



2019

GALA

QUITE THE CHARACTER

An Evening Celebrating JOHN LITHGOW

Special Concert Performance by Tony Award Winner IDINA MENZEL

MONDAY FEBRUARY 25

ZIEGFELD BALLROOM /// NEW YORK CITY

CONGRATULATIONS,

JOHN
LITHGOW

ON THIS WELL-DESERVED HONOR.



2019 GALA

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AN EVENING CELEBRATING

JOHN LITHGOW

SPECIAL CONCERT PERFORMANCE BY TONY AWARD WINNER

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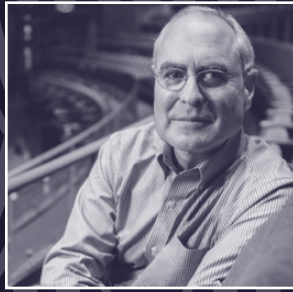
Idina Menzel's performance
underwritten by
Taylor W. Lawrence
and Ryan P. Shelhamer

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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 Performers' 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 many initiatives including our Education Programs.



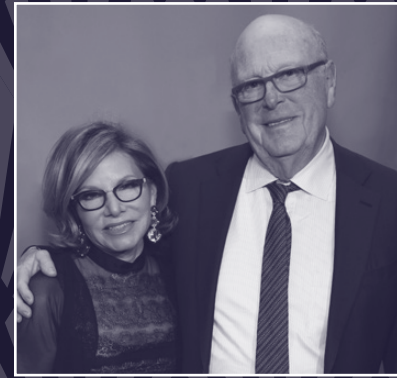
**LETTER FROM THE
ARTISTIC DIRECTOR/CEO TODD HAIMES**

GOOD EVENING AND WELCOME TO
ROUNDABOUT'S 2019 GALA, OUR SECOND
YEAR AT THE LOVELY ZIEGFELD BALLROOM.
TONIGHT, I AM THRILLED TO CELEBRATE THE
EXTRAORDINARY CAREER OF JOHN LITHGOW.

I have been a huge fan of John Lithgow for decades, and I am lucky enough to also call him my friend. He is a true star in every medium. He may be best known for his roles in films such as *The World According to Garp*, *Terms of Endearment*, *Footloose*, and *Shrek* or from his scene-stealing work in television shows such as "3rd Rock from the Sun," "Dexter," and "The Crown." However, John always has been and always will be a theatre actor. His Broadway career began in 1973 and has spanned everything from plays like *M. Butterfly* to musicals like *Dirty Rotten Scoundrels* to his one-man tour de force *Stories by Heart* here at Roundabout. In fact, he'll be on Broadway again this spring in *Hillary and Clinton* – when I'm sure he'll give another award-worthy performance. Speaking of awards, throughout his amazing career, John has earned six Tony Award nominations, winning twice; two Oscar nominations; four Grammy nominations; twelve Emmy nominations, winning six times; nine SAG Awards, winning three times; and five Golden Globe Awards, winning twice. To say he is accomplished would be an understatement. John once said, "Whenever I play a role, it's like I've been kidnapped inside my own body." Well, John, we are more than happy to be held hostage with you. I am very proud to present John Lithgow with the Jason Robards Award for Excellence in Theatre.

Additionally, I want to thank the star of our production of *Skintight*, the incomparable Idina Menzel, who made time in her very busy schedule to be with us tonight. I know you'll be blown away by the amazing concert she has prepared for us.

There are also numerous others I wish to thank including our Board of Directors, Leadership Council, donors, subscribers, friends, and theatre-goers whose support allows us to do our work. Specifically, I thank our incredible Gala Co-Chairs: Board Chair Tom Tuft and his wife Diane and Johannes (Johs) Worsoe, Mitsubishi UFJ Financial Group, for their efforts in making this evening a tremendous success. Their leadership has allowed us to reach our ambitious fundraising goal for this event which benefits the work we do on our stages and our programs within the community. I must also thank American Airlines for sponsoring our Private Artist Reception before tonight's Gala, as well as Capital One for their generous matching gift towards our education programs. Finally, I wish to thank the entire Roundabout family of artists, directors, writers, and designers who work with us each season. It is because of all of you that Roundabout remains one of the most vital cultural institutions not only in New York City, but in the country.



DIANE AND TOM TUFT



JOHANNES (JOHS) WORSOE

**LETTER FROM THE
GALA CHAIRS**

WELCOME TO ROUNDABOUT'S
2019 GALA, QUITE THE
CHARACTER: AN EVENING
CELEBRATING JOHN LITHGOW.
WE ARE HONORED TO SERVE AS
CO-CHAIRS AS WE PAY TRIBUTE
TO JOHN LITHGOW.

John was magnificent in *Stories by Heart* at Roundabout; but then John is magnificent in everything he does. As we celebrate John's work on stage, film, and television, we also want to highlight the important work Roundabout is doing offstage.

For 23 years, Education at Roundabout has designed innovative service models that use theatre to address challenges faced by our community. Over the years, Roundabout has established new initiatives designed to bring vitality to the field, including the development of our Theatrical Teaching Framework, our nationally recognized arts education curricula, and most recently, our Theatrical Workforce Development Program. Now serving 28,000 students, educators, and community members annually, Education at Roundabout's impact continues to grow.

Ensuring theatre is equitable and accessible to New York's diverse populations is a complex challenge that the industry continues to face, and Roundabout is addressing this by launching a new Community Partnerships program this season. Building on the success of past initiatives, this new program will complement our work in schools and on stage by creating meaningful partnerships with community

organizations and ensuring our work is accessible and welcoming to people from all backgrounds.

There are many members of the Roundabout family that we want to thank for their incredible generosity in making tonight a success. Gala Vice Chairs — Bank of America, Bloomberg Philanthropies, Roxanne and Scott Bok, Michael T. Cohen, Colliers International NY LLC, Samantha Rudin Earls and David Earls, Susan and Ed Forst, Sylvia Golden, Kiendl and John Gordon, Griffon Corporation, Jeanne and Tom Hagerty, Tom and Kitty Patterson Kempner, Stephanie and Ron Kramer, William M. Lewis, Jr. and Carol Sutton Lewis, Janet and Marvin Rosen, the May and Samuel Rudin Family Foundation, Inc., Chip Seelig, and Jennifer and Owen Thomas — have made all the difference. We also want to thank our Auction Committee, Chair Sylvia Golden along with Wendy Barker, Robert Burden, Carmen Grossman, and Nicole Kramer. Additionally, we must thank Dr. Taylor W. Lawrence and Ryan P. Shelhamer for underwriting the concert by Idina Menzel, as well as American Airlines for sponsoring the Private Artist Reception and Capital One for sponsoring the Education Paddle Raise. 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 the year.

