



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

 **ROUNABOUT
THEATRE
COMPANY**

WHAT DO

Theatre,

A BANK,

&

ONE MAN

HAVE IN COMMON?

THEIR UNDYING LOVE FOR NEW YORK.

CHASE CONGRATULATES TODD HAIMES
ON 30 YEARS OF EXTRAORDINARY SUCCESS
AT ROUNDABOUT THEATRE COMPANY.

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Roundabout thanks all of the artists and technicians who have generously donated their time to tonight's event and helped make this evening possible. We wish to express our gratitude to the Performer's Unions: Actors' Equity Association, American 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.

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As of February 20, 2013

A LETTER FROM THE ARTISTIC DIRECTOR TODD HAIMES



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 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.

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A LETTER FROM THE GALA CHAIRS

WE COULDN'T BE MORE PLEASED TO SERVE AS THE CO-CHAIRS OF ROUNABOUT 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, Mary 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 TUFT
Gala Co-Chairs

BILL BORRELLE & JOHN HEARN
Gala Co-Chairs



*Diane Tuft
Tom Tuft*



*Bill Borrelle
John Hearn*

ROUNABOUT FAMILY FAVORITE MOMENTS

10 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.

I had just started working at Roundabout, and I came into your office one afternoon asking if I could use a piece of Roundabout letterhead for a personal project. I recall you looked at me like I was crazy and said, "No one has ever come in to ask me to use a piece of stationary before." I replied enthusiastically, "I am going to produce a show! On my own!" This intrigued you, and you asked more about the project. "It's an off-off-off Broadway piece," I told you. "I just thought the Roundabout letterhead would help make sure I got noticed when I write to the author — his name is Aaron Sorkin." You smiled and gave me your blessing to use that little piece of paper and I started out the door. You stopped me asking, "How are you going to pay for this production?" "Well," I answered, "I hadn't really thought about that yet, but I'll figure something out." And off I went. The next morning, I found a personal check from you in my mailbox with a note saying: Sydney, I believe in you. You are going to be a great producer.

You have no idea what that gesture meant to me then and what it continues to mean to me to this day. Thank you, Todd. Thank you for always believing in me, mentoring me and for trusting me, and most of all for being a true friend. Here's to 30 more.

1 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 onstage could possibly wish. A perfect audience member. He is so grateful for what we, the actors, contribute to his theater and to the world, and a smile or a hug from him, post-show, is as thrilling as a rave in the paper. He knows the importance of the work that we all do, really knows it, this work of creating theater,

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



and he takes great pride in doing well. How lucky are all of us in this wonderful community to have been blessed with his friendship and devotion. And how very lucky we are to be able to celebrate him!

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 script was little more than casual remarks which linked these great songs. Artfully linked, I maintain, but hardly competition for James Lapine's libretto for *Passion*, that season's Tony winner. So when I too received a Tony nomination for "Best Book of a Musical," Todd and I greeted the news with awkward stunned joyous embarrassment, bracing ourselves for the merciless industry one-liners that would follow. And follow they did. (Ouch!) Todd remembers me suggesting I go to the Tony's in a tuxedo with a bag over my head. On awards night, I was seated behind Arthur Miller (nominated for *Broken Glass*) in the "not-a-chance-in-hell" seats off the rear side aisle. Arthur wore a tuxedo, no bag, and he reminded me what a variable business we're in. What mattered was that Todd Haimes had offered me my first job directing on Broadway. Hell, we actually received two Tony nominations, another for Best Musical. (*Passion* won... duh.) And yes, our nominations were gratuitous, but what a cool way to begin a friendship.

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.



1 Steven Levenson, Reed Birney and Sam Gold. Photo by Kelly Kollar.

2 Lonny Price and John Cullum. Photo by Shevett Studio.

MICHAEL CERVERIS

I owe two of my most meaningful 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, let's be 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 lousy you are is a special kind of dread. It makes your knees weak. And it makes you learn: 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 theater.

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 those lessons.

3 JOHN CULLUM

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. Yep, this tiny, little theatre under a grocery store is just about right for him."

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, not so long ago, 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 theatres he has goin' for him. Yes, sir, he certainly made it to the top of the Apple. But you know what? 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.

Todd...is the exact embodiment of "all for one and one for all."



3 Alan Cumming and Todd Haimes. Photo by Shevett Studio.

5 Victor Garber and Todd Haimes. Photo by Shevett Studio.

4 Rosemary Harris, Jim Dale and Carla Gugino. Photo by Shevett Studio.

6 Todd Haimes and Paul Gemignani. Photo by Shevett Studio.



The minute you meet Todd you recognise two things: kindness and passion.

3 ALAN CUMMING

The minute you meet Todd you recognise two things: kindness and passion.

All he has achieved for the Roundabout could not have happened without a huge dollop of both attributes, and I believe that neither can truly blossom without the other.

Passion that flails or exists without thought to others' feelings or circumstances is a fire that will burn bright only briefly. Eventually it will burn its bearer from the inside.

