

 **ROUNABOUT  
THEATRE  
COMPANY**

There is  
Nothing Like a  
*Dame*

Honoring **HELEN MIRREN**



Spring Gala 2015

March 2, 2015

The Grand Ballroom of the Waldorf Astoria

New York City

## Letter FROM THE ARTISTIC DIRECTOR TODD HAIMES



She's been called "riveting" by *The Daily News*, "dazzling" by the NY Post and "smart, gutsy and sexy" by *Newsweek*. Ben Brantley once wrote, "Majesty has always been a part of [her] constitution as an actress, whether she's portraying a murderer, a moll, a love-starved Tennessee Williams heroine or a chief detective." Of course, I am speaking of the one and only Dame Helen Mirren. From her thrilling performances on stage in Shakespearean classics such as *The Two Gentlemen of Verona*, *As You Like It* and *Macbeth* to modern classics like *Orpheus Descending*, *The Dance of Death* and *Mourning Becomes Electra*, I can't think of anyone more deserving of the Jason Robards Award for Excellence in Theatre.

I first had the great fortune to work with Helen in Roundabout's production of *A Month in the Country* directed by Scott Ellis in 1995. This production was remarkable not only because it was Helen's Broadway debut, but because it was also the Broadway debut of a very young Alessandro Nivola and Jennifer Garner. I was thrilled that Helen was willing to come work for, what was then, a relatively small, not-for-profit theatre that had only been on Broadway for a couple of years. However, it shouldn't have been surprising. As you will later read, Helen has been a friend to not-for-profit theatre throughout her career, beginning at National Youth Theatre.

Of course, it's safe to say that Helen has come a long way from her early days at National Youth Theatre to become one of the biggest movie stars on the planet. Whether she is portraying classic roles such as Cleopatra, Ophelia or Lady Macbeth on stage or in film roles such as a sexy madam in *Love Ranch*, an auteur's wife in *Hitchcock* or royalty in her Academy Award winning turn in *The Queen*, Helen Mirren is always a class act; an artist in the truest sense. I am beyond excited that she is returning to Broadway this season in *The Audience*, where no doubt she will enthrall us once again.

It is very meaningful to me to have the support of so many individuals who share my passion for excellent theatre. There are many people I want to thank tonight including our Board of Directors, Leadership Council, donors, subscribers, friends and theatre-goers whose support allows us to do our work. In particular, I want to thank our incredible Gala Co-Chairs, Kitty and Tom Kempner and Johs Worsoe for their efforts all year to make this evening a tremendous success. Their leadership has been invaluable in allowing us to reach our ambitious fundraising goal. I also want to thank all of the artists, directors, writers and designers who work with us each season. As one of the largest cultural institutions in the country, we rely on the support of all of you and I want to thank you for being here to celebrate both Helen Mirren and Roundabout.

*Todd Haimes*

TODD HAIMES

## Letter FROM THE GALA CHAIRS

We are thrilled to serve as Chairs of Roundabout Theatre Company's 2015 Spring Gala, *There is Nothing Like a Dame*, honoring the great Helen Mirren. We joined the Board of Directors at Roundabout because, like you, we love theatre. It is an enduring art form and will remain an important part of the fabric of our society forever. No one does a better job of producing theatre than Roundabout. We are proud to be part of this family, where the quality and diversity of work are reflected in Todd Haimes' leadership.

Todd has made Roundabout a vital part of the theatrical landscape: the closest thing we have to a national theatre in the United States. He has created an environment where artists feel safe to take risks without the pressures inherent in the for profit world. He values the whole process, where success is measured in creative expression and audience enjoyment.

Our impact goes well beyond the award-winning work on our five stages to include reaching more than 15,000 high school students and teachers through our programs in the public schools. Every aspect of our education program is designed to enhance teaching practices and student learning. We also boast an extraordinary archive that serves as an invaluable resource to educators, students, artists and theatre historians. We pride ourselves for being inclusive. We ensure that a wide audience has access to Roundabout's work on stage. Through our subscription program, 28,000 subscribers see our shows in the best seats at deep discounts, 30,000 HIPTIX members between the ages of 19 and 35 purchase tickets at \$25 and more than 2,000 tickets are distributed at \$10 for those who could otherwise not afford to attend a Broadway show. The fact that 650,000 people see our shows each year and that we give employment to 1,200 artists, administrators and theatre staff demonstrates the clear impact we have on our community. But we are not just about numbers. We are committed to producing the highest quality theatre with the finest artists, sharing stories that endure, and providing accessibility to all audiences.

On behalf of the Board of Directors, thank you for supporting Roundabout. Each year we must raise more than \$18 million in contributions. The Gala is, by far, our largest fundraiser. This means that we couldn't do our work without you. There are several members of the Roundabout family that we must thank for their exceptional generosity in making tonight a success: Gala Vice Chairs — The Alec Baldwin Foundation, Bank of America, Bloomberg Philanthropies, Bill Borrelle and John Hearn, Michael T. Cohen, Colliers International NY LLC, Sylvia Golden, Kiendl and John Gordon, Jeanne and Tom Hagerty, Stephanie and Ron Kramer, Lisa and Gregg Rechler, Janet and Marvin Rosen and Diane and Tom Tuft. We also want to thank our Auction Committee, Chair Sylvia Golden, Wendy Barker and Monica Hopkins. We sincerely thank all of you for your generosity to Roundabout, both this evening and throughout the year.

*Tom and Kitty Patterson Kempner*

TOM AND KITTY PATTERSON KEMPNER

*Johs Worsoe*

JOHS WORSOE



Top:  
Tom and Kitty  
Patterson Kempner

Above:  
Johs (Johs) Worsoe

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As of February 17, 2015

WITH DEEPEST THANKS AND APPRECIATION  
TO OUR GALA CHAIRS,  
TOM and KITTY PATTERSON KEMPNER  
and  
JOHS WORSOE

Todd, Julia, Harold, Sydney,  
Roundabout's Board of Directors and staff

The *Jason Robards Award for Excellence in Theatre* is given to individuals and organizations who have made an indelible impact on the theatre world.

It is named after the late Mr. Robards, who found a theatrical home at Roundabout Theatre Company during the final years of his extraordinary 50-year career.

