

Annual Report 2008–2009



ROUNABOUTTHEATRECOMPANY

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*in memoriam

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Front cover photos (clockwise): Nathan Lane, John Goodman & Bill Irwin in *Waiting for Godot*; Frank Langella & Patrick Page in *A Man for All Seasons*; Gio Perez, Maggie Burke, and Natalie Gold in *The Language of Trees*; Cobey Malandrino, Larry Clarke, and JD Williams in *Streamers*; Mary-Louise Parker and Paul Sparks in *Hedda Gabler*; Randy Aaron, Idara Victor, Derrick Cobey, and Rosena M. Hill in *The Tin Pan Alley Rag*; Matthew Broderick and Steven Weber in *The Philanthropist*; Matthew Risch and Stockard Channing in *Pal Joey*; Cynthia Nixon in *Distracted*.

Back cover photos: Stockard Channing & Matthew Risch in *Pal Joey*; Michael Esper, Frank Langella, Maryann Plunkett & Hannah Cabell in *A Man For All Seasons*; Jennifer Mudge and Matthew Broderick in *The Philanthropist*; Bill Irwin & Nathan Lane in *Waiting for Godot*; Cast of *Pal Joey*; Michael Boatman & Michael Therriault in *The Tin Pan Alley Rag*; Michael Cerveris, Peter Stormare and Mary-Louise Parker in *Hedda Gabler*.



Letter from the Chairman

I am very proud to report that, despite one of the most challenging times in our country's history, Roundabout successfully continued to pursue its mission during the 2008–2009 season by producing vibrant theatrical works on our stages seen by hundreds of thousands of New Yorkers—including 42,000 subscribers—and employing hundreds of theatre artists and technicians in the process.

We began the year projecting a significant operating deficit, but through the extraordinary efforts of the company's leadership and staff, we ended the year with a balanced budget. This is all the more remarkable given the difficult financial climate. It didn't come without sacrifices as we made some difficult decisions: staff layoffs, cuts to expense lines, and salary reductions for our top management. Our goal in streamlining our already-lean administrative expenses was to ensure that our focus remained where we all agreed it should remain: the quality and diversity of work on our stages. We are immensely grateful to the amazing staff of Roundabout for making this possible.

In fact, it was this work that had the biggest impact in closing our projected deficit. Our nine productions on four stages represented both a wide range of theatrical styles and Roundabout artists working at the highest caliber. By producing great work that audiences wanted to see, we were able to significantly exceed our budget projections for single-ticket sales and balance our budget.

At the same time, we remained committed to initiatives that give back to the community at large. In spite of cuts in funding to our education and outreach programs, we continued work in the public schools to affect the quality and learning of the traditional curriculum by incorporating theatre techniques into classroom teaching. We were able reach over 5,300 public high school students and 600 teachers throughout the five boroughs. We decided that affordable tickets were needed now more than ever by the theatergoing public, and we were pleased to provide over 18,000 tickets to our award-winning work at prices as low as \$10, or in the case of some of our education programs, free of charge.

Because of the combined success of this year's efforts we will begin our 44th season in a much stronger place than we originally projected. I would like to thank all of you for making this possible: our loyal subscribers, our generous donors, our dedicated Leadership Council, our incredible staff, our supremely talented artists, and, of course, my fellow Board members. It was your support in this difficult year that allowed our work at Roundabout to continue. We hope we can count on your support as our artists work to find new ways to engage and delight you for years to come.

A handwritten signature in red ink that reads "Tom E. Tuft". The signature is written in a cursive, flowing style.

Thomas E. Tuft

CHAIRMAN OF THE BOARD

Letter from the Artistic Director



This was a season of soul-searching at Roundabout, although I hope you didn't realize it. Hit with the worst economic downturn in decades, the entire Board and staff of Roundabout took the opportunity to look inward and question not only how we did business but also why we did it. Meanwhile, we worked diligently to make sure that the only thing our artists, audiences and donors experienced was the highest quality of theatrical work.

One thing we discussed intensely was the quantity of work that appears on our stages. With nine productions, it was natural to question whether we could cut expenses by reducing the number of shows we produce. Other not-for-profit cultural institutions had announced that they were reducing their number of productions; should Roundabout follow suit? We decided decisively that this was not a path Roundabout wanted to go down. Quite simply, we felt an obligation as one of the largest cultural institutions in New York to maintain the quality of work we produce. Our mission is to support theatre artists at all stages of their careers by ensuring they have a voice on our stages. To provide artists with less opportunities to work, and our audiences less opportunities to experience that work, would be defeating the very reasons we exist.

We also looked at how we could make our theatre even more accessible to audiences. We expanded Access Roundabout, our program to increase the number of younger and underserved audience members at our shows through a wide range of discount ticket initiatives. Perhaps the most gratifying production of our season was the first Broadway revival of *Waiting for Godot* which broke box office records for Roundabout, becoming our highest grossing play during its regular subscription run. The fact that audiences responded so enthusiastically to a very difficult play that questioned the very fabric of human existence truly reaffirmed the value of classic theatre.

Beyond any success or shortfall in any given season lies our commitment to providing a theatrical home where top theatre artists have the freedom to take creative risks. This season, we gave Frank Langella, so often cast as compelling villains from *Dracula* to *Nixon*, a chance to try on sainthood as he brought Sir Thomas More to new life in a vibrant production of *A Man for All Seasons* at the American Airlines Theatre. Director Scott Ellis, the pioneer of our musical theatre program, got down and dirty in the physically and emotionally harrowing drama *Streamers* by David Rabe at the Harold and Miriam Steinberg Center for Theatre/Laura Pels Theatre. Richard Greenberg created a new book for Rodgers and Hart's musical *Pal Joey*, brought to vivid life by Joe Mantello and a stellar design team at Studio 54, featuring Stockard Channing and Martha Plimpton. And those are only three of our nine productions.

In the following pages, you'll read about the full range of work that the gifted artists of Roundabout contributed to this exciting theatrical year. I'm so grateful for the incredible support of our Board, Leadership Council, donors, subscribers, and staff that made this work possible.

A handwritten signature in purple ink that reads "Todd Haimes".

Todd Haimes

ARTISTIC DIRECTOR

STATE OF THE ARTIST

Each season, the productions that appear on the stages of Roundabout Theatre Company reflect years of work behind the scenes. Artistic Director Todd Haimes actively seeks to pair each play or musical with just the right director, actors and designers with the goal of giving that property the best chance of success. Often that process takes time and patience as schedules are cleared, rights are secured and the appropriate theatre becomes available. Because each production is on its own unique timetable, no season is planned in advance with a set theme beyond wanting to provide a rich mix of work for Roundabout audiences: play and musicals, revivals and new works, comedies and dramas.

Yet sometimes, in retrospect, a pattern emerges, a thread that ties together all the works that appear within a season. That is especially true of the productions within Roundabout's 2008–09 season. It was a year of introspection as history caused each of us to examine his or her relationship to our government, our work, our financial resources, and ourselves. Likewise, the heroes (or anti-heroes) of this season's productions could be seen as struggling to figure out who they are and what they stand for. In following these journeys, we often learned more about ourselves as our experiences were refracted through the dual prisms of great works of theatre and current events.