Kindness is most honest and heartfelt when it comes from an understanding of all sorts of emotions: joy, pain, loss and yes, passion.

Combined they make anything possible, and failure noble, and they remind us that the best achievements are those that allow the spirit to be unleashed but never to be trampled on. There could not be a better description of what Todd Haimes has made happen over the last thirty years.

4 JIM DALE

In sixty years as an actor, my most memorable stage event was a quick change at the end of the play, *Privates On Parade*, for the Roundabout Theatre in 1989. I exited the stage as an airman in RAF uniform, and then a mere twelve seconds later entered upstage centre dressed in full RAF Woman's uniform — high heels, black stockings, skirt, plus size padded bra, silk shirt, tie, top jacket, shoulder bag, gloves, wig, hat, lipstick! The audience did not even recognize me for a full five seconds, and then went wild. They were not only cheering the outfit but cheering the remarkable Roundabout Lady Dressers Quick Change Brigade. For many hours four of the staff and myself had rehearsed to perfect this most remarkable costume change. I was in schoolboy heaven every night as I felt the hands of four lovely creatures tearing at my body. While two of them ripped off my Velcroed trousers, shirt and jacket, the other two fed high heels to my stockinged feet. The rest of the outfit was pure Velcro, each piece just gluing itself to my underwear. Once the uniform was on, one of them crowned me with a vivid redhead wig, another topped it with the RAF hat while the other two applied a five second cosmetic makeover of eye shadow, Betty Boop lips and finally a beauty mark any village queen would die for. My last accoutrement was the shoulder bag, and their last involvement was a combined 'goosing' to put the huge blush on my face as I made my flamboyant entrance.

14 SCOTT ELLIS

Twenty-one 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 bucks 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 zillions of 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 most 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.

5 VICTOR GARBER

When Todd Haimes agreed to have *Present Laughter* on the 2010 schedule at 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 hadn't worked at Roundabout, since my debut in New York, in the 70's. I played Oswald in Ibsen's *Ghosts*, with the late, great, Beatrice Strait. 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 sun," 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 everything starts at the top, where Todd manages to remain approachable, and brilliant, at running the Roundabout empire. I am so glad to be a part of the family.

He is nothing but totally supportive always!

6 PAUL GEMIGNANI

...I would like to have been able to come up with something really juicy on Todd. Like he and Carnahan sold drugs to bankroll *Anything Goes*, or Julia and he have a secret condo in Hawaii. Or before he came to the Roundabout, he was the doorman at some girly club! Unfortunately, Todd is who he seems. A happy man, who loves the theatre and is thrilled to be able to support and encourage all the artists that are lucky enough to work with him at the Roundabout. He is nothing but totally supportive always! We at the Roundabout are very fortunate to have Todd. I know that I would follow him into any burning building.

4 CARLA GUGINO

In the summer of 2004, Todd Haimes had a momentary lapse of sanity, and let Michael Mayer cast me as Maggie in Arthur Miller's *After The Fall*. It was my Broadway debut and, in fact, my New York stage debut, if you're not counting *Of Mice and Men* at the Geva Theatre in Rochester, New York.

I fought for the part of Maggie, won it (perhaps due to a lapse of sanity on Michael Mayer's part), and jumped on a plane to New York to begin rehearsals of this amazing work with the playwright himself in attendance. I oddly felt like I had come home. This was not only one of the most exciting experiences of my career, but it helped me define what I wanted it to look like from there on out: To get up on those boards as much as possible. Nothing is more exhilarating.

I remember after our first run through of the play for Arthur Miller, he sat for a moment and then said something to this effect:

"I realize now what I was writing about. At the time, I thought I was writing about people. And I was. But I was also writing about a change of times: from "all for one, and one for all" to "every man for himself." And we've never gone back."

There was a stillness in the room, and a good measure of awe, as we all took that in.

I've often thought about that moment and how it impacted me.

And I find it curiously appropriate to share the anecdote in celebration of Todd, a man who contrary to Arthur's observation, is the exact embodiment of "all for one and one for all."

Rare indeed. Happy 30th Todd!

SUSAN HILFERTY

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 so clearly was that in the midst of what could have been total chaos there was always Todd. Calm. Passionate. Diplomatic. Ready to help. The story sticks with me because I would use the same words to describe Todd today. A rock.

He is the best of Roundabout Theatre.



7 Todd Haimes and Doug Hughes. Photo by Shevett Studio.

8 Frank Langella and Todd Haimes. Photo by Shevett Studio.

9 James Lapine. Photo by Shevett Studio.

10 Harold Wolpert, Julia C. Levy, Sydney Beers and Todd Haimes. Photo by Shevett Studio.

11 Kathleen Marshall and Todd Haimes. Photo by Shevett Studio.

12 Rob Marshall and Todd Haimes. Photo by Kelly Kollar.



7 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-stealing anxieties involved in the building of a powerhouse/award-laden company that operates three Broadway houses, one off-Broadway house and an ultra-hip basement theatre consecrated to the newest of new plays surely qualifies for that fearsome designation.