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

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

**RECIPIENTS OF THE JASON ROBARDS AWARD FOR EXCELLENCE IN THEATRE:**

**2015**

Helen Mirren

**2014**

Sam Mendes

**2012**

Rob Marshall

**2011**

Alec Baldwin

**2009**

Bank of America  
Douglas Durst,  
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**2007**

Mayor Michael R. Bloomberg  
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**2005**

Stephen Sondheim

**2004**

John Kander  
Fred Ebb

**2002**

Christopher Plummer





AN *Audience*  
WITH THE *Queen*

by GORDON COX,  
THEATER EDITOR,  
VARIETY

Helen Mirren in Roundabout Theatre Company's  
*A Month in the Country* on Broadway 1995.  
Photo by Carol Rosegg

## *Helen*

**MIRREN AND ROUNDABOUT ARTISTIC DIRECTOR TODD HAIMES** have known each other twenty years – ever since Helen made her New York stage debut in the Roundabout's Broadway revival of *A Month in the Country* in 1995. With Mirren back in town for her starring turn in the Broadway play *The Audience*, the duo reunited upstairs at the American Airlines Theatre, where Helen encouraged Haimes to hurry up and write his memoir and Todd fantasized about a still-unrealized production of *Mourning Becomes Electra*. In between, they sat down with Variety's theater editor Gordon Cox to talk about the Jason Robards Award, Helen's stage career and the importance of the non-profit theater.

**GORDON: Todd, what's the Jason Robards Award?**

TODD: The Jason Robards Award is given for lifetime achievement, primarily in the theatre, although obviously a lot of the people we give it to have lifetime achievement in other areas and other disciplines. We were very, very close to Jason and he had done many, many shows for us. Right after he passed away [in 2000], we decided to name this award after him. The first winner was his best friend Christopher Plummer. We don't give it out every year, only when we feel it's appropriate.

**GORDON: Why is Helen good for the award, and why now?**

TODD: Nobody embodies excellence in the theatre more than Helen Mirren. At a relatively young age, she's accomplished so much. And it was just so exciting to be doing it at a time when she was going to be on the stage in New York. It just seemed like karma that we do it at this particular moment.

**GORDON: Helen, tell us about your theater work, specifically with what we would call the non-profit theater here in the U.S. (and the subsidized theater in U.K.).**

HELEN: My theatre life started in the subsidized theatre in England with the Royal Shakespeare Company. I did a few commercial productions, but basically the foundation of my life in the theatre has been in the subsidized theatre. And of course, when I came to New York, my first experience was here at the Roundabout.

**GORDON: It was your first time performing on a New York stage?**

HELEN: Yes. In *A Month in the County*. The subsidized theater has been incredibly important in my theatrical career. But then, the theatre has always been subsidized in one way or another.

TODD: It still is! More so than ever!

HELEN: But it always has been! That's the story of theatre. And so we are sitting very truthfully on the absolute

tradition of theatre in the West, or maybe anywhere. Because without subsidized theatre, I think it would die. In the sense of new writing, and of revisiting classics in that way. Imagine if we only had commercial theatre. I am amazed by your work here, Todd, in that you have for so many years now managed to do such extraordinary work, but also expand, and keep pushing forward like that. All with money that has been raised, it's a spectacular achievement. I know that you would not have that grey hair...

TODD: I didn't have the grey hair when I started!

HELEN: Well, it takes a certain type of person. You're a rare person, Todd. Sorry to go on about this, but you are. To have the taste to choose the material, to have the rigor to make sure that the productions are good quality and to always fight for it. You know, the absolute top quality of performances and directors and lighting and all of that. And at the same time, not interfere artistically. That's what's amazing about you. We're so lucky to have you, Todd. So you better stay around for a long time. Or else I'll kill you.

**GORDON: How did *A Month in the Country* come about, back in 1995?**

TODD: I knew Helen's work very well. I hadn't seen *A Month in the Country* in London, but I'd heard it was wonderful. And I just made up my mind.

HELEN: I had done it in London. I knew the lines, which was a great advantage!

TODD: Every once in a while, I become obsessed with getting an actor or actress to work with us at the theatre, and I was such an admirer of Helen. I hounded her. At that time there was a young director named Scott Ellis who really wanted to do it, and I just begged and begged and begged. Ultimately Helen met Scott and it happened! With a great cast. Got nominated for a Tony Award. It was one of the most joyous experiences of my life because — I hate to make this sound like a mutual admiration society, but she truly is one of the most extraordinary human beings on the planet. And I have to tell you that every single man and every single woman



ABOVE, CLOCKWISE:

Todd Haimes and Helen Mirren at the Opening Night party for *A Month in the Country* in 1995. Photo by Shevett Studio

Advertisement for *A Month in the Country* on Broadway.

Helen Mirren and Ron Rifkin in Roundabout Theatre Company's *A Month in the Country* on Broadway 1995. Photo by Carol Rosegg

fell in love with her at the theatre. She's very sexy. In addition to being nice. And so it was a love-fest.

**GORDON: Helen, tell us about your experience coming to New York to work with Roundabout.**

Helen: I've always thought of New York as a walled city. You know, as a foreigner, as you come to New York and you approach it from the airport, and there it is, glittering and massive. I always think it's like Puss in Boots going to London, where the streets are paved in gold. It's what it must have been like in the medieval times of going to York or London. Going to this fortress to be conquered. I'll never forget driving in for rehearsal and looking at this fortress and thinking, "I'm going to conquer you! Here I come!" And then of course to find myself in a home away from home. As Todd said, so much of my life had been subsidized theatre. And there is a very different vibe somehow.

TODD: Well, in the commercial theatre, no matter how you look at it, money comes first and art comes second. And in the not-for-profit theatre, art comes first and money comes second. That's just the reality. It's nobody's fault. If you're spending millions of dollars, you want to get it back. But for us, we just don't think that way. So I think it's very nurturing.

**GORDON: How was it working with Scott?**

HELEN: I didn't realize how lucky I was that Todd had put me with an incredibly talented young director who was very confident and easy to be with and inspiring and everything that you want a director to be. Funny story: *A Month in the Country*, it's a four hour play. In England, we would have every afternoon off just to learn our lines, because we had so many lines to learn. And some of us did. Others of us took that opportunity to have a nice long lunch. And some of us, when we got to the first tech, were still not really off the book. Still struggling. I come to New York, and we rehearsed all day long, and I was thinking, "Oh god, when are these poor actors going to begin learning all their lines?" By the end of the second week, every American actor was off the book. It opened my eyes about American actors. Ever

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subsidized theatre.

HELEN MIRREN  
ON NOT-FOR-PROFIT THEATER



OPPOSITE:

**Helen Mirren as Titania  
in *A Midsummer Night's  
Dream*.**

Photo courtesy  
Helen Mirren Private Collection

LEFT:

**Helen Mirren under "*The  
Longest Pier in the World*."**

Photo courtesy  
Helen Mirren Private Collection

since that moment, I've had the most enormous respect for American performers. They had this work ethic that was incredible. Especially here in New York, especially working on Broadway.

**GORDON: As a longtime friend of Roundabout, what's your take on the company's place in the US theatre scene? Does it have a place in the international theatre scene?**

HELEN: Well, in terms of theatre culture, in terms of theatre directing, actors developing their craft, writers... Along with Steppenwolf in Chicago, the Roundabout is probably the most important organization in America.