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 EXCELLENCE
 IN THEATRE**



2019
 JOHN LITHGOW

2018
 Jessica Lange

2017
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 Dr. Leonard Tow

2016
 Audra McDonald
 Tom Tuft

2015
 Helen Mirren

2014
 Sam Mendes

2012
 Rob Marshall

2011
 Alec Baldwin

2009
 Bank of America
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2007
 Mayor Michael R. Bloomberg
 Speaker Christine C. Quinn,
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2005
 Stephen Sondheim

2004
 John Kander

Fred Ebb

2002
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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 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.

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

THE DUAL IST

BY DAVID COTE



John Lithgow in
"The Crown" in 2017.
Photo by Robert Veglasky.

In a scene toward the end of "The Crown"'s first season, Winston Churchill sits by a lake on his estate, painting the light glancing off the water. The familiar Churchillian profile is bundled up against the Kentish chill, and when he speaks, it's that much-imitated, plummy rumble. The elder statesman dabs pigment on canvas, squinting at the pastoral perfection he hopes to capture.

You could say that much of John Lithgow's life and career is concentrated here.

First of all, it's that marvelous chameleon playing the role, his hundredth-and-fiftieth or so on TV, in movies, or on stage since he began this astonishing showbiz ride nearly 50 years ago. It's also the painting. While an undergraduate at Harvard, Lithgow's passion was not for the stage, but for visual art. Decades later, he still dashes off the odd watercolor—mostly portraits of pets for charity events, he clarifies with wry humility. Lastly, there is the English connection. What other Yank can one imagine playing such a sacred British figure? Lithgow is that rare breed among actors today: One not bounded by nationality or chronology, who can project his restless, mercurial, intensely vibrant presence across borders, epochs, even gender.

Yes, gender. One of his early breakthroughs was the transgender football pro Roberta Muldoon, who undergoes gender-reassignment surgery in *The World According to Garp* (1982). Thirty-seven years ago, it was a role few actors might jump at, much less endow with as much warmth and dignity as Lithgow did, earning him an Oscar nomination for Supporting Actor.

And that was just the early chapter of his Hollywood chronicle. To teenagers who, like me, grew up in the

1980s and gravitated toward science fiction, horror, and other genres that stoked our Reagan-era fantasies, Lithgow was a magus of mania, with gonzo, full-bodied turns. His Italian physicist possessed by an extra-dimensional lizard alien in *The Adventures of Buckaroo Banzai Across the 8th Dimension*; his terrified airplane passenger in *Twilight Zone: The Movie*; and his hyperventilating scientist in *2010: The Year We Make Contact* seared the lanky, rubber-faced actor into the dreams of a generation. A decade later, he mined

LITHGOW is that rare breed among actors today: One not bounded by nationality or chronology, who can project his restless, mercurial, intensely vibrant presence across borders, epochs, even gender.

his sci-fi eminence for the extraterrestrial comedy-of-manners series "3rd Rock from the Sun".

Sometimes, it really seems that John Lithgow is not of this earth, only on loan from a distant galaxy. He'd chuckle tolerantly to hear that, because the truth is, he's just a kid from a theater family. He might have gained a global following from the movies and TV, and a youthful fanbase from his numerous children's books and CDs, but he never left the stage.

Since his Broadway debut in 1973 in *The Changing Room* (for which he won a Tony a record 18 days after opening night), Lithgow has returned again and again to the theater. There have been twenty-five productions over the years, everything from classic revivals (*The*

Front Page and All My Sons), new musicals (*Sweet Smell of Success* and *Dirty Rotten Scoundrels*) and new plays (*The Columnist*, *The Retreat From Moscow* and this spring's *Hillary and Clinton*). His first collaboration with Roundabout Theatre Company happened last year, the utterly enchanting solo piece, *John Lithgow: Stories by Heart*. For an actor who has seemingly done or could do anything, here he was, all six-foot-four of him, telling us stories with funny faces and voices, keeping us rapt with mere words. As every painter knows, the most remarkable effects can be made with the fewest strokes.

MY FATHER created and ran summer outdoor Shakespeare festivals in Ohio...
By the time I was 18, I had acted in about 20 plays of Shakespeare.

DAVID COTE: People may be surprised to know you were a child actor.

JOHN LITHGOW: Well, I wasn't exactly a child actor; I was a child in a theater family. My father created and ran summer outdoor Shakespeare festivals in Ohio, from the time I was six or seven years old. It was in Yellow Springs, Ohio, on the campus of Antioch College. As I grew up, I played bigger parts, both physically and in the number of lines I had to learn. By the time I was 18, I had acted in about 20 plays of Shakespeare.

DC: What a childhood! Marinating in those magical words!

JL: We took it for granted a little bit. It was not just the Shakespeare; it was the whole energy of a theater company. They were professional actors, but young professionals—a lot of them in a pipeline from Carnegie Mellon University's drama program. Tremendous actors, but young and full of beans. In a typical summer, they would open seven Shakespeare plays in nine weeks, rehearsing in the day and performing at night. And then run them in rotating repertoire, a different play every night of the week. Imagine the kind of energy and enthusiasm that takes. We adored the actors. Many of them stayed friends.

DC: Any we'd recognize today?

JL: Probably the most famous was Nancy Marchand, who played Tony Soprano's mom. But there was Ellis Rabb, who created the Association of Producing Artists, or APA Repertory, on Broadway in the 1960s, and Donald Moffat, a wonderful character man who just passed away recently. He was my adored mentor. I just loved him. The plays they did ran at lightning speed—the same way they did in Elizabethan times, according to scholars. And you could hear the audience roaring with laughter at obscure Elizabethan jokes from *The Merry Wives of Windsor*. These were wonderful, exuberant productions. The plays were tragical, comical, historical, pastoral, different roles, different plays, every night of the week. And that created a character actor's template for the rest of my career—unwittingly, of course. I'm known not for one role, but for playing a crazy variety of roles, and that's what Shakespearean actors did.