But sadly, as moguls go, Maestro Haimes 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, indulgent and egomaniacal behavior that is his mogul birthright.

He could start small. Would it kill him to finally end the ludicrous practice of making his own phone calls? Moguls have their calls “placed” by terrified assistants thereby conserving precious executive time for crucial practices such as scanning Riedel’s column or drumming their Olympian fingertips on the empty desktop. Come to think of it, when was the last time Todd terrified his assistant? Perhaps once a month, he could reduce Amy Ashton to tears, or throw a Tony Award across the office while screaming that he’s sick and tired of reminding 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 a gas-guzzling black Escalade with tinted windows would do to boost Todd’s mogul score.

Congratulations, Todd! And here’s hoping that the start of your fourth decade will see you finally shedding the crippling burdens of loyalty and dedication, selflessness and sensitivity, brilliance and humility that have been the hallmarks of your first thirty years.

NATHAN LANE

I remember doing *She Stoops to Conquer* 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, I was hiding behind a very large bush center stage. As Kaye Ballard was talking the big bush very slowly fell over. I had no choice but to set it upright again. And again the bush slowly wilted. And again I put it upright. This kept happening over and over, the audience found it hysterical, and when Kaye Ballard saw what was happening, she laughed harder than anyone. When the bush absolutely refused to stay up, I started to beat the bush with my hat, finally jumping on it, and Kaye joined in and we essentially killed the bush, which was awarded a huge ovation from the audience.

8 FRANK LANGELLA

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 and from 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 one 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.

Congratulations and love my dear friend.

P.S. By the way, our first collaboration in 1989 (*The Tempest*) was a colossal flop. Another reason for Todd’s stunning achievement. He doesn’t look back — only toward the seasons to come. Thirty more please!

9 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.

10 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, more 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 *Streamers* preview upstairs 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 this one man produce so many shows in so many spaces at 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 reading, my first production, my first new play commission. I owe my career to him — and so much more.

10 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 were you when I joined Roundabout as the Development Director back in 1990. And with only three years of experience, I was a bit over my head even if 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, to be my cheerleader and to offer counsel on everything from relating to the Board of Directors to dating. To this day, at least once a week, you come in to my office (or now I go to your office), and we talk about life. I have learned more from you in those “sessions” than you will ever know, but perhaps most importantly I have learned what a kind, generous, funny, thoughtful, if not awfully dark man you are — and am forever grateful you took a chance on me all those years ago. You are an extraordinary mentor and in the words of *She Loves Me*, my “dear friend.”

11 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. I 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 — *1776* and *Follies*. 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 Nathaniel, are the newest additions to the extended Roundabout family. Thanks Todd for all you’ve done for me and my family, and congratulations on your 30th anniversary!

12 ROB MARSHALL

Todd is one in a million! He’s the dream Artistic 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 impossibly rare! In fact, if you ask Todd, he will tell you straight out that he has absolutely no skills as an ‘artist’ whatsoever and that he relies solely 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. Scott Ellis and I had ‘carte blanche’ to bring that magical gem of a show to life. Not coincidentally, I enjoyed that same experience over and over again — first with *Company* (that extraordinary cast!), then with *Cabaret* (a life changing experience where Todd gave me my first exposure as a Broadway director with Sam Mendes!), and then again with *Little Me* (created for the genius, Marty Short!). 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!



There's a lot of talk in the theatre about community, and I think it's mostly a myth. Except when it comes to Todd.

13 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 stricken 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 him feel bad and I could tell that he knew that, and clearly felt even worse that I felt so bad and he knew that 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 we would find a way to work together. Little did either of us know at the time that 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 won the Tony for Best Play. It was called *Side Man* by Warren Leight. What a happy ending. Thank you, Todd!

14 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. Years ago 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 fabulous, and the fireworks went off, and a new year began. Here's to you, Todd, and many more wonderful years!

15 CYNTHIA NIXON

I adore Todd, as does seemingly everyone who has ever worked at the Roundabout. His judgement 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-eligible location on Broadway and 45th Street had started producing things we had to be sure 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 without ever being intrusive. I think it's why so many actors, writers, designers and especially directors are thrilled to make the Roundabout their theatrical home. I'm so happy to wish Todd a happy 30th anniversary and more so to tell him I look forward to the next 30 years because he can't ever stop - I can't imagine what the Roundabout, New York, or I would EVER do without him.

BRÍAN F. O'BYRNE

For my 20 years of acting, he never hired me until this year. Actors are good at holding resentments. Irish actors even better. So it's the mark of this true gentleman that I had to work constantly to remind myself that I resented him. His damn 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 this one night, I'll admit to liking, damnit, even admiring this wonderful man.



