

Annual Report 2009–2010



ROUNDAABOUTTHEATRECOMPANY

ROUNABOUTTHEATRECOMPANY

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Front cover photo: Euan Morton, Leslie Kritzer, Erin Mackey, and Matthew Scott in *Sondheim on Sondheim*

Back cover photo: Keira Keeley and Patch Darragh in *The Glass Menagerie*



Letter from the Chairman

I've always considered my fellow Board members and I to be amongst the luckiest people on Broadway. Though none of us work full-time in the theatre, our volunteer jobs as financial stewards of this great not-for-profit institution bring us into close contact with the world's top theatrical artists as well as a production and administrative staff that is without peer. Moreover, we work side-by-side with Todd Haimes, Roundabout Theatre Company's Artistic Director, to find creative ways to ensure that Roundabout continues to fulfill its ambitious mission both within each season and for years to come. This season, as we faced increased economic pressure, I learned just how lucky we are.

Roundabout, along with other not-for-profit theatres around the country, experienced the challenge of bringing in audiences during a difficult economic time for the country. Although we had a terrific season in which Roundabout continued to give artists the opportunity to create some of their most exciting and challenging work on our stages, creating several "hits" along the way, overall our ticket sales were down. This has contributed to a \$3.4 million deficit this year — a very rare occurrence in the past twenty years.

An organization's effectiveness can be measured by how it faces challenging times. Roundabout responded to its challenges in the following ways:

- Increased our Access Roundabout initiative which offers steeply discount tickets to tens of thousands of underserved New Yorkers, including young audiences, allowing us to offer a brand-new musical for a top ticket price of \$20 through Roundabout Underground.

- Increased our overall contributions by 10% through the efforts of our Board and development team.

- Renewed our tremendous partnership with American Airlines, ensuring that audiences will enjoy top-notch programming at their namesake theatre for years to come.

- Created a new revenue stream by assuming the stewardship of what is now the Stephen Sondheim Theatre, Broadway's first green theatre (you'll read about this in more detail in this report).

What we didn't do was cut our vital artistic programming that provides scores of top artists with a theatrical home to do their best work for hundreds of thousands of adventurous theatergoers each season. We also didn't cut back on our commitment to New York City schools through Education @ Roundabout, programming that serves thousands of students and hundreds of teachers each season.

This spring, we faced a crisis that was a test of Roundabout's ability to adapt at lightning speed. We were scheduled to produce the revival of Terrence McNally's acclaimed play, *Lips Together, Teeth Apart*, as the final show at the American Airlines Theatre. Todd assembled an incredible cast, design team and crew, sets were built, and the marketing campaign was long underway. However, one of the four cast members suddenly dropped out of the show after two and a half weeks of rehearsal. With just a week and a half until the first preview, far too late to recast this central role, we were forced to cancel the production, which cost Roundabout over \$1 million because of all the work that had already been completed and contracts that needed to be fulfilled. Todd has such deep relationships in the Broadway community, however, that he was able to find a replacement production quickly, and *Everyday Rapture* opened on Broadway to great acclaim within six weeks, a process that usually takes at least a year. It is this very flexibility and resilience in the face of adversity that Roundabout brings to the table as it works to ensure its long-term financial stability.

Although Roundabout, like many not-for-profit organizations today, may continue to face challenges, we will also continue to meet these challenges head-on. We are in very, very good hands. The strength of our commitment truly comes from you: our loyal subscribers, our generous donors, our dedicated Leadership Council, our incredible staff, our supremely talented artists, and, of course, my fellow Board members. You are willing to challenge yourselves with a vast array of indelible theatrical productions each season, and your support is unwavering. You make our work possible and I thank you.

Thomas E. Tuft

CHAIRMAN OF THE BOARD

Letter from the Artistic Director

My job as Artistic Director is two-fold: to choose work that artists want to work on and that audiences want to see, while simultaneously balancing the financial concerns of the institution. While this is a very delicate task during the best of times, during the 2009-2010 season this balancing act was perhaps the most challenging that I've experienced in my 27 years at Roundabout.



Most of my job is exhilarating. Who wouldn't want to work with top actors, writers, directors and designers such as Barbara Cook, Victor Garber, Carrie Fisher, Hunter Foster, Judith Ivey, James Lapine, Patrick Marber, Theresa Rebeck, Sherie Rene Scott, Stephen Sondheim, John Stamos, Julie White and Vanessa Williams, to name just a few whose work appeared at Roundabout this year? Their creativity and passion for their work is always an inspiration. The audiences at Roundabout also inspire me, in particular during this season. Throughout the run of *Bye Bye Birdie*, which drew a large and eager family audience, it was moving to see the newest generation of theatergoers become captivated by musical theatre, many for the first time.

Leading Roundabout is both a great honor and a great responsibility, one that I take very seriously. We are the seventeenth largest cultural organization in New York City, and nearly a thousand people each year depend on us for their livelihood. In turn, businesses throughout Times Square depend on the hundreds of thousands of audience members that travel to the area to attend Roundabout productions each year. But despite what I think was an artistically satisfying season, the recession continued to take its toll on our box office. We saw a 10% drop in subscriptions and, with a few notable exceptions including *Birdie*, overall ticket sales were below what we'd hoped.

Although we've experienced set-backs, I'm optimistic about our future. I work with a fantastic staff, including my two partners, Executive Director Julia C. Levy and Managing Director Harold Wolpert, who work tirelessly on behalf of Roundabout throughout the year. I also have a Board of Directors whose commitment to our theatre is extraordinary. This season, they truly rose to each challenge, increasing both their financial support and their advocacy for our work. And I was incredibly moved by the generous financial support several of our major donors (and Sondheim aficionados) gave to directly support both our very ambitious production of *Sondheim on Sondheim* and the renaming of the Stephen Sondheim Theatre. Without their help, neither would have been possible.

As I stand at the end of the 2009-10 season, it's very gratifying to know that, although we faced some adversity, we didn't compromise on our mission. We provided hundreds of artists a theatrical home where they could create incredible work. We gave audiences a rich and eclectic mix of new plays, musicals and proven classics, and Roundabout alumni and fresh talent—that is Roundabout at its best. This is what we will continue to do, every season, through good times and bad. And I know that in a few years, when I look back on this season as we celebrate our 50th anniversary, it won't be the hard decisions that I remember or the number of tickets sold. What I will remember will be the riveting work from our artists that have given so many of you unforgettable experiences in the theatre.

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

Todd Haimes
ARTISTIC DIRECTOR

LEADING TOWARDS TOMORROW

“[Roundabout] has done so much to ensure that New York’s vibrant cultural community — one of our proudest defining features — remains strong and growing.”

— Michael R. Bloomberg, Mayor, City of New York

The 2009-2010 season was a dramatic one for Roundabout in many ways. Off stage, in the midst of an ongoing recession, Roundabout continued to simultaneously refine and build on its theatrical mission while taking bold steps to assure its long-term financial health in order to serve its artists and audiences. This off stage work led to a season of nine plays and musicals that further deepened Roundabout’s commitment to both theatrical excellence and to presenting a diverse range of theatre experiences. Roundabout also provided opportunities for new plays and playwrights, launched an official archive of its 45-year history, and opened Broadway’s newest and greenest theatre. Taken together, this season confirmed Roundabout’s role as an industry leader in the not-for-profit theatre community in New York and beyond.