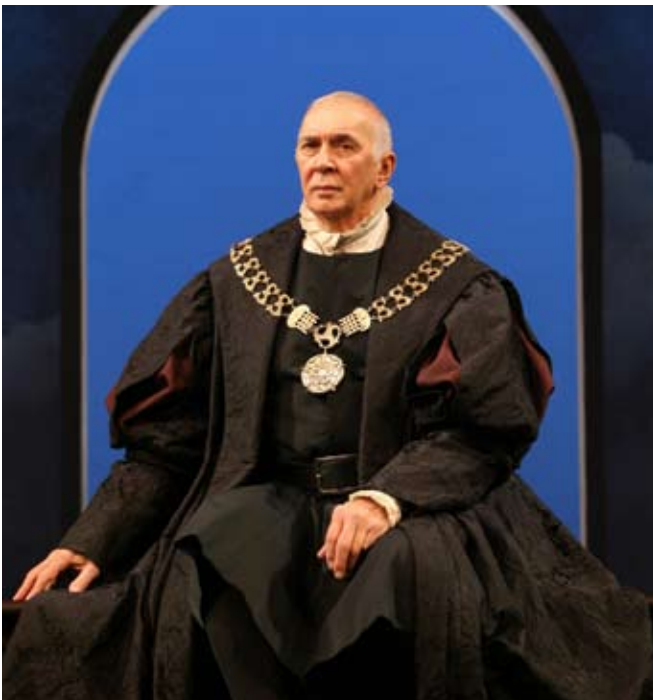
EVERYDAY SAINTS

The season began with a real-life theatrical study in moral introspection: Robert Bolt's *A Man for All Seasons* at the American Airlines Theatre. In this classic play, Sir Thomas More is given an imperative by King Henry VIII: bless the King's break from the Catholic Church so that he can divorce his wife. More, a devout Catholic, refuses to neither approve nor disapprove of the King's actions, choosing to remain silent...a silence that costs him his life. Brought to life by Broadway legend Frank Langella in Doug Hughes' moving production, More was witty

and provocative, not the saint he was later anointed. "The trap," recalls Langella, "is if you just play a man who from the first seconds is on a high plain. Instead, you must play a man who's genuinely frightened of losing his life and genuinely trying to wrestle with an extraordinary moral question."

In *Distracted* at the Harold and Miriam Steinberg Center for Theatre/Laura Pels Theatre, playwright Lisa Loomer explored a much more contemporary real-life problem: a mother coming to terms with her son's diagnosis of ADHD (Attention Deficit Hyperactivity Disorder). Desperate for a solution, the mother, played beautifully by Cynthia Nixon, must look deep in herself and decide what she's willing—and unwilling—to put her son through to make him "normal." "The play is basically the mother's journey," explains Loomer. "She's the one who does the changing in this play, not the child. She goes from someone who believes that if you go to the right experts you can fix things. But this may not be something she can fix or needs to be fixed. She learns to think less in terms of the 'problem' child and be more present with the child, with who he is." This contemporary play had a huge impact on audiences, many of whom stayed to engage in post-show discussions with Loomer and experts in the field of child development, eager to share their own experiences.

Down in the Black Box Theatre in the Harold and Miriam Steinberg Center for Theatre, two artists new to Roundabout collaborated on a new play that was also ripped from contemporary headlines: *The Language of Trees*. For the second Roundabout Underground production, twenty-four-year-old playwright Steven Levenson and Obie Award-winning director Alex Timbers collaborated on this boldly theatrical play dealing



Frank Langella in *A Man for All Seasons*



Cynthia Nixon, Peter Benson and Josh Stamberg in *Distracted*.

with the collateral damage of the war in Iraq as experienced by one stateside family. When tragedy befalls a man who has gone to work in Iraq, his wife and son must reassess their very definition of what “family” is. *The Language of Trees* cracked open one American family, forcing them to participate in their lives in an entirely different way, which helps them learn that they’re actually a part of a larger community.

Later in the season at the Harold and Miriam Steinberg Center for Theatre/Laura Pels Theatre, an imagined meeting took place between two real-life Ragtime legends—Irving Berlin and Scott Joplin—in Mark Saltzman’s *The Tin Pan Alley Rag*. Berlin, a young Russian immigrant who couldn’t read music, became a commercial success when he transformed American music with hits like “Alexander’s Ragtime Band.” Joplin, born the son of a



Natalie Gold, Gio Perez and Maggie Burke in *The Language of Trees*



Michael Boatman and Michael Therriault in *The Tin Pan Alley Rag*

slave and classically trained, struggled to be taken seriously as a classical composer in the shadow of his rag “The Entertainer.” The first-ever musical at the Pels explores these composers’ differing musical ideologies, which they ultimately use to draw inspiration from one another as they forge an unlikely friendship.

In all of these plays, introspection leads to a broader sense of self and an expanded sense of community. Yet in other works that premiered this year, characters took a long look at themselves and discovered dark, uncomfortable truths.

EVERYDAY SINNERS

The 2008-09 season also contained many anti-heroes: deeply flawed, and often deeply immoral, characters who nevertheless were the main character the audience was asked to root for in some way. The first example came to Studio 54 in the form of Roundabout’s revival of Richard Rodgers and Lorenz Hart’s musical *Pal Joey*. Based on John O’Hara’s short stories, *Pal Joey* introduced the anti-hero to the Broadway musical by centering around a cad named Joey who uses anyone in his path to realize his dream of owning his own nightclub. “I don’t think audiences quite knew what to make of it when it premiered in 1940,” reflects Haimen. “Here’s this musical comedy that centers around someone who has many unsavory qualities. This was years before *Carousel* tackled similar territory in a very dramatic way, so audiences were a bit unprepared.”

Henrik Ibsen created one of the most brash anti-heroes in theatre history in *Hedda Gabler*, which is what makes the titular character such an enticing role for actresses. At the American Airlines Theatre, Mary-Louise Parker made her Roundabout debut in a vividly reimagined *Hedda Gabler*. In the play, Hedda is icy and often openly cruel, at one point encouraging her former lover to kill himself. Working from a new adaptation by Christopher Shinn of Ibsen’s original text, director Ian Rickson and Parker created a Hedda for the 21st century: a controversial



Peter Stormare and Mary-Louise Parker in *Hedda Gabler*

woman caught in a fever dream of events unspooling out of her control. “We had the same idea,” says Parker of the collaboration. “We wanted to do something that felt new and viscerally exciting and that felt true to what Ibsen wrote. It was a really controversial play when it was first put on, and there’s no reason it shouldn’t be that exciting and engaging now.”

David Rabe’s *Streamers* similarly took on unsavory characters, although unlike Joey and Hedda, the soldiers in this classic play lack introspection, which leads to their collective downfall. Awaiting orders to ship out to Vietnam in 1965, the soldiers are caught in a deadly stew of racism and homophobia that explodes into violence. Dynamically staged by Roundabout’s Associate Artistic Director Scott Ellis and memorably performed by his 10-man cast, this drama became relevant all over again to our country currently at war as these soldiers adjust to life in the military.

In Spring 2009, David Grindley directed Christopher Hampton’s bourgeois comedy *The Philanthropist* at the American Airlines



Hale Appleman and Ato Essandoh in *Streamers*

Theatre, which examines the insular lives of a British professor and his scholarly colleagues after the Prime Minister and his cabinet are assassinated. “The original idea for the play came when I was a student,” remembers Hampton. “I was studying French and Molière in particular. I was doing a dissertation on *The Misanthrope*, and it just occurred to me at that particular point in history, which was 1968, where all the universities were exploding all over Europe, that somebody who’s the opposite of *The Misanthrope* [who openly criticizes everyone] would be just as annoying in that sort of radical climate.” This satire emerges as a critique of nice-guy professor (played by Matthew Broderick) who, in refusing to succumb to his colleagues’ excessively critical ways, winds up destroying his own credibility.

