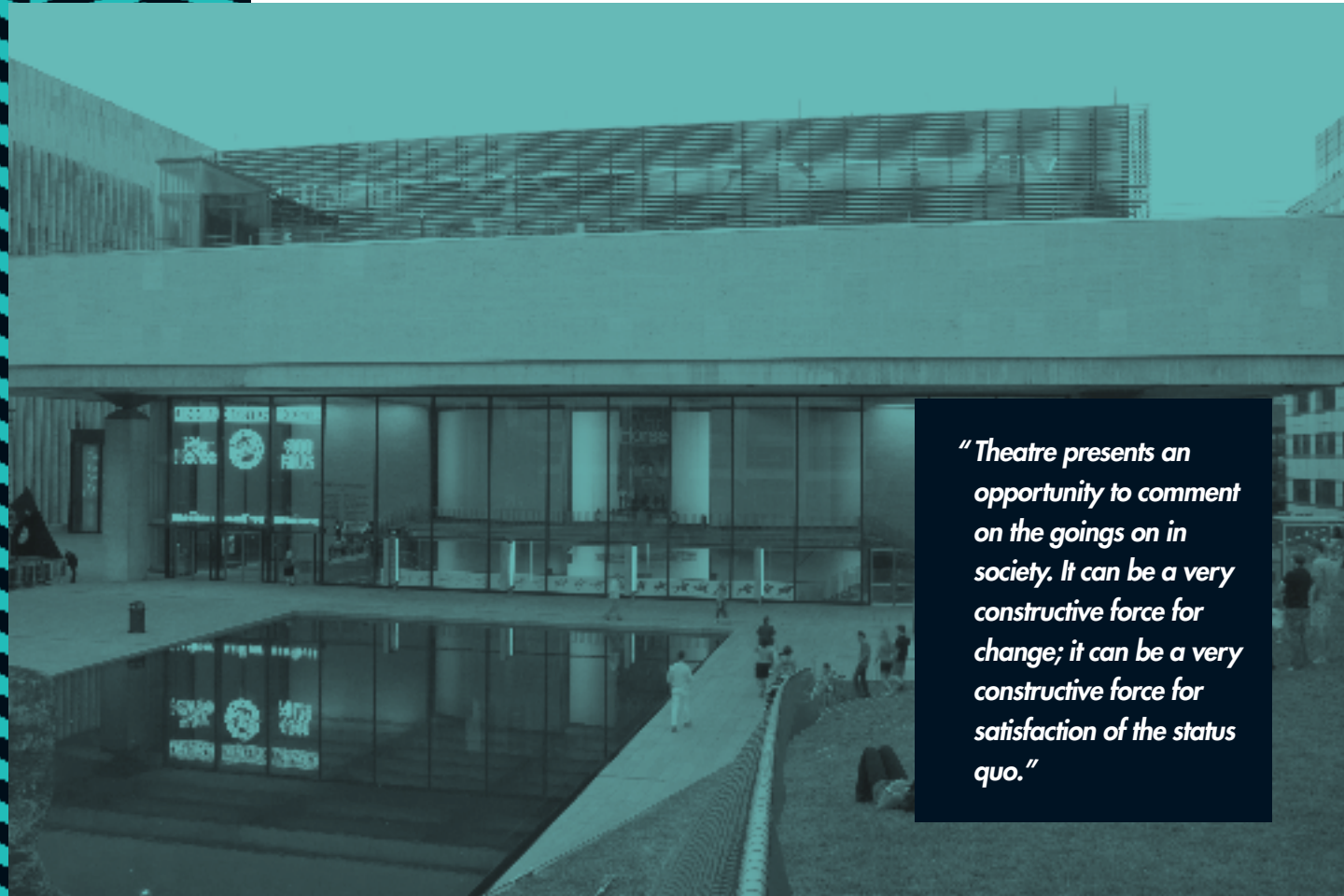
**JRW:** I know we definitely faced that with my play [Kingdom Come], where half of the play takes place on the Internet. The themes of the play are ancient: connection and loneliness and needing to hide behind something in order to feel really seen, but the modality is very current, which is technology. We had to think about how to represent technology on stage. It's a present day issue in the theatre.

▲ Groundbreaking of the Leonard & Claire Tow Center for the Performing Arts at Brooklyn College in 2013



*"I think the wonderful thing about theatre is that it is both reflective of the times and anticipatory of the times."*

▲ Claire and Leonard Tow in 1949  
Photo by The Tow Foundation



*“Theatre presents an opportunity to comment on the goings on in society. It can be a very constructive force for change; it can be a very constructive force for satisfaction of the status quo.”*

▲ Above: Claire Tow Theater at Lincoln Center Theater.

