SPRING GALA 2013
A CELEBRATION OF YOUR FAVORITES
MONDAY, MARCH 11

ROUNDABOUT THEATRE COMPANY
GALA CHAIRS
DIANE & TOM TUFT
BILL BORRELLE & JOHN HEARN

VICE CHAIRS
THE ALEC BALDWIN FOUNDATION
MICHAEL T. COHEN
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SUSANNE & DOUGLAS DURST
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JODI & DAN GLUCKSMAN
MARY CIRILLO-GOLDBERG & JAY N. GOLDBERG
SYLVIA GOLDEN

STEPHANIE & RON KRAMER
GILDA & JOHN P. MCGARRY, JR.
LISA AND GREGG RECHLER
MARY AND DAVID SOLOMON/GOLDMAN SACHS GIVES

JOHANNES WORSOE
Chief Administrative Officer for the Americas,
The Bank of Tokyo Mitsubishi UFJ, LTD

AUCTION CHAIRS
LINDA L. D’ONOFRIO
SYLVIA GOLDEN

JOURNAL CHAIRS
CHRISTOPHER FORMANT
NED GINTY

ARTISTIC DIRECTOR
TODD HAIMES

DIRECTOR
Lonny Price

MUSICAL DIRECTOR
Paul Gemignani

SCENIC DESIGN
Anna Louizos

LIGHTING DESIGN
Ken Billington

EXECUTIVE PRODUCER
Sydney Beers

SOUND DESIGN
Acme Sound Partners

Roundabout thanks all of the artists and technicians who have generously donated their time to tonight’s event and helped make this evening possible. We wish to express our gratitude to the Performer’s Unions: Actors’ Equity Association, American Federation of Television & Radio Artists, American Guild of Musical Artists, American Guild of Variety Artists, and Screen Actors’ Guild through Theatre Authority, Inc. for their cooperation in permitting the artists to appear.

Gala proceeds benefit Roundabout Theatre Company’s Musical Theatre Fund and Education programs.

TODD HAIMES

CHAIN CONGRATULATES TOTD HAIMES
ON 30 YEARS OF EXTRAORDINARY SUCCESS
AT ROUNDABOUT THEATRE COMPANY.

THEIR UNDYING LOVE FOR NEW YORK.
I AM THRILLED TO WELCOME YOU TO ROUNDABOUT THEATRE COMPANY’S 2013 SPRING GALA: A CELEBRATION OF YOUR FAVORITES. As we remember our many favorites from Roundabout’s history, I am honored and delighted to welcome some of Broadway’s greatest talents to celebrate with us this evening. I am so grateful to all of the artists who return to Roundabout again and again to share their time and talent with us all.

This evening is a major milestone for Roundabout as we celebrate our past achievements and look forward to an exciting future, sharing with you, our closest friends, a preview of Roundabout’s new “look,” designed by the award-winning advertising agency mcgarrybowen. After a year of reflection, research, and collaboration, we are so proud to introduce our new logo and brand identity, inspired by our work and by you, our audience.

This year is, of course, also a personal milestone, as I celebrate my 30th Anniversary at Roundabout. I have had so many unforgettable moments in my time here and know there are many more ahead. Growing from a 150-seat theatre in a converted supermarket basement into one of the nation’s most influential theatre companies was no small task for Roundabout, but I have no doubt that we will see many more achievements in the years to come.

But none of our accomplishments, past or future, would be possible without the leadership support of our Board of Directors, Leadership Council, staff, and our donors, subscribers, friends, and theatre-goers. In particular, I must thank our incredible Gala Co-Chairs, Diane and Tom Tuft and Bill Borrelle and John Hearn, for their efforts in making this evening a tremendous success. Their leadership has been invaluable as we strive to achieve our ambitious fundraising goals for this event, our largest of the year raising more than $2.5 million for our artistic programs. I also want to thank all of the actors, directors, writers, and designers who work with us each season. Many of them are here tonight, and I could not be more grateful. As one of the largest not-for-profit cultural institutions in the country, we rely on the support of everyone here, and I thank all of you for being with us tonight to celebrate Roundabout.
A LETTER FROM THE GALA CHAIRS

WE COULDN’T BE MORE PLEASED TO SERVE AS THE CO-CHAIRS OF ROUNDBOUGH THEATRE COMPANY’S SPRING GALA 2013: A CELEBRATION OF YOUR FAVORITES. TONIGHT WE CELEBRATE ONE OF OUR FAVORITES, ARTISTIC DIRECTOR, TODD HAIMES.

Thirty years ago, Todd joined Roundabout at its Chelsea home. As Managing Director, he oversaw a $2 million annual operating budget and a subscriber base of 19,000. Within a year, Todd was able to move the theatre from Chelsea to the Union Square Theatre and, nine years later as Artistic Director, he launched Roundabout’s inaugural Broadway season. That season, all five of Roundabout’s Broadway shows received Tony nominations and Todd has never looked back. Today he leads Roundabout with a $50 million operating budget and 30,000 subscribers while operating three Broadway houses (with a collection of 29 Tony Awards), as well as an Off-Broadway Theatre and Black Box Theatre at the Harold and Miriam Steinberg Center for Theatre. You can see why Todd is one of our favorites, and we celebrate his many accomplishments this evening.

By creating an environment where artists feel safe and secure engaging in both classics and new works, Todd has helped change the way actors approach theatre and how audiences experience it. To work in not-for-profit theatre, you have to have passion. That is exactly what Todd instills in everyone he meets and why we are so thrilled to recognize this important milestone with him.

In addition to Todd’s Anniversary, it’s been a milestone year at Roundabout as we’ve embarked on a new brand building process. This endeavor was led by members of the Roundabout Board and staff and with the expertise of two first-class marketing firms, LaPlaca Cohen and mcgarrybowen. A new logo creates an iconic symbol for the organization and the brand idea focuses on YOU, our audience; Visual aspects of the campaign can be seen in new institutional and production artwork from Bo Lundberg, the illustrator chosen to convey our message through his unique and fun style.

Finally, we want to express our deepest gratitude to all the Gala leadership who helped make this event a success: Vice Chairs, The Alec Baldwin Foundation, Michael T. Cohen, Susanne and Douglas Durst, Myrna and Freddie Gershon, Jodi and Dan Glucksman, Mary Cirillo-Goldberg and Jay N. Goldberg, Sylvia Golden, Stephanie and Ron Kramer, Gilda and John McGarry, Jr., Lisa and Gregg Rechler, Myra and David Solomon/Goldman Sachs Gives, and Johannes Worsoe; Auction Chairs, Sylvia Golden and Linda D’Onofrio; and Journal Chairs, Christopher Formant and Ned Ginty. On behalf of the entire Board of Directors and everyone at Roundabout, we thank you all for your generous support.

Sincerely,

Diane & Tom Tuff
Gala Co-Chairs

Bill Borrelle & John Hearn
Gala Co-Chairs
I replied enthusiastically, “I am going to produce a show! On my own!” He thought, “Well, Todd’s got himself a home — done pretty well for a nice, easy goin’, friendly guy.” Then a move to 17th Street, and I thought, “Hmm,” I thought, “Todd’s doin’ alright for himself!” Then a move to 17th Street, and I thought, “Well, Todd’s got himself a home — done pretty well for a nice, easy goin’, friendly guy.” He’s still that same nice, easy goin’ guy — just as friendly as he ever was.

WALTER BOBBIE

Todd offered me my first directing job on Broadway, a Rodgers and Hammerstein revue I conceived called A Grand Night for Singing. My first impression was, “Hey, what a nice guy, easy goin’ — real friendly but not quite aggressive enough to get ahead.”

Sydney Beers

Choosing a single memory from more than 17 years of remarkable moments with you, Todd, is not an easy task. There are the hilarious, and the heartbreaking. The massive moments, and the everyday encounters. But it is not a humorous anecdote about an actor or a spectacular landmark production of a play I want to share. The most important moments to me are, and always will be, the personal ones.

REED BIRNEY

My friendship with Todd Haimes started in the fall of 2010, so it’s really new compared to most everyone else celebrating him tonight and I feel quite privileged to be able to offer a few words about my new friend. All I know is he is a classy guy. He is a true gentleman in a world where gentlemen are rare. For someone who is not an actor, he has great access to his emotions, and it is thrilling to watch him watch plays, for he responds, as openly and easily as we actors can, to the audience’s joy or dismay.