DC: And yet, acting was not always in the cards.

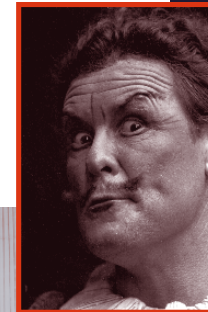
JL: I grew up not intending or wanting to be an actor, even though I did so much of it for my dad. I was much more interested in art. I did drawings and paintings, and was really quite serious about it from a very young age. But I went to Harvard because I got into Harvard. There was a tremendous amount of theater activity. All extracurricular. And I fell in with the theater gang and pretty much dropped the notion of the visual arts. I've been a hobbyist ever since, but I respect painters too much to call myself a painter.

DC: So you fell in with the theater crowd and eventually studied acting at LAMDA in London.

JL: Right after Harvard. In those days, they had a Fulbright scholarship actor and actress who went to LAMDA every year, and I was the actor that year.

DC: What was it like, being a young American in London in the '60s?

JL: It was fantastic. I had never been to England before, even though I had studied English history and literature at Harvard. London was exploding with energy. Peter Brook was doing some of his greatest work. Trevor Nunn had become the youngest artistic



Clockwise, from the top:

John Lithgow in *Twelfth Night* at Royal Shakespeare Company in 2007;

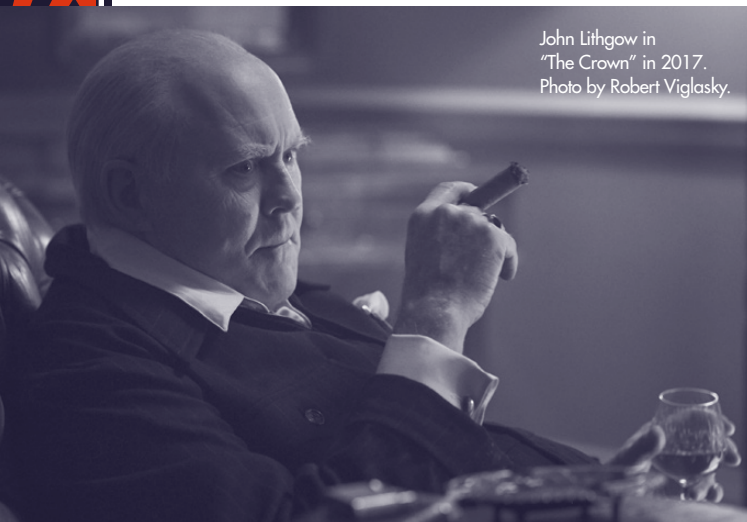
Arthur Lithgow;

John Lithgow in *Pygmalion*.

Arthur Lithgow in *The Taming of the Shrew*.

Arthur Lithgow in *The Merry Wives of Windsor* in 1955.

director of the Royal Shakespeare Company, and Pinter and Simon Gray plays were premiering. In fact, when I came to Broadway, my first four or five shows were British imports. Plays like David Storey's *The Changing Room* and Trevor Griffiths's *Comedians*.



John Lithgow in "The Crown" in 2017. Photo by Robert Viglasky.

DC: Were you always an Englishman trapped in the body of an American?

JL: I've always been a curious hybrid. I came back speaking with a very fruity English accent. I had the good luck to be in a Bucks County Playhouse production of *The Star-Spangled Girl* by Neil Simon. We had a terrible director, but he had a little bell on his desk. And every time I sounded English, he would ring the bell and it cured me of my English accent. But since then, they've welcomed me back to England in the last twenty or so years. I've worked with both the National Theatre and the Royal Shakespeare Company.

DC: And, of course, in 2016 you played Winston Churchill in "The Crown" on Netflix.

JL: I was the only American actor playing an Englishman in that. Sometimes it's been a bit of a millstone around my neck, but it is who I am. It comes from Shakespeare being the first stage language I

ever heard. I remember my dad taking me to see a production of *Death of a Salesman*. It must have been at the Paper Mill Playhouse in New Jersey. And I sat there and watched an Arthur Miller play. I was about 13 years old and I was so stunned that the language could be so real and contemporary. All I'd heard is Shakespeare. It's crazy.

DC: Todd Haimes saw you on opening night of *The Changing Room*, your Broadway debut.

JL: Isn't that astonishing? He must've been like 12 years old! It's probably the equivalent of my experience watching *Death of a Salesman*.

DC: It may have taken a while, but Todd finally got you on his stage.

JL: Todd has had a strategy of approaching actors who've made a big success in the movies or on TV and asking them what they would like to do in the theater. Years ago, Liam Neeson and Natasha Richardson played in *Anna Christie*, and they were being paid Equity minimum to work. You didn't have to pay them a lot; they were doing it because they wanted to do it. And now you have Ethan Hawke and Paul Dano at the American Airlines Theatre. Any given season on Broadway now you have a dozen major American film stars doing plays. Todd generated an awful lot of that himself.

DC: I was surprised to find that *Stories by Heart* was your first job with Roundabout.

JL: Todd and I danced a little courtship on many occasions, but it just never worked out. I remember him coming to L.A. and taking me out to lunch and asking

me what I would like to do. And that was way back in the '80s.

DC: A time when you were in movies that were blowing the minds of teenagers like me. *The Adventures of Buckaroo Banzai. The World According to Garp. The Twilight Zone Movie.* I was always amazed by how far you were able to push expression, yet remain completely believable.

JL: In recent years, I've made a compact with the director early on. I say, I will give you a huge performance on the early takes. I will overdo everything, and it's your job to just calm me down and sort of shape the performance. And this way, at least you'll have the big version when you look at all the tapes and you can use it at will. It gives the filmmaker the luxury of knowing just how far they can push a moment. So you get some pretty big stuff on screen in the finished movie from time to time. I'm a theater actor at heart. And what I bring to movies is what I know of theater. One of my really fun jobs was "3rd Rock from the Sun", because that was flat-out stage acting. And in fact, we even had a live audience, and gave them a great performance and prided ourselves on the fact that the show didn't need a laugh track. The series would never have worked if we didn't have four or five actors at the center come right out of theater.