A BOLD MISSION

“What Todd Haimes has created here is the closest thing we have to a ‘National’ theatre.”
— Christopher Plummer, Actor

In this annual report, you may notice a subtle but important change in our mission statement. While Roundabout has always detailed the “what” of its mission – its expanding range of artistic programs – it now also firmly states the “why,” that Roundabout exists as a theatrical home for artists at all stages of their careers. This change serves to accurately reflect the way the company has evolved under the leadership of Artistic Director Todd Haimes...and where it is headed in the future.

“Any successful company is flexible,” explains Haimes, “it is constantly responding to the needs of its constituents. In the case of Roundabout, we serve two main constituents: our artists and our audiences.” Both groups face a very different theatrical landscape than they did in 1965, when Roundabout was created exclusively to produce revivals of classic plays. Nowadays, new

plays and revivals of lesser-known musicals are only rarely produced directly on Broadway, leaving not-for-profits to fill the void for both artists and audiences.

“What I’ve tried to do as Artistic Director of Roundabout,” continues Haimes, “is to create a dynamic and flexible company that can actively respond to the needs of the theatre community. The entire Roundabout staff strives to provide a theatrical home that constantly gives artists new opportunities to work on the many types of theatre that they are passionate about, opportunities that they aren’t getting anywhere else. Providing a home for this work then gives our audiences much more diverse and exciting experiences in the theatre.”

A HOME FOR WRITERS

“More often than not, black-box theatres turn out to be black-hole theatres – ill-equipped basement pits where neophyte playwrights and tyro directors are indulged in unsupervised play. That is so not the case at Roundabout Underground, which runs with artistic acumen and a firm professional fist.”

— Marilyn Stasio, *Variety*

Roundabout’s mission now states that it is a home to artists at all points of their careers. Specifically, this includes writers at the beginning of their careers. “When we first started producing new plays, we focused mostly on new plays by mid-career and established playwrights,” says Haimes. “But in talking to these writers, and to younger writers, I heard time and again how important it would be to have the support of an institution like Roundabout at the start of their careers, which is often the toughest time for an artist. Since 2007, these new artists have found a home at Roundabout Underground. Housed at the Harold and Miriam Steinberg Center for Theatre, Roundabout Underground produces new plays and musicals by new writers in first-class productions in the intimate 62-seat Black Box Theatre, directed by both established directors such as Jason Moore (*Avenue Q*, *Speech & Debate*) and younger directors such



Roundabout Underground playwrights Adam Gwon, Kim Rosenstock, Stephen Karam and Steven Levenson



Mark-Paul Gosselaar and Justin Kirk in *The Understudy*



Ordinary Days writer/composer Adam Gwon and director Marc Brun with the show's cast

as Alex Timbers (*The Language of Trees*, *Bloody Bloody Andrew Jackson*). With the full weight of Roundabout behind them, these productions get full notice from both the press and other theatres around the country but without the glare and pressure that often accompanies a production at one of Roundabout's larger stages. This allows the artists involved to focus on the work without feeling that this single production will make or break their career.

Roundabout Underground celebrated its third year with its first musical: a brand new work by Adam Gwon, *Ordinary Days*. A deeply moving tale of four New Yorkers whose lives knowingly and unknowingly cross in present-day Manhattan, it was a mature debut for a musical theatre writer who has a very promising future. Helping that future is the fact that an original cast recording preserves Roundabout's production, ensuring this work will continue to have a long life outside of the original run. Indeed, all three original musicals produced at Roundabout this season – *Ordinary Days*, *Sondheim on Sondheim* and *Everyday Rapture* – are preserved on original cast recordings.

The support Roundabout Underground provides doesn't end with one production. Underground playwrights may also

receive a paid commission for a second work with the hope that this second play will premiere at the Laura Pels Theatre in a subsequent season. This program is in addition to a very active commissioning program for mid-career playwrights. By the end of last season, Roundabout had 10 paid commissions in various states of development. This gives our writers financial support along with the knowledge that their work won't languish at the bottom of a drawer but will be actively developed by Roundabout through readings, workshops and, hopefully, a full production. In its 2010-2011 season, Roundabout will feature one of its first commissions at the Laura Pels Theatre: *The Language Archive* by Julia Cho.

Even with a hit play, it is often a struggle for a writer to earn a decent living from playwriting. Usually, the initial producer of a play – including a not-for-profit theatre such as Roundabout – will be owed a certain percentage of what is called the author's "subsidiary rights." Subsidiary rights represent a piece of the revenue from any subsequent exploitations of the play, which include additional productions and other media such as film rights of the play or musical. However, in order to further support our writers, Roundabout has decided to forego its participation in the author's subsidiary rights from the initial engagement of any of the new plays or musicals it produces at either of our Off Broadway venues, leaving all of this revenue in the hands of its authors. Haimes explains, "Since we're a home for artists, we want our writers to be able to benefit as much as possible from their work. Through this new policy, we hope that Roundabout will be looked upon as an even more welcoming and enticing place to premiere new plays and musicals."

Writers' newly enhanced role at Roundabout now extends to its Associate Artists, which includes its first playwright, Theresa Rebeck, author of this season's hit comedy *The Understudy*. Roundabout's Associate Artists are experienced members of the theatre community, and the title is a way of formalizing the relationship with an artist who has really become part of



Theresa Rebeck (right) participates with Kim Rosenstock (left) and Robyn Goodman (center) in a Roundabout playwriting panel



Board Chair Tom Tuft, Mayor Michael R. Bloomberg and Artistic Director Todd Haimes at the Henry Miller's Theatre dedication

the Roundabout family. An Associate Artist can bring work to Roundabout – work that needs a developmental home – while Roundabout can discuss potential projects that are being explored for the institution. As an Associate Artist, Ms. Rebeck will be available to consult with the Artistic Director and assist the theatre in various educational and development activities. Ms. Rebeck joins Associate Artists Scott Elliott, Bill Irwin, Joe Mantello, Mark Brokaw and Kathleen Marshall.

THE THEATRE ARCHIVE

“A lovely feather gown worn by a leading stage actress or the final draft of an up-and-coming playwright’s script are just two of the countless documents that exist in the Roundabout Archives. Items such as these chronicle specific times and attitudes in theatre and provide a valuable glimpse into a world that most only dream about.”

— Tiffany Nixon, Archivist

The growth of Roundabout from a very small company in 1965 to the nation’s largest not-for-profit theatre company today mirrors the growth of the not-for-profit theatre movement in America. As a leader in the field, Roundabout knew it was time to ensure we preserve this rich history and make it available to both scholars and the general public. With the assistance of a generous grant from the Leon Levy Foundation, this season Roundabout hired a full-time archivist to collect, preserve, and make accessible its collection of documentation and memorabilia related to the company’s history in New York City theatre.

Archivist Tiffany Nixon has been busy sorting through thousands of pages of documents, photos and drawings. She has also been actively interviewing past and present artists and leaders of Roundabout to create vibrant oral histories of the company. Although theatre is ephemeral by nature, the Archives will be a concrete record providing invaluable insight into both Roundabout’s growth and the growth of the larger not-for-profit movement. It will also be a look back at many of the hundreds of productions that have graced Roundabout stages through the years. The Roundabout Theatre Company Archives will make its

collections available to the entire theatre community, including theatre professionals, scholars, historians, and students. Whenever possible, it will aid in the creation of publications, exhibits, and other research on twentieth and twenty-first century theatre production in New York City.

A NEW BUSINESS MODEL

“Under Todd Haimes’ leadership, Roundabout has transformed into a major cultural institution of New York City and I expect he will bring the same theatrical programming and vitality to [this] theatre.”

