

# Annual Report 2010–2011



**ROUNDAABOUTTHEATRECOMPANY**

## ROUNDAABOUTTHEATRECOMPANY

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## Contents

LETTER FROM THE CHAIRMAN	4
LETTER FROM THE ARTISTIC DIRECTOR	5
AMERICAN AIRLINES THEATRE	6
STUDIO 54	8
STEPHEN SONDHEIM THEATRE	10
HAROLD & MIRIAM STEINBERG CENTER FOR THEATRE/ LAURA PELS THEATRE	12
HAROLD & MIRIAM STEINBERG CENTER FOR THEATRE/ BLACK BOX THEATRE	14
HAROLD & MIRIAM STEINBERG CENTER FOR THEATRE/ READINGS AND WORKSHOPS	16
<i>THE IMPORTANCE OF BEING EARNEST: LIVE IN HD</i>	18
AWARDS	19
ACCESS ROUNDAABOUT	20
EDUCATION@ROUNDAABOUT	21
SPRING GALA 2011	22
OUR SUPPORTERS	23
STAFF	27

For a copy of our most recent audited financial statement, please contact Development by phone at (212) 719-9393, or by email at [nicolet@roundabouttheatre.org](mailto:nicolet@roundabouttheatre.org). To view the financial statement online, please [click here](#).

Front cover photo: Sutton Foster and cast in *Anything Goes*

Back cover photo: David Furr and Santino Fontana in *The Importance of Being Earnest*



## Letter from the Chairman

Over the 12 years that I have served on the Board of Directors, it has been a true honor to work with the skilled staff of professionals at Roundabout. Each season brings new challenges which they continuously tackle with creativity and ingenuity. Never content to rest on their laurels, Artistic Director Todd Haimes, Managing Director Harold Wolpert and Executive Director Julia Levy encourage us all to set the bar for success higher and higher.

This season, as other not-for-profit companies were cutting the number of productions in response to the recession, Roundabout actually expanded its slate by presenting a total of ten productions in its five theatres: two world premiere musicals, one musical revival, three play revivals, and four new plays, including one commission and two by writers receiving their New York City debuts. Nowhere else in New York could you find a season of such depth, variety and ambition, and I couldn't be more proud to be associated with an organization that continues to fulfill its mission with such passion.

The result was a season that succeeded with audiences — subscribers and single ticket-buyers — as well as critics. *Anything Goes*, the Tony Award-winner for Best Revival of a Musical, has been a particular success, becoming the highest-selling subscription run in Roundabout history. Our productions also received praise from critics and the greater theatre community, winning four Tony Awards, 15 Tony Award nominations, and six Drama Desk Awards, among others. Fundraising surpassed expectations, with this year's Spring Gala bringing in a record \$2.1 million due in large measure to the efforts of my colleagues on the Board.

With five theatres running full throttle, we are now able to seize opportunities in ways that were never possible before. When Brian Bedford's wonderful production of *The Importance of Being Earnest* opened in January, it was only scheduled to run for 13 weeks, after which *The People in the Picture* was scheduled to take over the American Airlines Theatre. But in light of *Earnest's* rapturous critical and audience response, we wanted more people to have the chance to see this incredible production. So the Roundabout team rushed to work and, within a week, *The People in the Picture* was redesigned so that it could play in the larger Studio 54, and *Earnest* enjoyed a 17-week extension. In addition, *Earnest* became the first production by an American theatre company to be filmed in HD and screened in cinemas worldwide, giving Roundabout a truly global reach. We were also able to help fund our not-for-profit programs with income generated from the rental of the Stephen Sondheim Theatre to commercial Broadway productions, providing a new and sustainable revenue stream for the times when we do not have our own production playing.

Roundabout, like all arts organizations, continues to face fiscal challenges: our subscription base has yet to return to pre-recession levels, and we experienced a major single-ticket sales shortfall from one of our productions, which unfortunately resulted in a deficit for the year. As we plan for our next season, even with the continued success of *Anything Goes*, we are budgeted for another deficit. My fellow Board members and I, however, are deep in the midst of developing a strategic plan both to help the company strengthen its position in the midst of the nation's financial recovery, and to address fundamental changes in the marketplace. We are looking at every part of the organization — from how our staff is structured to who removes the garbage from our theatres — to see how we can streamline our business practices and codify our future plans and capitalization needs, all while maintaining the high artistic integrity with which we fulfill our not-for-profit mission and remaining a leader in the field. It's been an illuminating process and I look forward to sharing the results with you in future reports. Aiding in this process are five new Board members who chose to join Roundabout this year. I'm honored that they've made such a significant commitment to our organization, and I know that their expertise and enthusiasm for the work Roundabout does will undoubtedly help us as we plan for the future.

