

ROUNDAABOUTTHEATRECOMPANY

FROM

SCREEN TO STAGE

SPRING GALA 2012

**HONORING
ROB MARSHALL**

**MONDAY,
MARCH 12,
2012**



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SCREEN TO STAGE
SPRING GALA 2012

MONDAY, MARCH 12

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FROM THE ARTISTIC DIRECTOR



Rob Marshall, Kathleen Marshall, and Todd Haines at the 2006 Gala

I am honored to welcome you to our 2012 Spring Gala as we celebrate an artist who has had an incredible impact on Roundabout and the world of musical theatre. Beginning as a dancer in the famed production of *Cats* in the '80s, Rob Marshall's dancing days soon led to

loftier ambitions, and with additional choreography on *Kiss of the Spider Woman* in 1993, Rob earned his first Tony® Award nomination in collaboration with the legendary Hal Prince and Vincent Paterson, with his younger sister Kathleen as his assistant. Later that season, on Roundabout's very first musical, *She Loves Me*, Rob garnered his first major win, an Outer Critics Circle for Outstanding Choreography, among many others. Alongside director and close friend, Scott Ellis, Rob found an artistic home at Roundabout at the same time that Roundabout welcomed musical revivals into the mission.

Rob returned to Roundabout two years later, again working with Scott Ellis, to choreograph Stephen Sondheim's *Company*, but Rob's work with us was not limited to dance: Rob later co-directed and choreographed the iconic *Cabaret* with Sam Mendes in 1998, and then directed and choreographed *Little Me*, starring Martin Short. Launched by these early productions at Roundabout, Rob achieved great acclaim across the rest of the Great White Way for his productions of *Damn Yankees*, *A Funny Thing Happened...*, and *Victor/Victoria*.

Beyond the stage, Rob has also reinvigorated the genre of the movie musical, starting with *Cinderella* and *Annie*, in conjunction with the Wonderful World of Disney/ABC, and culminating in the landmark films, *Chicago* and *Nine* on the silver screen. Integrating the tradition of the stage with savvy cinematography, Rob brought fresh attention and appreciation for Broadway to a wider audience. We are proud to be honoring him tonight for his extraordinary body of work and his dedication to this art form.

As a \$50 million organization, it is only with the support of our generous donors and our 35,000 loyal subscribers that we are able to accomplish our mission. Each year, we must raise \$13 million in contributions, and the Gala is our single, biggest fundraising event. I wish to express my sincerest gratitude to our Gala Chairs, Stephanie and Ron Kramer, whose leadership on this event is remarkable. As members of our Board of Directors and close members of the Roundabout family, we are deeply grateful for their tireless efforts to ensure another successful year at Roundabout.

Sincerely,

TODD HAINES ARTISTIC DIRECTOR



FROM THE GALA CHAIRS

We are so thrilled to serve as the Chairs of Roundabout Theatre Company's 2012 Spring Gala, *From Screen to Stage*, honoring the brilliant Rob Marshall. Joining the Board of Directors at Roundabout has been, in many ways, a homecoming. As avid theatre-goers for many years and Roundabout patrons since 2007, we feel privileged to be so intimately involved with such a prestigious organization. Our particular love of musicals makes this Gala a very special event, and we add our appreciation to Rob and to Roundabout for their incredible contributions to this indigenous American art form.

Roundabout's audiences, subscribers, and donors return to the theatre time and again to experience what we love most – the joy of live theatre. This sense of community engages audiences of all ages and particularly embraces the students who participate in Roundabout's education programs, incorporating theatre into their lives and their learning. Just as Roundabout brings together diverse audiences, it is also a home for the many artists that perform on our stages, design our productions, and direct, choreograph, write, and collaborate on the many shows that Roundabout produces each year. With the Jason Robards Award for Excellence in Theatre, Roundabout honors this artistic community and recognizes the outstanding work of Rob Marshall: director, choreographer, and advocate for musical theatre to all audiences. Supporting Roundabout means supporting this community of audiences and artists and ensuring that the mission of great theatre continues.

We express our deepest gratitude to all the Gala leadership who helped make this event a success: Vice Chairs, Alec Baldwin, Arlene and Harvey Blau, Betsy and Ed Cohen, Michael T. Cohen, Jodi and Dan Glucksman, Sylvia Golden, Gilda and John McGarry, Jr., Mary and David Solomon, Diane and Tom Tuft, Johannes Worsoe; Auction Chairs, Sylvia Golden and Linda D'Onofrio; and Journal Chairs, Jeffrey and Janis Strauss. On behalf of the entire Board of Directors, we thank you all for your generosity to Roundabout.

Sincerely,

STEPHANIE AND RON KRAMER GALA CHAIRS

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JASON ROBARDS AWARD FOR EXCELLENCE IN 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 after the late Mr. Robards, who found a theatrical home at Roundabout Theatre Company during the final years of his extraordinary 50-year career.