— Douglas Durst, President, The Durst Organization

The biggest challenge to fulfilling any not-for-profit’s mission is funding it, and Roundabout is no exception. So when Board member Douglas Durst came to Haimes with a unique proposition, Haimes saw an opportunity to create a new stream of income that would strengthen the financial health of the 45-year-old institution. Thus began the process that culminated this season with the opening of Henry Miller’s Theatre, Broadway’s newest and greenest theatre.

The original home of Roundabout’s revival of *Cabaret*, Henry Miller’s Theatre was rebuilt as part of the Bank of America Tower at One Bryant Park (a joint venture between The Durst Organization and Bank of America, developed by The Durst Organization) in its original location and behind its original facade, but with a brand-new, state-of-the-art design. The rebuilding of Henry Miller’s Theatre represents a revolutionary partnership between two major companies, the city and state governments, and a not-for-profit. But it is the unique way Roundabout will use this theatre that points to a new way



Nolan Gerard Funk and cast in *Bye Bye Birdie*

of identifying new sources of revenue for other not-for-profit cultural institutions across the country.

Roundabout is the steward of Henry Miller's Theatre, responsible for its upkeep and programming, and thus the beneficiary of any income it generates through rentals to other theatre producers or through its own productions. Roundabout wanted to be the first company to produce a show in the theatre in order to work out the inevitable kinks any new facility has – which it did with its production of *Bye Bye Birdie*. The rental income from these outside productions will then go back to Roundabout's not-for-profit programs. For instance, in the spring of 2010, the theatre was rented to a commercial production called *All About Me* starring Dame Edna Everage and Michael Feinstein. Although not a Roundabout production, the rental earnings from this production went back into Roundabout to support our mission as a home for artists as well as our work in our city's public schools.

By the end of the season, this theatre became a symbol of Roundabout's mission when it was renamed after a long-time Roundabout collaborator and arguably musical theatre's

greatest living composer/lyricist: Stephen Sondheim. The Stephen Sondheim Theatre now stands as a testament to Roundabout's ceaseless commitment to its artists.

LOOKING FORWARD

Roundabout is a company that is constantly looking forward and adapting to changing needs and circumstances. "When thinking about Roundabout's future, I certainly plan for this season and next season," says Haimes. "But I'm also thinking about what makes sense for the company even further down the road. Especially as we approach our 50th anniversary in less than five years, I, along with Chairman Tom Tuft and the Board of Directors, strive to make decisions that ensure Roundabout will be here to celebrate its 100th anniversary, too." Under his leadership, that has meant continually tackling the work that artists most want to work on and bringing it to new generations of audiences. It has also meant encouraging the next generation of artists by creating programs like Roundabout Underground. Roundabout will continue to be a not-for-profit leader, adapting to the ever-changing theatrical landscape and finding innovative new ways to remain a dynamic home for artists and audiences for years to come.



New York City Council Speaker Christine C. Quinn, Artistic Director Todd Haimes, long-time Sondheim collaborator John Weidman, Stephen Sondheim, actors Nathan Lane and Patti LuPone, and Board Chairman Tom Tuft light the marquee on the newly-named Stephen Sondheim Theatre

AMERICAN AIRLINES THEATRE

After Miss Julie

By Patrick Marber

September 18, 2009 through
December 6, 2009

DIRECTOR: Mark Brokaw
SET DESIGN: Allen Moyer
COSTUME DESIGN: Michael Krass
LIGHTING DESIGN: Mark McCullough
ORIGINAL MUSIC AND SOUND DESIGN:
David Van Tieghem

ORIGINAL CAST: Sienna Miller, Jonny
Lee Miller, Marin Ireland

OPENING NIGHT: October 22, 2009

PERFORMANCES: 93
ATTENDANCE: 54,530
CAPACITY: 79%

*Produced in association with Sonia Friedman
Productions and Ostar Productions.*

*World Stage Premiere presented at the Donmar
Warehouse, London, on November 20, 2003.*

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

Present Laughter

By Noël Coward

January 2, 2010 through
March 21, 2010

DIRECTOR: Nicholas Martin
SET DESIGN: Alexander Dodge
COSTUME DESIGN: Jane Greenwood
LIGHTING DESIGN: Rui Rita
SOUND DESIGN: Drew Levy

ORIGINAL CAST: Victor Garber, Harriet
Harris, Brooks Ashmanskas, Lisa Banes,
Nancy E. Carroll, Alice Duffy, Holley Fain,
Pamela Jane Gray, James Joseph O'Neil,
Richard Poe, Marc Vietor

OPENING NIGHT: January 21, 2010

PERFORMANCES: 92
ATTENDANCE: 58,730
CAPACITY: 86%

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

*This production of Present Laughter was
originally produced in May 2007 by the
Huntington Theatre Company.*

Everyday Rapture

By Dick Scanlan and Sherie Rene Scott

April 19, 2010 through July 11, 2010

DIRECTOR: Michael Mayer
CHOREOGRAPHER: Michele Lynch
SET DESIGN: Christine Jones
COSTUME DESIGN: Tom Broecker
LIGHTING DESIGN: Kevin Adams
SOUND DESIGN: Ashley Hanson, Kurt
Eric Fischer, Brian Ronan

ORIGINAL CAST: Sherie Rene Scott,
Eamon Foley, Lindsay Mendez,
Betsy Wolfe

OPENING NIGHT: April 29, 2010

PERFORMANCES: 95
ATTENDANCE: 53,349
CAPACITY: 76%

*Roundabout Theatre Company would like to thank
Amanda Dubois, Fox Theatricals, Tom Hulce and
Ira Pittelman, Sh-K-Boom Records, and Thomas
Schumacher for their participation in the development
of Everyday Rapture.*

*This production of Everyday Rapture was originally
produced in spring 2009 at Second Stage Theatre.*



Jonny Lee Miller and Sienna Miller
in *After Miss Julie*



Brooks Ashmanskas in *Present Laughter*



Sherie Rene Scott in *Everyday Rapture*



STUDIO 54

Wishful Drinking

Created and Performed by Carrie Fisher

September 22, 2009 through
January 17, 2010

DIRECTOR: Tony Taccone

SCENIC/LIGHTING/PROJECTION

DESIGN: Alexander V. Nichols

ORIGINAL CAST: Carrie Fisher

OPENING NIGHT: December 4, 2009

PERFORMANCES: 133

ATTENDANCE: 102,262

CAPACITY: 76%

*Produced in association with Jonathan Reinis,
Jamie Cesa, Eva Price, and Berkeley Repertory
Theatre.*

*The World Premiere of Wishful Drinking was
presented at the Geffen Playhouse Los Angeles
2006.*

Sondheim on Sondheim

Music and Lyrics by Stephen Sondheim

March 19, 2010 through June 27, 2010

CONCEIVED AND DIRECTED BY:
James Lapine

SET DESIGN: Beowulf Boritt

COSTUME DESIGN: Susan Hilferty

LIGHTING DESIGN: Ken Billington

SOUND DESIGN: Dan Moses Schreier

VIDEO & PROJECTION DESIGN: Peter

Flaherty

ORCHESTRATIONS: Michael Starobin

MUSIC DIRECTIONS/ARRANGEMENTS:

David Loud

MUSICAL STAGING: Dan Knechtges

MUSIC COORDINATOR: John Miller

Inspired by a concept by David Kernan

ORIGINAL CAST: Barbara Cook, Vanessa
Williams, Tom Wopat, Leslie Kritzer,

Norm Lewis, Euan Morton, Erin Mackey,
Matthew Scott

OPENING NIGHT: April 22, 2010

PERFORMANCES: 114

ATTENDANCE: 89,776

CAPACITY: 78%

*Major support provided by The Shen Family
Foundation, Perry and Marty Granoff, Tom
and Diane Tuft, Areté Foundation, FirstService
Williams, and the Horace W. Goldsmith
Foundation.*