THE BIG QUESTIONS

The season’s biggest hit was also the most surprising: the first Broadway revival of Samuel Beckett’s existential masterpiece *Waiting for Godot*. Ostensibly about two tramps waiting for a mysterious man named Godot, it is a play unafraid to ask humanity’s big questions: What is the purpose of our time on Earth? Does what we do here make a difference? What awaits us at the end of our lives? What, if anything, is there to hope for?

Anthony Page, who directed Roundabout’s all-star cast which included Nathan Lane, Bill Irwin, John Goodman and John Glover, also directed the first London revival back in 1964 with Beckett’s input. “I think the play has changed for the world,” reflects Page, “In terms of the idea of a godless universe, that there’s nothing beyond death. It was more shocking in those days. As you get older, the play probably becomes more real, I suppose. As you get older, you get nearer the end, so it probably has more relevance.” Today’s audiences certainly found the



Jennifer Mudge and Matthew Broderick in *The Philanthropist*

play's relevance, resulting in the biggest success of a straight play in Roundabout's 44-year history and a Tony nomination for Best Play Revival.

LOOKING INSIDE...AND AHEAD

In the best of all possible worlds, each play this season allowed its audience to learn more about themselves and the world, reflecting the theme of introspection that appeared on stage. This season, that lofty goal was affected more than in most other seasons by seismic current events. Yet, regardless of the season in which it premieres, Roundabout hopes its productions will give its audiences something valuable to take home. "If we didn't feel a work would be somehow relevant, we wouldn't produce it," says Haimes. "Of course, relevance can mean many different things. A play that allows us to laugh and

forget about today's political problems can be just as relevant as a play that is actually *about* today's political problems. Theatre serves many different purposes and I try to program across that spectrum."

In spite of the economic uncertainty, audiences in New York and across the country were eager to share the communal act of theatre to discover new ideas and connect to other people. Roundabout will continue to be a vital part of that forum, producing provocative, entertaining work.



John Glover, Bill Irwin, John Goodman and Nathan Lane in *Waiting for Godot*

AMERICAN AIRLINES THEATRE

A Man for All Seasons

By Robert Bolt

September 12, 2008 through December 14, 2008

DIRECTOR: Doug Hughes

SET DESIGN: Santo Loquasto

COSTUME DESIGN: Catherine Zuber

LIGHTING DESIGN: David Lander

ORIGINAL MUSIC AND SOUND DESIGN: David Van Tieghem

ORIGINAL CAST: Frank Langella, Hannah Cabell, Michael Esper, Michel Gill, Zach Grenier, Dakin Matthews, George Morfogen, Patrick Page, Maryann Plunkett, Jeremy Strong, Charles Borland, Peter Bradbury, Patricia Hodges, Triney Sandoval, Emily Dorsch

OPENING NIGHT: October 7, 2008

PERFORMANCES: 102

ATTENDANCE: 70, 574

CAPACITY: 94%

Lead support provided by Roundabout's Play Production Fund partners: Beth and Ravenel Curry, Steven and Liz Goldstone, The Blanche and Irving Laurie Foundation, Mary and David Solomon.

Hedda Gabler

By Henrik Ibsen

New Adaptation by Christopher Shinn

January 6, 2009 through March 29, 2009

DIRECTOR: Ian Rickson

SET DESIGN: Hildegard Bechtler

COSTUME DESIGN: Ann Roth

LIGHTING DESIGN: Natasha Katz

SOUND DESIGN: John Gromada

ORIGINAL MUSIC: PJ Harvey

ORIGINAL CAST: Mary-Louise Parker, Michael Cerveris, Paul Sparks, Peter Stormare, Lois Markle, Ana Reeder, Helen Carey

OPENING NIGHT: January 25, 2009

PERFORMANCES: 95

ATTENDANCE: 62,654

CAPACITY: 89%

The Philanthropist

By Christopher Hampton

April 10, 2009 through June 28, 2009

DIRECTOR: David Grindley

SET DESIGN: Tim Shortall

COSTUME DESIGN: Tobin Ost

LIGHTING DESIGN: Rick Fisher

SOUND DESIGN: Gregory Clarke

ORIGINAL CAST: Matthew Broderick, Jonathan Cake, Anna Madeley, Steven Weber, Tate Ellington, Jennifer Mudge, Samantha Soule

OPENING NIGHT: April 26, 2009

PERFORMANCES: 92

ATTENDANCE: 54, 536

CAPACITY: 80%



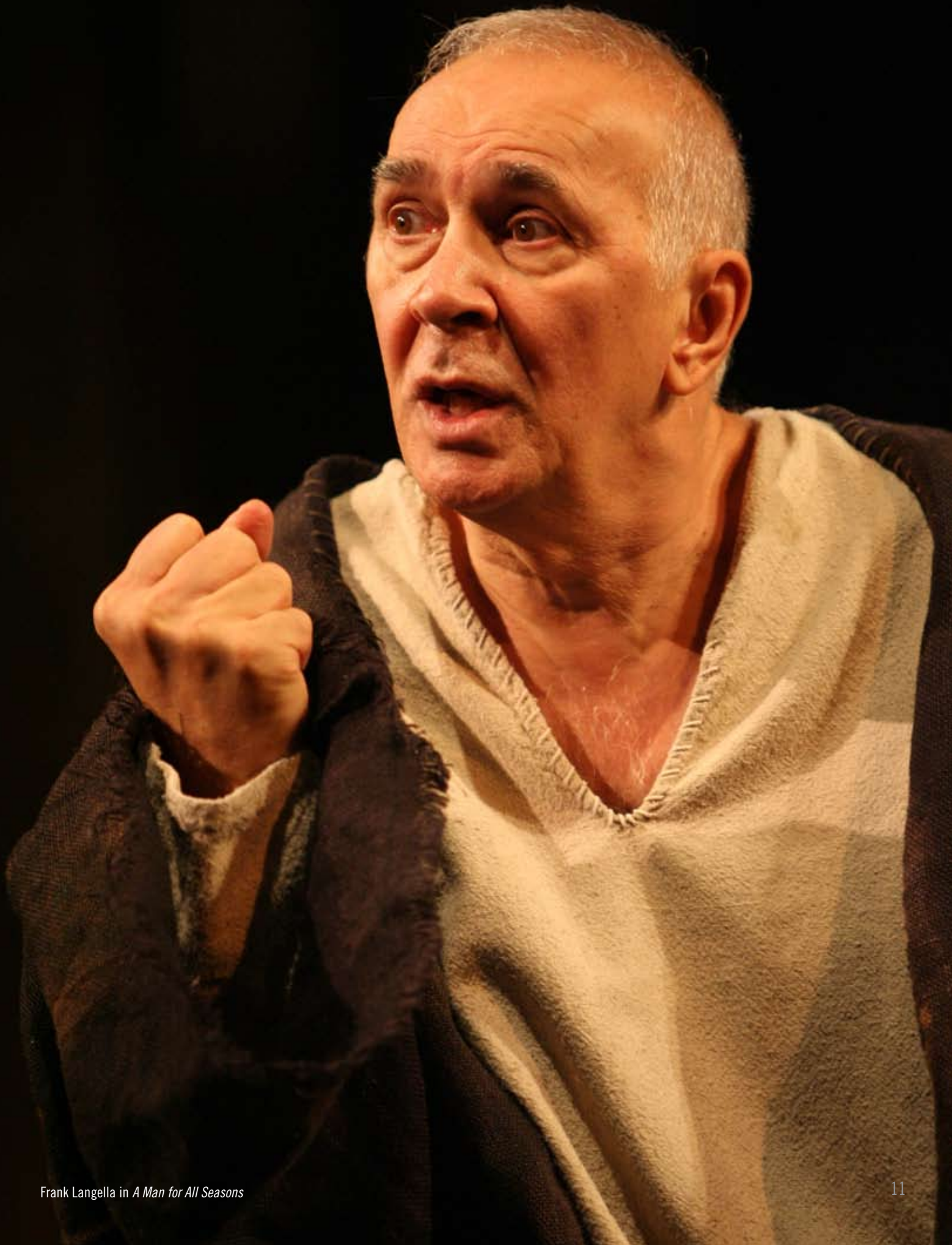
Mary Ann Plunkett, Frank Langella and Hannah Cabell in *A Man for All Seasons*