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

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

The recipients of the *Jason Robards Award for Excellence in Theatre* are:

2012 Rob Marshall

2011 Alec Baldwin

2009 Bank of America

Douglas Durst, The Durst Organization

2007 Mayor Michael R. Bloomberg

Speaker Christine C. Quinn, Council of the City of New York

2005 Stephen Sondheim

2004 John Kander

Fred Ebb

2002 Christopher Plummer



ABOUT ROUNDABOUT THEATRE COMPANY



Roundabout Theatre Company was founded in 1965 and has grown from a small 150-seat theatre in a converted supermarket basement to become one of America's most significant producers of theatre. This season is truly one for celebration at Roundabout as we mark two milestones: the 20th Anniversary of Roundabout's move to Broadway, and the



5th Anniversary of Roundabout Underground, our initiative to produce new works by emerging artists. These two landmark events exemplify the diversity of Roundabout's productions and the breadth of artistry that they encompass. As we complete our 46th year, we are proud producers of musicals, revivals, new plays by established and emerging

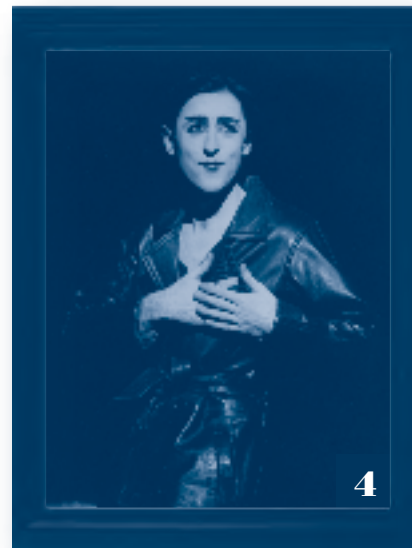
writers, as well as home to world-class education programming and one of the first theatrical archives by a producing company.



The 20th Anniversary of Roundabout on Broadway is a triumph of leadership and dedication to the arts. Under Artistic Director Todd Haimes, Roundabout became a pioneer in the revitalization of the then-dilapidated Times Square, renovating three Broadway theatres: Studio 54, the original Henry Miller's Theatre (now rebuilt as the Stephen Sondheim Theatre), and American Airlines Theatre. After 80 Broadway productions – such as *Anna Christie*, *A View*

From the Bridge, *The Women*, *Twelve Angry Men*, *Company*, *Waiting for Godot*, *Sunday in the Park with George*, and *The Importance of Being Earnest* – that earned a total of 29 Tony Awards®, Roundabout has contributed to the tapestry of shows on the Great White Way, continuing this season with the long-running *Anything Goes*, *Man and Boy*, *The Road to Mecca*, *Don't Dress for Dinner*, and *Harvey*.

But Broadway is only one piece of Roundabout's mission, which extends off-Broadway at the Harold and Miriam Steinberg Center for Theatre, home to the Laura Pels Theatre and Black Box Theatre, where our trailblazing Roundabout Underground program flourishes. Our off-Broadway programming is essential to finding the perfect home for the variety of Roundabout productions, this year incorporating revivals of *Look Back in Anger* and *The Common Pursuit*, as well as daring new work, including *Sons of the Prophet* by commissioned playwright, Stephen Karam. The latter is an emblem of our New Play Initiative, a collective of activities through which Roundabout supports new works and new artists. This umbrella also includes Roundabout Underground, which not only gives writers their first New York production, but offers them a commission to show our deep commitment to their emerging careers.



Roundabout's impact has been profound on Broadway, off Broadway, and across the country. With a strong community of artists, donors, and more than 35,000 subscribers who call Roundabout their home for theatre, Roundabout is an ever expanding theatrical family. As a leader in theatre education, we are proud to continue to work in partnership with the NYC Department of Education to transform high school learning environments by creating two small schools that use theatre as the central theme of teaching throughout the curriculum. Our enriching programs extend beyond work with students to include national touring, live performances telecast in HD, unique audience development programs, and, most recently, newly established Archives, making Roundabout a true leader in the cultural life of New York City and the nation. As a not-for-profit, Roundabout has always been at the forefront in responding to the diverse needs of its community by creating the Early Bird Curtain (with select performances starting at 7pm) in 1992 to provide alternatives to theatergoers and establishing HipTix in 2000 to encourage young people to attend theatre on a regular basis.

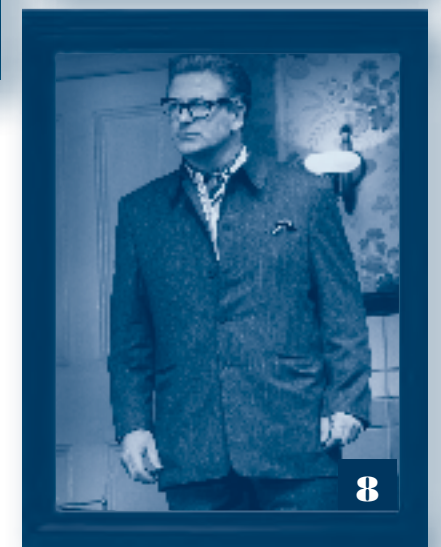
All proceeds from this 2012 Spring Gala support Roundabout's Musical Theatre Program, a tradition that began with the 1993 revival of *She Loves Me*, choreographed by this year's honoree, Rob Marshall. With this iconic production, Roundabout began a rich tradition of musical theatre, leading to a string of critically-acclaimed productions such as *1776*, *Cabaret*, *Nine*, *Assassins*, *The Pajama Game*, *Sunday in the Park with George*, and the Tony Award-winning *Anything Goes* now playing at the Stephen Sondheim Theatre.

All of this has been made possible through the extraordinary support of Roundabout's Board of Directors, artists, staff, donors and loyal subscribers. Thank you for supporting Roundabout!



1. *Rosemary Harris in The Road to Mecca* (2011) JOAN MARCUS
2. *Jason Fuchs, Sarah Steele, and Gideon Glick in Speech & Debate* (2007) JOAN MARCUS
3. *John Glover, Bill Irwin, John Goodman and Nathan Lane in Waiting for Godot* (2009) JOAN MARCUS
4. *Alan Cumming in Cabaret* (1998) JOAN MARCUS

5. *Joel Grey and Sutton Foster in Anything Goes* (2011) JOAN MARCUS
6. *Santino Fontana and Charles Socarides in Sons of the Prophet* (2011) JOAN MARCUS
7. *Harry Connick, Jr. and Kelli O'Hara in The Pajama Game* (2006) JOAN MARCUS
8. *Alec Baldwin in Entertaining Mr. Sloane* (2005) JOAN MARCUS





Rob Marshall behind the camera for *Nine* (2009) DAVID JAMES

An Interview With **ROB MARSHALL**
 From Screen to Stage to Screen

Q: You grew up in Pittsburgh. What was your first exposure to musical theatre? When did you know you wanted musical theatre to be such a big part of your life?