KELLI O'HARA

One night shortly after my son was born, Todd and I were walking down a New York sidewalk on our way to a fundraising dinner. I was terribly conflicted about career versus motherhood at the time. Using the example of his own grown children and the positive influence they had from their professional mother, Todd filled me with reasons why I should never doubt my passion for the theatre. He said that my passions would inspire my children to have passions of their own. I have fed on his advice so often since that night, and I know my son has benefited from that.

LAURA OSNES

A year and a half ago, while I was performing in *Anything Goes*, I lost my mom to her battle with cancer. I remember Todd, Sydney, and the entire Roundabout family going above and beyond to surround me with such incredible love and compassion. The flowers, the cards, the heart-to-heart talks...I couldn't have asked for a more understanding and supportive company to literally carry me through this tragedy. I'm eternally grateful for the love and loyalty Roundabout continues to show me and my fellow artists.

JIM PARSONS

I don't know what I expected when I finally met "Todd Haimes from the Roundabout," who's name I'd heard for years and whom I desperately wanted to work with and for, but let's just say I was thoroughly disarmed by his warmth and completely charmed by his jovial-if-a-tad-scattered bearing (for the record, 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 dutifully march all the way up there whenever he was in the theater to say hello. I will never forget how moved I was when, at the start of our run, Todd dropped in and began talking about his feelings with regards to our production and his impression that it was having such a positive, loving effect on the audience: his passion was so genuine and his assessment so intelligent that it left no choice but to see all the good and quiet any lingering doubts — no small accomplishment with a production so fresh.

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

13 Michael Mayer and Todd Haimes. Photo by Shevett Studio.

14 Scott Ellis and Debra Monk. Photo by Shevett Studio.

15 Cynthia Nixon. Photo by Shevett Studio.

16 Todd Haimes and Lily Rabe. Photo by Shevett Studio.

2 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 injustice!! He 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. Yup, Todd — mensch.

Congratulations my friend, and here's to the next 30!

16 LILY RABE

A few months ago, Todd and I met at a café in the West Village for brunch. I had been in LA for a few months and was back in town and we wanted to catch up. I was a little late, I'd taken a cab and there was traffic, he was perfectly on time, and he had just walked from the offices in midtown, he told me. Because he loves to walk in the city. I don't remember it being a particularly beautiful day, just a city day, good enough for a 40 block stroll. Of all the many memories I have of Todd, of opening nights, readings, galas, backstage visits, shoulder cries (me on his), sitting in dressing rooms and talking about a show, and so on, the reason this memory was the one I picked to write about for this evening is because, to me, it's exactly what I love and value most about this wonderful, lion-hearted, brilliant and special man. We sat and ate omelets and talked about our families, about our hopes for the year, about our friends, his kids, my memories of being in college and how I felt about getting calls from my parents then, was it annoying? (my answer was a resounding no, perhaps with a few caveats) and yeah, I suppose we chatted a bit about the theatre. But just a bit. So, I guess all this is to say, while I hope I'm lucky enough to work for this incredible man until I'm 94, what I really hope is that for years to come, I'm lucky enough to be meeting my dear friend for brunch. And next time, I'll walk. I love you, Todd. Thank you for being such an inspiration, in every way.

THERESA REBECK

In the very last moment of *The Understudy* while Julie and Mark Paul and Justin were dancing in the snow, the music would shift and Justin would look out at the house and reconnect with the audience right on the final note of the music, and there would be a little spot on him, and then the light would blink out at the same instant the music did. And then the audience made this sound, it was sort of like a roar, like they were roaring with joy, it was just the most amazing thing. I loved that moment of theatre, I loved that it was in my play, and I love the Roundabout audiences, that they were so present and happy and generous. Bravo to them.

17 Stephen
Sondheim and
John Weidman.
Photo by Shevett
Studio.

16 Madeline
Martin, Mare
Winningham and
Maggie Grace.
Photo by Shevett
Studio.



the first time in 60 years; and opening the Steinberg Center where in two intimate theaters the company is able to realize its visionary New Play and Education programs. Through the years, Todd has been both a mentor and good friend, sharing the wisdom of his extraordinary experiences partnering with trustees, artists, staff and audiences to create the nation's largest and most prolific resident not-for-profit theater. He is truly an exceptional leader. Though his style is more soft-spoken than his flamboyant predecessors such as Joseph Papp or Jules Irving, Todd's contribution to the cultural life of New York City — and to the greater American Theatre — is no less great. I feel very fortunate *Talley'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!

18 MARE WINNINGHAM

Dear Todd, My favorite memory of you is oh-so-recent, as in yesterday, when you stopped in to my dressing room pre-show to say hello and laugh about overeating at one of Fallon's famous Sunday breakfasts. I'm very glad to have achieved a recent spot in the esteemed Roundabout family of actors, to count myself amongst 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 am very late to 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 29 years, and then I will be up to date 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.

10 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 already a legend at Penn through your work with Penn Players. I was so thrilled when I had the opportunity to meet this unassuming man. When graduation was near, my mentor told me that if I wanted to move to New York I had to meet "Buzz" Haimes. I dutifully listened and wrote to you, and you were so gracious and met with me. Throughout the years, you always made yourself available to meet 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. Cut forward to when I had the opportunity to do so. It's been a 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.