**GORDON: Why?**

HELEN: They give actors the opportunity to work in plays like *Cabaret*, or *A Month in the County*, *A Streetcar Named Desire*. All of those many, many wonderful productions that we've seen here. And then, more than that, the student actors can come and watch, be inspired. So the whole art form, the whole culture, can roll on. If the Roundabout tragically wasn't here, there would be such an incredible curtain that comes down, to use a theatre image.

**GORDON: And what brings artists back to a subsidized or non-profit theatre like the Roundabout?**

Helen: Well, the quality of the work and the type of material that you're going to be allowed to do, but also in the context of an incredibly professional organization. You know that you're going to work with top quality designers, lighting people, sound engineers, dressers.

Todd: Also a certain protection. We have the subscribers and because the runs are limited, there's not that pressure of carrying the show on your back commercially. For example, we did a production of *Machinal* last year. Nobody would do that commercially. But it's a play that's worth seeing! Rebecca Hall was our first choice for it, and we went to her and she said yes in one minute. Because she knew it was the only opportunity she'd ever have to do a play like that.

HELEN: That's the Roundabout in its absolute essence, isn't that?

TODD: I've been working on this production of *Therese Raquin* for four years.

HELEN: Oh! I wanted so much to play that when I was younger! Oh Todd! If only I was... a lot younger!

TODD: We have a great adaptation by Helen Edmundson, and years have gone by where we got the adaptation and we found the right director. And then trying to find the right Therese. And we went to Keira Knightley, and Keira Knightley really almost instantly said yes. You know Keira Knightley is someone who's offered almost everything. But she knew that this was a unique opportunity to do a play that is not an easy play. It's not the kind of play that tourists come in and say, "Let's go see *Therese Raquin*!"

HELEN: Well some do. I would!

**GORDON: Another thing that the non-profit sector can do and has been doing is develop the work of emerging writers, actors, directors. Todd, you're doing it with Roundabout Underground.**



RIGHT:

**Christopher Plummer and Helen Mirren in *The Last Station* in 2009.**

Photo by Stephan Rabald

OPPOSITE:

**Alessandro Nivola and Helen Mirren in Roundabout Theatre Company's *A Month in the Country* on Broadway 1995.**

Photo by Carol Rosegg



TODD: We started this about eight years ago. I got sent a play called *Speech and Debate* and we did a reading of it. I loved the play, and I thought to myself: "If I put this play in the Laura Pels Theater, which is a 440-seat theater, the critics are going to review it like they're going to review *Les Miserables*. And this young playwright, who was 25 years old and was working as a paralegal to survive, would get destroyed. So because of *Speech and Debate*, I just said, "We've got to have a blackbox theater." And we had this little space down below the Pels, and we built this 62 seat theater and we charged \$20 a ticket. Our first show was *Speech and Debate* and it turned out to be a big hit. It became, I think, the second most produced play in America the next year. We only do young, American playwrights, and every single production we've done there has either been reasonably successful or a hit. And we've changed these kids' lives.

HELEN: Todd, how amazing! Why aren't you Lord Todd? You should be Lord Todd! Baron of Times Square!

TODD: Now Stephen Karam, that little guy who wrote *Speech and Debate*, we did his second play called *Sons of the Prophet* at the Pels in the big theater, and it was runner up for the Pulitzer Prize. And we're about to do his third play at the Pels, called *The Humans*. Every single playwright we've had there has either written more for the theater, or they're writing for "Masters of Sex" and the good cable TV shows. The effect that we've had, it's just been profound.

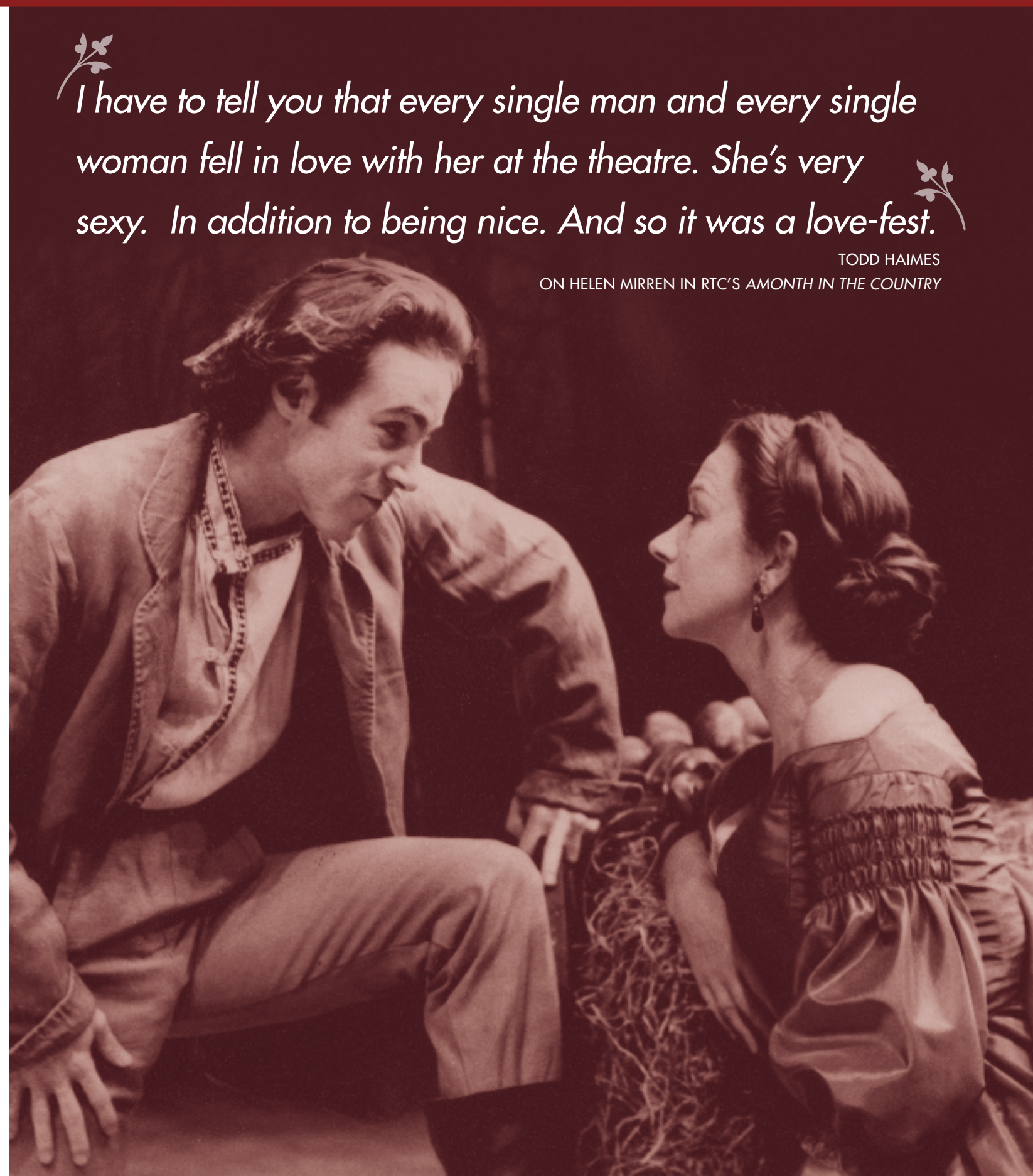
**GORDON: And Roundabout Underground is a project that is by definition non-profit. You can't ever make your money back from selling tickets in a house that small.**