DC: Not to mention a premise that demanded outlandish behavior.

JL: Yeah. That's why I was never going to do a sitcom. But the premise was so appealing for exactly that reason. These were people who did not have the good sense to restrain themselves. It was a concept

tailor-made for character actors who loved to do comedy.

DC: With the wonderful Jane Curtin as your straight woman.

JL: Absolutely glorious. A woman who really knows where the funny is.



Below: John Lithgow in Roundabout Theatre Company's *Stories by Heart* in 2017. Photo by Joan Marcus.

Inset: Arthur Lithgow reads to the Lithgow children.

DC: You put the Winston Churchill fat suit back on, so to speak, to play FOX News founder Roger Ailes in a movie that's in post-production. What was it like being in his skin?

JL: Well, he's an extraordinarily contradictory character. The most interesting research I did, was to look up an old friend of mine who I hadn't spoken to in maybe 30 years, who had been Roger Ailes's business partner in the 1970s. He was a good friend and a big fan of Ailes. He described his devilish, subversive humor, in fact even making fun sometimes of the right-wing Republicans whose media campaigns he was managing. He was not a repulsive troll as everybody might think he was. It was interesting to modulate to what extent he was a monster and to what extent he was a media genius who could get a lot of people to follow him.

DC: And yet he sexually harassed many female employees.

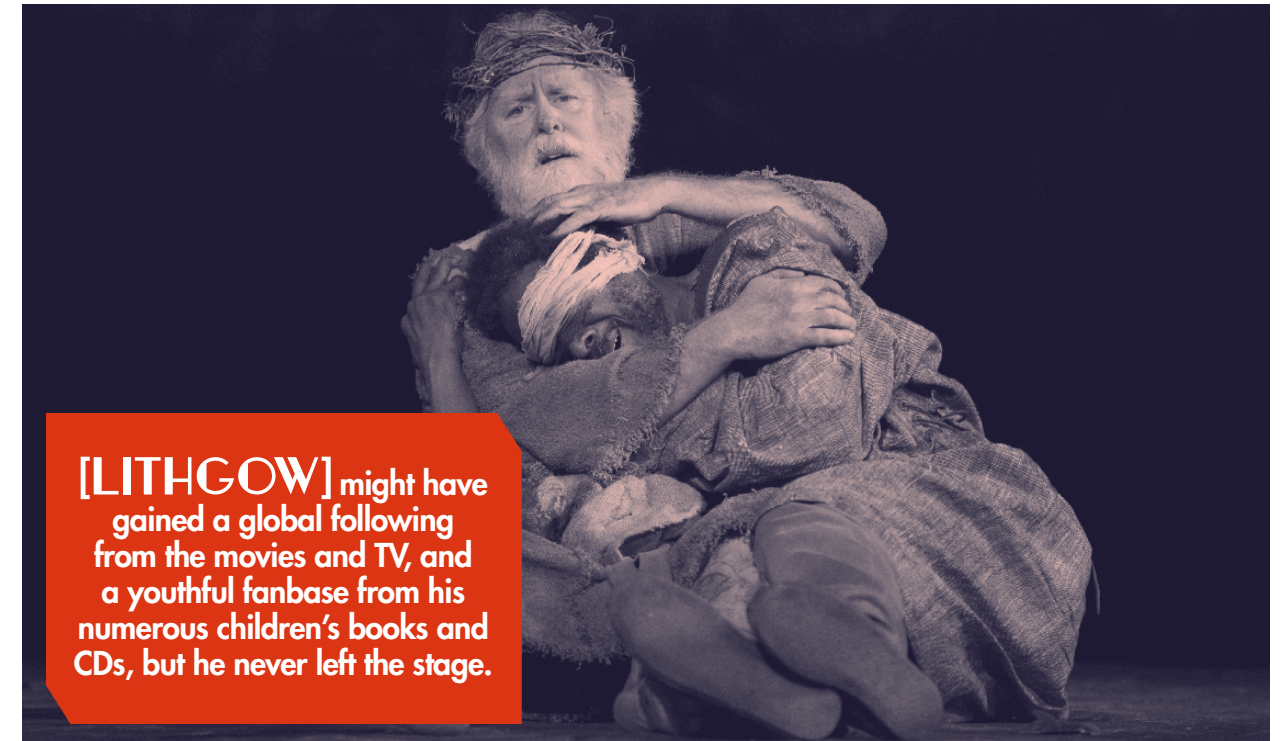
JL: Well, it's about power. It's also about insecurity, inadequacy and need. I always look for the duality in every character. When I played the "Trinity Killer" on "Dexter", what fascinated me is: Here's this man with a diabolical, horrifying compulsion. But I chose to play him as a man who hated this compulsion and wished he could resist succumbing to it, and wanted somebody to stop him. To me, that automatically sets up tremendous conflict. Because all of us live with duality and conflict. That's how I approached Ailes. If you play Iago, Iago does not consider himself to be a monster. Or to the extent that he does, he hates himself for it. That's my job as an actor.

DC: And in terms of external effects, you wore facial prosthetics for the Ailes movie?

JL: It was the most I've ever relied on makeup. I've always been resistant to using too much makeup, maybe because my early years in Shakespeare repertory, where we used a pound of greasepaint and wigs and nose putty every night. I've always liked to do it all with my face. But the director, Jay Roach, put me together with this genius makeup artist, Kazuhiro Tsuji who, ironically enough, made up Gary Oldman for playing Winston Churchill in *Darkest Hour*. Whereas I played Churchill with hardly any makeup at all. And boy, Kazuhiro brought me around. I just loved his makeup for Roger Ailes.

DC: In your next role on Broadway this spring, you play another political figure beset by sexual scandals. Bill Clinton in Lucas Hnath's *Hillary and Clinton*. Have you ever met Bill Clinton?

JL: I've met him a few times. A couple of times at White House events and once when we were both on a program. He was the keynote speaker and I was the entertainment. A conference down in Orlando. We chatted a bit. He's very genial. He greeted me as if we were old friends. He's introduced me on a couple of occasions, and mispronounced my name both times. Hillary I know a little better than Bill. She came to see the solo show at Roundabout and was extraordinarily warm and classy. It's interesting because it is a fearless, uncompromising play about them. But they're both in on it. Scott Rudin in his wisdom gave them the script, and had lunch with them and talked about it before he went ahead with it. So we have their cautious blessing.