17 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 Critic had not been kind.

Todd was gloomy. Not because the snarky review had hurt ticket sales (although I'm sure it had), or 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 adventurous new playwright on stage at the Pels he had painted a kind of target on its back. That the elegant, high visibility venue created 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 (literally) underground 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 1989 at the Union Square Theatre, which Todd established as 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 as 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 its first permanent home with the American Airlines Theatre; reclaiming Studio 54 as a dynamic theatrical venue for



FAVORITE ROUNDABOUT MOMENTS

THE BOARD VOTING – to close the Roundabout three weeks after I got here in February of 1983. Chris Yegen decided to write a check the next day and give us "one last chance."

1 HIRING JULIA LEVY

– in 1990. And Julia telling me she never stays anywhere for more than two years. Twenty-three years later.....

2 SHE LOVES ME – Our first Broadway musical and the beginning of a long and joyous association with Scott Ellis.

3 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*.

4 NO MAN'S LAND – Hanging out backstage with Jason Robards and Christopher Plummer.

5 COMPANY – Our first of six collaborations with the great Stephen Sondheim.

PELS SHOWS – All because of a wonderful woman named Laura Pels.

6 SCAPIN – A clown named Bill Irwin becomes a friend for life. Also, a young ensemble member named Kristin Chenoweth begins her New York career.



1 Julia Levy and Todd Haimes. Photo by Shevett Studio.

2 Natasha Richardson and Liam Neeson in *Anna Christie*. Photo by Joan Marcus.

3 Cast of *She Loves Me*. Photo by Joan Marcus.

4 Jason Robards and Christopher Plummer in *No Man's Land*. Photo by Joan Marcus.

5 Cast of *Company*. Photo by Joan Marcus.

6 Kristin Chenoweth and Bill Irwin in *Scapin*. Photo by Joan Marcus.



11 CABARET – An unknown actor (in America) named Alan Cumming in his phenomenal Broadway debut. An amazing performance by Natasha Richardson. Sam Mendes and Rob Marshall's brilliant collaboration as directors.

12 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.

13 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.

14 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!

15 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.

16 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.



7 Antonio Banderas and the cast of *Nine*. Photo by Joan Marcus.

8 Martin Short in *Little Me*. Photo by Joan Marcus.

9 Claire Danes in *Pygmalion*. Photo by Joan Marcus.

10 Laurence Fishburne and Stockard Channing in *The Lion in Winter*. Photo by Joan Marcus.

11 Alan Cumming and cast in *Cabaret*. Photo by Joan Marcus.

12 Nathan Lane in *The Man Who Came to Dinner*. Photo by Joan Marcus.

13 Dominic West, Jennifer Ehle and Alan Cumming in *Design for Living*. Photo by Joan Marcus.

14 Cast of *Big River*. Photo by Joan Marcus.

15 Cast of *Twelve Angry Men*. Photo by Joan Marcus.

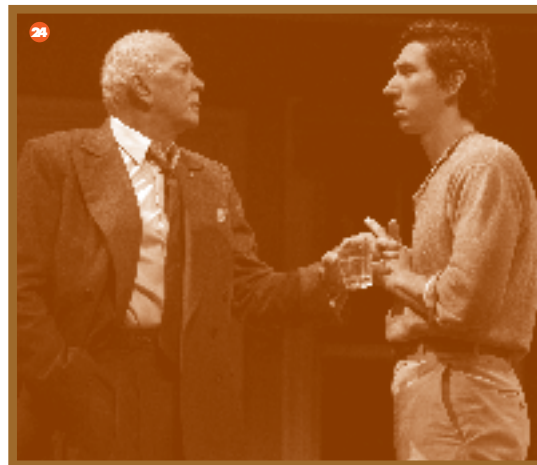
16 Matthew Broderick and Frances Sternhagen in *The Foreigner*. Photo by Joan Marcus.

7 NINE – Antonio Banderas in his underwear. OK – the ladies liked this more than I did! But his performance was astounding.

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!





18

17 THE CONSTANT WIFE – Being back together with Kate Burton who was the star of my first show at Roundabout back in 1983.

18 ANYTHING – with Brian Bedford in it.

19 THE PAJAMA GAME – The unbelievable chemistry between Kelli O'Hara and Harry Connick, Jr.

20 ENTERTAINING MR. SLOANE – Having our biggest cheerleader, Alec Baldwin, back on our stage.

21 110 IN THE SHADE – The amazing Audra McDonald in a terrific show directed by Lonny Price.

22 SPEECH & DEBATE – Stephen Karam's wonderful new play and the first of many magical experiences in our new Black Box Theatre.

DISTRACTED – Our friend (and Board Member) Cynthia Nixon back on the Roundabout stage.