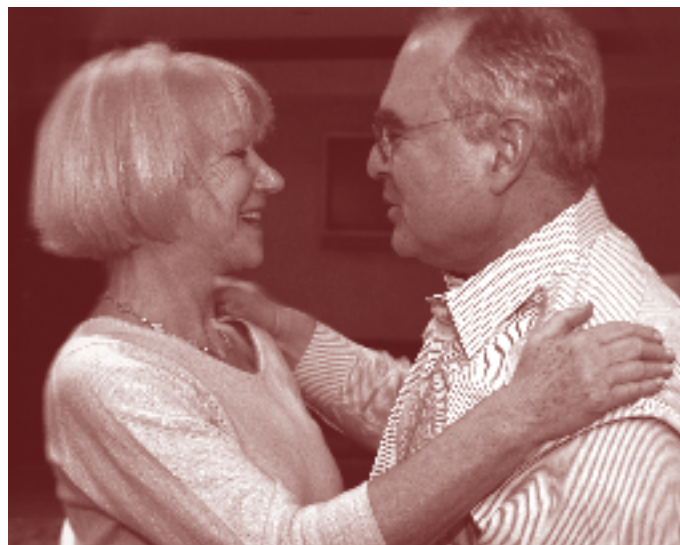
TODD: \$250,000 each show, we lose. We've only been doing one a year, but next year we're doing two. We're expanding the program and we'll lose \$500,000!

*I have to tell you that every single man and every single woman fell in love with her at the theatre. She's very sexy. In addition to being nice. And so it was a love-fest.*

TODD HAIMES

ON HELEN MIRREN IN RTC'S *AMONTH IN THE COUNTRY*





ABOVE, CLOCKWISE:

Helen Mirren as Elizabeth I in 2005. Photo by Giles Keyte

Helen Mirren and Todd Haimes at the American Airlines Theatre on January 16, 2015. Photo by Peter Lau

**GORDON: Do either of you feel the lack of an American national theater? We have nothing in this country like the National in the UK.**

HELEN: No, I think you have one. And it's right here. It's called the Roundabout.

TODD: The only thing that's missing is that even though we're the biggest theater in the country, we still have limitations. So that when you go to the National Theatre sometimes, and you see those glorious plays with 40 actors in them, that's something that nobody can do in America, and that's sort of a shame. It would be nice, but it's not going to happen. The government is going in the other direction.

HELEN: You know, I'm always a very strong believer that the need to make drama and the need to watch drama is so intrinsic to our human condition. Like the need to make music and the need to listen to music. To tell stories in a dramatic form, for us to sit and watch ourselves, in

all the different manifestations, is such a profound and human thing. I don't think theatre will ever go. Even if the whole financial thing crashes and burns, then there will still be a little group of little kids over here making theater.

TODD: Well it's existed for a few thousand years.

HELEN: It's existed for a few thousand years. It will continue.

TODD: It will change forms, everything does. Not the work, but the structure will change form. But I believe there will be institutional theatres in London and in New York thirty years from now. They may be funded in some different way, I anticipate. But I believe they will continue to exist and do great work.

**GORDON: Institutional theatres also have educational programs to ensure future audiences and artists.**

TODD: We have this whole Education program that goes out into the school system and works with the kids. We discovered that if you work with the teachers, it's almost more effective than working with the kids. Because the teachers will turn the kids on. We're very involved in a number of schools, not only in the theatre curriculum. In science you can talk about lighting decision.

HELEN: That's what people forget, is all of the different crafts that go into a production. Crafts and sciences. They always get forgotten about, don't they? When people talk about careers and things, no one ever told me about film make-up or video-feed or costume design or all of those different elements that go into it. You don't just have to be a performer at all!

**GORDON: Do you, Helen, have any foundational memories of your exposure to theatre? And how you first saw it and became interested in it?**

HELEN: I do, I do. Absolutely. I grew up in a sort of the British equivalent of Coney Island. I was born in London, but I grew up there in a place called Southend-on-Sea. A sort of working class place that people from London, East-enders would go for the weekend to

have a good time, which usually meant getting drunk, throwing up, going home. But anyway, they had a lovely little old Edwardian theatre there and still to this day, so many of these little towns have these little theatres that struggle through and manage to keep going. We never had money to go to the theater, we didn't have a television, and I never went to the cinema. So I was very unexposed to drama as a kid growing up. I must have been about 12 or 13, and there was an amateur production of *Hamlet* that my mum took me to see. And I was just absolutely blown away. It was an amateur production, so it must have been terrible, really, really bad. Bad! I mean, if I had seen a spectacular production of *Hamlet* I can't imagine what that might have done to me. I would've died from the shock of it. I was just blown away by the story. I had never seen Shakespeare before. Of course, to a 13-year-old girl, *Hamlet* is so romantic. This guy in black, and the swordfights, and Ophelia dying. Right up a little girl's alley, if you know what I mean? And my parents had one of those heavy volumes of Shakespeare with every play and every sonnet. So the next day I got this big, heavy book down, and I opened it up and I just started reading Shakespeare. Not for the poetry or the philosophy, but the stories! I found all these different, incredible characters that caught my imagination. So that's what started me off, really. A live theatre production.

*With talk moving from the trending presentations of live-theater cinemacasts to Helen's current gig playing the Elizabeth II ("I'm just doing a portrait, and it sits alongside all the other portraits of the Queen"), the conversation wound down. Throughout the meeting, it was impossible to miss the genuine affection Helen and Todd share for each other, and when they parted, they seemed like two people who'd dearly love to work together again someday.*

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and congratulates this year's honoree, Helen Mirren.



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—THE HUFFINGTON POST

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*"I believe kids shouldn't be taught Shakespeare. They should experience it first by seeing a great production."*

— Dame Helen Mirren

Saluting Dame Helen Mirren on receiving The Jason Robards Award For Excellence in Theatre. And sharing her passion for the impact of theatre on young people.