[LITHGOW] might have gained a global following from the movies and TV, and a youthful fanbase from his numerous children's books and CDs, but he never left the stage.

DC: Let's end where we began: Shakespeare. You played Malvolio with the Royal Shakespeare Company. Your *King Lear* in Central Park was magnificent. What's next?

JL: I owe it to myself to play Falstaff someday, just because it seems that fat, old men are my stock in trade these days. And he is the ultimate fat, old man and a tremendous role. That's the only one I've thought about. I missed my chance to play the great younger roles. I'm sort of psychoanalyzing myself, but when I was younger, I avoided the signature playwright of my dad's career. And I was also kind of snobbish about

John Lithgow in *King Lear* at The Public Theater in 2014.
Photo by Joan Marcus.

it. Having studied in England and having idolized all sorts of great English actors, I felt that, as Americans, it's not in our DNA. But I was completely wrong about that. As a result, I missed out. I was asked to play Hamlet a couple of times and Macbeth. I had my chance. I was asked to play Falstaff, in fact, about 25 years ago in the Park. But it's not as if I didn't have other things to do.



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Congratulations to Roundabout
and to Tony, Emmy, and Golden Globe
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for receiving the Jason Robards Award
for Excellence in Theatre.

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thrilled to be a part of the Roundabout family.
Best wishes for a successful Gala.

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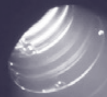
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John Lithgow
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Your versatility from TV to film to stage
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You deserve every honor an
actor can receive.

Fondly,

JOAN COHEN,
better known as Michael Cohen's Mother

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We salute this year's honoree:

John Lithgow

on his Jason Robards Award for Excellence in Theatre



A toast to
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Roundabout continues to grow and thrive.**

Sylvia Golden

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Congratulations to
John Lithgow,
a wonderfully talented and
most deserving actor!

We are very honored
to be sponsoring Idina Menzel's
performance tonight!

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RYAN P. SHELHAMER

Cheers to tonight's honoree
John Lithgow
for his many contributions
to the theatre, and to
Roundabout
on another wonderful season!

GINA MARIA LEONETTI

Best wishes to
Roundabout Theatre Company
for a fantastic 2019 Gala
and
Congratulations to Gala Chairs
Diane and Tom Tuft
on a successful event.

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and
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Recipient

John Lithgow

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and congratulate the honoree,
John Lithgow,
on his remarkable accomplishments.

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Congratulations to John Lithgow for being honored with the Jason Robards Award for Excellence in Theatre for his indelible impact on both Roundabout and the theatre world.



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Theatre Company and its fearless leaders
Todd Haimes and Julia Levy on another
remarkable season!

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Congratulations to Tony, Emmy
and Golden Globe winner
John Lithgow on receiving the
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for Excellence in Theatre!

Congratulations to
Roundabout Theatre Company
on a successful Gala,
and a wonderful season!

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TO OUR FRIENDS AND COLLEAGUES AT
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John Lithgow,
and our dear friend Tom Tuft
who works so hard on behalf
of this special theatre company.

FERN and **LENARD TESSLER**

Congratulations to John Lithgow
for his extraordinary talent and
contributions to the theatre.

Thank you to fellow Gala Chair
Johs Worsoe – it has been an honor to
lead this year's Gala with you.

We applaud the entire team at Roundabout
for their commitment and dedication to
ensuring that great classics and
new plays are accessible to all.

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GALA

**QUITE THE CHARACTER
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2019 GALA

QUITE THE CHARACTER

An Evening Celebrating JOHN LITHGOW

Special Concert Performance by Tony Award Winner IDINA MENZEL

PROGRAM

WELCOME

TODD HAIMES

THE JASON ROBARDS AWARD FOR EXCELLENCE IN THEATRE PRESENTED TO

JOHN LITHGOW

LIVE AUCTION

Lydia Fenet, Auctioneer

Auction items listed inside.

A CONCERT PERFORMANCE

IDINA MENZEL

SCENIC DESIGN David Rockwell

LIGHTING DESIGN Donald Holder

SOUND DESIGN Shannon Slaton

PRODUCTION STAGE MANAGER Jeffrey Rodriguez

TECHNICAL DIRECTOR Anthony Jusino

MENU

BABY ARUGULA

Mint, Basil, Multi-Colored Beets & Candied Walnuts,
Shaved Grana Padano, White Balsamic Vinaigrette

GRILLED FILET MIGNON

Duck Fat Fingerling Potatoes, Parsnip Purée,
Roasted Root Vegetables, Crispy Onions,
Bordelaise Sauce

Vegetarian alternate entrée available upon request.

DESSERT

CHOCOLATE MALTED CAKE

Chocolate Crèmeux, Malted Milk Chocolate Custard,
Beet Devil's Food Cake, Blackout Chocolate Glaze,
Chocolate Pretzel Crunch & Sugar Beet Gel

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LIVE AUCTION /// GALA 2019

ROUNABOUT THEATRE COMPANY

1

GALA CAST PARTY AND VIP DINNER WITH ALEC BALDWIN!

Already thinking of coming to Roundabout's benefit reading of *Twentieth Century* on April 29? Why not do it in VIP style? You and nine of your friends will be our invited guests, watching the one and only Alec Baldwin reprise his starring role from Roundabout's 2004 production. After the benefit, you'll mix and mingle at our star-studded cast party. And that's not all. Two days later, on May 1, you and nine of your friends will sit down for dinner with Alec and Hilaria Baldwin—and Roundabout Artistic Director and CEO Todd Haimes—in the private dining room at Aureole in midtown.

VALUE: Priceless (Aureole Dinner: \$5,000; *Twentieth Century* Benefit Tickets: \$700)

DONATED BY: Alec and Hilaria Baldwin

2

MAKE YOUR BROADWAY DEBUT IN TOOTSIE WITH SANTINO FONTANA!

The side-splitting new musical is looking for its newest cast member—could it be you?! Win a walk-on role in *Tootsie*, starring Broadway dreamboat Santino Fontana in the role made famous by Dustin Hoffman.