DANNY BURSTEIN & REBECCA LUKER

Congratulations, Todd. You have been such a great friend to Rebecca and I over the years, and we love coming home to the Roundabout any chance we can. You’re a true gentleman of the theatre with a heart the size of Staten Island. Your steady and stalwart guidance have made the Roundabout one of the premiere theatre companies in this country. You have our deepest respect and all our love. So proud of you and happy for you.

MICHAELE CERVERIS

I owe two of my most memorable experiences as an actor to Todd and Roundabout. Assassins was an absolute joy and thrill. But just as meaningful to me was our Hedda Gabler which, he’s honest, opened to fairly universal disdain. Now, it’s great fun performing a critically acclaimed or publicly praised production. But the darkness before the start of a performance for people you feel have all just read how lazy you are is a special kind of dread. It makes your knees weak. And it makes you realize. That approval is not necessary when you have belief. That belief is not necessary when you have conviction. And that conviction is not even necessary when you have colleagues and a story to tell and people who have come wanting to hear it. The extraordinary fortitude and courage our little band of misfits showed fills me to this day with admiration for the craft and noble daring of those dedicated to life in the theatre.

He’s still that same nice, easy goin’ guy — just as friendly as he ever was.

And it reminded me, as if I needed reminding, that this is why Roundabout matters. Because its subscribers and its mission can mean the marketplace isn’t the final judge of a production’s worth. I never saw our Hedda, but I believed in what we tried to do, and I still meet people who paid for their tickets and who tell me they were moved and inspired by it. That’s good enough for me. And I’ll always be grateful to Todd and Roundabout for these lessons.

And I thought, “Well, Todd’s got himself a home — done pretty well for a nice, easy goin’, friendly guy.”

I’ve known Todd Haimes since we were both young fellas making our way up the ladder in the Big Apple. I was workin’ in the theatre, and Todd was workin’ for the theatre. My first impression was, “Hey, what a nice guy, easy goin’ — real friendly but not quite aggressive enough to make it as a really successful producer.”

Then his theatre moved to a movie house on 23rd. “Hmm,” I thought, “Todd’s doin’ alright for himself!” Then a move to 17th Street, and I thought, “Well, Todd’s got himself a home — done pretty well for a nice, easy goin’, friendly guy.”

The last time I worked for Todd, no small amount of work, was in a big, beautiful theatre on Broadway in a big beautiful musical with some of the biggest, best performers in the business. I guess Todd was more aggressive than I thought he was, ‘cause that’s just one of the theatrical decisions he has made against the best interests of his career.

He’s still that same nice, easy goin’ guy — just as friendly as he ever was. And that’s the impression of Todd Haimes that’s made a lasting impression on me.
The minute you meet Todd... is the exact embodiment of “all for one and one for all.”

SCOTT ELLIS

Twenty-nine years ago, I walked into Todd’s office down in Union Square to have a meeting with him about directing a show. I was very young, I had very little experience as a director only having done two things in New York. And yet this man treated me with respect and above all, kindness. That kindness and respect has not changed in twenty-one years. Little did I know that one meeting would change my life. He gave this young kid his first opportunity to direct a Broadway show. I owe my career entirely to Todd. My friendship with Todd has become one of the most important relationships I have, and for that I am incredibly grateful. Thank you for inviting me to be a part of the Roundabout family.

KATIE FINNERAN

When I was young and just starting out, I never had enough money for an Opening Night outfit. I had two suits — a gray one and a brown one. I’d always ask Todd, “which one should I wear?”, and he’d help me pick. Now, I have a couple of looks to my name and can have a nice Opening Night outfit, but Todd always wants to know where my brown and gray suits are.

While this may seem like a silly little story, it’s really an example of the zillion things I adore about Todd. He’s a true friend — to me, to many of us here tonight; to the New York theatre community. He always knows who we are at our best basic — no matter what happens to us, no matter how much success or failure we may experience, he loves us — me — for who we truly are, who we’ve always been. He loves the brown suit and the gray suit.

VICTOR GARBER

When Todd Haimes agreed to have Present Laughter on the 2010 schedule of the American Airlines Theatre, I was very excited. I had loved sitting in that theatre on so many occasions, and thought our production, directed by Nicholas Martin, would be perfect in that venue. I had worked at Roundabout, once my debut in New York, in the 70’s. I’d worked in Roundabout’s Basin, with the late, great Beatrice Straight. It was directed by Gene Feist, and the theatre was situated under a supermarket on 26th street. During the matinee as I asked my mother to “Give me the money,” I could hear the shopping carts rolling above my head. Roundabout Theatre has come a long way since then. My experience at the American Airlines Theatre surpassed all expectations. I have never felt more taken care of, appreciated, and respected. A great deal of credit goes to Susan Fallon, wardrobe supervisor, for her amazing ability to make people feel so comfortable and part of an extended family. The Sunday Brunch alone is something to be cherished. I loved my time at the American Airlines Theatre. Of course much of the reason is that Todd the Executive Director and Todd the Executive Director. Designing the costumes for Cheapside back in the 1980’s was my very first experience with Roundabout. It had an incredible cast but was somehow fraught with all sorts of drama. Gene Feist was still the Artistic Director and Todd the Executive Director. What I remember most dearly was that in the midst of all that chaos there was Roundabout. It had an incredible cast but was somehow fraught with all sorts of drama. Gene Feist was still the Artistic Director and Todd the Executive Director. What I remember most dearly was that in the midst of all that chaos there was Roundabout. It had an incredible cast but was somehow fraught with all sorts of drama. Gene Feist was still the Artistic Director and Todd the Executive Director.
DOUG HUGHES
Whether he likes it or not, Todd Haimes has to accept the fact that he is a mogul.
Anyone who, for thirty years, has dealt with the titanic challenges and sleep-depriving antics involved in the building of a powerhouse/theater company, thatousesthefour Broadway homes, an Off-Broadway house and a ultra-grown theater, consecrated to the newest of new plays still qualifies for that fearsome designation. But sadly, as mogul go, Maurice Harris leaves a lot to be desired. I am hoping that somehow this impressive anniversary year will mark a turning point for our Todd, the year in which he finally learns to cultivate the abusive, indignant and egomaniacal behavior that is his mogul birthright.
He could start small. Would it kill him to finally end the ridiculous practice of making his own phone calls? Moys is love that is “placed” by terrified assistants thereby convincing precious executive time for crucial practices such as scanning the Times’ column or drumming their Olympian fingers on the empty desktop. Come to think of it, was how long, before the last time Todd terrified his assistant? Perhaps once a month, he could reduce Alison to tears, or throw a toy Award across the office while screaming that he’s sick and tired of needing people that he takes his Russian dressing on the side. And what’s with walking the three blocks from the office to American Airlines Theatre? Just think what a daily visit to all the Roundabout houses in gas-guzzling black Escalade with tinted windows would do to boosts Todd’s mogul score.

Congratulations, Todd! And here’s hoping that the start of your fourth mogul score.

NATHAN LANE
I remember doing She Stoops to Conquor at Roundabout in what was an “interim” theater at Pace University with E.G. Marshall, Kaye Ballard, and Tovah Feldshuh. One night in the famous scene in the play in which Mrs. Hardcastle recounts what has happened to her on a carriage ride, and Tovah Feldshuh. One night in the famous scene in the play in which...An “interim” theater at Pace University with E.G. Marshall, Kaye Ballard, and Tovah Feldshuh. One night in the famous scene in the play in which Mrs. Hardcastle recounts what has happened to her on a carriage ride, and Tovah Feldshuh. One night in the famous scene in the play in which...An “interim” theater at Pace University with E.G. Marshall, Kaye Ballard, and Tovah Feldshuh. One night in the famous scene in the play in which Mrs. Hardcastle recounts what has happened to her on a carriage ride, and Tovah Feldshuh. One night in the famous scene in the play in which...An “interim” theater at Pace University with E.G. Marshall, Kaye Ballard, and Tovah Feldshuh. One night in the famous scene in the play in which Mrs. Hardcastle recounts what has happened to her on a carriage ride, and Tovah Feldshuh.