**BILL BORRELLE** and **JOHN HEARN**

Congratulations  
Helen



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P I C T U R E S

★ HELEN MIRREN ★



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*C*ongratulations to Roundabout Theatre Company and its extraordinary staff! It has been such a joy and so exciting to work with you all on this project again this year. I am very proud and consider myself very fortunate to be a member of this family!

**SYLVIA GOLDEN**

*Thank You Roundabout  
For Giving New York  
Two Sir Tom Stoppard Plays!*

*May There Be Many More!*

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Mary Cirillo-Goldberg and Jay  
Goldberg for their love and  
dedication to the ongoing success  
of Roundabout Theatre Company.

Your Dear Friends –  
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*We* salute HELEN MIRREN for  
her extraordinary talent.

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

**TOM and DIANE TUFT**

*Congratulations* to honoree  
Dame Helen Mirren and  
everyone at Roundabout  
Theatre Company for  
a successful Gala and  
another wonderful season!

**CYNTHIA WAINWRIGHT  
and STEPHEN BERGER**

CONGRATULATIONS  
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to Roundabout Theatre  
Company for a wonderful  
2014-2015 season!

**CATHY CHERNOFF**

*C*ongratulations  
to the ever wonderful and incredibly gifted  
Helen Mirren  
and to our dear friend Todd Haimes and  
Roundabout Theatre Company

**MARY CIRILLO-GOLDBERG &  
JAY GOLDBERG**

*C*ongratulations to Helen Mirren for  
receiving the Jason Robards Award for  
Excellence in Theatre, and to Roundabout  
Theatre Company on their 2015 Gala.

**NED and DANIELLE GINTY**

*I*n honor of Helen Mirren, an  
extraordinary actress and  
one of our screen gems.

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

*O*ur congratulations to Roundabout  
Theatre Company for providing so  
much pleasure to all of us at another  
extraordinary Gala.

With love and the best of everything,  
**PATRICIA and BERNARD GOLDSTEIN**

We are proud to support Roundabout Theatre Company and congratulate Dame Helen Mirren on this special event.

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Dame Helen Mirren on receiving  
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everyone at Roundabout Theatre  
Company for a fantastic event.

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**MADELYN SIMON**

CONGRATULATIONS

---

TO THE EXTRAORDINARY

DAME HELEN MIRREN

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Helen Mirren and everyone at  
Roundabout Theatre Company  
for another fabulous season!

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Spring Gala 2015

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Honoring **HELEN MIRREN**



#### THE PROGRAM

##### WELCOME

Johs Worsoe and  
Kitty Patterson Kempner

Todd Haimes

##### LIVE AUCTION

CK Swett, Auctioneer  
*Auction Items listed inside*

**A MUSICAL PERFORMANCE and  
THE JASON ROBARDS AWARD  
FOR EXCELLENCE IN THEATRE  
PRESENTED TO**

Helen Mirren

#### THE MENU

##### CANDY-CANE BEET AND MANGO SALAD

Coach Farms Goat Cheese, Fennel and Frisee,  
White Balsamic Vinaigrette

##### GRILLED TORNEDO OF BEEF

Miniature White Truffle Risotto Fritters  
Caramelized Brussels Sprouts and Confit Tomato  
Red Wine Sauce

*Alternatives available upon request,  
please ask your server.*

##### ALTERNATING DESSERTS

##### WHITE CHOCOLATE BANANA TART

Passion Fruit Cremeux  
Croquant Crunch  
Salted Caramel Sauce

&

##### MANGO-PASSION FRUIT RONDO

Chocolate Blackout Cake  
Chocolate Cremeux  
Glacage Mirroir  
Passion Fruit and Chocolate Sauces

Waldorf Astoria Blend Coffee, Decaffeinated Coffee and  
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Chardonnay, Rodney Strong, 'Chalk Hill', Sonoma, California  
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**It's a Grand Night for Singing**

1  **Katie Finneran Performs at Catered Cocktail Party in Your Home!**

You will be the life of the party when you host Katie Finneran (*Annie, Promises, Promises, "The Michael J. Fox Show"*) for a private musical performance. Show off to 24 of your closest friends and family as they experience delicious culinary creations by *Olivier Cheng Catering* while being serenaded by Katie and her accompanist. Exquisite Michele Gonet The Nude 2004 Grand Cru Champagne will be provided by Golden Ram Imports, David Rosengarten Wine for Food for the evening, and, to enhance the décor, seasonal flower arrangements from *Lewis Miller Design* will be delivered to your home on the day of the party. To start it all off, you will receive custom invitations to send to each of your guests, and Leslie Price of In Any Event will help you plan and produce the entire evening, from start to finish. One phone call does it all.

**RESTRICTIONS:** Auction winner must have piano in their home; as an alternative, Roundabout is happy to recommend a rental company; home must be located in Manhattan.

**VALUE:** Priceless

**DONATED BY:** Katie Finneran, Olivier Cheng, Leslie Price, Lewis Miller, and Golden Ram Imports, David Rosengarten Wine for Food

2  **Your Broadway Debut is not So Far Away Walk-On Role in Beautiful, the Musical**

Places, please! It's time for your Broadway debut with a walk-on role in the Carole King musical, *Beautiful!* You will receive the full Broadway experience in one day with your first rehearsal followed by a full hair, makeup, and costume session. Once you make your appearance in Act One, you'll watch the rest of the show like no one else – backstage! And don't forget your fans – you'll receive four tickets to the show so your friends and family can watch you shine! After the show, you and your entourage plus members of the cast will help you celebrate your exceptional debut with a champagne toast!

**RESTRICTIONS:** Walk-on participants must be 16 years of age or older; must take place on a Tuesday, Wednesday, or Thursday.

**VALUE:** Priceless (Tickets \$600; Experience: Priceless)

**DONATED BY:** Marc Bruni, Mike Bosner, and the Broadway production of *Beautiful, the Musical*, and Golden Ram Imports, David Rosengarten Wine for Food

3  **Make Yourself at Home in Paradise! Two Week Vacation in Marrakech, Morocco**

Are you ready for a once-in-a-lifetime adventure in paradise? This fabulous Moroccan getaway is sure to satisfy. You and up to three guests will enjoy a very special private home in Marrakech, Morocco, generously donated by Charles Leslie. Stay for up to two weeks and take in all that this extraordinary part of the world has to offer.

You will live in a fully staffed, single-family home in the Medina district, 30 minutes from the airport. The home, known as a "dar," was built around 1650 by a local ruler, or Caid. Living quarters include two double-bedded rooms, each with an en suite full bathroom. A third, separate double bedded room is also available. There are two additional twin beds in the ground floor multi-purpose room as well as a full bathroom. This authentically Moroccan antique home also comes equipped with an elevator, a powder room on the rooftop terrace, and all linens, towels, and appliances to make you comfortable.