In full-on “star mode,” you'll attend a rehearsal and then get prepared backstage. When it's time, take a deep breath and walk out onto the stage for your big moment! Your friends and family will cheer you on from four complimentary VIP house seats. The fun doesn't end after your dazzling moment in the spotlight—you'll also have a one-of-a-kind vantage point backstage to watch the remainder of the show. Following the curtain call, the cast will celebrate your star turn with a post-show champagne toast in grand Broadway style.

SPECIAL INSTRUCTIONS: Must be on a Tuesday or Thursday evening performance. Winner must be 16 or older. Walk-on must happen AFTER June 9.

VALUE: Priceless (*Tootsie* tickets: estimated \$676)

DONATED BY: Scott Ellis, *Tootsie*

3

BROADWAY MEETS BASEBALL: NEW YORK YANKEES LUXURY SUITE WITH DANNY BURSTEIN ON SEPTEMBER 2ND

You gotta have heart...and a luxury viewing suite for you and 13 friends at Yankee Stadium! Also on the VIP guest list: Tony-nominated actor Danny Burstein, whose recent performance in Roundabout's *Damn Yankees* concert was a true home run. Experience the game in ultimate comfort with your dedicated suite staff, cushy armchairs

and sofas, indoor and outdoor seating, TV display, all-inclusive ballpark food, and unlimited beer, wine, liquor, and nonalcoholic beverages. What's not to like? Play ball!

SPECIAL INSTRUCTIONS: Event will take place on September 2, 2019 beginning at 1:05 pm. New York Yankees versus Texas Rangers.

VALUE: Priceless

DONATED BY: StubHub, Danny Burstein

4

COME OVER FOR DINNER... WITH ETHAN HAWKE AND CELEBRITY CHEF MARC MURPHY

You're cordially invited to an exclusive private dinner hosted by Ethan Hawke, actor extraordinaire and current star of Roundabout's *True West*. You and seven of your friends will join Ethan and Ryan Hawke in their historic brownstone in Boerum Hill, Brooklyn for an intimate evening of food, drinks, and fun. Celebrity chef Marc Murphy (“Chopped”) will create a fantastic feast to delight the senses, with delicious wine pairings provided by Golden Ram. Trust us...you'll be name-dropping this night for years to come.

SPECIAL INSTRUCTIONS: Will be scheduled for a mutually agreeable time and date.

VALUE: Priceless

DONATED BY: Ethan and Ryan Hawke, Marc Murphy,

 Golden Ram
IMPORTS

5

TAP DANCE MASTER CLASS WITH WARREN CARLYLE AND CORBIN BLEU

Put on your dancing shoes! You and nine friends are invited to the master class of a lifetime. Your private studio dance lesson will be led by none other than Tony Award-winning choreographer and director Warren Carlyle (*Kiss Me, Kate; Hello, Dolly!; She Loves Me*) and Corbin Bleu (*Kiss Me, Kate; In the Heights; High School Musical*). Once you've worked up a sweat, enjoy a post-class reception with healthy, delicious catering from The Village Den (co-owned by Lisle Richards and “Queer Eye”'s Chef Antoni Porowski). You and your friends will each receive a complimentary pair of tap shoes so you can keep working on your shuffle-ball-change.

SPECIAL INSTRUCTIONS: Class must be scheduled on a mutually agreeable date. Winners will receive Capezio gifts cards to purchase their own tap shoes prior to the class.

VALUE: Priceless (Tap shoes: \$500)

DONATED BY: Warren Carlyle, Corbin Bleu,

VILLAGE
DEN

CONTINUED ►►

6

GET UP CLOSE AND PERSONAL WITH JOHN LITHGOW AND LAURIE METCALF OF HILLARY AND CLINTON

Hobnob with the stars of Broadway's *Hillary and Clinton*, John Lithgow and Laurie Metcalf! First, you and three friends will enjoy the new play by Tony nominee Lucas Hnath (*A Doll's House, Part 2*)—from the best seats in the house, of course. When the curtain falls, join John and Laurie for scintillating cocktails and conversation along with Roundabout Artistic Director and CEO Todd Haimes. It's your chance to have an unforgettable chat with two of TV, film, and Broadway's most beloved actors!

SPECIAL INSTRUCTIONS: Must be on a mutually agreeable date during the run of *Hillary and Clinton*.

VALUE: Priceless (*Hillary and Clinton* tickets: estimated \$636)

DONATED BY: John Lithgow, Laurie Metcalf

7

MEET ELTON JOHN: FAREWELL YELLOW BRICK ROAD

Icon. Superstar. Rocket man. Elton John's final tour marks the end of fifty years on the road, spreading joy and music across the globe. You and a guest will experience his final stage spectacular from amazing seats at the Barclays Center with a meet and greet with Elton himself. Make it a full night with complimentary car service and a pre-show dinner in Brooklyn. Don't let the sun go down on this opportunity to bid farewell to one of pop culture's most beloved performers.

SPECIAL INSTRUCTIONS: Elton John concert is on March 9, 2019 at the Barclays Center.

VALUE: Priceless (Elton John concert tickets: \$519)

DONATED BY: Elton John

8

LUNCH WITH "FOSSE/VERDON" AND "THE MARVELOUS MRS. MAISEL"

You'll laugh, you'll cry, you'll sing, you'll dance! You and a guest are invited to lunch on the set of FX's new Broadway miniseries, "Fosse/Verdon," along with members of the cast and writer/showrunner Steven Levenson (*Dear Evan Hansen, If I Forget*). You'll also walk the red carpet—and work those jazz hands!—at the "Fosse/Verdon" NYC premiere. Hungry for more? Let's do lunch with hilarious cast members of "The Marvelous Mrs. Maisel" and creator Amy Sherman-Palladino.

SPECIAL INSTRUCTIONS: "Fosse/Verdon" lunch must take place the week of March 4; "Fosse/Verdon" premiere is April 8. "The Marvelous Mrs. Maisel" set visit must happen on a mutually agreeable date.

VALUE: Priceless

DONATED BY: Steven Levenson, Dan Palladino and Amy Sherman-Palladino

9

THE WORLD 7-NIGHT LUXURY CRUISE AND SPA TREATMENTS

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Access to this private community of luxury travel combined with world-class dining, amenities and facilities is by invitation only or through the Roundabout Theatre Company's 2019 Gala.