A: I was exposed to so many things as a child. My parents took me and my sisters to not only musical theatre but also to ballet, symphony, opera, Shakespeare, sports, everything... Musical theatre, for me, stood out—I'm trying to think of the first thing we saw—it might have been *Oklahoma!* at the Pittsburgh Civic Light Opera—it was thrilling. It's hard to say what about something hits you—but it just did, in every way.

Q: It's notable that both you and your sister Kathleen are award-winning director/choreographers. Was there a special family dynamic that encouraged you both to follow your theatrical dreams? You've intimated that your parents are really supportive.

A: I have the greatest parents in the world. They're both teachers with doctorates. My father was a professor of medieval literature, and my mother taught and worked for the board of education. As young parents they were, in a way, growing up with my sisters (Maura and Kathleen) and me. They were experiencing and learning about the arts with us. We actually didn't take lessons, or anything like that, until later. But there was always an understanding from them that we could accomplish anything. They gave us unconditional love and support.

Q: You went to Carnegie Mellon University, one of the country's premier theatrical training programs. What was your experience there and how did it affect your theatrical aesthetic?

A: Carnegie was perfect for me because it had a musical theatre program, which was so rare at that time. I think there might have been one other musical theatre program in the country. Carnegie Mellon's program was just three years old. It combined drama, music and dance. It was really tailor-made for me.

Q: You first came to Broadway as a performer in four different musicals. What was that experience like?

A: Actually, my first major job came while I was still at Carnegie Mellon. I was cast in Michael Bennett's *A Chorus Line* and took a year off from school. That was life changing. I went in as an understudy, and I ended up playing the role of Al (the one who was married to the girl who can't sing). I was 19. I toured with the international company for a year and then went back to school. That was my first real taste of what it was like to work on that level with a master like Michael Bennett.

After I graduated, my first Broadway show was *Zorba* with Anthony Quinn, which was choreographed by Graciela Daniele, who became a great mentor to me and taught me so much about the creative process. I went on to do *The Rink* with Liza Minnelli and Chita Rivera. Chita became this amazing influence in my life as well. I have worked with her so many times over the years, and I've learned so much from her. Graciela also choreographed *The Rink*, and I was the dance captain for that show. That's when I first experienced what it was like to be on the other side of the table.



Top: The Marshall Family: (from left) younger sister Kathleen, parents Anne and Bob, twin sister Maura and Rob



Left: Rob with Erica Nashan in *Rachinoff* at Carnegie Mellon University (1982)



(Above) Rob as Action in the tour of *West Side Story* (1982). Rob Marshall and Scott Ellis at Roundabout's 2003 Gala
SHEVETT STUDIO

(Opposite page) Rob and Penélope Cruz in *Nine* (2009)
DAVID JAMES



Q: You and Scott Ellis were in *The Rink* together and ended up working together on Roundabout's first Broadway musical, *She Loves Me*. What was that experience like, both working together in this new capacity but also with a not-for-profit theatre that had never produced a musical, much less one on Broadway?

A: First of all, I understudied Scott in *The Rink*, which he'll never let me forget. We became very good friends; I loved him right away. Years later, he asked me to choreograph *She Loves Me*, while I was choreographing my first Broadway show, *Kiss of the Spider Woman*. I love working with Scott. It's like one person picks up where the other person leaves off. It's very easy that way. To be quite honest, Scott and I were incredibly naïve about the success of *She Loves Me*. We got these great reviews, and we thought, "Oh, this is nice." We didn't know how rare that was. We just thought that's what it was always like. *She Loves Me* was a perfect experience.

Following *The Rink*, Graciela asked me to be her assistant choreographer for *The Mystery of Edwin Drood*. It was a fantastic show, a great cast, and a wonderful time for me. The last show I did as a performer on Broadway was *Cats*. I played the role of Munkustrap, the narrator. I did it for maybe 4 months, and then I injured myself. I was on my back for many months recuperating. And when I came out of that, I was asked to choreograph a production of *The Rink* down in Florida. That was the first time I had ever choreographed anything. And I never went back to performing. I always imagined that at some point, I would choreograph and direct, but I never imagined it would happen so early.

“There's a wonderful thing that happens when you're starting out—you just go from your gut.”

Q: You and Scott are also each a twin. I don't know what relevance that has to your work, but it is an interesting commonality – has that life experience affected how you work as an artist?

A: Scott has an identical twin brother and I have a fraternal twin sister, Maura. We share that too. I don't know if being a twin has affected my work, but I love collaboration, and maybe being a twin is part of that.

Q: *She Loves Me* is not known as a dance show, but you created one of the production's show-stopping moments with “A Romantic Atmosphere.” What was your approach to the show and to this number in particular?

A: I loved that there was an opportunity to create a comic ballet. I had this wonderful dancer, Joey McKneely, who led the production number along with the hilarious actor Jonathan Freeman. We had such an eclectic ensemble that it really became like a scene, more than a dance. My sister Kathleen assisted me, and we had such fun together inventing this mad-cap sequence.

Q: It sounds like you weren't afraid of anything.