Michael Cerveris and Mary-Louise Parker in *Hedda Gabler*



Jonathan Cake, Matthew Broderick and Steven Weber in *The Philanthropist*



STUDIO 54

Pal Joey

Music by Richard Rodgers

Lyrics by Lorenz Hart

New book by Richard Greenberg

Based on the original book by John

O'Hara

November 14, 2008 through March 1,
2009

DIRECTOR: Joe Mantello

MUSICAL DIRECTOR: Paul Gemignani

CHOREOGRAPHER: Graciela Daniele

SET DESIGN: Scott Pask

COSTUME DESIGN: William Ivey Long

LIGHTING DESIGN: Paul Gallo

SOUND DESIGN: Tony Meola

ORCHESTRATIONS: Don Sebesky

ORIGINAL CAST: Stockard Channing,
Matthew Risch, Martha Plimpton,
Robert Clohessy, Jenny Fellner, Daniel
Marcus, Steven Skybell, Timothy
J. Alex, Brian Barry, Kurt Froman,
Bahiyah Sayyed Gaines, Lisa Gajda,
Anthony Holds, Nadine Isenegger, Mark
Morettini, Kathryn Mowat Murphy, Abbey
O'Brien, Nicole Orth-Pallavicini, Hayley
Podschun, Krista Saab, Eric Sciotto

OPENING NIGHT: December 18, 2008

PERFORMANCES: 122

ATTENDANCE: 113,431

CAPACITY: 92%

*Lead support provided by Roundabout's Musical
Theatre Production Fund partners: Pery and
Marty Granoff, The Kaplen Foundation, Peter
and Leni May, John and Gilda McGarry, Tom
and Diane Tuft. Major support provided by The
Blanche and Irving Laurie Foundation.*

Presented in association with Marc Platt.

Waiting for Godot

By Samuel Beckett

April 3, 2009 through July 12, 2009

DIRECTOR: Anthony Page

SET DESIGN: Santo Loquasto

COSTUME DESIGN: Jane Greenwood

LIGHTING DESIGN: Peter Kaczorowski

SOUND DESIGN: Dan Moses Schreier

ORIGINAL CAST: Nathan Lane, Bill
Irwin, John Goodman, John Glover,
Cameron Clifford, Matthew Schechter

OPENING NIGHT: April 30, 2009

PERFORMANCES: 116

ATTENDANCE: 117,136

CAPACITY: 101%

*Support for this production provided by the
Laura Pels Foundation and The Eleanor Naylor
Dana Charitable Trust.*

*Presented by special arrangement with Elizabeth
McCann.*



Matthew Risch and Stockard Channing in *Pal Joey*



HAROLD & MIRIAM STEINBERG CENTER FOR THEATRE/LAURA PELS THEATRE

Streamers

By David Rabe

October 17, 2008 through January 11, 2009

DIRECTOR: Scott Ellis
SET DESIGN: Neil Patel
COSTUME DESIGN: Tom Broecker
LIGHTING DESIGN: Jeff Croiter
SOUND DESIGN: John Gromada

ORIGINAL CAST: Hale Appleman, Axel Avin, Jr., E.J. Cantu, Larry Clarke, Ato Essandoh, Brad Fleischer, Charlie Hewson, Cobey Mandarino, Jason McDowell-Green, John Sharian, JD Williams

OPENING NIGHT: November 11, 2008

PERFORMANCES: 101
ATTENDANCE: 30,307
CAPACITY: 73%

Roundabout gratefully acknowledges The Blanche and Irving Laurie Foundation for their generous support of this production.

Streamers was originally produced by Huntington Theatre Company (Peter DuBois, Artistic Director; Michael Maso, Managing Director), Boston, MA.

Distracted

By Lisa Loomer

February 7, 2009 through May 17, 2009

DIRECTOR: Mark Brokaw
SET DESIGN: Mark Wendland
COSTUME DESIGN: Michael Krass
LIGHTING DESIGN: Jane Cox
ORIGINAL MUSIC & SOUND DESIGN: David Van Tieghem
PROJECTION & VIDEO DESIGN: Tal Yarden

ORIGINAL CAST: Peter Benson, Shana Dowdeswell, Lisa Emery, Natalie Gold, Matthew Gumley, Mimi Lieber, Aleta Mitchell, Cynthia Nixon, Josh Stamberg

OPENING NIGHT: March 4, 2009

PERFORMANCES: 115
ATTENDANCE: 46,126
CAPACITY: 98%

Distracted was the recipient of The Blanche and Irving Laurie Foundation's Theatre Visions Fund Award.

Additional support for this production provided by the Andrew W. Mellon Foundation, The Laura Pels Foundation, the Harold and Mimi Steinberg Charitable Trust, and the National Endowment for the Arts.

Distracted was originally produced by Center Theatre Group/Mark Taper Forum (Michael Ritchie, Artistic Director; Charles Dillingham, Managing Director), Los Angeles, CA.

The Tin Pan Alley Rag

By Mark Saltzman

Music & Lyrics by Irving Berlin & Scott Joplin

June 12, 2009 through September 6, 2009

DIRECTOR: Stafford Arima
CHOREOGRAPHER: Liza Gennaro
MUSIC DIRECTOR, ORCHESTRATOR & ARRANGER: Michael Patrick Walker
SET DESIGN: Beowulf Boritt
COSTUME DESIGN: Jess Goldstein
LIGHTING DESIGN: Howell Binkley
SOUND DESIGN: Walter Trarbach

ORIGINAL CAST: Randy Aaron, Michael Boatman, Derrick Cobey, Jenny Fellner, Rosena M. Hill, James Judy, Mark Ledbetter, Michael McCormick, Erick Pinnick, Tia Speros, Michael Therriault, Idara Victor

OPENING NIGHT: July 14, 2009

PERFORMANCES: 101
ATTENDANCE: 38,060
CAPACITY: 92%

Support for new plays generously provided by the Andrew W. Mellon Foundation and the Harold and Mimi Steinberg Charitable Trust.

Presented by special arrangement with Rodger Hess.