Photo by Francis Dzikowski/Esto

**JRW:** *Let’s shift gears to The Tow Foundation as a whole. How do you choose who you represent and support, and do you feel like there are intersections? I’m interested in how the theatre makes its way in.*

**LT:** Well I’ll give you a little perspective. It’s a family enterprise, a family foundation, and its initial expressions of interest were those of my late wife and myself, and they were a fairly eclectic collection, although they all seemed to focus on the New York metropolitan area. We’ve been around since 1988, it’s nearly 30 years that we’ve been doing this, so we’ve learned a few things and refined our activities

into four general categories. We have this intensive interest which originally started out in the world of young and disadvantaged people and evolved into young people in trouble with the law or soon to be in trouble with the law, to a whole examination now of incarceration... of the whole business of sentencing in America. Corrections seem to have gotten lost in the dust. And so we’re actively interested in that and we view that as a many sided issue, especially a public health issue because roughly one percent of the population is locked up. This is pretty extraordinary. America encompasses 25% all the people that are locked up in the world. So that’s an area where we see interest. We also are interested in the whole business of medical research and science as it’s related to both familial experience and the experience of the many people that have worked with us over the years. We’re small actors in a war to eliminate many illnesses, to treat illnesses better, and to extend the quality of life for as long as can be meaningful. And then our personal experience can be largely in tribute to the benefits of higher education, and so we’ve concentrated our interests heavily there. The last of the four quadrants is the cultural arts, is the theatre. And so what brings them all together under some sort of umbrella in my mind, is that they all benefit from and are enhanced in their impact on society by adding a measure of spirituality. Cold hard science ain’t very spiritual. Cold hard college study isn’t either. And so what we’ve tried to do is

to encourage another dimension in each of these activities. To the extent that we could bring theatre arts into the world of juvenile or adult offenders is something that interests us greatly, and we have some activities going on in a number of prisons in which we support play production, acting, directing, and so on, by prisoners, and it’s wonderful. It’s an outlet for them. It’s a means of expression. We have supported music and drama therapy for the incarcerated or for the mentally ill as well, and these things, I think, add a missing dimension of spirituality to their lives.

**JRW:** *That’s humanity. What you’re able to do with your philanthropy is bring humanity to the organizations you support. It’s incredibly powerful. I feel so lucky to be able to talk to you about it, thank you Dr. Tow.*

JENNY RACHEL WEINER is an Associate Artist at Roundabout Theatre Company.

*“To the extent that we could bring theatre arts into the world of juvenile or adult offenders is something that interests us greatly, and we have some activities going on in a number of prisons in which we support play production, acting, directing, and so on, by prisoners, and it’s wonderful. It’s an outlet for them. It’s a means of expression. We have supported music and drama therapy for the incarcerated or for the mentally ill as well, and these things, I think, add a missing dimension of spirituality to their lives.”*



# NEW PLAY INITIATIVE

Roundabout's New Play Initiative cultivates new work by gifted playwrights at all stages of their careers through a three-pronged approach consisting of commissions; developmental readings and workshops; and productions of new works through our Roundabout Underground program and mainstage productions. New plays are vital to the future of our community and the art form. However, the development of new works provides no financial gain for Roundabout, and in fact ticket revenue only covers approximately 45% of program and production expenses. Support from our 2017 Spring Gala and other generous donors allows us to continue to build on the success of this program while offering affordable ticket prices for our audiences.

## DISCOVER

Roundabout Theatre Company is dedicated to providing a nurturing home for theatre artists at all stages of their careers, and we're proud to introduce new playwrights each year. Roundabout commissions talented playwrights to create new work for the Harold and Miriam Steinberg Center for Theatre. We also commission Underground playwrights to write a future play at the time we produce their first play, making a real commitment to their long-term careers.

## DEVELOP

New plays and musicals are given focused artistic development during a period of readings, workshops, and revisions.

## PRODUCE

Since the inception of the New Play Initiative, Roundabout has commissioned 37 playwrights, conducted developmental readings and workshops of over 150 new works, produced 12 Roundabout Underground productions and 61 mainstage productions of new works, and employed over 6,000 artists across all aspects of the New Play Initiative.

To learn more or to make a donation, go online at [roundabouttheatre.org/newplays](http://roundabouttheatre.org/newplays) or contact Erin Moore at 212.719.9393, ext. 324



## Bank of America applauds Roundabout Theatre Company for bringing the arts to all

When members of the community support the arts, they help inspire and enrich everyone. Artistic diversity can be a powerful force for unity, creating shared experiences and a desire for excellence.

Bank of America recognizes Roundabout Theatre Company for its success in bringing the arts to performers and audiences throughout our community.

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Congratulations and thank you to honorees Frank Langella and Dr. Leonard Tow. The Bok Family is thrilled to celebrate and support Roundabout for 50 years (and counting) of theatre magic.

**ROXANNE** and **SCOTT BOK**





# CONGRATULATIONS

ON A WELL DESERVED HONOR!

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& DR. LEONARD TOW**

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We are thrilled to support the Roundabout Underground. Thank you Todd, Jill, Robyn, Josh and the entire Roundabout team for giving such a nurturing home and generous platform to the invaluable, original voices and powerful, imperative ideas, all of which enrich and expand our evolving social, cultural fabric.

Cheers to many more years,  
**THE GLUCKSMAN FAMILY**

Congratulations to Roundabout Theatre Company!