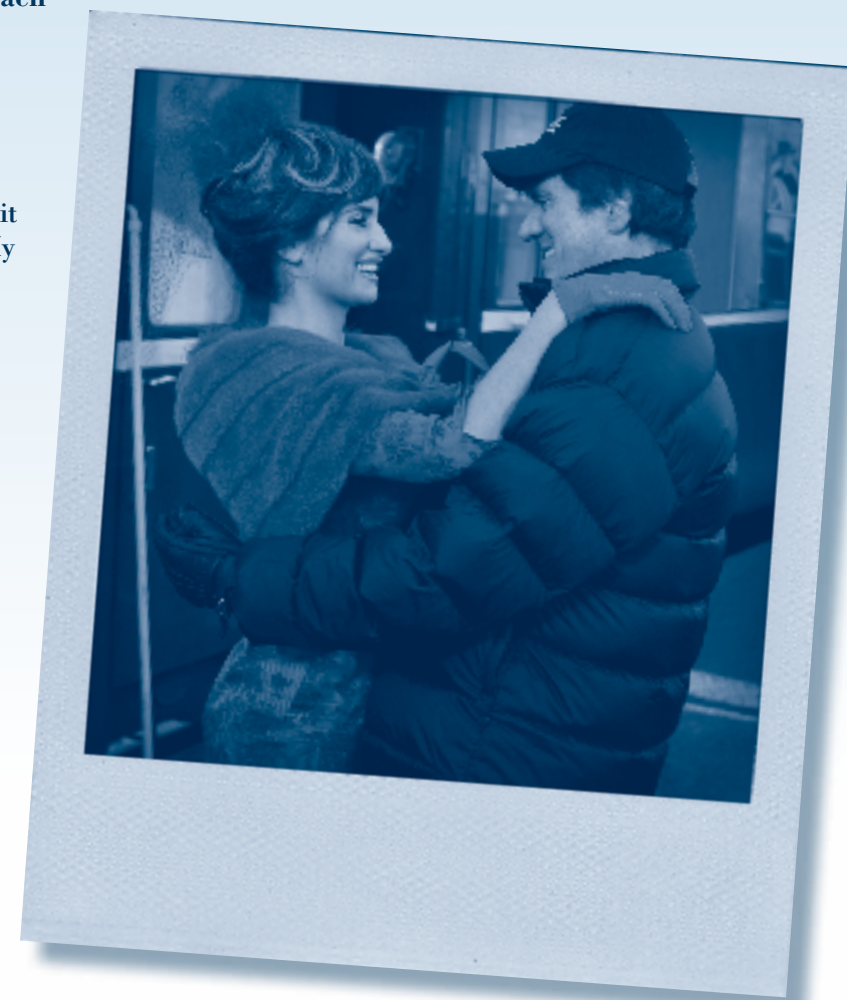
A: There's a wonderful thing that happens when you're starting out—you just go from your gut. You don't judge yourself as harshly; you just work from your instincts. Which is something that I think is important to strive for; to try and always approach the work with a pure sense of play.

Q: Just two years later, you and Scott reunited at Roundabout to bring *Company* to the stage. Where *She Loves Me* was little-known, *Company* was one of modern musical theatre's most iconic works.

Company introduced you to Stephen Sondheim, who is a previous recipient of the Jason Robards Award from

Roundabout. It's just been announced you are directing the film version of *Into the Woods* – what is it like to be trusted to translate one of Sondheim's most beloved works into this medium?

A: Terrifying. I feel a great deal of responsibility. For me, Stephen Sondheim is iconic in every way. I was lucky enough to work with him on both *Company* and *A Funny Thing Happened on the Way to the Forum*. Stephen is an incredible collaborator and is extremely knowledgeable about film as well. James Lapine is writing the screenplay. I love working with him. He's remarkable. A true artist.





I'm always looking to challenge myself
and try something new.

Q: You were brought in to co-direct with Sam Mendes the Tony Award winning *Cabaret*. You were also the choreographer. You had quite a cast of extraordinary artists involved beyond Sam, including Natasha Richardson in her first Broadway musical and Alan Cumming making his American stage debut. How did the production evolve from its London incarnation at the Donmar Warehouse and how did it change your trajectory as an artist?

A: Sam was looking for a collaborator for the Broadway production of *Cabaret* that he had started in London. The seed of the idea was planted in London, and he came to me to help him fully realize it in New York. Although the concept of it being an environmental production was in place, we were looking in essence to begin again. Masteroff, Kander and Ebb wrote this musical that is so profound and so rich. It was one of those great big mountains to climb, challenging and incredibly rewarding. In a way I feel that *Cabaret* launched both our film careers. Right after we did *Cabaret*, Sam did *American Beauty* and I did *Chicago*. I am very grateful for that production.

Q: Tell us how *Little Me* evolved. What did it mean to you to make your director/choreographer debut with Roundabout? How did Martin Short become involved?

A: Well, Marty is a gift from God in every way—as a performer and as a person. There's no one like him. He is an amazing man. I had done *Promises, Promises* with him at Encores, and it was great to be able to then step into a full production with him. He's an amazing partner; it was the reason to do it. Neil Simon agreed to come in and rework the libretto with us. What a thrill that was. Working with Neil has been truly one of the highlights of my career. *Little Me* had a wonderful leading lady with Faith Prince and a marvelous cast of incredible comedic actors, from Brooks Ashmanskas to Michael McGrath to Peter Benson. We all had a fantastic time. It was joyous and hilarious, and Marty won the Tony. Perfect.

Q: How important was Roundabout to your evolution as an artist?

A: They gave me a home for many, many years. Todd Haines is an extraordinary man because he is incredibly loyal and generous. He trusted this up-and-coming director/choreographer. He gave me opportunities that were very difficult to find in the traditional commercial theatre. Roundabout, Todd, Sydney Beers, and all the people who work there come from the right place. They do it for the art, for the artist, and those always comes first. That's the luxury of working there—you can take chances and it's about the work. That's very rare.