*Original Cast Recording released August 31,
2010.*



Carrie Fisher in *Wishful Drinking*



HENRY MILLER'S THEATRE



Dee Hoty and Bill Irwin in *Bye Bye Birdie*

Bye Bye Birdie

By Michael Stewart

Music by Charles Strouse

Lyrics by Lee Adams

September 10, 2009 through

January 24, 2010

DIRECTOR AND CHOREOGRAPHER:

Robert Longbottom

SET DESIGN: Andrew Jackness

COSTUME DESIGN: Gregg Barnes

LIGHTING DESIGN: Ken Billington

SOUND DESIGN: Acme Sound Partners

ORCHESTRATIONS: Jonathan Tunick

MUSIC SUPERVISION/VOCAL AND

DANCE ARRANGEMENTS: David Chase

PROJECTION DESIGNER: Howard Werner

MUSICAL DIRECTOR: David Holcenberg

MUSIC COORDINATOR: Howard Joines

HAIR AND WIG DESIGN: David Brian

Brown

ORIGINAL CAST: John Stamos, Gina Gershon, Bill Irwin, Jayne Houdyshell, Dee Hoty, Nolan Gerard Funk, Matt Doyle, Jake Evan Schwencke, Allie Trimm, Catherine

Blades, Paula Leggett Chase, Deanna Cipolla, Riley Costello, John Treacy Egan, Colleen Fitzpatrick, Todd Gearhart, Patty Goble, Suzanne Grodner, Robert Hager, Nina Hennessey, Natalie Hill, Julia Knitel, Jess LeProtto, David McDonald, JC Montgomery, Jillian Mueller, Paul Pilcz, Daniel Quadrino, Emma Rowley, Timothy Shew, Kevin Shotwell, Allison Strong, Bethany Ann Tesarck, Jim Walton, Brynne Williams, Branch Woodman

OPENING NIGHT: October 15, 2009

PERFORMANCES: 157

ATTENDANCE: 160,655

CAPACITY: 95%

Bank of America is proud to support Roundabout Theatre Company.

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

Generous support also provided by The Blanche and Irving Laurie Foundation.

On March 22, 2010 it was announced that Henry Miller's Theatre would be renamed Stephen Sondheim Theatre in honor of the legendary composer-lyricist.



Nolan Gerard Funk and cast in *Bye Bye Birdie*



HAROLD & MIRIAM STEINBERG CENTER FOR THEATRE/LAURA PELS THEATRE

The Understudy

By Theresa Rebeck

October 9, 2009 through
January 17, 2010

DIRECTOR: Scott Ellis
SET DESIGN: Alexander Dodge
COSTUME DESIGN: Tom Broecker
LIGHTING DESIGN: Kenneth Posner
ORIGINAL MUSIC AND SOUND
DESIGN: Obadiah Eaves

ORIGINAL CAST: Mark-Paul Gosselaar,
Justin Kirk, Julie White

OPENING NIGHT: November 5, 2009

PERFORMANCES: 120
ATTENDANCE: 45,111
CAPACITY: 92%

The Understudy was commissioned by Playwrights Horizons with funds provided by The Leading National Theatres Program, a joint initiative of the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

The World Premiere of The Understudy was produced by the Williamstown Theatre Festival, Nicholas Martin, Artistic Director, on July 23, 2008.

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

The Glass Menagerie

By Tennessee Williams

March 5, 2010 through June 13, 2010

DIRECTOR: Gordon Edelstein
SET DESIGN: Michael Yeargan
COSTUME DESIGN: Martin Pakledinaz
LIGHTING DESIGN: Jennifer Tipton
SOUND DESIGN: David Budries

ORIGINAL CAST: Patch Darragh, Judith
Ivey, Keira Keeley, Michael Mosley

OPENING NIGHT: March 24, 2010

PERFORMANCES: 116
ATTENDANCE: 45,222
CAPACITY: 95%

Produced in association with Long Wharf Theatre.

Generous support for this production provided by the Laura Pels Foundation.



Julie White, Justin Kirk and Mark-Paul Gosselaar in *The Understudy*



HAROLD & MIRIAM STEINBERG CENTER FOR THEATRE/BLACK BOX THEATRE



Kate Wetherhead and Jared Gertner
in *Ordinary Days*

Ordinary Days

Music and Lyrics by Adam Gwon

October 2, 2009 through
December 13, 2009

DIRECTOR: Marc Bruni
SET DESIGN: Lee Savage
COSTUME DESIGN: Lisa Zinni
LIGHTING DESIGN: Jeff Croiter
SOUND DESIGN: Daniel Erdberg

ORIGINAL CAST: Lisa Brescia, Hunter
Foster, Jared Gertner, Kate Wetherhead

OPENING NIGHT: October 25, 2009

PERFORMANCES: 85

ATTENDANCE: 4,980

CAPACITY: 94%

Major support provided by Jodi Glucksman, The Educational Foundation of America, The Shen Family, Laura S. Rodgers/The Honorable Ann W. Brown & Donald A. Brown, and Stephen and Ruth Hendel.

Roundabout Underground is also supported, in part, by funds from the City of New York Theater Subdistrict Council, LDC and the City of New York. Support for new plays provided by The Andrew W. Mellon Foundation and The Harold and Mimi Steinberg Charitable Trust.

Ordinary Days was first developed by New York Theatre Barn in New York City in 2007, originally produced and performed by Pennsylvania Centre Stage at Pennsylvania State University, and presented at the National Alliance for Musical Theatre's Festival of New Musicals in 2008 (www.namt.org).

Original Cast Recording released September 21, 2010.



Hunter Foster and Lisa Brescia in *Ordinary Days*

AWARD NOMINATIONS

Present Laughter

TONY

Nomination for Best Scenic Design of a Play – Alexander Dodge

OUTER CRITICS CIRCLE

Nomination for Outstanding Costume Design – Jane Greenwood

DRAMA LEAGUE

Nomination for Distinguished Performance Award – Victor Garber

Everyday Rapture

TONY

Nomination for Best Book of a Musical – Dick Scanlan & Sherie Rene Scott

Nomination for Best Actress in a Musical – Sherie Rene Scott

DRAMA DESK

Nomination for Outstanding Musical

Nomination for Outstanding Actress in a Musical – Sherie Rene Scott

Nomination for Outstanding Book of a Musical – Dick Scanlan & Sherie Rene Scott

Nomination for Outstanding Orchestrations – Tom Kitt

Nomination for Outstanding Sound Design in a Musical – Ashley Hanson, Kurt Eric Fischer & Brian Ronan

LUCILLE LORTEL

Nomination for Outstanding Musical (Second Stage production)

Nomination for Outstanding Lead Actress – Sherie Rene Scott (Second Stage production)