23 ANYTHING GOES – Kathleen Marshall's brilliant production. Sutton Foster becomes a Broadway Superstar.

24 FRANK LANGELLA – Five shows together and counting!

25 HARVEY – Jim Parsons and Jessica Hecht in Scott Ellis' perfect production.

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

27 IF THERE IS I HAVEN'T FOUND IT YET – Three words: NO MORE WATER! (But Jake Gyllenhaal and company were brilliant.)

17 Lynne Redgrave, Michael Cumpsty and Kate Burton in *The Constant Wife*. Photo by Joan Marcus.

18 Brian Bedford in *The Importance of Being Earnest*. Photo by Joan Marcus.

19 Kelli O'Hara and Harry Connick, Jr. in *The Pajama Game*. Photo by Joan Marcus.

20 Chris Carmack and Alec Baldwin in *Entertaining Mr. Sloane*. Photo by Joan Marcus.

21 Steve Kazee and Audra McDonald in *110 in the Shade*. Photo by Joan Marcus.

22 Jason Fuchs, Sarah Steele and Gideon Glick in *Speech & Debate*. Photo by Joan Marcus.

23 Joel Grey and Sutton Foster in *Anything Goes*. Photo by Joan Marcus.

24 Frank Langella and Adam Driver in *Man and Boy*. Photo by Joan Marcus.

25 Jim Parsons, Angela Paton, Jessica Hecht and Tracee Chimo in *Harvey*. Photo by Joan Marcus.

26 Barbara Cook and Vanessa Williams in *Sondheim*. Photo by Joan Marcus.

27 Jake Gyllenhaal and Brian F. O'Byrne in *If There Is I Haven't Found It Yet*. Photo by Joan Marcus.

19



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LOVE
TO
TODD
HAIMES.**

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**I CAN REMEMBER
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IT WERE ONLY
THIRTY YEARS AGO!**

BEST,

DON



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22

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TO OUR
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AND ROUNABOUT
THEATRE COMPANY
ARTISTIC DIRECTOR,
TODD HAIMES,
ON 30 YEARS
OF LEADERSHIP
AND THRILLING
ENTERTAINMENT.**

**WITH LOVE AND
ADMIRATION ALWAYS,**

**MARY CIRILLO-GOLDBERG
AND JAY GOLDBERG**

23



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Todd Haimes

_____ on his 30th Anniversary with

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24

Congratulations, Todd
on three dazzling decades!

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

With love,

JERSEY
BOYS



Matilda

25

We are proud to support
**Roundabout
 Theatre Company**
 and join in saluting
Todd Haimes
 on this special occasion.



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TODD
ON YOUR
30TH ANNIVERSARY
WITH
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ALL THE BEST,

**DANIELLE AND
NED GINTY**

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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**



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HAROLD
AND THE
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HARD WORK.
WHAT A
FANTASTIC
SEASON!**

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and the men and women

on it merely players."

— SHAKESPEARE —



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**DEAR
PERRY & MARTY,**

**TO THE GREATEST
COUPLE IN
THE UNIVERSE!**

**LOVE,
HARLEY & BOB**

42

**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

43



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DEAR TODD,

**CONGRATULATIONS
ON THIS IMPORTANT
MILESTONE.**

**YOU HAVE ACCOMPLISHED
SO MUCH OVER YOUR
30 YEARS AT ROUNDABOUT.
YOUR DEDICATION,
CREATIVITY, AND PASSION
HAVE MADE ROUNDABOUT
THE LEADING NONPROFIT
THEATRE COMPANY
IN AMERICA.**

**WE ARE SO PROUD TO
BE A PART OF YOUR TEAM.**

**LOVE,
TOM AND DIANE**

46



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AND THE ENTIRE STAFF AT
ROUNDABOUT THEATRE COMPANY**



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**CONGRATULATIONS
TO ROUNABOUT
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**

48

**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**

49

**KUDOS TO
ROUNABOUT
THEATRE
COMPANY
FOR ANOTHER
GALA
EXTRAVAGANZA**

**PATRICIA AND
BERNARD GOLDSTEIN**

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

PERRY AND MARTY GRANOFF



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**CONGRATULATIONS TO
TODD HAIMES
AND EVERYONE
AT ROUNABOUT
THEATRE COMPANY
FOR ANOTHER
FABULOUS SEASON!**

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Todd Haimes &
Roundabout Theatre Company