I hope you enjoy looking back over the following pages at our 2010-2011 season, which was so rich with theatrical highlights. I want to thank you all — our loyal subscribers, donors, Leadership Council, staff, artists, and, of course, my fellow Board members — for making Roundabout your theatrical home. With your continued support, I know Roundabout will remain one of the most successful and influential forces in American theatre.

Thomas E. Tuft  
CHAIRMAN OF THE BOARD

## Letter from the Artistic Director



Our 2010-2011 season truly reflected Roundabout's mission: to provide a theatrical home to artists where they can reinterpret some of the most extraordinary works in the canon, and where artists representing a variety of perspectives can create new work that contributes to our country's rich theatrical tradition. The result was a quintessential Roundabout season.

For me, this season was a perfect mix of old and new, and I saw that mix happening on a number of levels. We saw exciting revivals of classics by George Bernard Shaw, Oscar Wilde, Tennessee Williams, and Cole Porter alongside engaging new work by some of the best of the current generation of playwrights, including Julia Cho, Kim Rosenstock, and David West Read. Just as the authors represented both the rich past and the bright future, so did the talent on stage. We were able to bring back longtime friends of Roundabout such as Cherry Jones and Brian Bedford, in addition to bringing artists into the fold whom I've been admiring from afar for some time, such as Reed Birney, Olympia Dukakis, and Sutton Foster.

While plays like *The Importance of Being Earnest* and *Anything Goes* were finding themselves on Broadway for the first time in several decades, we were also producing work that was being seen for the first time...period! This was the case for our Roundabout Underground productions, *Tigers Be Still* and *The Dream of the Burning Boy*, as well as our productions of the new musicals *The People in the Picture* and *Death Takes a Holiday*.

It was ambitious to take on this much new work in one season, but I feel strongly that Roundabout should serve as a place where artists can bring their riskier projects and get the chance to really develop them. Through our New Play Initiative, we hold dozens of readings and workshops each season, readying work for the stage and giving artists a nurturing space to experiment. Yes, it is a tremendous risk to produce new musicals, but I am proud that our new musical productions this year were a reflection of Roundabout's commitment to continuing the great, and innately American, tradition of musical theatre.

In addition to the work on our stages, we also continued to ensure our commitment to the larger New York community through a number of programs. We expanded our Associate Artist program through the support of a generous donor who committed \$1 million to secure this program over the next five years. It has always been important to me to support artists beyond their work on our stages, and this program accomplishes that goal by providing stipends to young and mid-career artists, giving them at least some level of much-needed financial support, which we hope will allow them to stay in New York and continue to work in the theatre. The Roundabout Archive is also in full swing, thanks to the generosity of the Leon Levy Foundation, making us one of a select number of not-for-profit theatres to maintain an institutional archive. We now have educators, students, and theatre enthusiasts coming in to access our rich 45-year history of productions and management practices for scholarly research. We hope our archive will be an inspiration to other theatres around the country. Finally, our education programs reached 6,729 students and 595 teachers from 159 schools representing the five boroughs of New York City. At a time of city-wide budget cuts, we remain committed to bringing meaningful and effective arts education to our city's classrooms.

I truly can't imagine a season in recent years that has better reflected the core values of this organization, bringing quality productions of well-known work, like our Tony-winning *Anything Goes*, to the stage and taking chances on exciting new pieces like Emma Rice's *Brief Encounter*. Our venture into cinema perhaps best encompasses all of the ideas to which Roundabout is committed. We brought our acclaimed production of the classic *The Importance of Being Earnest* to movie theatres across the world, sharing a fantastic example of our work, directed by and starring our good friend Brian Bedford, but doing it in a completely new way — live in HD! To have that work seen across the U.S. and everywhere from Sweden to New Zealand is about as good as it gets.

Thank you so much for being a part of the Roundabout family. Whether you are an artist, subscriber, donor or Board member, I remain committed to and inspired by each of you. It is your encouragement that keeps us doing our work year in and year out: creating great theatre that people want to see again and again.

Todd Haimes  
ARTISTIC DIRECTOR

# AMERICAN AIRLINES THEATRE

## *Mrs. Warren's Profession*

By George Bernard Shaw

September 3, 2010 through November 28, 2010

DIRECTOR: Doug Hughes

SET DESIGN: Scott Pask

COSTUME DESIGN: Catherine Zuber

LIGHTING DESIGN: Kenneth Posner

ORIGINAL MUSIC AND SOUND DESIGN: David Van Tieghem

ORIGINAL CAST: Cherry Jones, Sally Hawkins, Adam Driver, Mark Harelik, Edward Hibbert, Michael Siberry, Peter Bradbury, Cary Donaldson, Stephanie Janssen, Charlotte Maier

OPENING NIGHT: October 3, 2010

PERFORMANCES: 100

ATTENDANCE: 56,179

CAPACITY: 76%

Lead support provided by Roundabout's Play Production Fund Partners:  
Beth and Ravenel Curry.