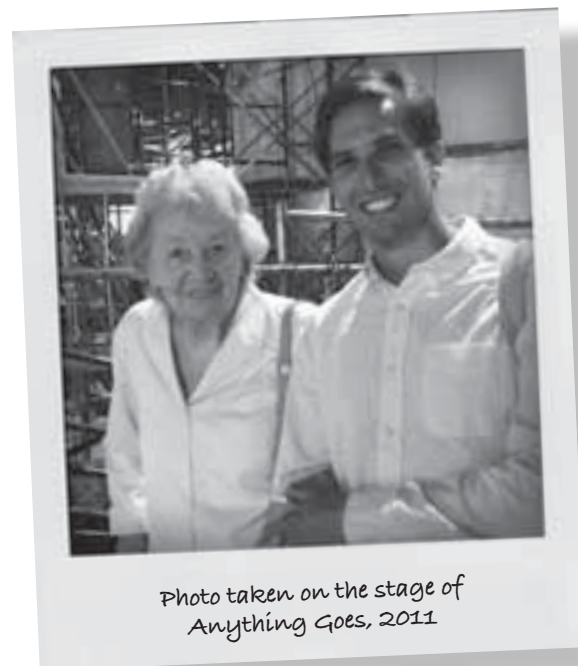
I am honored to be a part of the extraordinary and dedicated Board of Directors and the talented and energetic team at Roundabout, powerfully led by Todd and Julia. A warm welcome to Chris Nave in taking his new seat as Director of Development.

I am proud to be a part of the Roundabout family and look forward to being front row for Roundabout's many successes as it embarks on its next 50 years!

**SYLVIA GOLDEN**

## In Memory of Dín-Dín!

With gratitude for all of the angels that helped  
her enjoy nights out with the Roundabout!



This page is dedicated to Dín-Dín's angelic  
theater companions ~ Mary Ellen, Trisha,  
Madee, Sarah, Carol, Calli and Whitney!

With love,

Kiendl & John Gordon

Congratulations Todd, Julia,  
Sydney, Steve and the entire  
Company for another fabulous  
year at Roundabout Theatre  
Company.

We look forward to another  
50 years of success!

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WITH RESPECT AND ADMIRATION  
FOR FRANK AND THE ROUNDABOUT,

THE COMPANY OF  
**SIGNIFICANT  
OTHER**

Our congratulations to Frank Langella on receiving The Jason Robards Award for Excellence in Theatre and honoree Dr. Leonard Tow on receiving The Roundabout Theatre Company Ovation Award for Excellence in Philanthropy!

Cheers to Todd Haimes and everyone at Roundabout Theatre Company on a wonderful Gala and another fabulous season!

**JONATHAN SOBEL** and  
**MARCIA DUNN**

**Cheers to a rich history and  
many brilliant seasons to come.**

**We can't wait to see what's next.**

**Congratulations, Roundabout!**



**Leonard Tow**

&

**The Tow Foundation**

are proud to support the

**2017 Roundabout Gala**

&

We look forward to seeing Roundabout Theatre continue being a leader that cultivates emerging theatre professionals in its second act!



50 Locust Avenue  
Suite 2  
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[www.towfoundation.org](http://www.towfoundation.org)

We salute Frank Langella for his extraordinary talent and commend Leonard Tow for his commitment to Roundabout and its mission.

We applaud Todd Haimes and the entire Roundabout Team for their dedication to the artists and the community ensuring quality theatre is accessible to all.

**TOM** and **DIANE TUFT**

Congratulations to Frank  
and this year's honorees!

And here's to Todd and the  
entire Roundabout team for  
their continued support of  
and commitment to excellence  
in the theatre community.

**BARRY** and **FRAN WEISSLER**



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Frank Langella and Leonard Tow on the  
well-deserved recognition of their significant  
contributions to the theatre family that is  
Roundabout Theatre Company.

**PHILIPPA** and **JIM BURKE**



Congratulations to

Roundabout Theatre Honoree  
The very talented and gifted Frank Langella  
And our dear friends Roundabout  
Artistic Director Todd Haimes and  
Executive Director Julia Levy

**MARY CIRILLO-GOLDBERG** and  
**JAY GOLDBERG**

Congratulations to honorees Frank Langella  
and Leonard Tow and thank you to Todd,  
Julia and everyone at Roundabout for  
all of their dedication and hard work!

**BILL DAMASCHKE** and  
**JOHN MCILWEE**

Congratulations to Frank Langella.  
Your performance last year was brilliant.  
You deserve every honor an actor can receive.

To Dr. Leonard Tow, your dedication to  
the performing arts warrants the honor  
bestowed upon you tonight.

Fondly,

**JOAN COHEN,**  
better known as Michael Cohen's Mother

Roundabout's mission and creativity  
are a gift to the theatre world.  
Congratulations to all.

**PATRICIA** and **BERNARD GOLDSTEIN**

Congratulations to honorees Frank Langella and Dr. Leonard Tow.

We are proud to support Roundabout Theatre Company and are glad to be a part of the Roundabout family.

**BARBARA** and **HARRY E. GOULD JR.**

Congratulations to Tonight's Honorees

**Frank Langella**

*Artistic Excellence Honoree*

**Leonard Tow**

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Congratulations to Roundabout Theatre, Dr. Leonard Tow, and Frank Langella.