The Roundabout is a building fully staffed with excellent, caring, professional men and women who love the theatre with a passion. There are dozens of such institutions all around the Globe. But none of them has a Todd Haimes. None of them is blessed with a leader as compassionate, committed or filled with such a profound sense of personal integrity.
He is that rare thing: the boss who wants only the best for him and his employees and who honors each and every one of their contributions with a generous heart.
Consequently, all of us who have been privileged to work for him feel the same essential thing all members of a theatre family need to feel to do their best under his protective roof: Safe!
For this Theatre Company to exist at such a level of excellence for the staggering period of thirty years is Todd’s personal triumph. He is the wind beneath its wings.
Cortagings and love my dear friend,
P.S. By the way, our first collaboration in 1999 (The Thompson was a colossal flop). Another reason for Todd’s storming achievement. He doesn’t look back — only toward the season to come. Thirty more please!

JAMES LAPINE
On first meeting Todd, I immediately felt like I was with a person I had known for years. Todd has the amazing ability to put a person at ease. And his air of warmth and calm carried over to the work place. I always felt supported and appreciated and inspired to do my very best work — I not only had an expert artistic director watching my back, but also a friend.

STEVEN LEVENSON
When Roundabout decided to produce my play, The Language of Trees, I figured I would not be seeing much of Todd from that point on. Surely, the Artistic Director of Roundabout Theatre Company had much better important things to do in any one of the other four theaters he was responsible for running, the smallest of which could accommodate over seven times as many audience members as the humble subterranean black box. Much to my amazement, I looked up at an early preview only to see Todd sitting there in the audience. A fluke, surely — perhaps he’d gotten lost on the way to a Dreamers preview uptown or fallen victim to a rogue elevator operator. Imagine my shock when, only a few nights later, Todd came for another preview. And then another. And another. I began to suspect that there were two or even three Todd Haimes — how else could one man produce so many shows in so many seasons? Once, all the while maintaining a standard of quality unsurpassed in New York theatre? Subsequently I’ve come to accept that there is no magic to Todd’s omnipresence, his boundless energy, the excitement and joy with which he approaches each and every production at Roundabout. That’s simply who Todd is.
Todd changed my life, just as he’s changed the lives of countless other young artists in New York. He gave me my first professional casting, my first production, my first new play commission. I owe my career to him — just as he’s changed the lives of countless other young artists in New York. He gave me my first professional casting, my first production, my first new play commission. I owe my career to him — just as he’s changed the lives of countless other young artists in New York. He gave me my first professional casting, my first production, my first new play commission. I owe my career to him — just as he’s changed the lives of countless other young artists in New York. He gave me my first professional casting, my first production, my first new play commission. I owe my career to him — just as he’s changed the lives of countless other young artists in New York. He gave me my first professional casting, my first production, my first new play commission. I owe my career to him — just as he’s changed the lives of countless other young artists in New York. He gave me my first professional casting, my first production, my first new play commission. I owe my career to him — just as he’s changed the lives of countless other young artists in New York. He gave me my first professional casting, my first production, my first new play commission. I owe my career to him — just as he’s changed the lives of countless other young artists in New York. He gave me my first professional casting, my first production, my first new play commission. I owe my career to him — just as he’s changed the lives of countless other young artists in New York. He gave me my first professional casting, my first production, my first new play commission. I owe my career to him — just as he’s changed the lives of countless other young artists in New York. He gave me my first professional casting, my first production, my first new play commission. I owe my career to him.

ROB MARSHALL
Todd is one in a million! He’s the dream Artist/Director who allows you to do your work free of judgment or interference. He believes in you wholeheartedly, gives you endless support, and is actually grateful that you are there. This may seem like a simple and obvious way to approach the job of a producer, but believe me it is impossible rare! In fact, you ask Todd, he will tell you straight out that he absolutely no skills as an ‘artist’ whatever and that he relies only on the ‘artists’, he engages for that necessary component. Ironically, it’s exactly that approach that makes him a true ‘artist’ in my eyes. For only as a true artist can you understand so deeply the importance of freedom of expression and trust.
I was spoiled early on when I was asked to choreograph. She Loves Me for Todd. It was in every way a perfect experience. Rob Marshall and I’d been blinds to bring that magical gem of a show to life. Not coincidentally, I enjoyed that same experience over and over again — with Company (that extraordinary cast), then with Cabaret (to life changing experience where Todd gave me my first exposure as a Broadway director with Sam Mendes!) and then again with Little Me (created the geisha, Harry Shum). I know I am not alone when I speak of the joys of these experiences. In fact EVERYONE I know feels exactly the same way...
So tonight we get to turn the tables and celebrate “the man behind the curtain” who quietly makes it all happen. The elegant, kind and brilliant — Todd.

JULIA C. LEVY
I have so many, many wonderful memories of my time with you over the years. From my first meeting with you in your office at the Union Square theatre to celebrating your 30 years with Roundabout just last week. But the one memory that has stayed with me through the decades is of my very early days with you. I was so young as was you when I joined Roundabout as the Development Director back in 1990. And with only three years of experience, I was overseeing the fund development area. And of course my head even in my fundraising budget was just $500,000. Almost every Friday afternoon for the first 6 months or so, you would come into my office and sit and just chat, to make sure I had all I needed, to get to know me, as I was my checklist and to offer counsel on everything from relating the Board of Directors to dating, to the day or at least once a year, you come in to my office to talk to you (your office), and we talk about life. I have learned so much from you in those “sessions” than you will ever know, but perhaps most importantly I have learned what is kind, generous, funny, thoughtful... I not only do my best at beauty and passionate and you are — and I am so grateful you took a chance on me all those years ago. You are an extraordinary mentor and in the words of the She Loves Me, “my dear friend.”

KATHLEEN MARSHALL
Everyone likes to say that a theatre company is like a family, but because of Todd, the Roundabout really is — a wonderfully supportive family with a great, warm, kind, generous, loyal patriarch. Know this because I’ve been part of the Roundabout family since 1994. The first musical that the Roundabout ever produced was She Loves Me, directed by Scott Ellis and choreographed by my brother, Rob Marshall. I was Rob’s assistant choreographer on that production, and even though I was relatively new to Broadway, I was treated like an artist and given loads of support and encouragement. Todd then entrusted me to go it alone as a choreographer on two more Roundabout musicals — 777 and Folies. I’ve had the great pleasure of returning to my Roundabout family twice more (so far) directing and choreographing The Pajama Game and Anything Goes. Todd has also been instrumental in increasing my family. I met my husband, Scott Landis, while we were working together on The Pajama Game and our twins, Ella and Nathan, are the newest additions to the esteemed Roundabout family. Thank Todd for all you’ve done for me and my family, and congratulations on your 30th anniversary!
Michael Mayer

One summer before I had actually worked at Roundabout, I invited Todd up to New York Stage and Film in Poughkeepsie to see a new play I was directing. I loved it and very much wanted Todd to see my work on it. He said he would try to make it even though it was only playing for one week. About an hour before the final performance, I saw Todd walking up towards the theatre. Thrilled, I ran up and told him how much it meant to me that he had come to see my show. He looked chagrined as he had to confess that he was up there to see a different play, and was terribly sorry, but he was going to miss mine. I could tell he felt just awful. And I felt awful for making his feet cold and I could tell that he knew that, and clearly felt even worse that I felt so bad and his chagrin. I knew how rotten he felt, etc. It was kind of a horrible moment, but also really beautiful because that’s when I knew that Todd Haimes was a total mensch, and that I loved him. And wanted more than ever to work with him. Anyway, he said he hoped that someday he would get to see this play in New York, and that he felt certain that he would find a way to work together. Little did either of us at the time that it was in a stroke of mutual good fortune, (and in a remarkably “round-about” way) Todd would eventually bring this very play to the Roundabout. It was the Tony for Real Life. I called Side Man by Warren Leight. What a happy ending. Thank you, Todd!