The World's 2019 journey has seen the stunning shores of South Africa, the fascinating cultures of Sri Lanka and the sparkling Mediterranean. Early summer will include the French Riviera and Western Europe leads to the

CONTINUED ►►

LIVE AUCTION /// GALA 2019

ROUNABOUT THEATRE COMPANY

dramatic landscapes of Iceland and Greenland. A deep exploration of the bustling cities, sacred temples and peaceful gardens of Asia is enjoyed before a glorious New Year's Eve celebration in Hong Kong which kicks off the Ship's 2020 journey. Australia and Southeast Asia will be followed by Singapore, Malaysia and Myanmar before heading off for the Middle East, Mediterranean, Northern Europe, Russia, and the United Kingdom.

The winning bidder will receive a 7-night voyage aboard *The World* in a luxurious one-bedroom Studio Residence for two guests. This voyage includes all meals, non-alcoholic beverages, select wines, spirits and champagnes from around the world, all gratuities, and all port charges.

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SPECIAL INSTRUCTIONS: The certificate may be redeemed for any journey on the Ship's schedule subject to availability and blackout dates until May 1, 2020 by which time the voyage must be completed. The following blackout dates apply: April 24 to May 31, 2019, August 16 to September 10, 2019, December 22, 2019 to January 2, 2020, January 15 to February 3, 2020 and March 21 to March 30, 2020. One (1) one-hour Spa treatment per person

may not exceed \$400 in total. Pre- and/or post-cruise hotel accommodations, transfers to and from the Ship, optional Destination Experiences and onboard personal expenses are not included. All 7 nights onboard *The World* must be taken consecutively and within the span of the winner's selected voyage. Trip is non-transferable, not redeemable for cash and cannot be sold to any other parties. The winning bidder and his/her guest will be considered participants of *The World's* Guest Stay Program (GSP). Those in the GSP may take a maximum of three voyages. The limit for any one voyage is 30 days with a total maximum number of 90 days. All Guests must undergo a full criminal history background check and security screening prior to boarding *The World*. The winning bidder must submit required biographical data, including passport information and residential address. The procedures for background checks will be seamless and no contact with the individuals being screened will be required once their biographical data has been submitted to *The World*. If a person is denied boarding because of unsatisfactory results from these background checks, as determined in our complete and sole discretion, *The World* will make no refund or compensation to the winning bidder or any other person.

VALUE: Priceless (*The World*: \$23,850; AAdvantage miles: estimated \$10,325)

DONATED BY: *The World*, American Airlines 

10

NEIL PATRICK HARRIS & DAVID BURTKA IN THE HOUSE, FOR DINNER

Hilarious Hollywood power couple Neil Patrick Harris and David Burtka want to host a dinner party...in your home! You knew they were amazing actors, but did you know they're the hosts with the most? It's true. Neil will show off his magical mixology skills with cocktails to die for, and David—who trained at Le Cordon Bleu!—will cook a stunning meal right in your own kitchen. You'll also enjoy amazing wine pairings provided by Golden Ram. So invite seven super-special guests for a one-of-a-kind dinner you'll never forget. We heard this party is going to be so incredible, Roundabout Artistic Director and CEO Todd Haimes is planning to be there with bells on!

RESTRICTIONS: Will be scheduled for a mutually agreeable time and date; home must be located in Manhattan or, if the winner prefers, Roundabout Board Member Sylvia Golden will happily host in her Manhattan townhome.

VALUE: Priceless

DONATED BY: Neil Patrick Harris, David Burtka,



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DINE ON A BROADWAY STAGE WITH ANNETTE BENING AND TRACY LETTS

You've seen plenty of shows, but have you ever dined onstage at a Broadway theatre? Annette Bening and Tracy Letts invite you to be their dinner guests at the American Airlines Theatre, home of Arthur Miller's *All My Sons*. You'll be joined by Roundabout Artistic Director and CEO Todd Haimes, along with 13 of your favorite friends and family. Acclaimed chef Bob Spiegel and theatrical set designer TJ Girard of Pinch Food Design will present an exquisite banquet that's as delicious as it is dramatic, with wine provided by Golden Ram. Opulent, extravagant, one-of-a-kind—it's sure to be an evening you'll never forget.

RESTRICTIONS: Must be on a mutually agreeable Sunday evening during the run of *All My Sons*.

VALUE: Priceless

DONATED BY: Annette Bening, Tracy Letts, Pinch Food Design,  Golden Ram IMPORTS

EDUCATION AT ROUNABOUT



For over 20 years, Education at Roundabout has changed the lives of over 250,000 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 and engaged to face an ever-changing world. Programs like the Roundabout Youth Ensemble help students develop skills to succeed, teaching them to think critically and creatively about their worldview and how they interact with others. Through our Theatrical Teaching Institute and other professional development programs, Education at Roundabout is dedicated to helping teachers adapt Common Core Standards and infuse their lessons with touchpoints in the arts. In 2016, Roundabout established the Theatrical Workforce Development Program to provide pathways to technical careers in entertainment, offering hands-on training and job placement. Every gift

will vastly impact the lives of students and young adults by improving graduation rates and creating new opportunities for success. Thank you for making a difference.

\$25,000 underwrites the salary of one Theatrical Workforce Development Fellow for a year of hands-on skills training at Roundabout.

\$15,000 underwrites a School Partnership, bringing skilled Teaching Artists to classroom residencies.

\$10,000 distributes 10,000 Upstage Guides to help students connect theatre to the world around them.

\$5,000 supports one NYC high school student's participation in the Roundabout Youth Ensemble for a full season.

\$2,500 enables two teachers to participate in the intensive Theatrical Teaching Institute.

\$1,000 allows public school students to take part in a College & Career Readiness Day.

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

Make a donation by completing the back of your place card or raising your paddle for the auctioneer.

Thank you for your support!