## *The Importance of Being Earnest*

By Oscar Wilde

December 17, 2010 through June 26, 2011

DIRECTOR: Brian Bedford

SET & COSTUME DESIGN: Desmond Heeley

LIGHTING DESIGN: Duane Schuler

SOUND DESIGN: Drew Levy

ORIGINAL MUSIC: Berthold Carrière

ORIGINAL CAST: Brian Bedford, Paxton Whitehead, Dana Ivey, Santino Fontana, David Furr, Tim MacDonald, Paul O'Brien, Charlotte Parry, Sara Topham, Amanda Leigh Cobb, Sean Arbuckle, Colin McPhillamy, Sandra Shipley

OPENING NIGHT: January 13, 2011

PERFORMANCES: 219

ATTENDANCE: 122,796

CAPACITY: 76%

The Stratford Shakespeare Festival presented an acclaimed production of  
The Importance of Being Earnest, directed by and starring Brian Bedford,  
in 2009.



Sally Hawkins and Cherry Jones in *Mrs. Warren's Profession*



Brian Bedford in *The Importance of Being Earnest*

# STUDIO 54

## *Brief Encounter*

By Noël Coward

September 10, 2010 through  
January 2, 2011

Kneehigh Theatre's production produced  
in association with David Pugh &  
Dafydd Rogers and Cineworld

ADAPTED & DIRECTED BY: Emma Rice  
SET & COSTUME DESIGN: Neil Murray  
LIGHTING DESIGN: Malcolm Rippeth  
SOUND DESIGN: Simon Baker  
PROJECTION DESIGN: Jon Driscoll &  
Gemma Carrington  
ORIGINAL MUSIC: Stu Barker

ORIGINAL CAST: Joseph Alessi, Dorothy  
Atkinson, Damon Daunno, Gabriel Ebert,  
Edward Jay, Annette McLaughlin, Adam  
Pleeth, Tristan Sturrock, Hannah Yelland

OPENING NIGHT: September 28, 2010

PERFORMANCES: 132  
ATTENDANCE: 94,007  
CAPACITY: 71%

*Adapted from the play Still Life and the  
screenplay of Brief Encounter, both by Noël  
Coward.*

*This production was first produced in the United  
States on tour at American Conservatory Theater,  
St. Anne's Warehouse, and The Guthrie Theater.*



Donna Murphy and Rachel Resheff in *The People in the Picture*

## *The People in the Picture*

Book and Lyrics by Iris Rainer Dart  
Music by Mike Stoller & Artie Butler

April 1, 2011 through June 19, 2011

Produced in association with Tracy Aron,  
Al Parinello, Stefany Bergson

DIRECTOR: Leonard Foglia  
SET DESIGN: Riccardo Hernandez  
COSTUME DESIGN: Ann Hould-Ward  
LIGHTING DESIGN: James F. Ingalls  
SOUND DESIGN: Dan Moses Schreier  
PROJECTION: Elaine J. McCarthy  
ORCHESTRATIONS: Michael Starobin  
DANCE MUSIC ARRANGEMENTS:  
Alex Lacamoire  
MUSIC DIRECTION: Paul Gemignani  
MUSICAL STAGING: Andy Blankenbuehler

ORIGINAL CAST: Donna Murphy,  
Alexander Gemignani, Christopher  
Innvar, Nicole Parker, Rachel Resheff,  
Hal Robinson, Lewis J. Stadlen,  
Joyce Van Patten, Chip Zien,  
Brad Bradley, Rachel Bress,  
Jeremy Davis, Emilee Dupré,  
Maya Goldman, Louis Hobson,  
Shannon Lewis, Jessica Lea Patty,  
Andie Mechanic, Megan Reinking,  
Jeffrey Schechter, Paul Anthony Stewart,  
Lori Wilner, Stuart Zagnit

OPENING NIGHT: April 28, 2011

PERFORMANCES: 90  
ATTENDANCE: 56,615  
CAPACITY: 63%



Tristan Sturrock and Hannah Yelland in *Brief Encounter*

# STEPHEN SONDHEIM THEATRE



Laura Osnes and Colin Donnell in *Anything Goes*

## *Anything Goes*

Music and Lyrics by Cole Porter  
Original Book by P.G. Wodehouse & Guy Bolton and Howard Lindsay & Russel Crouse  
New Book by Timothy Crouse & John Weidman