The Understudy

DRAMA LEAGUE

Nomination for Distinguished Performance Award – Mark-Paul Gosselaar

The Glass Menagerie

DRAMA LEAGUE

Nomination for Distinguished Performance Award – Judith Ivey

LUCILLE LORTEL

Winner for Outstanding Revival

Nomination for Outstanding Director – Gordon Edelstein

Nomination for Outstanding Lead Actor – Patch Darragh

Winner for Outstanding Lead Actress – Judith Ivey

Nomination for Outstanding Scenic Design – Michael Yeargan

Nomination for Outstanding Costume Design – Martin Pakledinaz

THEATRE WORLD

Winner – Keira Keeley

Wishful Drinking

DRAMA DESK

Nomination for Outstanding Solo Performance – Carrie Fisher

DRAMA LEAGUE

Nomination for Distinguished Performance Award – Carrie Fisher

Sondheim on Sondheim

TONY

Nomination for Best Featured Actress in a Musical – Barbara Cook

Nomination for Best Sound Design of a Musical – Dan Moses Schreier

DRAMA DESK

Winner for Outstanding Musical Revue

OUTER CRITICS CIRCLE

Nomination for Outstanding New Broadway Musical

Nomination for Outstanding Set Design – Beowulf Boritt

Nomination for Outstanding Lighting Design – Ken Billington

DRAMA LEAGUE

Winner for Distinguished Production of a Musical

Nomination for Distinguished Performance Award – Barbara Cook, Vanessa Williams



Barbara Cook and Vanessa Williams in *Sondheim on Sondheim*

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 opportunity of experiencing theatre in the early stages of the development process. The following Artistic Workshops and Friends Playreadings were produced during Roundabout's 2009-2010 season.

FRIENDS OF ROUNDABOUT Playreadings

ONCE IN A LIFETIME

By Moss Hart and George S. Kaufman
November 9, 2009
DIRECTOR: Lonny Price
CAST: Dan Fogler, Sarah Paulson, Hunter Foster, Lenny Wolpe, Jenn Harris, Jill Paice, Audra Blaser, Lisa Joyce, Victoria Clark, F. Murray Abraham, David Lindsay-Abaire, David Costabile, Mercedes Ruehl, Marceline Hugot, Drew McVety, Ben Rappaport

SHERIDAN OR, SCHOOLED IN SCANDAL

By David Grimm
January 11, 2010
DIRECTOR: Mark Brokaw
CAST: Peter Scanavino, Laila Robins, David Turner, Anthony LaPaglia, Charlotte Parry, Becky Ann Baker, Richard Poe, Dylan Baker, John Horton, Mike DiSalvo

BEDROOM FARCE

By Alan Ayckbourn
March 1, 2010
DIRECTOR: Scott Ellis
CAST: Richard Easton, Blair Brown, Benjamin Walker, Maria Dizzia, Corey Stoll, Lily Rabe, Charlotte Parry, Jeremy Strong, Matt Harrington

GOD OF VENGEANCE

By Donald Margulies
May 17, 2010
DIRECTOR: Gordon Edelstein
CAST: Mark Harelik, Jessica Hecht, Alexandra Socha, Mia Barron, Jenny Bacon, Ned Eisenberg, Aya Cash, Sarah Steele, Lee Wilkof, David Margulies, Bob Ari, Henry Hodges, Stephen Berger, Elaine Kussack, Suzanne Grodner, Drew Gehling

Artistic Readings and Workshops

UP HERE*

Book, Music, and Lyrics by Robert Lopez and Kristen Anderson-Lopez
October 30, 2009
DIRECTOR: Alex Timbers
CAST: Christian Borle, Sarah Jane Everman, Amy Justman, Anika Larsen, Adam Overett, Eric Peterson, Charlie Pollock, Graham Stevens, Maia Nkenge Wilson, Michael-Leon Wooley, Sara Wordsworth, Jonathan Fielding

UNDER A RED MOON

By Michael Slade
November 18, 2009
DIRECTOR: Erica Schmidt
CAST: Kate Burton, Billy Crudup, Peter McRobbie, Jonathan Fielding

THE DREAM OF THE BURNING BOY

By David West Read
November 19, 2009
DIRECTOR: Evan Cabnet
CAST: Christopher Abbott, Reed Birney, Johanna Day, Shana Dowdeswell, Lucas Near-Verbrugghe, Ben Rappaport, Addison Timlin

SONDHEIM ON SONDHEIM

Conceived by James Lapine
Score by Stephen Sondheim
December 18, 2009
DIRECTOR: James Lapine
CAST: Barbara Cook, Leslie Kritzer, Norm Lewis, Erin Mackey, Euan Morton, Matthew Scott, Vanessa Williams, Tom Wopat

SAINT JOAN

By George Bernard Shaw
January 11, 2010
CAST: Kelly Au Coin, Janie Brookshire, Michael Cumpsty, Matt Doyle, Julian Gamble, John Glover, Zach Grenier, Patrick Heusinger, Rick Holmes, David Patrick Kelly, Carey Mulligan, Steven Pasquale, Darren Pettie, Daniel Stewart Sherman, Jeremy Strong, Christopher Evan Welch

TIGERS BE STILL

By Kim Rosenstock
January 12, 2010
DIRECTOR: Sam Gold
CAST: Aya Cash, Natasha Lyonne, Dylan Baker, Rory Culkin, Mike DiSalvo

LAUGHING MATTERS

Book and Lyrics by Iris Rainer Dart
Music by Artie Butler and Mike Stoller
January 14-15, 2010
DIRECTOR: Leonard Foglia
CAST: Donna Murphy, Christopher Innvar, Neal Benari, Chip Zien, Jayne Houdyshell, Aaron Serotsky, Hal Robinson, Emily Skinner, Chris Hoch, Maya Goldman, Heidi Blickenstaff, Rachel Resheff, Martin Moran, Wally Dunn, Frank Vlastnik, Chris Hoch, Leenya Rideout, Katrina Yaukey, Christy Morton

A DOLL'S HOUSE

By Henrik Ibsen
January 18, 2010
DIRECTOR: Daniel Sullivan
CAST: Billy Crudup, Jessica Cummings, Enid Graham, Matt Harrington, Zeljko Ivanek, Byron Jennings, Brenda Wehle, Rachel Weisz

LOOK BACK IN ANGER

By John Osborne
March 2, 2010
DIRECTOR: Sam Gold
CAST: Cillian Murphy, Adam Driver, Maggie Siff, Jessica Collins, Matt Harrington

THE BLACK MONK

By David Rabe
March 22, 2010
DIRECTOR: Scott Ellis
CAST: Sam Waterston, Lily Rabe, Allan Miller, Josh Hamilton, Rob Campbell, Kathryn Meisle, Jessica Cummings, Michael Rabe, Matt Harrington, Michael Milligan

PICKED

By Christopher Shinn
March 23, 2010
DIRECTOR: Scott Ellis
CAST: Peter Scanavino, David Harbour, Zoe Lister-Jones, Shane McRae, Ann Harada, Jonathan Fielding

DEATH TAKES A HOLIDAY

Book by Peter Stone & Thomas Meehan
Music and Lyrics by Maury Yeston
March 24, 2010
DIRECTOR: Doug Hughes
CAST: Kelli Barrett, Dan Bittner, Dan Bogart, John Bolton, Michael Cumpsty, Joy Hermalyn, Simon Jones, Jessica Molaskey, Jill Paice, Steven Pasquale, Mary Beth Peil, Cat Walleck, Tony Yazbeck

SONS OF THE PROPHET*

By Stephen Karam
March 26, 2010
DIRECTOR: Peter DuBois
CAST: Gideon Glick, Santino Fontana, Joanna Gleason, Neal Bledsoe, Yusef Bulos, Alano Miller, Marceline Hugot, Audrie Neenan, Matt Harrington
Funded by The Blanche and Irving Laurie Foundation Theatre Visions Fund

THE SUNSHINE BOYS

By Neil Simon
March 31, 2010
DIRECTOR: Lonny Price
CAST: Elliott Gould, Richard Benjamin, Ross Benjamin, Michael Warner, David Costabile, Lacey Kohl, Myra Lucretia Taylor, Jonathan Fielding