Debra Monk

The first time I met Todd was when I was in Scott Ellis’ production of Picnic. He was so proud of this show and so sweet to me. And he has been ever since. He has provided a home for so many of us at the Roundabout and I am so thankful. Way back in 1988 Todd and I ran the New Year’s Race in Central Park, and frankly neither one of us was totally up for it, but we made it to the finish line. And that’s what you remember...that you did it...that you finished and it was blissful, and the fireworks went off, and a new year began. Here’s to you, Todd, and many more wonderful years!

Cynthia Nixon

I adore Todd, as do seemingly everyone who has ever worked at the Roundabout. His judgment and good taste are unmatched, his leadership flawless, and his dreams for his theatre apparently boundless. If you had told me 30 years ago a man was coming who would take the old, staid, respectable, slightly dull Roundabout Theatre and turn it into the one of the largest, most dynamic, most successful theatres in the world, which it is today, I wouldn’t have believed it. But that is Todd in a nutshell. He is New York theatre’s quietest, most modest supernova.

My mother and I became subscribers right after Todd took over. We didn’t know yet about Todd. We just knew that the Roundabout at its new Tony-glibable location on Broadway and 45th Street had started producing things we had to see not to miss because they were “must see” theatre.

I didn’t get to know Todd personally until 2001, when I did The Women in the newly opened American Airlines Theatre, and I was completely knocked out by how hands-on and supportive Todd was. I had never been so intensive. I think it’s why so many actors, writers, directors and especially directors are thrilled to make the Roundabout their theatrical home. I’m so happy to wish Todd a happy 30th anniversary and many more. Let’s just say I was thoroughly disarmed by his warmth and completely charmed by his avoirdupois-tastic/scattered bearing for the role I love (a-tad-scattered people, I am myself “a-tad-scattered”)

For the Roundabout production of Harvey, I requested a dressing room on the highest floor of Studio 54, like some odd bird, and Todd would meticulously march all the way up there in his red shoes to help me. I will never forget how moved I was when, at the start of our run, Todd dropped in and began talking about his feelings towards our production and his impression that it was having such a positive, long-lasting effect on the audience. His passion was so genuine and his assessment so intelligent that I left no choice but to see all the good and quiet any lingering duds — no small accomplishment with a production so fresh.

I would jump very quickly to work with Todd again, someone who loves the theatre as purely and wisely. And if you give the chance yourself to book that top-floor dressing room, do it; it brings a certain breathlessness to a conversation with Todd that really adds to the drama.

Brián F. O’Byrne

For 20 years of acting, he never hired me until this year. Actors are good at holding resentments. I think actors are even better. So it’s the mark of this true gentleman that I had to work constantly to remind myself that I respected him. HisDuring my passion for work, his respect for everyone who enters the buildings of Roundabout, the good humor and humbleness with which he carries out his duties, the deftness with which he guides the ship, almost made me forget. Almost. But for one last night, it’s time to thank, damnit, even admiring this wonderful man.

Lilly REbeck

In the very last moment of The Understudy while Julie and Mark Paul and Justin Theroux were waltzing in the snow, the music would shift and Justin would look out at the house and reconnect with the audience right on bearing (for the record, I love “a-tad-scattered” people; I am myself “a-tad-scattered”).

Lonny Price

Todd Haimes is a mensch. He is one of the good guys. He is the first call you get in the morning congratulating you on a good notice, and he suffers with you when there is the inevitable injury. His roots for people and projects — that are not his! There’s a lot of talk in the theater about community, and I think it’s mostly a myth. Except when it comes to Todd. Todd makes me believe that good guys win, and that kindness and loyalty are virtues that are not out of place in show business. Yes, Todd — mensch.

Cynthia Nixon, Photo by Stephen Silverstein

Scott Ellis and Debra Monk, Photo by Stephen Silverstein

Todd Haimes, Photo by Stephen Silverstein

Michael Mayer, Todd Haimes, Photo by Stephen Silverstein

Cynthia Nixon, Photo by Stephen Silverstein

Scott Ellis and Debra Monk, Photo by Stephen Silverstein

Lily Rabe
The first Roundabout production I saw (Michael Wilson why you hope he will continue to be for thirty years more. been the Artistic Director of the Roundabout for the last thirty years and future of American playwriting, you are as happy as I am that Todd has To use Todd’s phrase, he felt that he had “failed to protect the playwright,” inappropriate expectation about where the playwright was in the development of his craft and the “finished” nature of the play. That the elegant, high visibility venue created an adventurous new playwright on stage at the Pels he had painted a kind was gloomy because he felt that by putting an edgy new work by an some of his subscribers (although he certainly may have). No, Todd (although I’m sure it had), or because he’d gotten complaints from I feel very fortunate Today’s Folly is my third collaboration with him, and am looking forward to directing this spring at the Stephen Sondheim Theatre, Roundabout’s fifth venue to open under his astonishing stewardship. Congratulations, Todd!

THE BOARD VOTING - to close the Roundabout three weeks after I got here in February of 1993. Chris Yegen decided to write a check the next day and give us “one last chance.” Hiring Julia Levy – in 1990. And Julia telling me she never stays anywhere for more than two years. Twenty-three years later... She Loves Me – Our first Broadway musical and the beginning of a long and joyous association with Scott Ellis.

Anna Christie - My first collaboration with my dear friends Natasha Richardson and Liam Neeson. The audience reaction to a shirtless Liam was astounding and even got Steven Spielberg to come to the show and then cast Liam in Schindler’s list.

No Man’s Land - Hanging out backstage with John Rabe and Christopher Plummer. Company. Our first of six collaborations with the great Stephen Sondheim.

Pel’s Shows - All because of a wonderful woman named Laura Pel’s. Scapin - A clown named Bill Irwin becomes a friend for life. Also, a young ensemble member named Katin Chenoweth begins her New York career.


John Weidman
Several years ago, I got together with Todd for one of the lunches we have periodically about nothing in particular. He had just opened a new play at the Pels, a new play by what’s commonly referred to as an “emerging” playwright. The Times had sent one of its Two Top Tier Critics and the Critics had not been kind.

Todd was gloomy. Not because the snobby review had hurt ticket sales (although I’m sure it had), so because he’d gotten complaints from some of his subscribers (although he certainly may have). No, Todd was gloomy because he felt that by putting an edgy new work by an inappropriate expectation about where the playwright was in the development of his craft and the “finished” nature of the play. To use Todd’s phrase, he felt that he had “failed to protect the playwright,” and he was determined that he wouldn’t let that happen again. Which I believe led directly to the creation of the (Meryl Streep funded) Black Box Theatre at the Steinberg Center. And which is why, if you care about the future of American playwriting, you are as happy as I am that Todd has been the Artistic Director of the Roundabout for the last thirty years and why you hope he will continue to be for thirty years more.

Michael Wilson
The first Roundabout production I saw (The Member of the Wedding starring Esther Rolle) was in 1981 at the Union Square Theatre, which Todd established in the company’s second home. The following year, he became Artistic Director, and ambitiously moved the company to Broadway. Thanks to Todd, I was able to see an aspiring director, revivals of Shaw, Chekhov, O’Neill, and Williams, and new American plays like Side Man. When I became Artistic Director at Hartford Stage, I marveled at how Todd dramatically increased the artistic capacity of Roundabout - creating the first permanent home with the American Airlines Theatre, reclaiming Studio 54 as a dynamic theatrical venue for

Marc Winningham
Dear Todd, My favorite memory of you is as recent, as in yesterday, when you stopped in to my dressing room pre-show to say hello and laugh about overeating at one of Fallet’s famous Sunday breakfasts. I’m very glad to have achieved a special status in the esteemed Roundabout family of actors, to count myself among your admirers, and a new friend. Just in time for this Gala, your special evening of honor. Since you have been doing this for 30 years then I’m very lucky to be in the party, and so I must make up for my loss in an expeditious manner. Which means you shall have to hire me for at least a show a season for the next 25 years, and then tell it up at the gala for this most special celebration. Congratulations on your tremendous success with bringing quality theater to Broadway and engaging the artists and audiences alike. Thank you for all of your good wishes and kindness.

With much respect and happiness for you.