Warmly,

**THE HARTZBAND FAMILY**

Todd,

The years have been good to you.

Love,

**ISOBEL KONECKY**

## ***Congratulations***

**Frank Langella and Leonard Tow**

**Best wishes to Roundabout Theatre Company  
for your continued success!**

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To Frank Langella, Dr. Leonard Tow  
and everyone at RTC

Your talent makes us *smile*.  
Your work makes us *think*.  
Your mission inspires us to *act*.

Nelle Nugent & Jolyon Stern

To  
Frank Langella and Leonard Tow

With Admiration  
for all of your  
Contributions to the Theatre

**INDECENT**

Daryl Roth

*Kinky  
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# CHEERS!

to Frank Langella, Dr. Leonard Tow  
and our friends and colleagues at  
Roundabout Theatre Company



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CONGRATULATIONS

FRANK LANGELLA  
AND  
DR. LEONARD TOW

THANK YOU FOR  
ALL YOUR CONTRIBUTIONS  
TO ROUNDABOUT THEATRE

BOB BOYETT

*Robert Boyett*  
THEATRICALS



2017 SPRING

# GALA

**ACT II:  
SETTING THE STAGE  
FOR ROUNABOUT'S  
FUTURE**

**ADDENDUM**

February 27, 2017

The Grand Ballroom of the Waldorf Astoria  
New York City

IAC 

ROUNABOUT THEATRE  
COMPANY

2017 SPRING

GALA

ACT II:  
SETTING THE STAGE  
FOR ROUNABOUT'S  
FUTURE

PROGRAM

**WELCOME**

TODD HAIMES

**THE JASON ROBARDS AWARD FOR  
EXCELLENCE IN THEATRE PRESENTED TO**

FRANK LANGELLA

**THE ROUNABOUT OVATION AWARD FOR  
EXCELLENCE IN PHILANTHROPY PRESENTED TO**

DR. LEONARD TOW

**LIVE AUCTION**

Billy Harris, Auctioneer  
*Auction Items listed inside*

**A MUSICAL PERFORMANCE**

MENU

**HUMBOLDT FOG GOAT CHEESE NAPOLEON**

Zucchini, Eggplant, Yellow Squash, Enoki Mushrooms  
Zeres Sherry Vinaigrette

**PAN SEARED Tournedo of BEEF**

Peruvian Potato Soufflé  
Toasted Garlic Broccolini, Yellow Tomatoes  
and Hen of the Woods Mushrooms

*Vegetarian alternate entree available upon request.*

DESSERT DUET

**CLASSIC SACHER TORTE &  
ALMOND PEAR BOURDALOUE**

Chantilly Cream, Candied Sliced Almonds  
Salted Caramel Sauce

WINE SERVICE

**SAUVIGNON BLANC**

Simi, Sonoma Country

**MALBEC**

Bodega Norton Reserva, Mendoza, Argentina

# LIVE AUCTION

## ROUNDABOUT THEATRE COMPANY SPRING GALA 2017

1

### LIGHTS! CAMERA! NEW YORK!

See New York City like you've never seen it before! Light up the city as you receive exclusive access to control the lights atop One Bryant Park and 4 Times Square with a Spireworks membership! Spireworks members are a private group of people who can change the colors of the spires on a nightly basis (some exceptions may apply for certain dates). In addition to your membership, five additional invitations are available to be used at your discretion. Not only will you and your friends enjoy this unique membership, you'll receive a special one night only opportunity, where you are the only one controlling the lights.

This exclusive New York VIP status package also includes 4 tickets to the premiere of *Pitch Perfect 3*, Universal Pictures' sure-to-be hit film starring Elizabeth Banks and Anna Kendrick! After the movie, you'll head over to the rockin' after party with cast members from the film! Finally, take in all the sights of 30 Rock with 4 VIP passes to the dazzling Tree Lighting Ceremony at Rockefeller Center and a private tour of NBC Studios. This is the essential Big Apple package that you can enjoy with your family or a fun group of friends!

**RESTRICTIONS:** Event dates are to be determined. The private event controlling the lights of One Bryant Park and 4 Times Square excludes holidays and must be on a mutually agreeable date.

**VALUE:** Priceless

**DONATED BY:** The Durst Organization, WNBC, NBC Universal


2

### C'EST MAGNIFIQUE! A VACATION IN PARIS!

Travel to the city of love and lights! You and three guests will fly round-trip business class via American Airlines for a Parisian vacation you'll never forget! You'll 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. You'll also enjoy the Paris experience while on your choice of one exclusive private VIP tour from American Concierge. Additionally, you'll get a VIP guided tour of the new Grand Musee de Parfum as well as a VIP tour of Louvre! Finally you'll enjoy an amazing meal at Relais Plaza, the signature restaurant of Hôtel Plaza Athénée.