THANK YOU TO OUR 2019 GALA DONORS

GIFTS RECEIVED FROM FEBRUARY 9 TO FEBRUARY 20, 2019

UNDERWRITER TABLES

Philippa and James Burke

BENEFACTOR TABLES

KPMG LLP

Jenny Toolin McAuliffe and
Tony McAuliffe

Morgan Stanley

PRODUCER'S CIRCLE TICKETS

Mike de Graffenried

Perry and Marty Granoff

UNDERWRITER TICKETS

Liz and Ken Whitney

PATRON TICKETS

Andrew Anderson and Bruce Ehrmann
– the Anderson-Ehrmann Team at
Douglas Elliman Real Estate

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VISIT OUR ONLINE AUCTION
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There are only three days left to bid on VIP sports packages, theatre tickets, celebrity encounters, fine dining opportunities, and other exclusive items.

Bidding will start to close at 2:30 PM EST on Thursday, February 28th.

All proceeds benefit Roundabout's many initiatives, including Education at Roundabout.

WE THANK OUR 2019 ONLINE AUCTION DONORS

Andy Warhol Museum	Samantha Rudin Earls and David Earls	Keen Company	Producers of <i>Wicked</i> and Michael T. Cohen
Anonymous	Eileen Fisher	<i>King Kong</i>	The Public Theater
Ark Restaurants	Emilio Antonio Hair Studio	<i>King Lear</i>	"Rachael Ray Show"
<i>The Band's Visit</i>	Eric Javits Inc.	Philip Kingsley	Rotisserie Georgette
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Broadway Stages	Sylvia Golden	MCM Worldwide	Jenny and Jon Steingart
Capital One Commercial Banking	Nancy and Mark Golodetz	Melissa's Produce	Janis and Jeffrey Strauss
Carnegie Hall	"Good Morning America"	Mercer Culinary	School of Visual Arts/ SVA Theatre
<i>The Cher Show</i>	Peter Greenberg	The Miranda Family	Times Square Alliance
City Winery	Hamptons International Film Festival	Morgan Stanley	The Town Hall Foundation
Gad Cohen	Hunt and Fish Club	National September 11 Memorial and Museum	Barry Waldorf and Stanley Gotlin
Michael T. Cohen	Intrepid Sea, Air & Space Museum Complex	<i>Network</i>	The Weston Restaurant Group
Colliers International LLC	J. Mendel	The New York Yankees	The Wine Workshop
<i>Come From Away</i>	James Beard House	NY Waterway	"Watch What Happens Live"
Colleen and John Cook	John Barrett Salon	Eugene Orza	Whitney Museum of American Art
"The Daily Show with Trevor Noah"	The Joyce Theatre Foundation	Park Avenue Skin Care	YES Network
Bill Damaschke		Peipers and Kojen	
Disney Theatrical Group		Pennsylvania 6	

As of February 20, 2019

SINCERE THANKS TO THOSE WHO HELPED MAKE TONIGHT POSSIBLE

CREDITS

ASSOCIATE SCENIC DESIGNERS	TJ Greenway Richard M. Jaris
ASSOCIATE LIGHTING DESIGNER	Coby Chasman Beck
ASSOCIATE PRODUCER	Christina Pezzello
HEAD CARPENTER	Richard Holst
HEAD ELECTRICIAN	Christina See
AUTOMATED LIGHTING PROGRAMMER	Bridget Chervenka
VIDEO PROGRAMMER	Majid Younis
WARDROBE SUPERVISOR	Susan J. Fallon
PRODUCTION ASSISTANTS	Chandler Jez Bailey Saxe
VOICE OF GOD	Emma Kaye
GALA INVITATION AND JOURNAL DESIGN	Iris A. Brown Design

PERFORMANCE CREDITS

MUSIC DIRECTOR	Clifford Carter
PERCUSSION	Rich Mercurio
PRODUCTION MANAGER	Alex Dakoglou
HAIR & MAKEUP	Gio Brian Hennings

SPECIAL THANKS

Laura Ackerman
Jennifer Allen
John Barrett
Scott Ellis
Brandon Epstein
Sean Green
Tony Lipp
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Company on another
wonderful season!**



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**KELLI O'HARA WILL CHASE
CORBIN BLEU
KISS ME, KATE!**

Music & Lyrics by
Cole Porter
Book by
Sam and Bella Spewack
Music Direction by
Paul Gemignani
Choreographed by
Warren Carlyle
Directed by
Scott Ellis

Photo: John Chastrom

ROUNDABOUT THEATRE COMPANY presents KELLI O'HARA WILL CHASE CORBIN BLEU in KISS ME, KATE Music and Lyrics by COLE PORTER Book by SAM and BELLA SPEWACK with TERENCE ARCHIE MEL JOHNSON JR. JAMES T. LANE STEPHANIE STYLES ADRIENNE WALKER LANCE COADIE WILLIAMS DARIUS BARNES PRESTON TRUMAN BOYD WILL BURTON DERRICK COBEY JESMILLE DARBOUZE RICK FAUGNO HALEY FISH TANYA HAGLUND ERICA MANSFIELD MARISSA MCGOWAN SARAH MEHL JUSTIN PRESCOTT CHRISTINE CORNISH SMITH SHERISSE SPRINGER SAM STRASFELD TRAVIS WALDSCHMIDT and JOHN PANKOW Set Design DAVID ROCKWELL Costume Design JEFF MASHIE Lighting Design DONALD HOLDER Sound Design BRIAN ROMAN Orchestrations LARRY HOCHMAN Dance Arrangements DAVID CHASE Additional Material AMANDA GREEN Hair and Wig Design DAVID BRIAN BROWN Make-up Design CHRISTIAN McCULLOCH Associate Choreographer JASON A. SPARKS Production Stage Manager JEFFERY RODRIGUEZ Fight Directors RICK SORDELET & CHRISTIAN KELLY-SORDELET Casting by JIM CARNAHAN, C.S.A., STEPHEN KOPEL, C.S.A. Press Representative POLK & CO. Technical Supervisor STEVE BEERS Executive Producer SYDNEY BEERS Music Direction by PAUL GEMIGNANI Choreography by WARREN CARLYLE Directed by SCOTT ELLIS

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Kiss Me, Kate benefits from Roundabout's Musical Theatre Production Fund with lead gifts from Perry and Muffy Granoff, Michael Kars and Lance Le Pere, and Diane and Tom Tuft, and Cynthia C. Wainwright and Stephen Berger. **citi** PROUD SPONSOR



The Durst Organization
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in honoring

John Lithgow