ON THE VERGE

By Eric Overmyer
April 26, 2010
DIRECTOR: Michael Engler
CAST: Jessica Lange, Cynthia Nixon, America Ferrera, Boyd Gaines, Mycah Hogan

UP HERE*

Book, Music and Lyrics by Robert Lopez and Kristen Anderson-Lopez
May 20-21, 2010
DIRECTOR: Alex Timbers
CAST: Josh Radnor, Allison Mack, Greg Hildreth, Marcus Bellamy, Kevin Del Aguila, Sara Jean Ford, Jeff Hiller, Antwayn Hopper, Heather Lang, Natalie Lomonte, Aleks Pevec, Charlie Pollock, Devere Rogers, Christopher Tierney, Maia Nkenge Wilson, Sara Wordsworth, Cortney Wolfson, Ian Unterman

SHERIDAN OR, SCHOOLED IN SCANDAL

By David Grimm
May 21, 2010
DIRECTOR: Mark Brokaw
CAST: Marin Hinkle, Andrew Garfield, Emily Bergl, Michael Arden, Kristine Nielsen, Brian Cox, Guy Boyd, Jefferson Mays, John Horton, Stephen Graybill

CUTIE AND BEAR*

By Bekah Brunstetter
June 3, 2010
DIRECTOR: Evan Cabnet
CAST: Fred Applegate, Ellen Parker, Cristin Milioti, Mary Faber, Julian Gamble, Eva Kaminsky
Funded by the Educational Foundation of America

THE WINSLOW BOY

By Terence Rattigan
August 2, 2010
DIRECTOR: Gordon Edelstein
CAST: Graham Phillips, Beth Dixon, Sam Waterston, Helen Carey, Adam Driver, Claire Danes, David Harbour, Neal Huff, Gordana Rashovich, Zach Appelman, Hugh Dancy

*Plays Commissioned by Roundabout

EDUCATION @ ROUNDABOUT

ROUNDABOUT'S EDUCATION PROGRAM'S mission is to use theatre to enhance teacher practice and deepen student learning. We are dedicated to using our resources as a professional theatre company to transform classrooms, engage students, build a community of confident, expressive young people, foster a new generation of artists and arts administrators, and expand the impact of Roundabout's productions. Through a range of programming, Education @ Roundabout reached over 6,400 students and 2,000 educators during the 2009–10 school year.



Students from Brooklyn School for Music and Theatre attend an all-student matinee of Roundabout's *Bye Bye Birdie*.

“Our partnership with Roundabout Theatre Company has made Bronx Theatre High School a vibrant learning community. The development of leadership skills through our partnership has built capacity for our faculty, staff and students. Roundabout has also helped us to become independent creative thinkers. It is a pleasure to be involved in this positive and exciting artistic collaboration.”

— Deborah Effinger, Principal, Bronx Theatre High School

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 2009–10 school year, we provided over 6,600 free or discounted tickets to students, conducted 103 artist sessions serving 2,736 students in preparation for their attendance at productions, and held 8 post-show talk-backs with Roundabout actors and creative teams.

“Last evening the drama club members and coaches were treated to a magnificent performance of *The Glass Menagerie* at the Laura Pels Theatre. I cannot begin to tell you how much our students enjoyed the play. For many of them, it was their first live performance of a dramatic piece. Thank you so much for providing an enriching program for the students.”

— Jude Biank, Cristo Rey High School

After School Program

Our **After School Program** Student Production Workshop is designed for students who are most at risk of dropping out of high school and focuses on re-engaging them in their current education. During the 2009–10 school year, we worked with 52 at-risk students through this after school program. One hundred percent of the seniors who participated in the program graduated from high school.

| PROGRAM | STUDENTS | ADULTS/TEACHERS | SCHOOLS | CLASSROOMS | ARTIST SESSIONS |
|--------------------------|--------------|-----------------|------------|------------|-----------------|
| Theatre Plus | N/A | 1,276 | N/A | N/A | 187 |
| School Partnerships | 3,660 | 269 | 18 | 194 | 1,601 |
| Professional Development | 0 | 516 | 18 | 0 | 4,695 |
| Theatre Access | 2,736 | 91 | 45 | 88 | 103 |
| After School | 52 | 20 | 13 | 0 | 328 |
| Career Development | 39 | 0 | 27 | 0 | 36 |
| TOTAL | 6,487 | 2,172 | 121 | 282 | 6,950 |



Company members in Roundabout's Student Production Workshop in their original production of *Outcasts: Untitled Teenage Ballads*.

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 2009–10 school year, we provided 194 residencies to 3,660 students through our Perspectives, Page to Stage, Curriculum Connections, and Producing Partners curriculum models. During the 2009–10 school year 96% of classroom teachers participating in residencies reported that their students were engaged in active learning and demonstrated increased critical and creative thinking skills.



NYC public school classroom teachers participate in a Professional Development Workshop at Roundabout.

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 2009–10 school year, we provided internships for 39 students from 27 different colleges and universities and five NYC public high schools.

"Being an intern at Roundabout Theatre Company was the most rewarding experience I've ever had. From this, I have learned things that I will carry with me forever and will help me grow in my future career and as a person!"

— Lindsay Fabes, High School Intern, Curtis High School



Roundabout teaching artist Jamie Kalama leads a classroom workshop at IS 237 in Queens.

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 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 2009–10 school year, we provided 4,695 hours of professional development sessions for 516 New York City public school educators and a four day intensive Theatrical Teaching Institute for classroom teachers and teaching artists.

"I feel that I have grown so much this week and my approach to theatre, to teaching, to life is forever changed—for the best!"

— Deborah White, Theatrical Teaching Institute Participant

Through workshop evaluations, 88% of classroom teachers reported that Roundabout teaching artists modeled or included differentiated teaching strategies that they could take back to their classrooms.



NYC Public High School students interning in Roundabout's education department.

SPRING GALA 2010

SONDHEIM 80



Gala Honorary Co-Chair Barry Diller with Mike Nichols

Theatre luminaries from the past six decades of Broadway joined legendary composer/lyricist Stephen Sondheim when he turned 80 on March 22, 2010, as Roundabout threw his birthday party at our 2010 Spring Gala: *Sondheim 80*.

The once-in-a-lifetime event began at Studio 54 with a preview of Roundabout's award-winning retrospective *Sondheim on Sondheim*. At the show's curtain call, Mr. Sondheim joined the cast and his two longtime collaborators – James Lapine and John Weidman – on stage and was presented with a surprising birthday gift: Henry Miller's Theatre would be renamed the Stephen Sondheim Theatre!

“There are hundreds and hundreds of artists that have worked and collaborated with Stephen. Each has been exposed to his artistry and his genius, and have had their lives changed in a wonderful way. On behalf of them, it is my particular pleasure to deliver this unique birthday gift to Stephen Sondheim.”

— John Weidman



Artistic Director Todd Haimes with Gala Co-Chairs Perry and Marty Granoff

Over 750 friends of both Mr. Sondheim and Roundabout moved on to dinner where a special birthday tribute awaited. Mr. Sondheim's influence has been immense on the current generation of writers, so when asked by Roundabout to compose a tribute song for the occasion, they leapt at the chance (if not without some trepidation at performing for their idol). Directed by Paul Gemignani, this special tribute featured the music and performances of ten of today's hottest composers and lyricists. Along with special performances by Honorary Chair Bernadette Peters, Kelli O'Hara and Rita Moreno, it was a truly magical evening that will not soon be forgotten.