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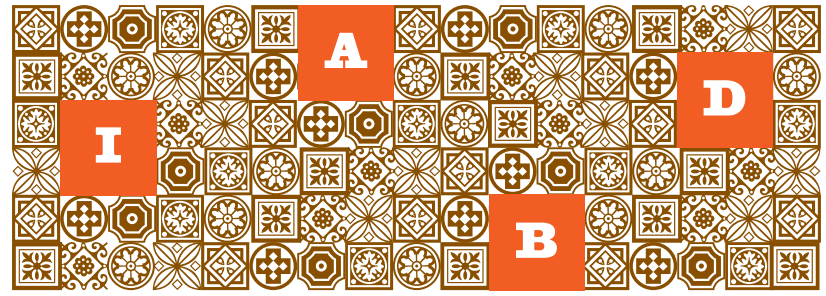
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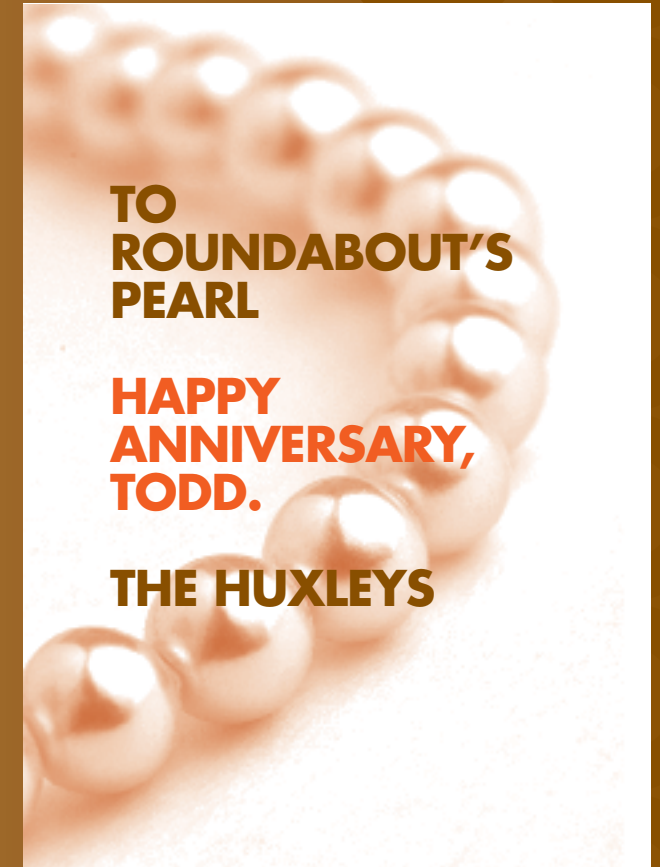
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MS. JOAN COHEN
(BETTER KNOWN AS
MICHAEL T. COHEN AND
ROBIN REINACH'S MOTHER)

TO
ROUNABOUT'S
PEARL

HAPPY
ANNIVERSARY,
TODD.

THE HUXLEYS



57

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LOVE AND ALOHA,

JEFFREY AND JANIS ING STRAUSS

WE JOIN IN HONORING TODD WHO HAS MADE ROUNDABOUT WHAT IT IS TODAY.

MARILYN AND LEON SOKOL



THANK YOU FOR YOUR GENEROUS SUPPORT



**THANK
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FOR
JOINING US!**

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ON 30 OUTSTANDING YEARS
WITH ROUNDABOUT

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**GEORGE MCNEELY
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(Auction Items listed inside)

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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

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**ROUNABOUT
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SPRING
GALA 2013
PROGRAM**

LIVE AUCTION ITEMS


1 LONDON THEATRE GETAWAY

Airfare, Hotel, and Exclusive Theatre Experiences for Four

Hop aboard American Airlines with four Business Class tickets to London. Spend time in style with two rooms for three nights, including breakfast, at the luxury London Marriott Hotel County Hall. This five-star hotel sits on the South Bank of the River Thames with stunning views overlooking the iconic London Eye, Houses of Parliament, and Big Ben. You and your guests will enjoy 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.

RESTRICTIONS: Valid through March 11, 2014. Hotel not valid for December 31, 2013

VALUE: Priceless (Airfare: \$20,800, Hotel: \$3,200, Tickets: \$950)

DONATED BY American Airlines, Douglas Hodge, London Marriott Hotel County Hall, Royal Shakespeare Company


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 Setai 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/Chef Sommelier, Hristo Zisovski. 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 make-up. 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 the 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 spend 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," "30Rock," 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 post-season. 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 al fresco 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

CONTINUED >>>

LIVE AUCTION ITEMS

three experiences not available to the general public. For a true wine lover, this is something not to be missed!

RESTRICTIONS: All dates must be mutually agreed upon. Meadowood is available Sunday – Thursday only during months of November through July. Harlan Estate activities are valid Monday – Friday. Colgin Cellars activities are valid Monday – Friday, and reservations are required 8 weeks in advance. Dinner at the French Laundry requires a reservation 61 days in advance.

VALUE: Priceless (Airfare: \$20,000, Hotel: \$4,800, the French Laundry: \$2,080, Vineyards: \$2,750+)

DONATED BY Araujo Estate Wines Tour & Tasting, Colgin Cellars, Harlan Estate, Meadowood Napa Valley, Tom Tuft, Anonymous

8 VOICEMAIL GREETING FROM A ROUNDABOUT 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! You and three guests will set 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 Brantoume and St. Jean de Cole. Chateau Villars is an 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 Triantafilos brothers, who will offer their appetizer specialties such as Baltimore crab cakes and then send towering platters of the largest crabs available, spiced 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 Philly 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 Cynwd, 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 belly 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, slaw, 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

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 Roundabout hits *She Loves Me*, *1776*, and *Twelve Angry Men*.