**RESTRICTIONS:** Mutually agreeable date; must be claimed by March 2018.

**VALUE:** Priceless

**DONATED BY:** Alyce Toonk, American Concierge, American Friends of the Louvre, Hôtel Plaza Athénée, American Airlines 

3

### A LITTLE NIGHT SHEET MUSIC: AN EXCLUSIVE AUTOGRAPHED PIECE OF MUSIC BY STEPHEN SONDHEIM

No, you're not losing your mind! This is your chance to own a piece of musical theatre history! Pick your favorite Sondheim song and Stephen Sondheim himself will write out 8 bars of sheet music and autograph it! "You could drive a person crazy" or at least your friends when they drool over this one-of-a-kind collectible from a Broadway legend! "God, That's Good!"

**VALUE:** Priceless

**DONATED BY:** Stephen Sondheim

4

### DINNER FOR 8 WITH LIAM NEESON AND MARIO BATALI

Get "taken" away by this spectacular dinner event with Liam Neeson and Chef Mario Batali! Prepare your taste buds as Chef Batali (*The Chew*, *Iron Chef America*) prepares an exclusive dinner for 8 in your own home! Plus, Academy-Award and Golden Globe nominated Liam Neeson and Artistic Director/CEO Todd Haimes will join the fun and sit down to dinner with your guests!

**RESTRICTIONS:** Must be on mutually agreeable date in Manhattan. If you cannot host in your home, a Roundabout Board member will host. Dinner must take place before March 1, 2018.

**VALUE:** Priceless

**DONATED BY:** Liam Neeson, Mario Batali, Golden Ram Imports

5

### 2018 MASTERS GOLF PACKAGE - APRIL 5-8

Fore!! Grab a friend and head on out to the 2018 Masters, the major golf tournament played annually at the exclusive Augusta National Golf Club! The Masters is one of the four major championships in professional golf and here's your chance to see who takes home the green jacket. You and a guest will receive weekly badges which will provide access to the Grounds. Plus, each day you will have access to StubHub's VIP Hospitality Area! This private tent allows you to watch coverage of the prestigious event amid a comfortable and lively lounge atmosphere! You'll also receive 200,000 AAdvantage Miles courtesy of American Airlines to get you directly to Augusta!

**VALUE:** Priceless

**DONATED BY:** StubHub, American Airlines 

AAdvantage Miles generously donated by American Airlines, Official Airline of the 2017 Roundabout Spring Gala

6

### CATERED DINNER FOR 14 ONSTAGE WITH THE STARS OF ROUNDABOUT'S THE PRICE AND TODD HAIMES

Ever dreamed of hanging out on the stage of a Broadway production? How about a dinner party? Experience this one-of-a-kind catered dinner for 14 when you eat onstage at the American Airlines Theatre with Roundabout's Artistic Director/CEO Todd Haimes and the cast of Arthur Miller's *The Price*. It's your chance to experience the wondrous flavors of Sonnier and Castle's catering while hob-knobbing with Mark Ruffalo, Jessica

# LIVE AUCTION

## ROUNDABOUT THEATRE COMPANY SPRING GALA 2017

Hecht, Danny DeVito, and Tony Shaloub! Plus, enjoy perfectly-paired wines from Golden Ram Imports!

**RESTRICTIONS:** Must be on a mutually agreeable Sunday or Monday evening between March 19, 2017 and April 30, 2017.

**VALUE:** Priceless

**DONATED BY:** Roundabout Theatre Company, The Cast of *The Price*, Sonnier & Castle, Golden Ram Imports

# 7

## 2 TICKETS TO ELTON JOHN'S OSCAR VIEWING PARTY IN LOS ANGELES - MARCH 4, 2018

And the Oscar goes to...you! Well, you may not win an Oscar but you sure will celebrate with some of the brightest stars of Hollywood! You and a guest are invited to the famed Elton John AIDS Foundation Oscar Viewing Party! You'll receive 200,000 AAdvantage Miles courtesy of American Airlines and roundtrip chauffeured car service to and from the airport from Music Express. You will arrive at LAX refreshed and relaxed for your three-night stay at a Hollywood hotel. And to get you red-carpet ready, you will be treated to a stylish hair and make-up session before the party! Finally, you'll receive admission and dinner for 2 at LA's elite and exclusive club, The Magic Castle!

**RESTRICTIONS:** Event date will be on March 4, 2018. Tickets will be held under the winners name at will call. Item cannot be re-auctioned or resold.

**VALUE:** Priceless

**DONATED BY:** Elton John AIDS Foundation, Andrea Brown, Music Express, 

AAdvantage Miles generously donated by American Airlines, Official Airline of the 2017 Roundabout Spring Gala

# 8

## SO CHIC! SEPTEMBER 2017 FASHION WEEK

You can finally call yourself a New York fashionista with this exclusive Fashion Week package that can only happen in NYC! Fashion Week is where the hottest and latest international collections come together to preview the newest trends for spring and summer 2018. You and a guest will receive VIP tickets to the renowned Michael Kors Fashion Show on September 13, 2017. Plus, you will receive a post-show backstage meet and greet with Michael Kors himself, one of America's most celebrated fashion designers! Experience even more glamour when you and your guest attend exclusive Fashion Week parties from Wilhelmina and Fashion Week Daily, where the world's most creative minds from fashion, art, and entertainment collide!