Originally produced at the Pasadena Playhouse. Subsequently produced by The Goodspeed Opera House (Michael P. Price, Executive Producer).



JD Williams in *Streamers*



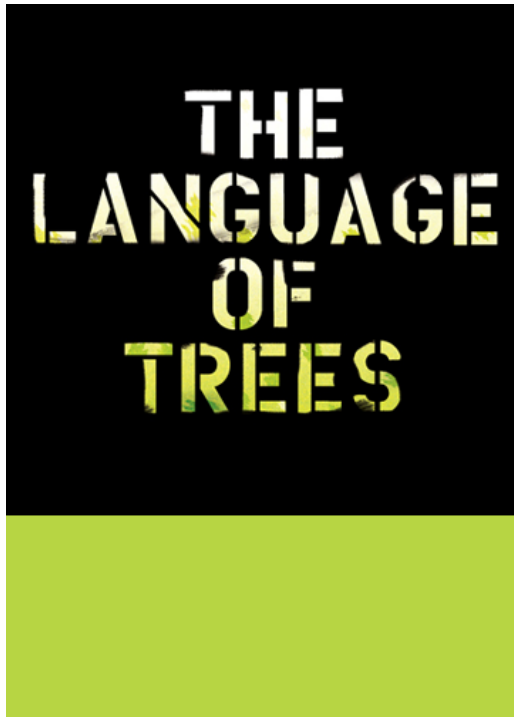
Cynthia Nixon and Josh Stamberg in *Distracted*



Cast of *The Tin Pan Alley Rag*



HAROLD & MIRIAM STEINBERG CENTER FOR THEATRE/BLACK BOX THEATRE



The Language of Trees

By Steven Levenson

October 4, 2008 through December 14, 2008

DIRECTOR: Alex Timbers

SET DESIGN: Cameron Anderson

COSTUME DESIGN: Emily Rebholz

LIGHTING DESIGN: David Weiner

SOUND DESIGN: M.L. Dogg

ORIGINAL CAST: Maggie Burke, Natalie Gold, Michael Hayden, Gio Perez, Michael Warner

OPENING NIGHT: October 29, 2008

PERFORMANCES: 81

ATTENDANCE: 3,960

CAPACITY: 79%

Support for Roundabout Underground provided by Jodi and Daniel Glucksman, The Educational Foundation of America, Laura S. Rodgers/The Honorable Ann W. Brown & Donald A. Brown, Stephen and Ruth Hendel, The New York Community Trust and The Barbara Bell Cumming Foundation. Support for new plays provided by The Harold and Mimi Steinberg Charitable Trust and The Andrew W. Mellon Foundation.



Gio Perez in *The Language of Trees*

AWARD NOMINATIONS

A Man for All Seasons

OUTER CRITICS CIRCLE

Nomination for Outstanding Featured Actor in a Play—Patrick Page

DRAMA LEAGUE

Nomination for Distinguished Performance Award—Frank Langella*

Pal Joey

TONY

Nomination for Best Revival of a Musical

Nomination for Best Actress in a Musical—Stockard Channing

Nomination for Best Featured Actress in a Musical—Martha Plimpton

Nomination for Best Scenic Design of a Musical—Scott Pask

DRAMA DESK

Nomination for Outstanding Revival of a Musical

Nomination for Outstanding Actress in a Musical—Stockard Channing

Nomination for Outstanding Featured Actress in a Musical—Martha Plimpton

OUTER CRITICS CIRCLE

Nomination for Outstanding Revival of a Musical

Nomination for Outstanding Featured Actress in a Musical—Martha Plimpton

DRAMA LEAGUE

Nomination for Distinguished Revival of a Musical

Nomination for Distinguished Performance Award—Stockard Channing*

Nomination for Distinguished Performance Award—Martha Plimpton

ASTAIRE AWARDS

Nomination for Best Broadway Choreographer—Graciela Daniele
Nomination for Best Male Dancer—Matthew Risch

Hedda Gabler

DRAMA LEAGUE

Nomination for Distinguished Performance Award—Mary-Louise Parker*

Distracted

DRAMA LEAGUE

Nomination for Distinguished Performance Award—Cynthia Nixon

Waiting for Godot

TONY

Nomination for Best Revival of a Play
Nomination for Best Featured Actor in a Play—John Glover

Nomination for Best Costume Design of a Play—Jane Greenwood

DRAMA DESK

Nomination for Outstanding Revival of a Play

Nomination for Outstanding Actor in a Play—Bill Irwin

OUTER CRITICS CIRCLE

Nomination for Outstanding Revival of a Play

Nomination for Outstanding Actor in a Play—Bill Irwin & Nathan Lane

Nomination for Outstanding Director of a Play—Anthony Page

Nomination for Outstanding Set Design—Santo Loquasto

DRAMA LEAGUE

Nomination for Distinguished Performance Award—John Glover & Bill Irwin



John Glover in *Waiting for Godot*

*Past winners who were honored yet ineligible to win.

WORKSHOPS AND READINGS

THROUGH A SERIES of **Artistic Workshops** and **Friends of Roundabout Playreadings**, we are committed to cultivating new plays and musicals as well as re-working classics. Artistic Workshops provide an intensive forum in which playwrights, composers, lyricists, and directors can test works in front of a small group of their peers. Friends Playreadings provide artists with the opportunity to have their work performed in front of an enthusiastic audience and give Roundabout donors the unique experience of seeing theatre in the early stages of the development process. The following Artistic Workshops and Friends Playreadings were produced during Roundabout's 2008–09 season.

FRIENDS OF ROUNDABOUT Playreadings

THE MATCHMAKER

By Thornton Wilder
September 8, 2008
DIRECTOR: Mark Brokaw
CAST: Andrea Martin, John Cullum, Hunter Foster, Bobby Steggert, Michael Mulheren, Austin Lysy, Katie Finneran, Maria Thayer, Holley Fain, Jayne Houdyshell, Cynthia Darlow, Adam LeFevre, Todd Weeks, Matthieu Cornillon

SOLID GOLD CADILLAC

By Howard Teichmann & George S. Kaufman
November 17, 2008
DIRECTOR: Scott Schwartz
CAST: MacIntyre Dixon, Paul Fitzgerald, Frankie R. Faison, E.J. Carroll, John Plumpis, Jayne Houdyshell, Julia Motyka, Kevin Cahoon, Kearran Giovanni, Larry Bryggman, Rita Gardner, Tim McGeever, Jacqui Polk

OOHRAH!