Harold Wolpert
I met Todd in 1985 when I was a sophomore at the University of Pennsylvania. Even though I didn’t know you, I already looked up to you because you were such a success story and a role model. But then, with a call to meet “Buzz” Haimes. I dutifully listened and wrote to you, and you were so gracious and met with me. Throughout my years, you always made yourself available to me or talk on the phone to provide career advice. In the back of my mind, I guess it was always a dream of mine to work with you. Call forward to when I had the opportunity to do it. It was an absolute pleasure working with you and watching your quiet, yet determined leadership, and stand aside someone who has had such an impact on New York City theatre, artists, and staff. I am so grateful for the opportunity, Todd, and congratulate you on 30 wonderful years at Roundabout!
talking to Arthur Miller on the phone and being told that Stephen Sondheim was on the other line.

Sharing an office – with Jim Carnahan at the Criterion Center. Everyone in the industry thought that we were living together!

The Man Who Came to Dinner – The first play in our new American Airlines Theatre. The magnificent Nathan Lane in a great star turn, this was also the first Roundabout production filmed for PBS (and with a live penguin!).

Betrayal – Who knew Juliette Binoche didn’t read English perfectly? On the first day of rehearsal she showed up at a French bakery instead of the rehearsal hall.

Design for Living – At the photo shoot, Alan Cumming gave his two co-stars vicodin. I got a phone call from our General Manager Sydney Beers asking what a vicodin is.

Tamar Saying to Me – “You’re doing a musical with deaf and hard of hearing actors? Really?” It turned out to be Big River, a huge hit with the great DeafWest Theatre Company!

Twelve Angry Men – This was our longest running play. I remember such sadness after hearing of the passing of our beloved Juror #9, Tom Aldridge. The same sadness I felt at the passing of the great Mason Adams. I’m so happy that we continue to have Margot Adams as such a huge part of our company.

The Foreigner – The great Matthew Broderick riding his bike to work. Every night.

The Rainmaker – Woody Harrelson asking us if he could “smoke” in his dressing room. We said yes but what was he smoking?

A Naked Girl on the Appian Way – A wonderful Richard Thomas who would later go on to make our national tour of Twelve Angry Men a smash hit. I also was deeply saddened when I got the news about the passing of Jill Clayburgh.
Distracted – Our friend (and Board Member) Cynthia Nixon back on the Roundabout stage.


Frank Langella – Five shows together and counting!

Harvey – Jim Parsons and Jessica Hecht in Scott Ellis’ perfect production.

The Pajama Game – The unbelievable chemistry between Kelli O’Hara and Harry Connick, Jr.

Entertaining Mr. Sloane – Having our biggest cheerleader, Alec Baldwin, back on our stage.

110 in the Shade – The amazing Audra McDonald in a terrific show directed by Lonny Price.

Speech & Debate – Stephen Karam’s wonderful new play and the first of many magical experiences in our new Black Box Theatre.

Sondheim on Sondheim – Celebrating Sondheim in such a unique and technically beautiful production. And what a kismet to have his 80th birthday fall during the run.

If There Is I Haven’t Found It Yet – Three words: NO MORE WATER! (But Jake Gyllenhaal and company were brilliant.)
ALL MY LOVE TO TODD HAIMES.

ALEC BALDWIN
CONGRATULATIONS TO OUR DEAR FRIEND AND ROUNDABOUT THEATRE COMPANY ARTISTIC DIRECTOR, TODD HAIME, ON 30 YEARS OF LEADERSHIP AND THRILLING ENTERTAINMENT.

WITH LOVE AND ADMIRATION ALWAYS,

MARY CIRILLO-GOLDBERG AND JAY GOLDBERG

DEAR TODD....

I CAN REMEMBER DAY ONE AS IF IT WERE ONLY THIRTY YEARS AGO!

BEST,

DON

Don Buchwald & Associates, Inc.
Congratulations, Todd

on three dazzling decades!

We can’t wait to see what more you have in store.

With love,

[Logos for Jersey Boys, Godspell, and Matilda]
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Roundabout Theatre Company
and join in saluting
Todd Haimes
on this special occasion.

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ALL THE BEST,

DANIELLE AND NED GINTY
DEAR TODD,

THANK YOU FOR AN EXTRAORDINARY 30 YEARS OF LEADERSHIP. Thank you for your vision, your incredible taste, your fearlessness, for the high standards you set, for your quiet passion for your work, for the extraordinary team you have assembled, for the incredible talent you bring to our stages, for the next generation of writers that you nurture, for the remarkable achievement, this Roundabout thing you have created! I AM SO VERY PROUD AND CONSIDER MYSELF FORTUNATE TO BE A MEMBER OF THE FAMILY!

I look forward to many more years of being a part of the team!

VERY FONDLY,
SYLVIA GOLDEN
ALLIED PARTNERS
CONGRATULATES
TODD HAIMES
ON HIS 30TH ANNIVERSARY
WITH
ROUNDABOUT THEATRE COMPANY

We salute
TODD HAIMES
on a remarkable 30 years
thank You
todd, julia,
harold
and the
wonderful
roundabout
staff
for your
hard work.
what a
fantastic
season!

stephanie and
ron kramer

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Thank you, Todd, for 30 years of brilliance.
Your dedication and talent have inspired us. | mcgarrybowen
“All the world’s a stage
and the men and women
on it merely players.”
— SHAKESPEARE —

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AND THE ARTS

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FRED GALLO

WWW.PRG.COM
DEAR PERRY & MARTY,

TO THE GREATEST COUPLE IN THE UNIVERSE!

LOVE,
HARLEY & BOB

HERE’S A TOAST TO AN ABSOLUTE FAVORITE OF MINE. CONGRATULATIONS ON YOUR 30 YEAR ANNIVERSARY TODD!

WISHING YOU ALL THE BEST,

LAURA S. RODGERS
Adam and Diane Katz, along with Talon Air, congratulate you on your support of Roundabout Theatre Company and wish you all the best in the future.

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DEAR TODD,

CONGRATULATIONS ON THIS IMPORTANT MILESTONE.
YOU HAVE ACCOMPLISHED SO MUCH OVER YOUR 30 YEARS AT ROUNDBALL. YOUR DEDICATION, CREATIVITY, AND PASSION HAVE MADE ROUNDBALL THE LEADING NONPROFIT THEATRE COMPANY IN AMERICA.
WE ARE SO PROUD TO BE A PART OF YOUR TEAM.

LOVE,
TOM AND DIANE
CONGRATULATIONS TO ROUNDAABOUT THEATRE COMPANY AND ITS ARTISTIC DIRECTOR, TODD HAIMES ON 30 YEARS OF LEADERSHIP AND ENTERTAINMENT THANK YOU AND A THANK YOU TO THE HARD WORKING STAFF ELLEN FOX

CONGRATULATIONS TODD! WHAT A SPECTACULAR 30 YEARS OF THEATRICAL DELIGHTS YOU HAVE GIVEN US! WE EAGERLY AWAIT THE NEXT THREE DECADES!

WITH LOVE,
JOHN & KIENDL

KUDOS TO ROUNDAABOUT THEATRE COMPANY FOR ANOTHER GALA EXTRAVAGANZA PATRICIA AND BERNARD GOLDSTEIN

CONGRATULATIONS TO ROUNDAABOUT THEATRE COMPANY AND TODD HAIMES ON YOUR 30TH ANNIVERSARY!

PERRY AND MARTY GRANOFF
CONGRATULATIONS TO TODD HAIMES AND EVERYONE AT ROUNDBOOTH THEATRE COMPANY FOR ANOTHER FABULOUS SEASON!

MERYL HARTZBAND

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Todd Haimes &
Roundabout Theatre Company

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Jake Lipman, artistic director
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I love Todd Haimes.

Isobel Robins Konecky

We Salute Pat Goldstein and Roundabout!!!