Your stay in this remarkable home comes with a charming three-member staff: Major Domo/Chef, Houseboy, and Driver. All are ready to help make your visit memorable. The driver will transfer you and your guests from the airport as well as take you anywhere you wish during your stay. The Major Domo/Chef will cook delicious meals for you and

your guests whenever requested and will plan excursions and day trips to as many must-see Moroccan sites as you request. These may include touring Ourika Valley, the City of Essouria, the magnificent Ouzoud waterfall, the old capital of Fez, the ancient Roman city of Voluboulis, and the breathtaking Majorelle Gardens, created in the 1920s by renowned Art Deco designer Louie Majorelle and refurbished after World War II by Yves St. Laurent. You may also visit Medina for shopping in the Suk and the "great square," where one can regularly see snake charmers, scribes, acrobats, and soothsayers; attend rug or jewelry making classes at Artisenal, the state craft school; and dine at exquisite restaurants like Chez Momo, a former Caidal villa eventually occupied by the great French couturier Pierre Balmain, or the Yacout (The Pearl), a splendid restaurant formerly occupied by the same Caid who built the "dar." Cool off after a day trip to one of these exciting destinations by visiting one of the many glamorous and affordable swim clubs nearby.

In addition to exploring all that Morocco has to offer, you will receive 500,000 AAdvantage miles, courtesy of American Airlines, toward the cost of round-trip flights for this extraordinary vacation. Do not miss this once-in-a-lifetime trip.


**RESTRICTIONS:** Home not available April 22nd through June 4th. You are free to select any other dates through March 1, 2016. Winner will pay for all groceries necessary to cook meals, as well any food and souvenirs purchased while on day trips/excursions. On excursions, winner will purchase gasoline and pay for any meals for accompanying staff members.

**VALUE:** Priceless

**DONATED BY:** Charles Leslie, American Airlines




**Sondheim Musical Autograph**

4  **8 Bars of your Favorite Sondheim Song – Handwritten by the Man Himself!**

This exceptional personalized item is a must for any Sondheim lover. Just before he celebrates his 85th birthday, Stephen Sondheim will handwrite 8 bars of your favorite song – whether it's an excerpt from *Into the Woods, Company, Assassins*, or another of his masterpieces. You'll enjoy this frameable, one-of-a-kind piece of musical art accompanied by the composer's autograph.

**VALUE:** Priceless

**DONATED BY:** Stephen Sondheim

5  **Find Your Inner Rockette! Walk-On Role in Radio City Spring Spectacular**

Make your Radio City debut in the *New York Spring Spectacular* starring the Rockettes – a dazzling musical celebration of the most vibrant city in the world! Directed by Warren Carlyle (*On the Twentieth Century, The Mystery of Edwin Drood, Follies*), this year's all-new show, created by an Oscar and Tony Award-winning team and featuring Laura Benanti ("Nashville," *Gypsy, Nine*) is a whirlwind adventure across the city that tells an inspiring and hopeful story about three New Yorkers who change each other's lives in unexpectedly wonderful ways. This walk-on role is the only one being offered to anyone for the entire run of this spectacular production! Includes four House Seats for you and three friends to the performance, a Radio City Stage Door tour on the day of the show, and a gift bag filled with exciting show merchandise. This experience is truly a once-in-a-lifetime opportunity, so make sure to grab your moment in the spotlight!

**RESTRICTIONS:** Walk-on participants must be 18 years of age or older.

**VALUE:** Priceless

**DONATED BY:** Warren Carlyle, MSGE

*continued >>*

6  **"Club Cumming" on Tour**  
*Alan Cumming Brings the Party to You*

Among other notable publications, *Time Magazine* and *The New York Times* have called Alan Cumming's dressing room at Studio 54, aka "Club Cumming," the most exclusive and hottest after-hour party in New York City. Now, Club Cumming is coming to you! Alan Cumming (*Cabaret*, "The Good Wife") will come to your home and help you throw a fabulous party for up to 40 people. He will DJ and will be joined by a few Club Cumming regulars who will help him make this a night you and your guests will never forget. Highlights will include the shaking of custom Club Cumming keys as Liza Minnelli's "Ring Them Bells" is played, a sing-along to Andrea Bocelli's "Con Te Partiro," and plenty of thumping beats. The night will end, as is Club Cumming tradition, with a sing-along to Elaine Stritch's "Ladies Who Lunch."

To add to the ambience, the party will be bathed in the red neon light of the Club Cumming sign, which Alan will bring, along with a crock-pot full of a delicious homemade Vegan soup or stew. A case of Svedka Vodka, a split-case of Dark Horse Wine, and a case of Michel Gonet, Grand Cru, Vielle Vignes, The Nude, 2004 Champagne will be provided for the evening. Alan will bring the fun and you'll forever be in the Club Cumming inner-circle!

**RESTRICTIONS:** Winner responsible for all food and non-alcoholic beverages. Party guests must be 21 years of age or older. Home must be located in one New York City's five boroughs.

**VALUE:** Priceless (Champagne: \$816; Experience: Priceless)

**DONATED BY:** Alan Cumming and Golden Ram Imports, David Rosengarten Wine for Food

7  **Los Angeles with a Big, Magical Bang**  
*Exclusive VIP Hollywood Experience*


Get ready to set off for sunny Los Angeles to enjoy a visit that will be the envy of all. First, enjoy CBS's "The Big Bang Theory," starring Jim Parsons (*Harvey*, *The Normal Heart*). Now in its eighth season, you and three guests will attend a live taping of the show and will watch the action from priceless, reserved front-row VIP seats. After the taping, Jim Parsons himself will come greet you at your seats! Before you leave, you and your guests will be taken on a private behind-the-scenes tour of the legendary Warner Bros. Studios lot. Then, head over to the world-famous Hollywood Magic Castle for exclusive access to the "most unusual private club in the world." Built in 1908, this storied mansion is the showplace for some of the greatest magicians from around the globe and our own Neil Patrick Harris is former President. An exquisite meal for four is included in your visit to the Magic Castle. In an atmosphere of utmost Victorian elegance, this is truly one of the most unusual dining experiences in Hollywood.

To add to your So-Cal experience, you will receive 150,000 Marriott Rewards Points to be used toward your stay at any of the Marriott's luxurious Los Angeles Area properties, as well as roundtrip business-class flights for all four of you. You won't want to miss this exciting insider look at two of Los Angeles's most popular and sought after experiences!

**RESTRICTIONS:** Length of stay in Marriott hotel will vary depending on class of Marriott property at which winner redeems Rewards points. "The Big Bang Theory" tapes on Tuesdays; must be 16 years or older to attend taping. Cannot buy access to Magic Castle; experience is priceless. Must be 21 years or over to attend dinner at the Magic Castle; as an alternative, guests of all ages may attend Saturday and Sunday brunch. Winner will be provided with details for dress code and day-of logistics.