“It's no Sondheim.”

***It's what they mutter when they walk away
Or later when they're sippin' their cabernet.
You break your ass and they still say,***

“It's no Sondheim.”

— Jeanine Tesori (*Caroline, or Change*)
and David Lindsay-Abaire (*Shrek*)



Kelli O'Hara performs “You're Always Here,” a song written by Tom Kitt and Brian Yorkey specially for the occasion



Angela Lansbury and Victor Garber



Gala Honorary Co-Chair Bernadette Peters performs “Who Could Be Blue,” a song cut from *Follies*



James Lapine (left) and John Weidman (right) surprise Stephen Sondheim with his birthday gift – the Stephen Sondheim Theatre

*I wish that I had written something Sondheim wished he'd written
 Like that list in the Times magazine.
 I've been a student of his music, a disciple of his words
 Ever since I was twelve or thirteen.*

— Robert Lopez (*Avenue Q*) and Kristen
 Anderson-Lopez (*In Transit*)

Thanks to Mr. Sondheim's gracious presence and the incredible efforts of Gala Chairs Michael T. Cohen, Martin and Perry Granoff, and Tom and Diane Tuft, Roundabout raised over \$1.8 million in one night, all of which will go directly to its Musical Theatre Fund. This will greatly help Roundabout continue to stage revivals of musicals, including those by Sondheim. Roundabout is also committed to developing new musicals through readings, workshops, commissions and full productions, giving a new generation of artists the opportunity to continue to expand the possibilities of musical theatre.



Duncan Sheik performs an original song in tribute to Stephen Sondheim, "Just There"



Rita Moreno and Lin-Manuel Miranda sing a parody of "Barcelona"



Production Fund member Ted Shen with Stephen Sondheim and *Sondheim on Sondheim* director James Lapine



Board member Jim Carter with *After Miss Julie's* Sienna Miller and Marin Ireland



Leadership Council member Bill Giove with wife Suzanne

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ROUNABOUT WISHES TO ACKNOWLEDGE the many individuals, foundations, corporations, and government agencies that made the 2009-2010 season possible. In addition to those listed on the following pages, Roundabout thanks the thousands of contributors in the Friends of Roundabout program who, regretfully, cannot be listed to due space limitations. The following donors provided extraordinary support for Roundabout's programs this year.

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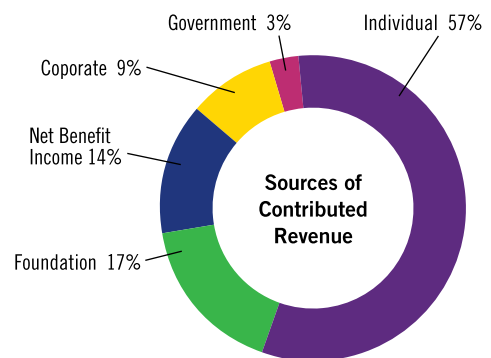
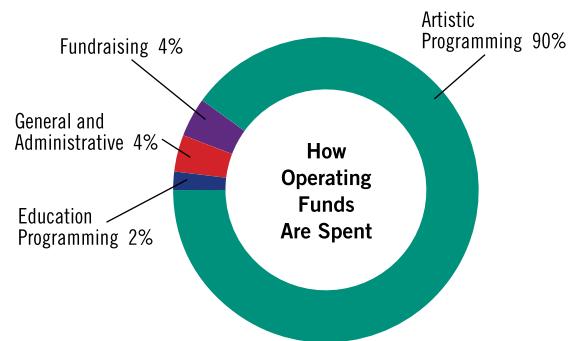
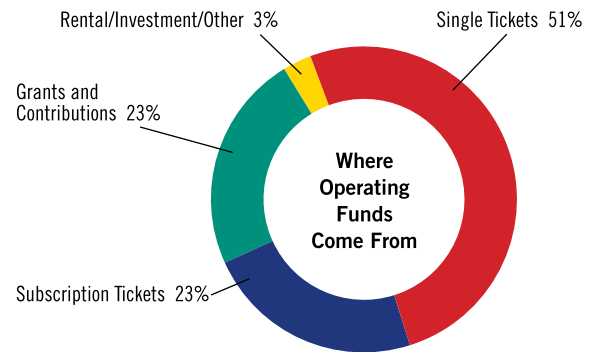
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FINANCIALS

| | | |
|--|----------------|---------------|
| Operating Fund (in thousands) | 8/31/10 | 8/31/09 |
| REVENUE FROM OPERATIONS | | |
| Subscription Ticket Income | 11,116 | 13,187 |
| Single Ticket Income | 24,202 | 16,558 |
| Sponsorship Income* | 0 | 750 |
| Rental/Other Income | 1,337 | 2,245 |
| Investment Income | 70 | (54) |
| Total Earned Revenues | 36,724 | 32,686 |
| CONTRIBUTED REVENUES | | |
| Individual Contributions | 6,311 | 4,127 |
| Foundation | 1,909 | 1,631 |
| Corporate | 987 | 1,448 |
| Government Grants | 363 | 406 |
| Net Benefit Income | 1,530 | 1,596 |
| Total Contributed Revenues | 11,101 | 9,208 |
| TOTAL REVENUES | 47,825 | 41,894 |
| EXPENSES | | |
| <i>Program Services</i> | | |
| American Airlines Theatre | 11,736 | 12,573 |
| Studio 54 | 13,813 | 17,254 |
| Steinberg Center | 5,539 | 8,457 |
| Stephen Sondheim Theatre | 15,179 | 372 |
| Education | 956 | 1,021 |
| <i>Supporting Services</i> | | |
| General and Administrative | 1,961 | 1,547 |
| Fundraising | 2,026 | 2,426 |
| TOTAL EXPENSES | 51,209 | 43,651 |
| Net Surplus (Deficit) Before Depreciation | (3,385) | (1,758) |
| Depreciation | (2,864) | 2,520 |
| Increase (Decrease) in Operating Net Assets | | |
| Before Transfers | (6,248) | (4,278) |
| Production Fund† | 0 | 1,750 |
| Transfer Depreciation | 2,864 | 2,520 |
| Increase (Decrease) in Operating Net Assets | | |
| After Transfers | (3,385) | (8) |
| Total Net Assets Beginning of Year | 74,083 | 79,325 |
| Change from Subscription Operations | (3,385) | (8) |
| Change from Capital/Other/Restricted | 3,633 | (5,234) |
| Net Assets End of Year | 74,332 | 74,083 |

*Reclassified as Corporate in FY10

†Reclassified within Contributed Revenues in FY10



2009–10 Audience Figures

| | |
|------------------------|---------|
| Number of Productions | 9 |
| Number of Performances | 1,005 |
| Number of Subscribers | 35,937 |
| Total Attendance | 606,585 |

2009–10 Community Outreach Tickets

| | |
|------------------------|---------------|
| Education Program | 6,638 |
| Hiptix | 10,104 |
| Roundabout Underground | 4,168 |
| \$10 First Preview | 3,450 |
| TOTAL | 24,360 |

ROUNABOUTTHEATRECOMPANY

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

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Stephen Kopel, *Casting Associate*
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Cary Kim, *IT Associate*
Revanth Anne, *DBA/SQL Programmer*