Margie and Everett Jassy

Avenue Capital Group honors Todd Haimes on his 30th Anniversary and proudly supports our friends at Roundabout Theatre Company.
LAWRA PELS AND THE
LAURA PELS INTERNATIONAL
FOUNDATION FOR THEATER

SALUTE ROUNDABOUT THEATRE
COMPANY AND PROUDLY
TOAST TODD HAIMES
FOR 30 YEARS OF REMARKABLE
WORK AND TIRELESS DEDICATION
TO BRINGING EXCEPTIONAL
THEATER TO ALL. WE ARE HONORED
TO CALL HIM "FRIEND".
CONGRATULATIONS ROUNDBOUT THEATRE COMPANY AND TODD HAIMES!
MS. JOAN COHEN (BETTER KNOWN AS MICHAEL T. COHEN AND ROBIN REINACH’S MOTHER)

TO ROUNDBOUT’S PEARL
HAPPY ANNIVERSARY, TODD.
THE HUXLEYS

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LOVE,
DAVID, TAMAR AND EVERYONE AT RICHARDS/CLIMAN, INC.
WE JOIN IN HONORING TODD WHO HAS MADE ROUNDBOUGHT WHAT IT IS TODAY.

MARILYN AND LEON SOKOL

TODD — MAZEL TOV AND MAHALO! FOR LEADING THE ROUNDBOUGHT OHANA FOR 30 WONDERFUL YEARS!

LOVE AND ALOHA,
JEFFREY AND JANIS ING STRAUSS

THANK YOU FOR YOUR GENEROUS SUPPORT

ROUNDBOUGHT THEATRE COMPANY
THANK YOU FOR JOINING US!

IN HONOR OF STEPHANIE AND RON KRAMER

MICHELLE AND HOWARD SWARZMAN
CONGRATULATIONS
T O D D
ON 30 OUTSTANDING YEARS
WITH ROUNDABOUT
SPRING GALA 2013
A CELEBRATION OF YOUR FAVORITES
ADDENDUM

ROUNDABOUT THEATRE COMPANY
Rose Brand salutes Roundabout
Always a Favorite

WELCOME
TOM TUFT and BILL BORRELLE
TODD HAIMES

LIVE AUCTION
GEORGE MCNEELY
AUCTIONEER
(Auction Items listed inside)

A MUSICAL CELEBRATION AND
A TOAST TO ARTISTIC DIRECTOR
TODD HAIMES

THE MENU
ROASTED BEET SALAD
Golden, Sugar and Chioggia Beets
Candied Walnuts, Le Chevrot Goat Cheese, Baby Herb Garnish

GRASS FED FILET MIGNON
48 Hour Short Ribs, Baby Squashes
Spring Potato Risotto, Warm Basil Pesto

BUTTERMILK BISCUITS AND FICELLES
Herb Butter, Sea Salt Butter, and Truffled Mascarpone

VELVET CHOCOLATE DOME
Mandarin Crème Brûlée Center, Milk and Dark Chocolate Sauces

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SPRING GALA 2013 PROGRAM
sustainable wine list. You’ll enjoy a three-course tasting menu interpreting traditional regional dishes with an emphasis on ingredients from the Italian and French Riviera and showcases modern interpretations of traditional dishes. Chef Geoffrey Zakarian, judge on Food Network’s “Chopped” and Executive Chef of The Lambs Club, will pair each course with a selection of fine wines to complement the flavors of the food. After your stage appearance, you’ll head into the kitchen at The Lambs Club to see the best seats in the house for two of London’s most spectacular productions: Charlie and the Chocolate Factory, starring Douglas Hodge (Roundabout’s Cyrano de Bergerac) as Willy Wonka (performances begin May 2013), and the Royal Shakespeare Company’s acclaimed production of Matilda. After each show, you’ll have a special opportunity for a backstage visit, including a chat with Douglas Hodge in his dressing room. Don’t miss this special opportunity.


2 LUNCH AT AI FIORI WITH MATTHEW BRODERICK

Dine in Style with Matthew Broderick

Four guests will have the exclusive opportunity to meet and dine with Matthew Broderick at Chef Michael White’s acclaimed midtown restaurant, Ai Fiori. Located in the stylish Seati Fifth Avenue hotel, Ai Fiori celebrates cuisine from the Italian and French Riviera and showcases modern interpretations of traditional regional dishes with an extensive wine list. You’ll enjoy a three-course tasting menu personally prepared by the chef with wine pairings selected by Beverage Director/Chief Sommelier, Hristo Zizovski. Matthew Broderick has won Tony Awards for Brighton Beach Memoirs and How to Succeed in Business Without Really Trying and last appeared at Roundabout in The Philanthropist. Don’t miss this opportunity to spend time with one of theatre’s most beloved stars.

RESTRICTIONS: Dates will be scheduled at a mutually agreeable time through March 11, 2014. Gratuity is not included. Value: Priceless (Meal: $900) DONATED BY Ai Fiori, Matthew Broderick

3 WALK-ON ROLE IN THE ANYTHING GOES NATIONAL TOUR

Visit Chicago, D.C., or Toronto and Make Your Stage Debut in the Hit Show!

Make your stage debut in Roundabout’s hit musical Anything Goes! Travel to Chicago, Washington, D.C., or Toronto and meet up with the National Tour. Four of your “fans” will have prime seats in the audience to see you in action! You will join the cast for “rehearsal” before getting into hair and makeup. After your stage appearance, you’ll watch the show from a unique perspective backstage. You and your fans will tour the set and have an opportunity to meet the cast after the show. That night you will get to relax in town with accommodations for one night. Take home a signed playbill to commemorate your experience.

Chicago: April 23rd – May 5th
Washington, D.C.: June 11th – July 7th
Toronto: July 16th – August 18th

RESTRICTIONS: Walk-on role must be 16 years or older. Value: Priceless (Tickets: $600, Hotel: $800) DONATED BY Roundabout Theatre Company, Hard Rock Hotel Chicago, InterContinental Toronto Yorkville

4 SHOP AND COOK WITH IRON CHEF GEOFFREY ZAKARIAN!

Spend a day with Iron Chef Geoffrey Zakarian, judge on Food Network’s “Chopped” and Executive Chef of The Lambs Club. You will accompany Chef Zakarian on a shopping trip to the Union Square Green Market to learn the secrets of the market and how to make the best selections. Then you will head into the kitchen at The Lambs Club to see the rest of the morning side-by-side with The Iron Chef and his Iron Sous Chef, Eric Haugen, beginning the preparation for your dinner. That night you will be joined by 7 friends in the elegant Lambs Club dining room, welcoming them with a magnum of Dom Perignon 1999. Wines for your dinner will be perfectly paired with each course once the menu is designed. Chef Zakarian will greet your guests at the top of the evening and you will take home a signed copy of his Town/Country: 150 recipes for Life Around the Table.

RESTRICTIONS: Not valid during November or December, and must be scheduled when Union Square Green Market is open. Shopping will take place in the morning, and dinner will be served after 8pm at The Lambs Club. Will be scheduled at a mutually agreeable date, valid through March 30, 2014. Value: Priceless (Meal: $800, Wines: $1,500-$2,000) DONATED BY Geoffrey Zakarian and The Lambs Club

5 SHADOW SCOTT ELLIS FOR A DAY

Join the Director on Set of a Hit Television Show in L.A.

Head to Hollywood for a day you’ll never forget when you and three guests shadow director Scott Ellis as he helms a television show in Los Angeles! With this one-of-a-kind opportunity, you will fly Business Class to L.A., enjoy a two-night stay at the Hyatt Regency, and experience what show biz is all about. You’ll tour the set, enjoy craft services, meet the cast, watch how it all comes together, and maybe one of you will even be caught on camera! Scott has directed “Modern Family,” “Two Broke Girls,” “30 Rock,” and “The New Normal,” and with another exciting season of television coming up, you’ll be able to book your special day for one of Scott’s projects!

RESTRICTIONS: Visit dates and show are dependent on production schedules to be determined. Will be scheduled for a mutually agreeable date. Value: Priceless (Airfare: $18,000, Hotel: $1,200) DONATED BY Scott Ellis, Hyatt Regency Century Plaza, Anonymous

6 YANKEES LEGENDS TICKETS

Cheer on your favorite team in Yankees Legends seats just six rows behind home plate for a game of your choice! In addition to watching the game 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 included. This is an absolute must for any baseball fan!