**VALUE:** Priceless

**DONATED BY:** Jim Parsons, Neil Patrick Harris, Roundabout Theatre Company, Anonymous

8  **Party On the Twentieth Century!**  
*Tickets to On the Twentieth Century and Celebrate with the Stars*

"All Aboard" The Twentieth Century! This spring, Tony and Emmy-winner Kristin Chenoweth (*Wicked*, *You're a Good Man Charlie Brown*, "The West Wing") and Golden Globe-winner Peter Gallagher ("American Beauty", "The O.C.", *Guys and Dolls*) have returned to Broadway in Comden and Green's golden-age classic, *On the Twentieth Century*, produced by Roundabout. You and eleven guests will prep for a thrilling musical ride from Chicago to New York City with a pre-show private reception, courtesy of Sweet Hospitality Group, in the Langworthy Lounge of the American Airlines Theatre. After the performance and complimentary drinks at intermission, you and all of your guests will enjoy a post-show dessert and champagne reception onstage, hosted by star Andy Karl (*Jersey Boys*, *The Mystery of Edwin Drood*, *Rocky*)! You'll also take home a show poster and Playbill signed by the entire cast.

**RESTRICTIONS:** Mutually agreeable date between March 17 and July 3.

**VALUE:** Priceless (Tickets \$1,800; Experience: Priceless)

**DONATED BY:** Roundabout Theatre Company, Sweet Hospitality Group, and Andy Karl



9  **London Memorial Day Weekend**  
**Theatre Getaway**  
*Airfare, Hotel, and Exclusive Theatre Experiences for Two*

You and a guest will enjoy the May 26th Opening Night performance of *The Elephant Man*, starring Bradley Cooper ("American Sniper," "Silver Linings Playbook") and after-party as the guests of Director Scott Ellis (*On the Twentieth Century*, *You Can't Take it With You*). You and your guest will also attend a performance of the upcoming revival of David Mamet's *American Buffalo* on May 25th, starring Damian Lewis ("Homeland" and "Queen of the Desert") and John Goodman ("Argo," "Damages," "Monsters Inc."). You'll experience London in style for three nights, May 25th – 28th, at the extravagant and luxurious Intercontinental London Park Lane Hotel, including breakfast at the

Cookbook Café. Steeped in history, this hotel was once the site of a royal residence. Now the epitome of contemporary elegance, the Intercontinental London Park Lane is located just steps from Hyde Park and in view of Buckingham Palace. Round-trip business-class airfare is also included for this marvelous getaway – truly the cherry on top of your weekend!

**VALUE:** Priceless

**DONATED BY:** Scott Ellis, Intercontinental London Park Lane Hotel

10  **Nothing Dines Like a Dame**  
*Dinner with Dame Helen Mirren in Your Home*

"There is nothing you can name that is anything like a Dame" sitting at your own dining room table! You and nine guests will be joined by none other than Dame Helen Mirren, as well as Todd Haimes, Roundabout's beloved Artistic Director, for an extravagant dinner prepared by Celebrity Chef Jonathan Waxman, owner of Barbuto in Manhattan's West Village. Jonathan is credited with being the first to bring California-style cuisine to New York, fusing French cooking techniques with the freshest local ingredients. David Beahm will provide a stunning floral centerpiece for the evening, and, to top it all off, food will be paired with wine selections from Board Member Sylvia Golden's private cellar. Don't miss this intimate dining experience like none other!

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

**VALUE:** Priceless

**DONATED BY:** Helen Mirren, Jonathan Waxman, Sylvia Golden, David Beahm

continued >>



**11** *Education at Roundabout:  
Making a Difference*

Since 1996, Education at Roundabout has been changing the lives of thousands of New York tri-state area students every year. Providing a well-rounded education, rich in the arts, is the only way to ensure that our young people will be ready to face an ever-changing world. Programs like Student Production Workshop are helping students develop skills to succeed by teaching them to think creatively about how they view the world and interact with others. Education at Roundabout has reached more than 60,000 students in the past 19 years, and, with your help, we will continue to reach many more. Every gift will impact the lives of students and improve graduation rates. Thank you for making a difference.

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**Associate Stage Manager** Hannah Sullivan  
**Associate Set Designer** Grace Laubacher  
**Associate Lighting Designer** Aaron Porter  
**Production Electrician** Christina See  
**Production Carpenter** Bradford Olsen  
**Automated Lighting Programmer** Richard Tyndall  
**Video Programmer** Majid Younis  
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**Piano** Matt Aronoff  
**Bass** Tedd Firth  
**Drums** Larry Lelli  
**Pianist for Laura Benanti** Mary Mitchell  
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**Lyrics for Opening Number** Amanda Green