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Manuela LaPorte, *Hair and Wig Supervisor*
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Zipporah Aguasvivas, *Associate House Manager*
Iliia Diaz, *Head Usher*
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Taylor Martin, Paul Krasner, George Katsipoutis,
Edlyn Gonzalez, Denise Furbert, Jacklyn Rivera,
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Julious Russell, *Security*
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Josh Weitzman, *House Electrician*
Lawrence Jennino, *House Properties*
Nadine Hettel, *Wardrobe Supervisor*
LaConya Robinson, *House Manager*
Jack Watanachaiyot, *Associate House Manager*
Justin Brown, Linda Gjonbalaj, Hajjah Karriem,
Jennifer Kneeland, Jonathan Martinez, Essence
Mason, Nicole Ramirez, Delilah Rivera, Diana
Trent, Stella Varriale, Nick Wheatley, Christopher
Burgos, Zaydee Cruz, Jose Cuello, Jacob Sussman,
House Staff
Gotham Security, *Security*
Jason Battle, Ralph Mohan, Edwin Cordero,
Maintenance
Sweet Concessions, *Lobby Refreshments*
Marquee Merchandise LLC, *Merchandise*

STEPHEN SONDEHEIM THEATRE STAFF

Johannah Joy Magyawo, *House Manager*
Jaime Perlman, *Treasurer*
Steve Beers, *House Carpenter*
Josh Weitzman, *House Electrician*
Andrew Forste, *House Properties*
Deosarran, *Engineer*
Stephanie Ward, *Assistant House Manager*
Jessica Alverson, Brittanie Bond, Christopher
Brucato, Caroline Carbo, Larissa Friedenber,
Kristopher Kaye, Megan Kosmoski, Zoey
Martinson, Sabrina Miller, Karen Murray,
Candice Schnurr, Christine Schisano, Jehan
Young, *House Staff*
Andrew Clements, *Associate Treasurer*
Carlos Morris, Ronnie Tobias, *Assistant Treasurers*
Keith Edwards, *Security*
Sweet Concessions, *Lobby Refreshments*
Additional Security provided by Gotham Security
Maintenance provided by C+W Cleaning Services, Inc.

HAROLD AND MIRIAM STEINBERG CENTER FOR THEATRE STAFF

Nicholas Caccavo, *Company Manager*
Nicholas Wolff Lyndon, *Master Technician*
Marc Grimshaw, *Assistant Technician*
Carrie L. Kamerer, *Wardrobe Supervisor*
Bobby Wolf, *House Manager*
David Flores, *Associate House Manager*
Arlyne Andrevic, Frances Barrios, Grisel Bermejo,
Jasmine Bermudez, Joseph Beuerlein, Roger
Calderon, Chris Czyn, Glenda Deabreu, Lyndell
Edwards, Dara Fargotstein, Drew Gotesman,
Ivonne Herrera, Ricardo Hino, Dante Neil,
Eduardo Orduna, Katherine Roscher, Kaitlin Stern,
Aimee Todoroff, Chris Von Hoffman, *House Staff*
Adolfo Duran, Manuel Fernandez, *Maintenance*
Sweet Concessions, *Lobby Refreshments*
Gotham Security, *Security*

GENERAL PRESS REPRESENTATIVES

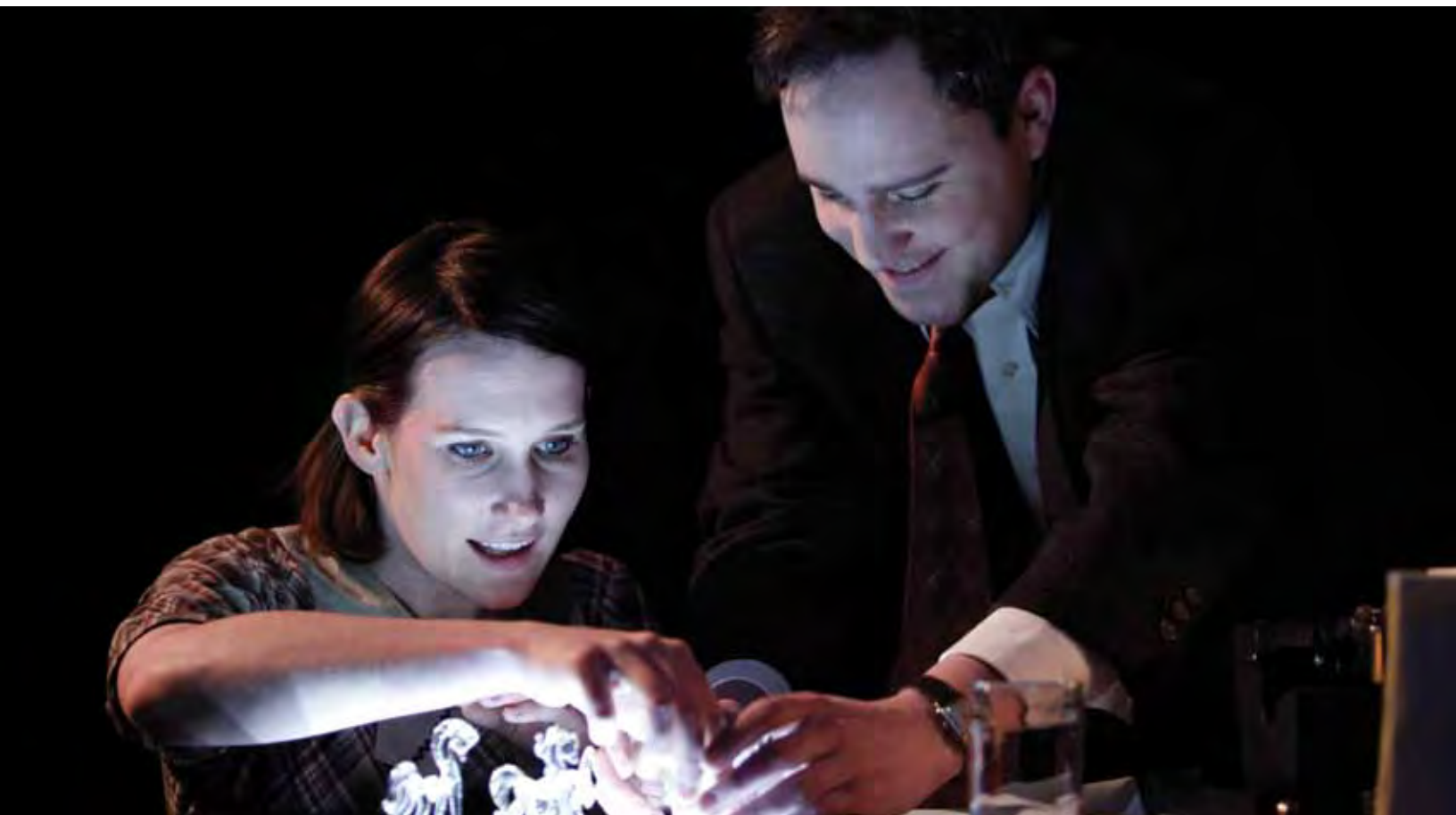
Boneau/Bryan-Brown, Adrian Bryan-Brown, Matt
Polk, Jessica Johnson, Amy Kass

ROUNABOUT THEATRE COMPANY 2009-10 ANNUAL REPORT

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Esther Wu, *Designer*
Steve Schaeffer, *Feature Writer*

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MISSION: Roundabout Theatre Company is a not-for-profit theatre dedicated to providing a nurturing artistic home for theatre artists at all stages of their careers where the widest possible audience can experience their work at affordable prices. Roundabout fulfills its mission each season through the revival of classic plays and musicals; development and production of new works by established playwrights and emerging writers; educational initiatives that enrich the lives of children and adults; and a subscription model and audience outreach programs that cultivate loyal audiences.

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