Q: Todd gets a lot of emails from the subscribers, and he answers them. His understanding of what the audience likes comes from his connection to them.

A: You're absolutely right. Todd works very hard to stay true to what he is and what his mission is and that's to bring theatre to the people, directly to the people and also to give opportunities to artists and let them have the experience of working on Broadway.



(Opposite) Rob and the Kit Kat Girls from *Cabaret* (1998)

(Top) Martin Short in *Little Me* (1998)

(Right) Rob as Al in the International Tour of *A Chorus Line* (1980-1981)



Q: Your first foray into screen was the TV-version of *Annie* back in 1999 with another stellar cast including Alan Cumming, Audra MacDonald, Victor Garber, Kathy Bates and Kristin Chenoweth. How did you first become involved? How was this experience different from your stage experience?

A: I worked my way up in television as a choreographer and that's how I learned the ropes. I choreographed an original musical that Jerry Herman wrote for Angela Lansbury called *Mrs. Santa Claus* for CBS. That was the first time I choreographed on film and I learned an enormous amount from Terry Hughes, the director, who really allowed me in. Next I did *Cinderella* for ABC. I continued to grow and learn. Following that, I was asked by Craig Zadan, Neil Meron and Disney to make my onscreen directorial debut with *Annie*. It was daunting for sure, but I felt ready. To help me make the transition from theatre to screen in a graceful way, I chose actors from the theatre. That made a big difference. I felt great support from Victor, Audra, Kristin, Kathy and Alan — they gave me such encouragement and confidence.

Q: Your first feature film was a musical most thought was un-filmable: *Chicago*. Did you have any idea as you were filming it that it would be the breakout hit to reestablish the viability of the film musical?

A: I had no idea. I loved *Chicago* — it's my favorite musical of all time. I had a real connection with it because a dear friend of our family, Lenora Nemetz, was the stand-by for Gwen Verdon, and later took over the role of Velma from Chita Rivera. Thanks to Lenora, the first Broadway stage I ever stood on was the 46th Street Theatre, now the Richard Rodgers. Years later, I directed a production of it in Los Angeles starring Bebe Neuwirth and Juliet Prowse, which was choreographed by Ann Reinking. So, *Chicago* was really in my blood.

I knew that the film version of *Chicago* had been in development for years at Miramax, but they couldn't crack it. I felt it needed a very strong concept in order to make the musical numbers work. One day, I was asked to come in for a meeting at Miramax about directing the film of *Rent*. Instead, I took the opportunity to share my idea about *Chicago* with Harvey Weinstein. I explained that the film could exist simultaneously in



“ I think if you're going to step into something, you have to believe in it. ”

two alternate worlds: the real world of 1920s Chicago and a vaudeville space inside Roxie's head. This way the production numbers could be surreal and the scenes could be realistic. The idea was very risky, but it protected the original intention of the musical. I got the job.

While filming, I had no sense at all that anyone would come to see it. I was told daily in my trailer that film musicals were dead and that I had to move faster because they needed to keep the budget down. Its enormous success was the biggest surprise in the world. If you had told me on the first day of filming that this movie was going to win the Academy Award for Best Picture, I would have said, “You're insane!”

Q: But it sounds like you had faith in the story and in your talent and in the people you put together.

A: I think if you're going to step into something, you have to believe in it. Especially in something as grueling as film because it takes so much time. You have to believe that it will work. Sometimes it works, and sometimes it doesn't. The most important thing is that you never give up.

(Top) Rob and Daniel Day-Lewis filming *Nine* (2009) DAVID JAMES
 (Top Left) Rob with Ziyi Zhang and Ken Watanabe in *Memoirs of a Geisha* (2005) DAVID JAMES
 (Bottom) Rob with Nicole Kidman, Kate Hudson and company in *Nine* (2009) DAVID JAMES
 (Opposite) Rob and Renée Zellweger filming *Chicago* (2002)

Q: You continued to expand in the film world with *Memoirs of a Geisha* and *Pirates of the Caribbean: On Stranger Tides*. How different is it doing dramatic work versus musical film work? Do you have a preference?

A: I very much like working on different kinds of films because I'm always looking to challenge myself and try something new. *Geisha* was a life changing experience for me. It was epic in scale and explored an exotic and hidden world. I directed that film mostly through interpreters because the majority of the cast was making their English language debut. My partner John DeLuca and I faced challenges at every turn, but took away so much from the experience.

With *Pirates of the Caribbean*, I was really excited to dive in to the action adventure genre, something for the family, something in 3D. I had never done that kind of film before. It had a huge budget. A lot of visual effects. It was an enormous undertaking. But that's what it's all about – working on something that's challenging and that keeps you moving forward artistically.

Q: The question all want to know is do you have plans to return to Broadway?

A: I would love to. It's something I'm working towards. It will always be home for me.

Q: Is there anything you want to say that you haven't had the chance to?