**VALUE:** Priceless

**DONATED BY:** Michael Kors, Wilhelmina, Fashion Week Daily


# 9

## A "PRACTICALLY PERFECT" VISIT TO LONDON FOR TWO WITH NATHAN LANE, TODD HAIMES, AND MORE!

Travel to the picturesque city of London on this exclusive trip that you will never forget! You'll receive 440,000 AAdvantage Miles so you and a guest can fly round-trip business class to London courtesy of American Airlines for a three-night stay at SoHo House Dean Street. While in London, you will get to experience the magnificent production of *Angels in America* at the National Theatre starring Nathan Lane and Andrew Garfield plus post-show drinks and a lite dinner with Nathan Lane. The following day you'll have a backstage tour of Shakespeare's Globe and lunch at The Swan, followed by a performance of Daniel Kramer's *Romeo & Juliet*. The magic continues the next day as you visit Pinewood Studios and catch a glimpse of the set for the much-anticipated film *Disney's Mary Poppins Returns*, including a meet and greet with director Rob Marshall! There's only one word to describe this trip and that's... supercalifragilisticexpialidocious!

**RESTRICTIONS:** Trip will take place May 5-9, 2017. *Angels in America* performance will be held on May 6. Visit to *Mary Poppins Returns* will take place on May 8.

**VALUE:** Priceless

**DONATED BY:** Roundabout Theatre Company, Rob Marshall and John DeLuca, Shakespeare's Globe, Nathan Lane, SoHo House & Co., 

AAdvantage Miles generously donated by American Airlines, Official Airline of the 2017 Roundabout Spring Gala

# 10


## 7-NIGHT ULTIMATE GETAWAY PACKAGE AT THE GERALD AND BETTY FORD RANCHO MIRAGE ESTATE IN PALM SPRINGS, CALIFORNIA

Travel back to the unforgettable charm of 70's Southern California mixed with modern flair on this once-in-a-lifetime vacation at the legendary Gerald and Betty Ford Rancho Mirage house in Palm Springs! You will receive 200,000 AAdvantage Miles from American Airlines and a 7-night stay! Designed by renowned architect Welton Becket, this sun-splashed 7,000 sq. ft. residence has 5 beautiful bedrooms that sleep up to 10 people plus a pool cabana! And your vacation is just getting started! You will step into the lavish Firestone Estate for an exclusive art tour and cocktail party! You will also spend a marvelous cocktail-filled afternoon with Tony-winning lyricist David Zippel (*City of Angels*) in his stunning and radiant glass house designed by famed desert modern architect William F. Cody! While on vacation, you will be treated to 3 incredible dinners for 4 at some of Palm Springs' most sought after restaurants- Copley's, TRIO, and Wally's!

This is a getaway like no other and one you are sure to remember for the rest of your life!

**RESTRICTIONS:** Black-out dates are April 14-23, 2017. Must be on mutually agreeable dates.

**VALUE:** Priceless

**DONATED BY:** Bill Damaschke and John McLwee, Bob and Merle Lustbader, Firestone Estate, David Zippel, Copley's, TRIO, Wally's, 

AAdvantage Miles generously donated by American Airlines, Official Airline of the 2017 Roundabout Spring Gala

\*AAdvantage Miles are subject to the AAdvantage terms and conditions. Upon acceptance of such auction prizes, you agree to comply with these terms.



# LIVE AUCTION

**ROUNDABOUT  
THEATRE COMPANY  
SPRING GALA  
2017**



PHOTO: LORENZO CINIGLIO

## EDUCATION AT ROUNDABOUT

Now in its 20th year, Education at Roundabout has changed the lives of over 235,000 students and teachers in New York and beyond. 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. Career Development initiatives like Roundabout's Theatrical Workforce Development Program provide alternative pathways to technical careers in entertainment. Through our Theatrical Training Institute and other professional development programs, Education at Roundabout is dedicated to helping teachers adapt to the Common Core Standards and infuse their lessons with the power of the 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.

**\$15,000** provides a Theatre Guide for each school group that attends a Roundabout show throughout the year.

**\$10,000** underwrites one School Partnership.

**\$5,000** supports one high schooler for a year 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 production.

**FOR EVERY \$100** you will send four public school students to see 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!**

# THANK YOU

**TO OUR SPRING GALA DONORS**

*Gifts received from February 9 through February 21, 2017*

## VICE CHAIRS

**KAREN MCKEEL CALBY**

**MAUREEN A. HAYES**

## PRODUCER'S CIRCLE TABLES

IAC

## BENEFACTOR TABLES

Capital One

McKinsey & Company

Sullivan & Cromwell LLP

## LEADERSHIP TICKETS

Dr. Taylor W. Lawrence

## PRODUCER'S CIRCLE TICKETS

Randi and Jeff Levine

## UNDERWRITER TICKETS

Ned and Danielle Ginty

Stacey Richman

## PATRON TICKETS

Chanel USA

Scott Greenstein

James and Josie Kelly

Dr. Richard Levin,  
Arnold P. Gold Foundation

Newmark Grubb Knight Frank

Bonnie and Tom Strauss

Lois Robbins and Andrew Zaro

## CONTRIBUTIONS

Robert Ascione

Matthew and Kathleen Baldwin

Lisa Pevaroff-Cohn and Gary Cohn

Judy and Paul Hall

Marlene Hess and James Zirin

Gary Jacob

Helen and David Jaffe

The Madison Square Garden Company

Montroy Andersen & DeMarco

Therese C. Rawson

Carolyn and Marc Rowan

Helene and Jim Rosenthal

Mara and Ricky Sandler

Mr. and Mrs. Richard Tobin

Cory Weiss

*as of February 21, 2017*

# BID NOW!

VISIT OUR ONLINE AUCTION

[www.biddingforgood.com/roundabouttheatre](http://www.biddingforgood.com/roundabouttheatre)