By Bekah Brunstetter
March 30, 2009
DIRECTOR: Evan Cabnet
CAST: Patrick Heusinger, Josh Stamberg, Eddie Kaye Thomas, Lisa Joyce, Jennifer Mudge, Sarah Steele, Tom Aldredge, Noel Molinelli

ARSENIC AND OLD LACE

By Joseph Kesselring
May 18, 2009
DIRECTOR: Walter Bobbie
CAST: Frances Sternhagen, Mark Blum, Daniel Jenkins, Clarke Thorell, Michael Thomas Holmes, Mary Louise Wilson, Jill Paice, Austin Lysy, John Carter, Shuler Hensley, Jefferson Mays, Alexander Gemignani, Michael Mulheren, Tom Aldredge, Ben Rappaport

Artistic Readings and Workshops

WINGS

By Arthur Kopit
September 10, 2008
DIRECTOR: John Doyle
CAST: Edie Falco, Enid Graham, Stephen Bogardus, Alexander Gemignani, William Caine, Beth Dixon, Mycah Hogan

AFTER MISS JULIE

By Patrick Marber
September 15, 2008
DIRECTOR: Mark Brokaw
CAST: Hugh Dancy, Enid Graham, Sienna Miller, Mycah Hogan

THE MILK TRAIN DOESN'T STOP HERE ANYMORE

By Tennessee Williams
October 27, 2008
DIRECTOR: Michael Wilson
CAST: Olympia Dukakis, Maggie Lacey, Kevin Anderson, Curtis Billings, Amanda Tudor, Mary Louise Wilson

STICK FLY

By Lydia R. Diamond
November 20, 2008
DIRECTOR: Derrick Sanders
CAST: Brandon Victor Dixon, Nikkole Salter, Ericka Ratcliff, Jason Dirden, Reg E. Cathey, Kat Foster, Rachel Handshaw

HUMAN VOICES

By Sarah Treem
December 4, 2008
DIRECTOR: Pam MacKinnon
CAST: Dylan Baker, Paul Dano, Zoe Kazan, Alison Pill, Neal Bledsoe

POOR BEHAVIOR

By Theresa Rebeck
January 5, 2009
DIRECTOR: Doug Hughes
CAST: Dylan Baker, Alfred Molina, Laila Robins, Julie White, Neal Bledsoe

MRS. MILLER DOES HER THING

By James Lapine
January 8, 2009
DIRECTOR: James Lapine
CAST: Debra Monk, Larry Bryggman, David Pittu, Nick Blaemire, Molly Camp, Carly Hughes, Jacqui Polk, Eric Santagata, Nadia Wahhab

THE TIN PAN ALLEY RAG

Book by Mark Saltzman
Music and Lyrics by Irving Berlin and Scott Joplin
January 20 – February 6, 2009
DIRECTOR: Stafford Arima
CAST: John Lloyd Young, Michael Boatman, Peter Friedman, Jenny Fellner, Stephanie Umoh, James Judy, Mark Ledbetter, Capathia Jenkins, Tia Speros, Randy Aaron, Edward Barker, Devin Richards, Gwen Ellis

BOATS ON A RIVER

By Julie Marie Myatt
January 29, 2009
DIRECTOR: Tina Landau
CAST: Patrick Page, Dearbhla Molloy, Michael Esper, Orville Mendoza, Olivia Oguma, Mayano Ochi, Greta Lee, Derek Cecil, Julienne Hanzelka Kim, Neil Hellegers

GHOSTS

By Henrik Ibsen
February 2, 2009
DIRECTOR: John Doyle
CAST: Paul Dano, David Patrick Kelly, Jessica Lange, Charlotte Parry, Richard Thomas

BONNIE & CLYDE

Book by Ivan Menchell
Music by Frank Wildhorn
Lyrics by Don Black
February 10, 2009
DIRECTOR: Jeff Calhoun
CAST: Laura Osnes, Stark Sands, Robert Evan, David Larsen, Brynn O'Malley, Nancy Ringham, Ben Thompson, Kelsey Fowler, Jacob Levine, Michael Lanning, Geoff Packard, Bart Shatto, Marty Thomas, Tad Wilson, Natalie Hill, Tricia Paoluccio, Jessica Phillips, Betsy Wolfe

ORDINARY DAYS

Music and Lyrics by Adam Gwon
February 20, 2009
DIRECTOR: Marc Bruni
CAST: Jared Gertner, Steve Kazee, Kate Shindle, Kate Wetherhead

THE GLASS MENAGERIE

By Tennessee Williams
March 9, 2009
DIRECTOR: Scott Ellis
CAST: Patricia Clarkson, Jason Butler Harner, Scarlett Johansson, Benjamin Walker, Mike DiSalvo

UP HERE

Book, Music, and Lyrics by Robert Lopez & Kristen Anderson-Lopez
March 20, 2009
DIRECTOR: Alex Timbers
CAST: Jimmi Simpson, Sarah Stiles, Carson Elrod, Brynn O'Malley, Anne L. Nathan, Steve Rosen, Georgi James, Frank Vlastnik, Vayu O'Donnell, Krysta Rodriguez, Kevin Del Aguila, Sarah Jane Everman, Amy Justman, Rema Webb, Sara Wordsworth, Nick Blaemire, Maurice Murphy, Aaron Ramey, Scott Sowinski, Ben Hollandsworth

DEATH TAKES A HOLIDAY

Book by Peter Stone & Thomas Meehan
Music and Lyrics by Maury Yeston
April 10, 2009
DIRECTOR: Doug Hughes
CAST: Steven Pasquale, Michael Siberry, Jessica Molaskey, Jill Paice, Tony Yazbeck, Mary Beth Peil, Simon Jones, Brynn O'Malley, Aaron Lazar, Sara Chase, John Bolton, Kelli Barrett, Daniel Bogart, Joy Hermalyn, Quinn Mattfeld

SONS OF THE PROPHET

By Stephen Karam
May 28, 2009
CAST: Gideon Glick, Charles Socarides, Susan Blackwell, Michael Stahl-David, Yusef Bulos, Brandon Dirden, Jessie Austrian, Carmen Herlihy, Richard Poe, Nadia Wahhab

WATCH ON THE RHINE

By Lillian Hellman
June 10, 2009
DIRECTOR: Frank Langella
CAST: Tyne Daly, Bruce Greenwood, Zach Grenier, Matthew Gumley, Jessica Hecht, Stephen McKinley Henderson, Stephen Kunken, Cassidy Leonard, Allison Mackie, Connor Paolo, Mary Ann Plunkett

THROUGH THE NIGHT

By Daniel Beaty
June 15, 2009
DIRECTOR: Charles Randolph-Wright
CAST: Daniel Beaty

THE LAST SCHWARTZ

By Deborah Zoe Laufer
July 13, 2009
DIRECTOR: Daniel Sullivan
CAST: Tovah Feldshuh, Peter Friedman, Kate Jennings Grant, Jeremy Shamos, Adam Dannheisser, Michelle Trachtenberg, Alison Walla

FLATS AND HEELS

By Diana Fithian
July 27, 2009
DIRECTOR: Evan Cabnet
CAST: Kristen Johnson, Rosie Benton, Lauren Bittner, David Wilson Barnes, Janie Brookshire

SONS OF THE PROPHET

By Stephen Karam
August 3, 2009
CAST: Gideon Glick, Charles Socarides, Susan Blackwell, Michael Stahl-David, Dick Latessa, Johnny Ramey, Lisa Kron, Marylouise Burke, Paul O'Brien, Nadia Wahhab

SMOKE

By Vickie Ramirez
August 14, 2009
DIRECTOR: Colman Domingo
CAST: Vanessa Aspillaga, Shawn Elliott, Chaske Spencer, Justin Blanchard, Jennifer Rice, Ariel Shafir, Lisa Ramirez, David Axelrod, Jared McGuire



EDUCATION @ ROUNDABOUT

ROUNDABOUT'S EDUCATION PROGRAMS address today's need for young people to develop skills in critical thinking, public speaking, teamwork, and problem-solving. Through a range of programming, Education @ Roundabout reached over 5,300 students and 600 teachers during the 2008–09 school year.