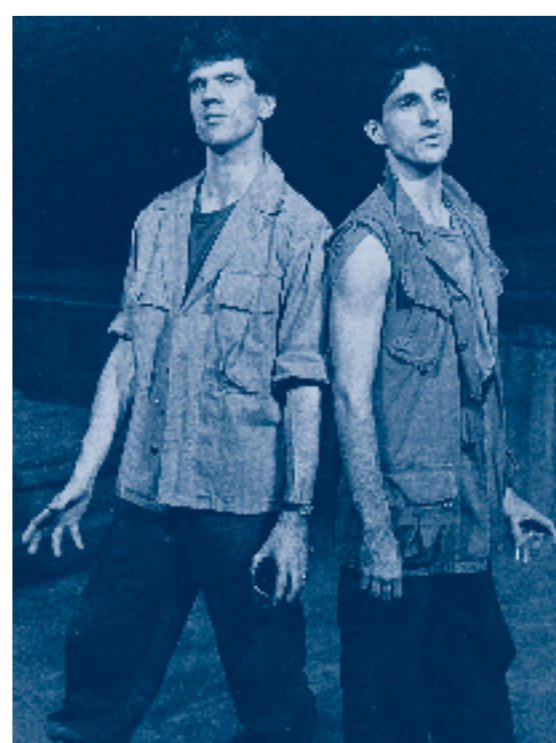
A: I'd love to talk about John DeLuca, for one more moment, because he's obviously been a huge part of my journey in many, many ways. We've been together for 29 years. John actually worked on *Cabaret*; he coached Natasha Richardson and gave her the confidence and the tools to play Sally. We began to officially collaborate together with *Chicago*. He's been a strong, guiding force behind all of the television and film work we've done since. It's been an incredible partnership in every way. John is a brilliant artist and visionary in his own right. He is a huge part of the success of everything we've worked on.



(Top) Rob with Ziyi Zhang and Ken Watanabe in *Memoirs of A Geisha* (2005) DAVID JAMES

(Above) Rob with Johnny Depp on the set of *Pirates of the Caribbean: On Stranger Tides* (2011) PETER MOUNTAIN (PHOTOGRAPHER) ©DISNEY ENTERPRISES, INC. ALL RIGHTS RESERVED.

(Below) Rob with life partner John DeLuca in the Off Broadway production of *The Boogie Woogie Rumble of A Dream Deferred* (1982)



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Sailing over a cardboard sea
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- Harold Arlen



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37

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Restrictions: Dates will be scheduled at a mutually agreeable time depending on production schedule. At least one guest must be over 25 years of age.

Value: Priceless

Donated by Alan Cumming

2 Cabo San Lucas Resort Vacation for Six

The jewel of the Baja Peninsula, Cabo San Lucas is a regular honeymoon destination as well as a family vacation hotspot with famously beautiful beaches as well as a number of exciting activities such as world-class golf courses, deep sea fishing, surfing, and swimming. Whether for a romantic getaway or fun with the family, this deluxe one bedroom with kitchen at the Grand Mayan Resort will ensure you are comfortably enjoying your week away with accommodations for up to four adults and two children. Airfare included from New York City to Cabo.

Restrictions: Dates will be scheduled at a mutually agreeable time between March 2012 – March 2013, excluding holiday weeks.

Value: \$7,300

Donated by Christopher Formant, American Airlines



3 Broadway Baby Deluxe Anything Goes Package with Walk-On Role, Backstage Experience, Tickets for 10, and Party

This package for 12 guests has something for everyone! One guest will grace the Broadway stage with a Walk-On Role in *Anything Goes*. In full costume, make-up, and with a rehearsal, this guest will perform in a scene of the musical at an actual Broadway performance. Another guest will observe the pre-show routine and entire performance from backstage and in the Stage Manager’s booth, watching quick set and costume changes, seeing light and sound cues, and peeking in the orchestra pit.

Ten friends will watch the show from house seats. Afterward, everyone will board the *SS American* for a dessert and champagne reception on stage.

Restrictions: Dates subject to availability. Walk-on role must be 16 years or older. Valid through August 2012.

Value: Priceless (Tickets and Reception Value: \$2,000)

Donated by Roundabout Theatre Company, Champagne Perrier-Jouët, Creative Edge Parties

4 Walk-On Role in “Smash”

Rub elbows with the stars when you accompany Roundabout Associate Artist and writer Theresa Rebeck on the set of the brand new hit show, “Smash.” Four guests will join her on set for a day, and one may even be caught on camera! Hailed as one of the best new shows this year, “Smash” stars Debra Messing, Megan Hilty, Anjelica Huston, Katherine McPhee, and other stars of stage and screen. With varied and exciting plotlines in each episode, guests might visit the rehearsal studio for a splashy musical number or the office for a grippingly dramatic scene with the agents behind the contenders looking for their big break. To complete the perfect day, four guests will join Theresa Rebeck for a meal at SD26 to get the real insider scoop on writing for Broadway and for television.

Restrictions: Second season confirmation is still pending. Dates will be scheduled at a mutually agreeable time once production schedule is set. Filmed in New York. Guests must be at least 16 years old.

Value: Priceless (Meal: \$700)

Donated by Theresa Rebeck, SD26

5 Private Dinner in Your Home Prepared by David Rosengarten, Michael Tucker, and David Liederman

Michael Tucker, David Rosengarten, and David Liederman will prepare a delectable meal in your home for you and 7 guests. Jill Eikenberry, Michael Tucker’s “L.A. Law” co-star and wife, will be another special guest of the evening. This exclusive opportunity is certain to whet the appetite of any foodie!

Michael Tucker, best known for TV’s “L.A. Law”, has been an actor for 40 years and a writer for about half as many. *I Never Forget a Meal*, *Living in a Foreign Language*, and *Family Meals* all feature his love of food, drink, and Italy. He also writes an acclaimed food blog called *Notes from the Culinary Wasteland*. His debut novel, *After Annie*, was released on March 1st. David Rosengarten is author of 5 acclaimed cookbooks, host of 2,500 shows on The Food Network, and editor of *The Rosengarten Report*. His books include *The Dean & DeLuca Cookbook* and *It’s ALL American Food* (James Beard winner). Since David is the author of *Red Wine with Fish*, a seminal work on matching wine with food, you can count on excellent food and wine pairings. Desserts will be provided by David Liederman of David’s Cookies who is a food entrepreneur, chef, and restaurateur. His new cookie company, Liederman’s Cookies, will compete with David’s Cookies for the hearts and taste buds of the cookie-eating public.