**There are only two days left to bid**

on VIP sports packages, theatre tickets,  
celebrity encounters, Roundabout  
memorabilia, fine dining opportunities,  
and other exclusive items.

**The online auction will close at**

**9:00 PM EST on Wednesday, March 1st.**

All proceeds benefit Roundabout's  
New Play Initiative and Education programs.

## ONLINE AUCTION

### WE THANK OUR 2017 DONORS

<i>A Doll's House, Part 2</i>	Michael T. Cohen	Kramer Portraits, New York	Schnippers
ABC	Colliers International NY LLC	Randi Leeds	Seasons
<i>Aladdin</i> on Broadway	<i>Come From Away</i>	Randi Levine	Sessanta
Altamarea Group	Commissioner Manfred and MLB	Lobel's	Shelborne South Beach
American Airlines	Charles Curtis MW	Locanda Verde	Michael Sims
Anonymous	<i>Dear Evan Hansen</i>	MAC Cosmetics	Skydeck Chicago
Emilio Antonio	Joyce Diamond	Rebecca Mader	Kate Somerville
Liz Armstrong	M. and K. Dorion	Manhattan Center	Sonia Friedman Productions
Asprey	Samantha Rudin Earls	MCM Worldwide	SoulCycle
Aureole	Elmwood Country Club	Melissa's Produce	Stamford Museum and Nature Center
Becky Ann Baker	Eric Javits Inc	Mercer Culinary	Sticks and Stones
Bandilane Canine Center	exhale	Mirror Lake Inn Resort and Spa	Janis Strauss
Bank of America	Faces and Names	<i>Miss Saigon</i>	<i>Sunday in the Park with George</i>
Barbetta	Feinstein's/54 Below	Montana Sporting Club	SVA Theatre
Wendy and Jeff Barker	Flood Catering, Inc.	Nancy Gonzalez	Sylvia Pines Uniquities
John Barrett	Food Network & Cooking Channel New York City Wine & Food Festival Presented by Coca-Cola	<i>Natasha, Pierre, &amp; The Great Comet of 1812</i>	<i>The Glass Menagerie</i>
Barry Waldorf		National September 11 Memorial & Museum	The Intrepid Sea, Air, and Space Museum
Barry's Boot Camp		New York Giants	The Joyce Theater
<i>Beautiful</i> on Broadway LLC	Gansevoort Hotel Group	New York Red Bulls	<i>The Late Show with Stephen Colbert</i>
Ben's Kosher Delicatessen Restaurant & Caterer	Gigino Trattoria	New York Yankees	The McKittrick Hotel, Home of SLEEP NO MORE
Bobby Van's	Gigino at Wagner Park	New York Yankees Steakhouse	The Phantom Company LP
Bottega Veneta	Glass House Tavern	Okemo Mountain Resort	The Producers of <i>Hello, Dolly!</i>
David Bouley	Mary Cirillo-Goldberg	<i>On Your Feet!</i>	The Public Theater
Daniel Boulud	Sylvia Golden	Eugene Orza	<i>The Rachael Ray Show</i>
Bowlmor Lanes	<i>Good Morning America</i>	Park Avenue Skin Care	The Rainbow Room
Bradford Portraits	John Grossman	Peipers + Kojen	The Skylark
Andrea Brown	<i>Groundhog Day</i>	Pennsylvania 6	The Town Hall Foundation, President, Tom Wirtshafter
Bettina and Don L. Bryant Jr.	Hamptons International Film Fest	Philip Kingsley Trichological Clinic	<i>The Wendy Williams Show</i>
Bryant Family Vineyards	Chris Herzberger	Planet Hollywood	The Westminster Dog Show
Karen Calby	Jeanette Hobson	Porsena	The Wine Workshop
Carnegie Hall	Holsted Jewelers	Producers of <i>Wicked</i>	Two Boots
<i>Cats</i>	Iguana NY	Producers of <i>War Paint</i>	UCB Theatre
Celebrity Stylist Gad Cohen	Inspire Fitness	Jill Rafson	Utsav Indian Bar & Grill
<i>Charlie and the Chocolate Factory</i>	ISAIA	Robert L. Cunningham	<i>Waitress</i>
Will Chase	James Beard Foundation	Rotisserie Georgette	Walt Disney World
Chez Josephine	Ely Kahn	Daryl Roth	<i>Watch What Happens Live</i>
<i>Chicago</i>	Andy Karl	Scott Rudin	Wildlife Conservation Society
Chipotle	Kate Spade & Company	Roundabout Theatre Company	Adam Zurofsky
<i>Cirque du Soleil Paramour</i>	Ken Fallin, Artist	Salon AKS	<i>As of February 20, 2017</i>
City Winery	Kieh's since 1851	<i>Saturday Night Live</i>	
Clay Health Club + Spa	Richard Kind	Schmackary's	
	Kiton		