New York City public school students attend an all-student matinee of *A Man for All Seasons*

Theatre Access

Through **Theatre Access**, we provide student groups from throughout the tri-state area with free and discounted matinee tickets to our productions. To prepare students for a trip to the theatre, teachers receive lesson plans and are invited to participate in professional development workshops. All-student matinees include post-show talk-backs with actors and creative teams. During the 2008–09 school year, we provided 5,524 free or discounted tickets to students, conducted 90 artist sessions serving 2,238 students in preparation for their attendance at productions, and held 8 post-show talkbacks with Roundabout actors and creative teams.

After-School Program

Our **After-School Program** consists of two student-driven theatre companies. VOICES focuses on preparing students for post high school life, including college and career, through disciplined theater training. Student Production Workshop is designed for students who are most at risk of dropping out of high school and focuses on reengaging them in their current education. During the 2008–09 school year, we engaged 50 at-risk students through these two after-school programs.



Brooklyn School for Music and Theatre sophomore Dezhane Britt performs in Student Production Workshop's production of *Alkie*

PROGRAM	STUDENTS	TEACHERS	SCHOOLS	CLASSROOMS	ARTIST SESSIONS
Theatre Access	2,238	77	49	75	90
School-Based Programs	2,991	242	20	171	1,662
Professional Development	—	273	20	—	2,449
After-School Programs	50	11	9	—	281
Career Development	34	—	25	—	35
Totals	5,317	603	123	246	4,517

School-Based Partnerships

Our **School-Based Partnerships** infuse theatre into classroom curriculum during six to twelve-week residencies. Through both classroom partnerships and more intensive school-wide partnerships, we work to customize these models to the teachers' and schools' needs. During the 2008–09 school year, we provided 171 residencies to 2,991 students through our Perspectives, Page to Stage, Curriculum Connections, and Producing Partners curriculum models, including 65 specially-designed residencies



Teachers participate in Roundabout's annual four-day Theatrical Teaching Institute

Career Development

Through our **Career Development** program we offer a wide range of hands-on learning opportunities for students interested in theatre administration or production careers. Interns share in daily organizational and artistic operations, attend regular seminars with members of Roundabout's senior staff, and receive an hourly wage. During the 2008–09 school year, we provided internships for 38 students from 25 different colleges and universities and four high schools.



Bill Irwin leads Bronx Theatre High School student Danny Astacio in a clowning master class

Professional Development

Recognizing that the key to successful learning begins with the teacher, we offer a variety of **Professional Development** workshops and one-on-one mentorships to help teachers use theatre as a tool for learning. Our unique Theatrical Teaching Framework—which utilizes basic theatrical elements such as theme, plot, spectacle and character and establishes parallels to educational components such as academic content, lesson plan, structure, classroom setting and teaching demeanor—serves as the basis for all of our professional development work. During the 2008–09 school year, we provided 2,449 hours of professional development sessions for 273 NYC public school teachers and a four-day intensive Theatrical Teaching Institute for 40 classroom teachers and teaching artists.



Fall 2008 interns attend the opening night for *Pal Joey*

SPRING GALA 2009

TAKE ME BACK TO MANHATTAN



Board member and Jason Robards Award for Excellence in Theatre Recipient Douglas Durst with daughter Anita



Gala director and choreographer Kathleen Marshall with gala chair Lois Robbins-Zaro



Cherry Jones, Bank of America's Rena DeSisto, and David Hyde Pierce

Classic songs, glittery stars and the swankiest crowd in town...all of this could be found on Monday, April 6, 2009 at Roundabout's annual Spring Gala: *Take Me Back to Manhattan*. It was an unforgettable night that celebrated the Golden Age of New York City with Roseland Ballroom transformed into an elegant nightclub circa 1940. *The Jason Robards Award for Excellence in Theatre* was presented to Douglas Durst and The Durst Organization, and Bank of America. These two companies have given Roundabout the stewardship of the newly rebuilt Henry Miller's Theatre in the new Bank of America Tower at One Bryant Park, bringing this Golden Age theatre back to Broadway.

Nathan Lane hosted the festivities with an audience that included over 450 Roundabout supporters alongside many favorite artists: Philip Bosco, Matthew Broderick, Margaret Colin, John Glover, Doug Hughes, Bill Irwin, Eddie Izzard, Stephen Karam, Cherry Jones, Robert Longbottom, Jason Moore, Cynthia Nixon, David Hyde Pierce, Lily Rabe, Richard Thomas, Steven Weber, Julie White and Maury Yeston. The highlight of the evening was an original musical revue directed and choreographed by Kathleen Marshall (Tony Award® winner for *The Pajama Game*) featuring timeless music by composers like Rodgers, Ellington and Gershwin performed by top Broadway stars: Mario Cantone, Edie Falco, Boyd Gaines, Cheyenne Jackson, Jane Krakowski, Audra McDonald, Kelli O'Hara, Martha Plimpton and Brooke Shields. The evening also featured a jazz-singing quartet made up of Peter Benson, Jeff Kready, Laura Osnes and Richard Roland, along with the incredible swing dancing of Nick Adams, Shawn Emamjomeh, Lisa Gajda and Lorin Latarro. Through the extraordinary work of Gala Chair Lois Robbins, Roundabout's Board of Directors and Leadership Council, the event netted over \$1.2 million for Roundabout's Musical Theatre Fund.



Audra McDonald performs "Tess's Torch Song"



Jane Krakowski wonders "Why Don't You Do Right?"



Artistic Team for *Take Me Back to Manhattan*

Roundabout's Musical Theatre Fund helps ensure that rich musical productions such as *Nine*, *Assassins*, *The Pajama Game*, *110 in the Shade*, *Sunday in the Park with George*, and *Pal Joey*, as well as the 2009–2010 season's *Bye Bye Birdie*, *Ordinary Days* and *Sondheim on Sondheim* will always have a home on Roundabout's stages.



Brooke Shields and dancers travel "Down Argentina Way"



Gala performers Martha Plimpton and Mario Cantone

A LITTLE NIGHT MUSIC



Director Scott Ellis with Natasha Richardson

On Monday, January 12, 2009, Studio 54 was filled with love, heartache and incredible stars as Roundabout performed a one-night-only concert reading of a Broadway masterpiece: Stephen Sondheim and Hugh Wheeler's Tony Award-winning musical *A Little Night Music*. Leading the cast was real-life mother and daughter Vanessa Redgrave and Natasha Richardson playing Madame Armfeldt and her daughter Desirée,

whose country estate becomes home to a vivid cast of characters over the course of a midsummer's weekend. The stellar cast also included Christine Baranski, Victor Garber, Kendra Kassebaum, Marc Kudisch, Steven Pasquale and Jill Paice. Directed by Scott Ellis with Paul Gemignani leading a 27-piece orchestra, the event was underwritten by Ted and Mary Jo Shen and Michael Cohen and drew stars such as Alec Baldwin, Matthew Broderick, Marvin Hamlisch, Nathan Lane, Liam Neeson, Bernadette Peters, and Anna Wintour to the performance and an exclusive after-party, netting over \$350,000 for Roundabout's Musical Theatre Fund.