The winner will also receive an autographed book from each of the 3 chefs (Tucker’s new novel, Rosengarten’s book on entertaining, Liederman’s cookbook focusing on modern American cuisine).

Restrictions: Guest chefs are located in Manhattan; if the winner lives outside NYC, transportation for the guests must be provided by the winner. As an alternative, Roundabout Board member Sylvia Golden has graciously offered to host the dinner at her Manhattan townhouse. Winner and participants will mutually determine the date.

Value: Priceless

Donated by David Rosengarten, Michael Tucker, David Liederman, Tom Tuft, Sylvia Golden

6 Vacation in Hollywood as a TV Star Airfare, Hotel, and Restaurant Package plus Set Visit to “Two Broke Girls”

This extravagant trip for four to Los Angeles will make you feel like a star with First Class American Airlines flights, a three-night stay in a suite at the W Hotel Hollywood, and dinner and dancing for four at Drai’s Hollywood. The winners will have the exclusive opportunity to spend a day on the set of “Two Broke Girls” with Roundabout’s Associate Artistic Director, Scott Ellis. Watch Scott in action and get the insider scoop on filming a hit show. To fully experience the Hollywood lifestyle, two of the guests will make their television debut as background extras in the episode.

Restrictions: Dates will be scheduled at a mutually agreeable time based on Scott Ellis’ production schedule between December 2012 – December 2013.

Value: Priceless (Hotel, Restaurant, Airfare Value: \$15,000)

Donated by Scott Ellis, American Airlines, Drai’s Hollywood



7 Yankees Legends Tickets

Cheer on your favorite team in Yankees Legends seats just six rows behind home plate for your choice of three games:

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Yankees vs. Red Sox: Sunday, July 29th

Yankees vs. Red Sox: Sunday, August 19th

In addition to watching these rivals play from four of the best seats in the stadium, you will also enjoy gourmet dinner and beverages in the Legends Private Dining Room or catered to your seats. Parking is even included. This is an absolute must for any baseball fan!

Restrictions: Alcohol not included. Winner’s tickets are good only for one of the three games listed above.

Value: \$2,600

Donated by Michael T. Cohen

8 Movie Star for a Day in Rob Marshall's Next Feature Film

You and a guest can make your silver screen debut as extras in Honoree Rob Marshall's next film. Two guests will have the opportunity to be background artists - You'll see Rob in action, be on location or on a studio set, dress in appropriate wardrobe, enjoy craft services, and experience a "work day" first-hand as extras.

Restrictions: Production dates and location (could be outside the United States) to be determined. "Work day" will be scheduled at a mutually agreeable time once the production schedule has been confirmed. It is not guaranteed that the background artists' appearance will make the final cut of the film. Must be 18 years or older. No additional visitors permitted.

Value: Priceless

Donated by Rob Marshall and John DeLuca

9 Lunch with Stephen Sondheim

You and three guests will be the "ladies (or men) who lunch" when you join the composer and lyricist of *Company*, *Gypsy*, *Follies*, *A Little Night Music*, *Sweeney Todd*, *Sunday in the Park with George*, and *Into the Woods* for a meal at The Four Seasons! The namesake of one of Roundabout's Broadway homes, Stephen Sondheim, will accompany four guests for an exquisite lunch at the renowned New York eatery where you'll also be treated to exceptional wines, including 1995 Krug, 1997 Gaja Costa Russi, and 2001 Chateau d'Yquem. This is a once in a lifetime opportunity to enjoy the "company" of this musical theatre legend.

Value: Priceless (Restaurant Value: \$7,100)

Donated by Stephen Sondheim, The Four Seasons Restaurant

10 How to Succeed... on Broadway!

Four Tickets, Backstage Tour, Meet the Cast, Dinner, and Car Service

The Broadway lover's night of a lifetime! This all-inclusive package comes with 4 tickets and backstage passes to *How to Succeed in Business Without Really Trying* starring Nick Jonas and Beau Bridges. Start your evening traveling in style with an SUV and driver provided by Broadway Limo, followed by an intimate fine-dining experience at La Silhouette with a chef's five-course pairing with wine tastings. Then take your seats at the Al Hirschfeld Theatre, and enjoy the show! After the musical comedy hit, you'll go backstage for a special behind the scenes tour, meet the cast, and the car will take you home.

You and your guests will be delighted by J. Pierrepont Finch's riotous rise up the corporate ladder as he struggles to juggle the promotion, the corner office, and of course, the girl. Don't miss out on this night to remember!

Restrictions: Tickets may be used for any Tuesday (7PM), Wednesday (7:30PM), or Thursday (7PM) evening performance March 20th through April 26th, 2012 - subject to availability. Please book all package items at least one week in advance.

Value: Priceless (Tickets, Restaurant, Car Value: \$1,425)

Donated by HTSIB, LP, Broadway Limo, La Silhouette

11 Private Party with Celebrity Performers in Your Home

Joanna Gleason and Santino Fontana, both recent stars of Roundabout's *Sons of the Prophet*, will perform around the piano at a private party for 20 guests. Well known for originating the role of The Baker's Wife in *Into the Woods*, Gleason will dazzle your guests with timeless favorites, and Fontana, of *Billy Elliot* and Roundabout's *Sunday in the Park with George*, will tickle the ivories and croon the night away by her side. This package includes catering by Creative Edge, décor by Seasons, and a selection of premium wines: 12 bottles of Peter Michael Chardonnay Belle Cote, Knights Valley; 6 bottles of Peter Michael Pinot Noir Le Moulin Rouge, Santa Lucia Highlands; and 6 bottles of Elizabeth Spencer Cabernet Sauvignon Oakville, Napa Valley.