RESTRICTIONS: Alcohol not included. Winner’s tickets are valid for one game, either a Boston game or regular season game excluding Subway Series and postseason. Subject to availability. Value: $2,620 DONATED BY Michael T. Cohen

7 WINE-LOVER’S TRIP TO NAPA

Business Class Flights, Lodging at Meadowood, and Private Cellar Tours

Two couples will set off for Napa Valley with Business Class flights and enjoy a visit that will be the envy of all wine aficionados. Settle into two rooms at Meadowood Napa Valley, hailed as one of the most luxurious hotels in the region. With three nights of ultimate comfort, you will be well positioned to enjoy some extraordinary wine-world days, including Thomas Keller’s The French Laundry, an acclaimed Michelin three star restaurant and one of the most difficult reservations to snag, where you will savor a delicious chef’s tasting menu with wine pairings. Head out to Harlan Estates for a VIP tour and tasting. Enjoy a private tour, tasting, and an alfresco lunch at Araujo Estate. Finish your Napa Valley whirlwind with a private tour, tasting and lunch at Colgin Cellars. These are three world renowned wine makers and
11 SONDHEIM’S MUSICAL AUTOGRAPH
8 Bars of Your Favorite Sondheim Song!
This exceptional personalized item is a must for any Sondheim lover. Stephen Sondheim will handwrite 8 bars of your favorite song—whether it’s an excerpt from Company, Assassins, Sunday in the Park with George, or another of his marvelous productions. Enjoy this one-of-a-kind piece of musical art that includes Mr. Sondheim’s autograph.

VALUE: Priceless
DONATED BY: Stephen Sondheim

12 SEE A SHOW IN THE COMPANY OF STARS
Attend a Broadway Show and Go to Dinner with Bradley Cooper and Scott Ellis!
You and a guest will be the toast of the town when you step out with Oscar-nominated actor Bradley Cooper and director Scott Ellis for a night. You’ll enjoy a delightful evening at a Broadway show and meet the cast backstage in an exclusive tour. Then, head to a local restaurant where you will spend time with one of Hollywood’s hottest stars and one of Broadway’s busiest directors. Bradley Cooper received an Academy Award nomination for his leading role in Silver Linings Playbook and appeared in Roundabout Theatre Company’s Friends of Roundabout Playreading of The Understudy. Director of Roundabout’s The Mystery of Edwin Drood, Harvey, and others, Scott Ellis has received five Tony Award Nominations as Best Director, including the 2013 Tony for Best Direction of a Musical. Attend a Broadway Show and go to Dinner with Bradley Cooper and Scott Ellis!

VALUE: Priceless
DONATED BY: Bradley Cooper, Scott Ellis

CONTINUED >>>

8 VOICEMAIL GREETING FROM A ROUNDSABOUT STAR
Your friends will be delighted, amused, and entertained when they call your phone and receive a special voicemail greeting from a Roundabout artist. Let one of our acclaimed actors record a unique greeting for your phone and be the envy of everyone who calls you! Winners of this item will choose from a list of available celebrities, including Christine Baranski, Brian Bedford, Jim Dale, Claire Danes, Nathan Lane, Cynthia Nixon, Brooke Shields, and John Stamos. The final product will be delivered as an MP3 file and as a CD within three months of the Gala.

VALUE: Priceless
DONATED BY: Roundabout Theatre Company

9 TWO WEEKS IN FRANCE
One Week in Paris, One Week in Dordogne, Plus Flights and Theatre
Enjoy a luxurious European vacation with two fabulous weeks in France! Your and three guests will jet off to Paris with Business Class airfare from American Airlines and stay for a week at an apartment in an 18th Century building in the Marais district. Your two bedroom, two bath accommodations are right in the heart of the most romantic city in the world. On one exciting day, your group will join Anna Papale, an acclaimed personal shopper from the couture world, for a shopping trip to visit couturier fashion houses. For one night out on the town, you’ll receive four tickets and a backstage tour at Theatre de l’Atelier, which opened in 1822 and was established as a historical monument in 1965. Then, just a short train ride away, you’ll begin your second week in France in the lovely town of Villars, in the Dordogne near Brantome and St. Jean de Cole. Chateau Villars is a 18th Century townhouse with two elegant bedrooms each with en suite bath, and a beautiful garden. Throughout this lovingly restored house, there are beamed ceilings, stone and wood floors, chandeliers, dimmable spots, open fireplaces and period touches. A private car and driver takes you to and from Charles de Gaulle Airport. Don’t miss out on this incredible opportunity for two weeks in the lap of luxury in France!

RESTRICTIONS: Valid through March 11, 2014. Must be scheduled for a mutually agreeable date with all parties. Tickets to Theatre de l’Atelier are dependent on production schedules.

VALUE: Priceless (Airfare: $20,800, Apartment: $6,000, Townhouse: $2,150, Tickets: $140, Personal Shopper: $900)
DONATED BY: American Airlines, sabotsvillars.com, Alyce Toonk, Laura Pels, Anna Papale American Airlines

10 WILD GASTRONOMIC WEEKEND WITH A LUXURY PRIVATE JET
Barnstorming the Regional Treasures of Northeastern America
It’s always nice to go to a fancy restaurant, but sometimes it’s nicer still to have a brush with gastronomic reality in the form of America’s greatest Northeastern regional foods: a wild weekend of private jetting from site to site, accompanied by storied wines! Let James Beard Award-winning journalist David Rosengarten open the doors to America’s secrets, and be your personal guide on a very unique journey.
You and five guests will board a luxury jet donated by Talon Air, and make your way to Baltimore for lunch. Rosengarten is certain that the world’s greatest crab house is Costa’s, in suburban Dundalk. (Martha Stewart agrees, for what that’s worth!) You will be greeted there with open arms by the Triantafilo brothers, who will offer their appetizer specialties such as Baltimore crab cakes and then send towering platters of the largest crabs available, spaced to the nines and steamed, accompanied by magnums of great vintage Champagne. How else would you get the wine ball rolling? Then, wheels up for Philadelphia where each couple will relax in a luxury room at the Rittenhouse Hotel. The evening begins with a Phillips cheesesteak odyssey, leading to what Rosengarten insists is the world’s greatest. First stop is at Pat’s where cheesesteak was born, never having to wait on line! Then, on to Geno’s, where Pat’s stiffest competition is griddled up. Finally the coup de gras, Momma’s, in Bala Cynwyd, on the Main Line, one of Philly’s greatest secrets, where you’ll also enjoy a tasting of top 1978 red Bordeaux along with your prize.
After a luxurious overnight, you’ll head to the airport and hit New England at noon! First stop: the greatest fried clams in the world, at The Clam Box in Ipswich, Massachusetts where you will sample the fat besty clams along with Bloody Marys and beer to get this Sunday started.
On to Maine, heading for the idyllic spot on the coast, near Georgetown, where five islands come together in full view of the lucky diners. At Five Islands Lobster, they pull the fresher-than-fresh creatures right out of the local water, steaming them to perfection. Some say it’s the greatest lobster ever cooked! You’ll also savor fries, slow, lobster rolls, and a tasting of aged dry German Rieslings, some as old as 30 years. After sampling the exquisite local ice cream, you’ll return to New York.
This exclusive experience cannot be purchased.

RESTRICTIONS: Will be scheduled at a mutually agreeable date, during a mild weather season, anywhere from May to September of 2014. Excludes national and Jewish holiday weeks; Travel originates and concludes in New York City.

VALUE: Priceless (Talon Flights: $20,000, Rittenhouse Hotel: $2,392, Wines: $3,000, Meals: $1,850)
DONATED BY: Talon Air, Inc., The Rittenhouse Hotel, David Rosengarten, Sylvia Golden

LIVE AUCTION ITEMS
Thank you to our Spring gala donors.

The total amount of gifts received from February 20 to March 6, 2013, is [totaled amount].

Benefactor Tables
- KPMG
- The Shubert Organization, Inc.

Ticket & Contributions
- TKMG

Education@Roundabout items
- By the Numbers
- Education@Roundabout: Give Kids a Chance

Education@Roundabout:
- Investments in education and theatre arts instruction
- Involves partnerships with schools
- Offers a School Partnership
- Supports a child in Student Production Workshop
- Provides training for one Teaching Artist
- Allows one middle or high school class to attend a performance
- Underwrites a School Partnership
- Supports a child in Student Production Workshop
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- Allows one middle or high school class to attend a performance

Every child needs opportunity in order to succeed, and you will 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. Education@Roundabout impacts the lives of over 8,000 students and their teachers each year through intensive year-long partnerships with schools, after-school Student Production Workshop, professional development for educators and attendance at performances. Each gift to Education@Roundabout will impact students and improve graduation rates. Make a meaningful difference.