Production underwriters Mary Jo and Ted Shen



Cast of *A Little Night Music* - Associated Press

NATASHA RICHARDSON

1963–2009

Natasha Richardson was one of the rare actresses I've had the pleasure to work with who constantly reveled in setting the bar ever-higher for herself. We first met when she approached me with her idea of reviving a dark, difficult play by Eugene O'Neill called *Anna Christie*. While it had won the Pulitzer Prize in 1922, it had been eclipsed by O'Neill's later work, yet Natasha was drawn to the challenge of playing a former prostitute who falls in love. She had a clear vision of the play and even had a co-star in mind: Liam Neeson. Opening in January 1993 soon after we moved into our first Broadway home, *Anna Christie* was a runaway hit and a landmark production in our history. It won Tony Award nominations for both Natasha and Liam and won the award for Best Play Revival, putting Roundabout decisively on the Broadway map. Meanwhile, Natasha and Liam fell in love over the course of the show, and they eventually married and had two children.

Four years later, Roundabout was in the midst of the rather arduous task of bringing Sam Mendes and Rob Marshall's new, environmental staging of John Kander, Fred Ebb and Joe Masteroff's brilliant musical *Cabaret* to Broadway. Alan Cumming, an actor unknown to U.S. audiences, was on board to reprise his critically-acclaimed turn as the Emcee from the Donmar Warehouse production in London. But who could erase the memory of Liza Minnelli, who was so closely identified with her Oscar-winning film performance as Sally Bowles? Natasha was eager for the challenge. Watching her build her performance over the weeks of rehearsals and previews will always be one of the highlights of my career. A self-professed non-singer, she should have been totally wrong for the role; instead, she brought out a set of contradictions in Sally and mined them for maximum dramatic effect. Her Sally was needy and resilient, deluded and mesmerizing. She went on to win the Tony Award for her performance, and *Cabaret* ran for over six years, another major landmark for Roundabout.

Natasha kept giving memorable performances at Roundabout: her tortured Blanche du Bois in *A Streetcar Named Desire* (a dream role for her that I was so happy to bring to fruition) and her funny and wise portrayal of Desirée Armfeldt in the 2009 concert reading of *A Little Night Music* which was, tragically, her last stage appearance. When I think of Natasha—which is often—it's hard for me not to think of all the roles that will now go unplayed by her. But Natasha was more than an actress and more than a friend to Roundabout, so generous with her time to the theatre; she was also a true friend to me during some of my most trying times and I'll forever treasure her friendship. It is with such deep sadness that I say goodbye to one of the shining lights of the stage.

Todd Thoms



With Liam Neeson in *Anna Christie*



As Sally Bowles in *Cabaret*



As Blanche Du Bois in *A Streetcar Named Desire*



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FINANCIALS

Operating Fund (in thousands) 8/31/09 8/31/08

REVENUE FROM OPERATIONS

Subscription Ticket Income	13,187	12,498
Single Ticket Income	16,558	18,212
Contracted Performance Fees	0	6,955
Investment Income	(54)	8
Rental/Other Income	2,245	937
Total Earned Revenues	32,686	39,360

CONTRIBUTED REVENUES

Individual Contributions	4,127	5,233
Foundations	1,631	1,790
Corporations	437	511
Corporate Sponsorships	1,011	1,172
Government Grants	406	469
Net Benefit Income	1,596	1,299
Total Contributed Revenues	9,207	10,500
Total Revenues	41,894	49,861

EXPENSES

Program Services

American Airlines Theatre	12,573	13,899
Studio 54	17,254	16,952
Steinberg Center/Laura Pels Theatre	8,457	7,696
Henry Miller's Theatre	372	N/A
Extended Programming	0	7,311
Education	1,021	1,098

Supporting Services

General and Administrative	1,547	1,515
Fundraising	2,426	2,183

Total Expenses 43,651 50,655

Net Surplus (Deficit) Before Depreciation (1,757) (794)

Depreciation 2,520 2,265

Net Change from Operations (4,278) (3,060)

Total Net Assets Beginning of Year 79,325 77,736

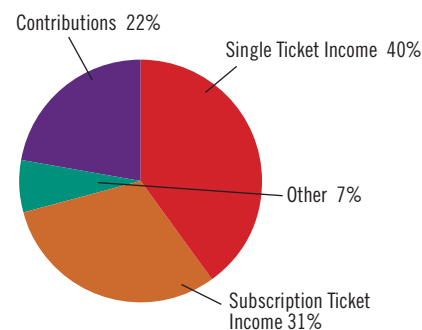
Change from Subscription Operations (4,278) (3,060)

Change from Capital / Other / Restricted (964) 4,649

Net Assets End of Year 74,083 79,325

Contributions from The Production Fund which includes a small number of significant multi-year commitments from a recent major philanthropic initiative, are not included in the schedule of operating activity for FY08 and FY09. After the Production Fund contributions, and transfers for depreciation, the Increase (Decrease) in Operating Net Assets for FY08 was \$0 and for FY09 was (\$8).

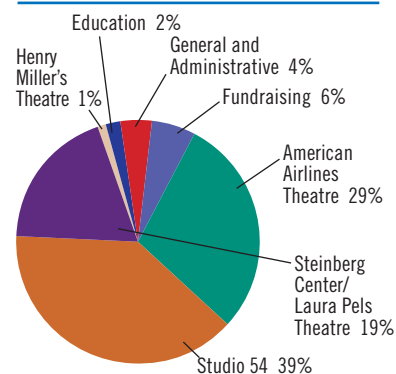
INCOME BY SOURCE



CONTRIBUTIONS:

Individuals	10%
Foundations	4%
Corporations	2%
Corporation Sponsorships	3%
Government	<1%
Net Benefit	2%

EXPENSES BY SERVICES



2008-09 Audience Figures

Number of Productions:	9
Number of Performances:	925
Number of Subscribers:	42,013
Total Attendance:	536,784

2008-09 Community Outreach Tickets

Education Program	5,212
Hiptix	8,336
Roundabout Underground	3,960
\$10 First Preview	500
TOTAL	18,008

A copy of Roundabout's 2008-09 audited financial statement is available by contacting the Roundabout Theatre Development Office at 212.719.9393.

Roundabout Theatre Company is a 501(c)(3) not-for-profit organization.

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Harold Wolpert, *Managing Director*
Julia C. Levy, *Executive Director*
Scott Ellis, *Associate Artistic Director*

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Nicholas Wolff Lyndon, *Master Technician*
Robert W. Dowling II, *Assistant Technician*
Carrie L. Kamerer, *Wardrobe Supervisor*
Roger Calderon, Glenda DeAbreu, Drew Gotesman, Ivonne Herrera, *Assistant House Managers*
Frances Barrios, Grisel Bermejo, Jasmine Bermudez, Joseph Beuerlein, Edwin Cordero, Chris Cysz, Dara Fargotstein, Ricardo Hinoa, Ashley Horton, Jason Jacoby, Dante Neil, Wayne Paul, Katherine Roscher, Kaitlin Stern, Chris von Hoffmann, *House Staff*
Adolfo Duran, Leonard Taylor, *Maintenance*
Sweet Concessions, *Lobby Refreshments*
Gotham Security, *Security*

GENERAL PRESS REPRESENTATIVES

Boneau/Bryan-Brown, Adrian Bryan-Brown, Matt Polk, Jessica Johnson, Amy Kass

ROUNABOUT THEATRE COMPANY 2008-09 ANNUAL REPORT

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Mission of Roundabout Theatre Company:



Re-energize classic plays and musicals in an effort to team great theatrical works with the industry's finest artists.

Develop and produce new works by today's great writers and composers.

Provide educational programs that will enrich the lives of children and adults.

Retain a loyal audience through a commitment to the subscription model.

ROUNDABOUTTHEATRECOMPANY

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