# WITH SINCERE THANKS

TO THOSE WHO HELPED MAKE TONIGHT POSSIBLE

## CREDITS

**TECHNICAL DIRECTOR** Rob Mansmann  
**ASSOCIATE DIRECTOR** James Fauvell  
**STAGE MANAGER** Bertie Michaels  
**ASSISTANT STAGE MANAGER** Jen Grunfeld  
**ASSOCIATE SET DESIGNERS** Dick Jaris, TJ Greenway  
**ASSISTANT LIGHTING DESIGNER** Christopher Annas Lee  
**MIXER** Francis Ellers  
**DECK SOUND** Kate Munchrath, Harry Platt  
**PRODUCTION CARPENTER** Bradford Olson  
**PRODUCTION ELECTRICIAN** Christina See  
**AUTOMATED LIGHTING PROGRAMMER** Brad Gray  
**RUNNING CREW** Kurt Gardner, Ron Martin, Robert Weiss  
**VIDEO PROGRAMMER** Majid Younis  
**MANAGEMENT ASSOCIATE** Christina Pezzello  
**WARDROBE SUPERVISOR** Susan J. Fallon  
**SECOND ACT MEDLEY AND FINALE ARRANGEMENTS** David Loud  
**PRODUCTION ASSISTANTS** Alison Simone, Megan Webb  
**MUSIC ASSISTANT** James Olmstead

## FILM CREDITS

### “Celebrating Frank Langella”

**DIRECTED BY** Andrew Lawton  
**PRODUCED BY** Kinetic Studios NYC

### “Roundabout Underground”

**DIRECTED BY** Mark Cajigao  
**PRODUCED BY** HMS Video

## MUSIC CREDITS

### The Band

**PIANO** John O’Neill  
**GUITAR** JJ McGeehan  
**BASS** Matthew Rybicki  
**DRUMS** Paul Davis  
**ADDITIONAL PIANIST** Seth Rudetsky, Dan Lipton

## SPECIAL THANKS

Michael Arden  
Attitude Car Service  
John Barrett  
Dianne Berkun-Menaker  
Don Birge  
Broadway Limo  
Brooklyn Youth Chorus  
Cathy Brighenti  
Andrea Brown  
Kris Burke  
Jennifer Cambras  
Melissa Veniero Ciavarella  
David DeVerna,  
Production Resource Group  
Ryan Douglas  
Peter Finder, Rose Brand  
Terry Gabis  
Eric Gilliland  
Adam Gwon  
Chris Herzberger  
Dan Hoffman  
Riley Jenkins  
Larry Jennino  
Scott Liroff, City Knickerbocker  
Jeff Mahshie  
WB Mason  
William M. Mensching Sr.,  
ShowMotion, Inc.  
Don O’Neill  
Frank Pulice  
The Rockwell Group  
Solomon Transport  
Tom Thompson  
Tony’s DiNapoli  
Bob Usdin, Showman  
Fabricators  
Kiena Williams  
Eric Williamson  
John Wooding

## A VERY SPECIAL THANKS TO:

Rick Faugno  
Drew King  
James Lane  
Michael Lowney  
Stephanie Martignetti  
Anastacia McCleskey  
Marissa McGowan  
Katrina Yaukey

HIGH  
PERFORMANCE  
DESERVES  
HIGH PRAISE

Accenture congratulates the Roundabout Theatre Company on its tradition of artistic achievement and programming excellence. We applaud Roundabout’s enduring mission to bring the highest quality arts to all audiences across the country and around the world.

  
High performance. Delivered.

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Congratulations to tonight's honorees and, with great affection, to my friend Michael Cohen for all of his work and dedication on behalf of this cultural institution that is the wonderful Roundabout Theatre Company.

**CYNTHIA NEIDITCH**  
and Everyone at  
**COUNSEL ABSTRACT**

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salutes  
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WE ARE PROUD TO SUPPORT  
**ROUNABOUT THEATRE COMPANY**  
AND THEIR DEDICATION  
TO THE ARTS

CONGRATULATIONS TO  
**FRANK LANGELLA**  
&  
**DR. LEONARD TOW**



THEIA

[WWW.THEIACOUTURE.COM](http://WWW.THEIACOUTURE.COM)



salutes

Leonard Tow

With love from all your friends  
at Lincoln Center Theater



Congratulations to Frank Langella and Leonard Tow, and to Roundabout for all of its successes in 51 seasons!

**DR. TAYLOR W. LAWRENCE**

Congratulations to honorees Frank Langella and Leonard Tow and the Gala chairs on a wonderful event! And bravo to everyone at Roundabout on another fabulous season!

**RANDI** and **JEFF LEVINE**

**THANK  
YOU**

 **ROUNABOUT  
THEATRE  
COMPANY**