Restrictions: Dates will be scheduled at a mutually agreeable time. Piano is required at the location of the event, provided by the winner.

Value: Priceless (Wine, Catering, Décor Value: \$6,950)

Donated by Roundabout, Joanna Gleason, Santino Fontana, Creative Edge Catering, Seasons Décor, John McGarry

12 Greeting Like No Other!

Dynamic duo Alec Baldwin and Artistic Director Todd Haimes will record the greeting for your cell or home phone voicemail message to explain why you are not able to answer your phone! The final product will be delivered as an MP3 file and as a CD within three months of the Gala.

Value: Priceless

Donated by Alec Baldwin, Todd Haimes, Spotco

13 Education@Roundabout: Give Kids a Chance

Every child needs opportunity in order to succeed, and you can provide that opportunity by donating to Education@Roundabout. This nationally recognized program brings theatre arts instruction to public schools across New York City's five boroughs. Through intensive year-long partnerships with schools, after-school Student Production Workshop, professional development for educators and attendance at performances, and many other programs, Education@Roundabout impacts the lives of over 8,000 students and their teachers each year. It is only through the support of our donors that we are able to change the lives of so many young New Yorkers. Not only does Education@Roundabout improve graduation rates, it affects these students' lives well beyond school by developing life skills, such as leadership development, team building, and public speaking. You can make a meaningful difference by contributing to this program.

\$10,000	underwrites a School Partnership
\$5,000	sponsors a Teaching Artist for a year
\$2,500	provides pre-show Theatre Talks for a Roundabout production
\$1,000	underwrites the Upstage Guide for one Roundabout production
\$500	covers one student's participation in Student Production Workshop

For every \$100, you will send 4 public school students to a matinee performance.

Thank you for your support!

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Gifts received from February 23 to March 8, 2012

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Co-Director: Joyce Chittick
Technical Director: Steve Beers
Associate General Manager: Maggie Cantrick
Production Stage Manager: Peter Hanson
Assistant Stage Managers: Hannah Dorfman
and Jeffrey Rodriguez
Associate Set Designers: Paul Tate dePoo
and Erica Hemminger
Associate Costume Designer: Marina Reti
Associate Lighting Designer: Karen Spahn
Assistant Lighting Designer: William Noguchi
Production Carpenter: Dan Hoffman
Production Electrician: John Wooding
Production Properties: Lawrence Jennino
Carpentry Crew: Steve Jones
Sound Mixer: TJ McEvoy
Video Programmer: Austin Switser
Moving Light Programmer: Aland Henderson
Electrics Crew: Tim Altman, Jae Day,
Ellen Horatis, Jocelyn Smith
Props Running Crew: Erin Mary Delaney
Wardrobe Supervisor: Susan Fallon
Video and Film Montage Editing by Wyatt Smith

THE MUSICAL TRIBUTE BAND

John Miller - Bass
Warren Odze - Drums
David Krane - Piano
Miss Peters is accompanied by Marvin Laird

TRIBUTE ESCORTS:

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ONLINE AUCTION

Last chance! There are only a few hours left to bid on the VIP sports packages, theatre tickets, celebrity encounters, Roundabout memorabilia, fine dining opportunities, and other exclusive packages.

The online auction will close at 9:00 PM EST on Tuesday, March 13, 2012. All proceeds from the auction benefit Roundabout's Musical Theatre Fund.

Don't miss out on these, and many more, great items!

Chef's Tasting at Per Se

Take the afternoon off and discover the unique and contemporary cuisine of critically acclaimed Chef Thomas Keller.

Dinner with Cynthia Nixon at Nobu 57

Dine with Emmy and Tony Award-winning actress Cynthia Nixon at Nobu 57. Excellent company and excellent food is sure to make for an unforgettable evening during this once-in-a-lifetime opportunity.

Harvey Opening Night Package

Two-time Emmy winner and Golden Globe Award winner Jim Parsons ("The Big Bang Theory"), Jessica Hecht (*After the Fall*) and Charles Kimbrough (*The Merchant of Venice*) return to Broadway in *Harvey*. Attend the opening night performance and party!

Diamond and Ruby Earrings by Hotrocks Jewelry

If it's true that diamonds are a girl's best friend, she'll fall absolutely head over heels in love with these diamond and ruby earrings from Hotrocks Jewelry. Funky, fashion-forward and fabulous, you'll be the life of the party in these exquisite earrings.

Original Joel Grey print and signed poster from Joel Grey / A New York Life

In addition to his illustrious career on stage and screen, Joel Grey is also an accomplished photographer. Take home a 1991 photographic print of the Statue of Liberty and a signed poster from *Joel Grey / A New York Life*, his exhibition at the Museum of the City of New York.

Premium Yankees vs Red Sox Tickets

Grab two of the best seats in the stadium to see baseball's greatest rivals square off at Yankee Stadium when the New York Yankees take on the Boston Red Sox during the 2012 season.

2 All-Access Hamptons International Film Festival Founders Passes

Last year's Hamptons International Film Festival hosted screenings of *The Artist*, *The Descendants*, *My Week With Marilyn*, and many other buzzed about movies. Just think what you'll be able to see before everyone else at this year's festival.

One Week in Nantucket

Spend a week relaxing in a beautiful cottage located at the ocean end of Nantucket Island. Located close to the beach, this house is great for a family vacation or friends get-away during one of the most popular vacation weeks of the year.

Visit www.biddingforgood.com/roundabouttheatre/gala2012

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