$10,000 underwrites a School Partnership
$5,000 supports a child in Student Production Workshop
$2,500 provides training for one Teaching Artist
$1,000 allows one middle or high school class to attend a performance

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

Make a donation by filling out the back of your placecard. Thank you for your support!

Diese Seite enthält einen Link zur Online-Version des Dokuments.
SPECIAL THANKS

Acacia Vineyard
Adam Gwon
American Airlines
Andrea Ross
The Audio Department
Bo Lundberg
Carroll Music
Cathryn Salamone
Champagne Perrier-Jouët
Chris Highland
David Kalodner
Darren Devena,
PRG / Production Resource Group
Diageo Chateau and Estates Inc.
Frank Pulice, VP of Communications,
CARMEN MARC VALVO
Gary Gersh
Gould Paper Corporation
Heard City
Jim Fagan
Joana Cannon
John Barrett
Katie Bland
Liam Nessan
Lindsey Carothers
Lisa Loosmore
LR. Paris
Marissa O’Donnell
mcgarrybowen Team
Mophonics
Peter Finder
Poetica
Rosebrand
Polk & Co.
Pro Piano
Seasons, A Floral Design Studio
Bob Usdin, Elliot Bertoni,
Showman Fabricators
Steve Beers
Svedka Imported Vodka
WB Mason
‘wichcraft
William Mensching, Jon Cardone,
Showmotion
Yvonne Bell

ADDITIONAL MUSICAL TRIBUTE CREDITS

Associate Director Matt Cowart
Technical Director Dan Hoffman
Associate General Manager Maggie Cantrick
Production Stage Manager Michael Rico Cohen
Assistant Stage Managers Johnny Milani, Ariel Osborne
Production Assistants David Beller, Christina Brocco,
Rebecca Zolowskki
Assistant Set Designer Adam Karavatakis
Co-Lighting Designer John Demous
Assistant Sound Designer David Thomas
Production Carpenter Rob Manessman
Production Electrician John Wooding
Production Properties Lawrence Jennino
Carpentry Crew Thomas Goehring, Steve Jones
Sound Mixer Shannon Staton
Deck Sound Craig Van Tassel
Video Programmer Austin Switzer
Moving Light Programmer Alex Fogel
Deck Electrician Jessica Morton
Spot Operators Erika Warnbrane, Daron Fuchs,
Tim Altman, Jillian Walcher
Props Running Crew Erin Mary Delaney
Wardrobe Supervisor Susan Fallon

Opening Number Written By Adam Gwon

THE MUSICAL TRIBUTE BAND
Bass John Beal
Drums Paul Pizutti
Piano Tedd Firth
Dechert LLP

DECHERT CELEBRATES ROUNDABOUT, OUR FAVORITE!

KPMG IS PROUD TO SUPPORT ROUNDABOUT THEATRE COMPANY AND RECOGNIZES JOHS WORSOE FOR HIS LEADERSHIP AND VISION.

KPMG
CONGRATULATIONS
GALA CHAIR
TOM TUFT AND
ROUNDABOUT
THEATRE COMPANY
ON ANOTHER
FANTASTIC GALA!

CHERYL AND
MICHAEL MINIKES

HAPPY
30TH
ANNIVERSARY,
TODD!

CHEERS,
LISA AND GREGG
RECHLER
Congratulations to Tom and Diane Tuft Perry and Marty Granoff

"Perhaps the secret of living well is not in having all the answers but in pursuing unanswerable questions in good company."
— R. N. R.

All our best for a wonderful evening, Barry and Teri Volpert
CONGRATULATIONS TO ROUNDABOUT THEATRE COMPANY AND TO TODD HAIMES ON CELEBRATING 30 WONDERFUL YEARS WITH THEM
I SALUTE MICHAEL COHEN FOR HIS WORK AND DEDICATION IN HELPING ROUNDABOUT THEATRE COMPANY CELEBRATE YET ANOTHER REMARKABLE YEAR TONIGHT
CYNTHIA NEIDITCH

ONLINE AUCTION
www.biddingforgood.com/roundabouttheatre

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 items.
All proceeds from the auction benefit Roundabout’s Musical Theatre fund and Education programs.

THANK YOU TO OUR ONLINE AUCTION DONORS:

Anonymous
54 Below
American Museum of Natural History
Arlington Club
Arsenal
B.B. Kings Blues Club and Grill
Bank of America
Barneys New York
The James Beard Foundation
Victor and Susan Benson
Daniel Boulud
JoAnna Kennedy and Bill Bowers
Bowlmor Lanes
Breakfast at Tiffany’s
Bryant Family Vineyard
Bill Cabral
The Central Park Conservancy
Michael Cavennis
Chelsea Piers
The Chew
The Cobalt Report
Colliers International NY LLC
Harry Connick, Jr.
The Container Store
The Daily Show
With Jon Stewart
Déborah Davis Fine Art
Decorum Antiques
and Accessories
Judi Dench
The Ellen DeGeneres Show
Linda D’Onofrio
The Dr. Oz Show
The Dutch
Elm Restaurant
Eric Javits Inc
Estetica Milos
FENDI
Financier Patisserie
FleurBella
Fourth Wall Restaurants
Nad Ginty
The Glass House
Sylvia Golden
Bari and Neil Goldmacher
Good Morning America
Graham Bar and Grill
The Growler Bites & Brews
Hakkasan New York
Hamptons International Film Festival
Hard Rock Cafe New York
Harry’s Café and Steakhouse
Harry’s Italian Pizza Bar
Meryl Hartzband
Havana Central
Heartford Brewery
Jeanette Hobson
Il Buco Alimentari & Vineria
Indulge by Bene/
Benedetto Bartolotta
InterContinental New York Times Square
The Jeff Probst Show
John Barrett Salon
Jon Landau Management
Junoon Restaurant
The Katie Couric Show
Dr. William Keatin
The Kimberly Suite Hotel
Kramer Portraits, New York
La Mangeoire
The Lamba Club
Late Show with David Letterman
Leslie Rainbow Fine Arts LTD
Locanda Verde
William Ivey Long
MAC Cosmetics
Manhouse Productions
Matilda the Musical
morguebown
Ginnie Mcllman
MDQ Vegas, LLC
Malissa’s Produce
Mercer Tool Corporation
Carol Mitchell
MELS W.O.R.K.S.
Mollyvos
MORE THAN A CONTEST, LLC
Morgan Stanley
The Producers of Motown: The Musical
The MUSE New York
Museum of Arts and Design
New York Marriott Marquis
New York Mets
The New York Yankees
New York Yankees
Parlor Steakhouse
Sarah Paulson
Par So
Phillip Kingsley
Trichology Clinic
Pine Hollow Country Club
Dr. Kalmon Post
The Rachael Ray Show
Jill Rafson
Randi Rahm and Tiromphi Restaurant
Roger Sherman Inn
Gail Rothwell Ltd.
Saturday Night Live
Schnipper’s
Dr. Neal Schultz, MD
Shake Shack
Sidney Grant, Dr. Daniel
St. Andrews Restaurant
and Bar
Stacy Keatin
Staglin Family Vineyard
Emanuel Stern
Jeffrey and Janis Ing Strauss
Stuart Thompson Productions
TODAY
Tony’s Di Napoli
Alice Tork
Top of the Rock
Trevor Show
Yolanda R. Tunney
Type A Marketing
VBH Luxury
Barry Waldorf and Stanley Gotlin
Walt Disney World Co.
The Wine Workshop
WQXR
Yansi Fugel
Adam Zurofsky

As of March 6, 2013

Online auction will close at 9:00PM tomorrow.
100th Anniversary
NEDERLANDER

JAMES M. NEDERLANDER  JAMES L. NEDERLANDER  NICK SCANDALIOS
Chairman of the Board  President  Executive Vice President

CELEBRATES
TODD HAIMES  AND  ROUNDABOUT THEATRE