RESTRICTIONS: Show and restaurant to be determined. Will be scheduled at a mutually agreeable date in 2014.

VALUE: Priceless

DONATED BY Bradley Cooper, Scott Ellis

CONTINUED >>>

LIVE AUCTION ITEMS

13 EDUCATION@ROUNABOUT: GIVE KIDS A CHANCE

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, and many other programs. 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!



EDUCATION@ROUNABOUT BY THE NUMBERS

- \$1M** Roundabout invests in educational programming a year
- 55,567** Students reached by Education at Roundabout since 2003
- 7,269** Hours worked by Roundabout teaching artists annually
- 6,539** Adults and educators served by Education at Roundabout per season
- 5,000** Free and subsidized tickets distributed annually to students from throughout the tri-state area to see Roundabout productions
- 2,071** Metro cards distributed to NYC public school students annually
- 1,860** Upstage Playgoers' Guides printed annually
- 561** Intern/apprentice alumni since 1996
- 250** Pounds of workshop materials (costumes, fabric, clip lights, instruments, etc.) shipped across country for the *Anything Goes* On Tour Education Programs
- 190** Pre/post show discussions for Roundabout subscribers per season
- 178** Schools served by Education at Roundabout annually
- 45** Working actors, designers, directors, playwrights, and stage managers employed by Roundabout as highly trained teaching artists
- 28** Roundabout mainstage artists who have met with students this season
- 11** Former interns/apprentices currently working at Roundabout
- 5** Boroughs of New York City that Education at Roundabout reaches- from Marble Hill in the Bronx to Tottenville on Staten Island
- 100%** Of seniors who participate in our after school programs that graduate from high school

THANK YOU TO OUR SPRING GALA DONORS

Gifts received from February 20 to March 6, 2013

BENEFACTOR TABLES

KPMG

The Shubert Organization, Inc.

TICKETS & CONTRIBUTIONS

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SPECIAL THANKS

Acacia Vineyard
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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 Osbourne
Production Assistants David Beller, Christina Bracco,
Rebecca Zoltowski
Assistant Set Designer Adam Karavatakis
Co-Lighting Designer John Demous
Assistant Sound Designer David Thomas
Production Carpenter Rob Mannesman
Production Electrician John Wooding
Production Properties Lawrence Jennino
Carpentry Crew Thomas Goehring, Steve Jones
Sound Mixer Shannon Slaton
Deck Sound Craig Van Tassel
Video Programmer Austin Switzer
Moving Light Programmer Alex Fogel
Deck Electrician Jessica Morton
Spot Operators Erika Warmbrunn, Dorion 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
CELEBRATES
ROUNDAABOUT,
OUR
FAVORITE!**

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

KPMG

**CONGRATULATIONS
GALA CHAIR
TOM TUFT AND
ROUNDAABOUT
THEATRE COMPANY
ON ANOTHER
FANTASTIC GALA!**

**CHERYL AND
MICHAEL MINIKES**

12

**HAPPY
30TH
ANNIVERSARY,
TODD!**

**CHEERS,
LISA AND GREGG
RECHLER**

13

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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 ROUNABOUT
THEATRE COMPANY
AND TO
TODD HAIMES
ON CELEBRATING
30 WONDERFUL YEARS
WITH THEM**

**I SALUTE MICHAEL COHEN
FOR HIS WORK
AND DEDICATION
IN HELPING
ROUNABOUT
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.

BID NOW!

The online auction will close at 9:00PM tomorrow.

THANK YOU TO OUR ONLINE AUCTION DONORS:

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54 Below	Estiatorio Milos	Late Show with	Triomphe Restaurant
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<i>Breakfast at Tiffany's</i>	Film Festival	MLS W.O.R.K.S.	Stuart Thompson Productions
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Bill Cabral	Harry's Café and Steakhouse	MORE THAN A	Tony's Di Napoli
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The Chew	Heartland Brewery	<i>Motown: The Musical</i>	Yolanda R. Turocy
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The Daily Show	InterContinental New York	The New York Yankees	VBH Luxury
With Jon Stewart	Times Square	New York Yankes	Barry Waldorf and
Deborah Davis Fine Art	The Jeff Probst Show	Parlor Steakhouse	Stanley Gotlin
Decorum Antiques	John Barrett Salon	Sarah Paulson	Walt Disney World Co.
and Accessories	Jon Landau Management	Per Se	The Wine Workshop
Judi Dench	Junoon Restaurant	Phillip Kingsley	WQXR
The Ellen DeGeneres Show	The Katie Couric Show	Trichology Clinic	Yansi Fugel
Linda D'Onofrio	Dr. William Kestin	Pine Hollow Country Club	Adam Zurofsky
The Dr. Oz Show	The Kimberly Suite Hotel	Dr. Kalmon Post	
The Dutch	Kramer Portraits, New York	The Rachael Ray Show	
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As of March 6, 2013



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