A very special thanks to Tom Thompson





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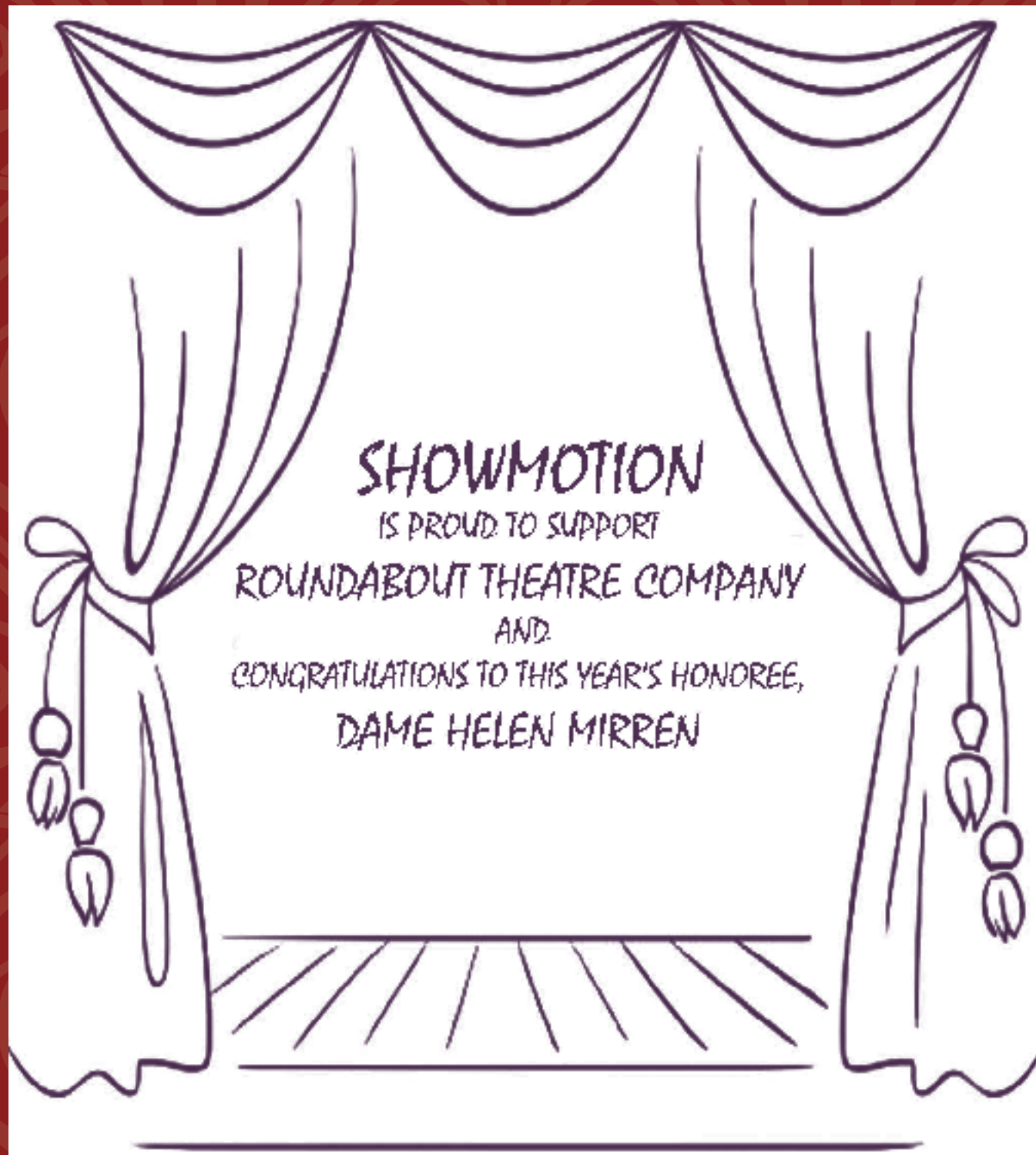
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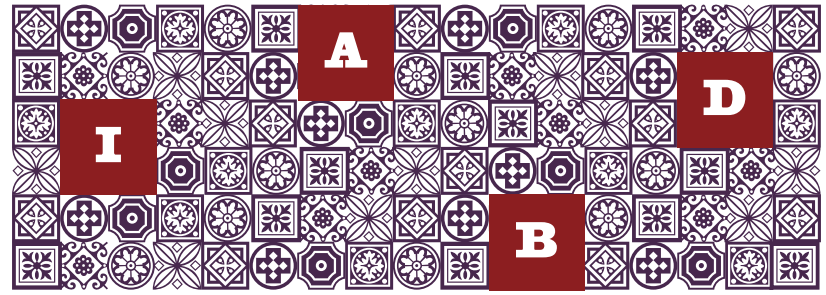
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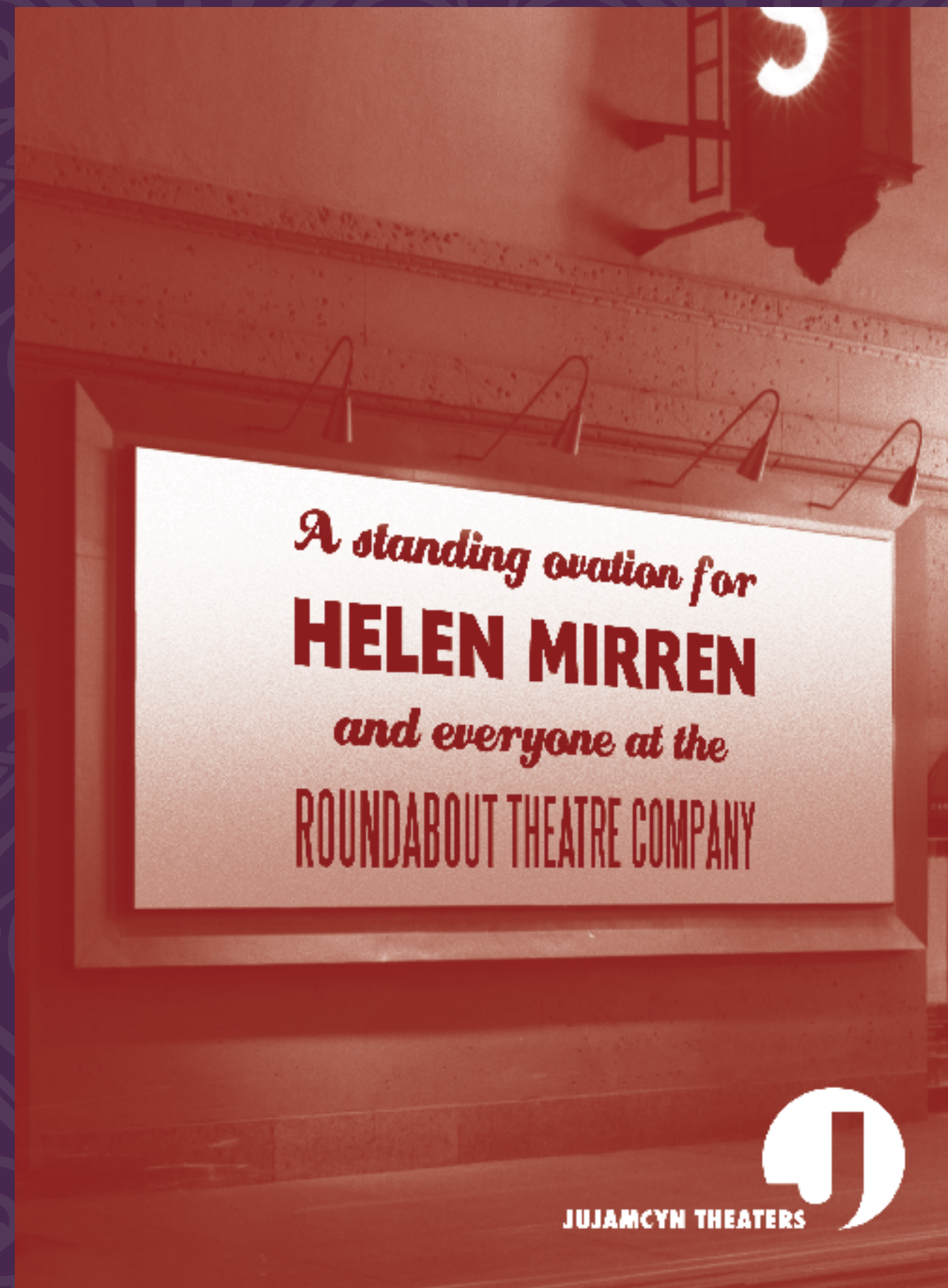
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