March 10, 2011 through the present

DIRECTOR and CHOREOGRAPHER:  
Kathleen Marshall

SET DESIGN: Derek McLane

COSTUME DESIGN: Martin Pakledinaz

LIGHTING DESIGN: Peter Kaczorowski

SOUND DESIGN: Brian Ronan

ADDITIONAL ORCHESTRATIONS:

Bill Elliott

ORIGINAL ORCHESTRATIONS:

Michael Gibson

MUSIC SUPERVISION/VOCAL

ARRANGEMENTS: Rob Fisher

DANCE ARRANGEMENTS: David Chase

MUSICAL DIRECTOR/CONDUCTOR:

James Lowe

MUSIC COORDINATOR:

Seymour Red Press

HAIR AND WIG DESIGN: Paul Huntley

ORIGINAL CAST: Sutton Foster,  
Joel Grey, John McMartin, Jessica Walter,  
Colin Donnell, Adam Godley, Laura Osnes,

Jessica Stone, Walter Charles, Robert Creighton, Andrew Cao, Raymond J. Lee, Clyde Alves, Ward Billeisen, Joyce Chittick, Nikki Renée Daniels, Margot De La Barre, Daniel J. Edwards, Kimberly Fauré, Josh Franklin, Justin Greer, Tari Kelly, Shina Ann Morris, Linda Mugleston, Kevin Munhall, Adam Perry, William Ryall, Jennifer Savelli, Anthony Wayne, Kristen Beth Williams

OPENING NIGHT: April 7, 2011

PERFORMANCES: 196

ATTENDANCE: 198,924

CAPACITY: 99%

*Bank of America is proud to support Roundabout Theatre Company.*

*Anything Goes benefits from Roundabout's Musical Theatre Production Fund with gifts from Marty and Perry Granoff, HRH Foundation, Ted and Mary Jo Shen, Peter and Leni May, Tom and Diane Tuft, The Kaplen Foundation, and one anonymous donor.*

*Partial underwriting from Goldman Sachs Gives at the recommendation of R. Martin Chavez.*

*Major Support for Anything Goes provided by the Blanche and Irving Laurie Foundation.*

*Additional support for Anything Goes from the Henry Nias Foundation, courtesy of Dr. Stanley Edelman.*

*Anything Goes was produced by Lincoln Center Theater in 1987.*



Sutton Foster and cast in *Anything Goes*



Joel Grey and Sutton Foster in *Anything Goes*

# HAROLD & MIRIAM STEINBERG CENTER FOR THEATRE/ LAURA PELS THEATRE

## *The Language Archive*

By Julia Cho

September 24, 2010 through  
December 19, 2010

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

ORIGINAL CAST: Betty Gilpin,  
John Horton, Jayne Houdyshell,  
Matt Letscher, Heidi Schreck

OPENING NIGHT: October 17, 2010

PERFORMANCES: 100  
ATTENDANCE: 29,630  
CAPACITY: 73%

*Originally commissioned by Roundabout through  
a Blanche and Irving Laurie Foundation Theatre  
Visions Fund Award.*

*Major production support provided by The  
Andrew W. Mellon Foundation and The Harold  
and Mimi Steinberg Charitable Trust.*

*This program is supported, in part, by  
public funds from the New York City Department  
of Cultural Affairs in partnership with the  
City Council.*

*The Language Archive received its world  
premiere at South Coast Repertory, produced by  
special arrangement with Roundabout Theatre  
Company, and its development was supported  
by the Eugene O'Neill Theater Center during a  
residency at the National Playwrights Conference  
of 2009.*



Heidi Schreck and John Horton in *The  
Language Archive*

## *The Milk Train Doesn't Stop Here Anymore*

By Tennessee Williams

January 7, 2011 through April 10, 2011

DIRECTOR: Michael Wilson  
SET DESIGN: Jeff Cowie  
COSTUME DESIGN: David C. Woolard  
LIGHTING DESIGN: Rui Rita  
ORIGINAL MUSIC & SOUND DESIGN:  
John Gromada

ORIGINAL CAST: Curtis Billings,  
Elisa Bocanegra, Olympia Dukakis,  
Edward Hibbert, Maggie Lacey,  
Darren Pettie

OPENING NIGHT: January 30, 2011

PERFORMANCES: 106  
ATTENDANCE: 40,439  
CAPACITY: 95%

*This production was inspired by a production  
at Hartford Stage, directed by Michael Wilson  
in 2008.*

*Presented by arrangement with The University of  
the South, Sewanne, Tennessee.*

*Supported by Roundabout's New Play Production  
Fund with a gift from the Laura Pels International  
Foundation for Theatre.*



Jill Paice and Rebecca Luker in *Death Takes  
a Holiday*

## *Death Takes a Holiday*

Book by Thomas Meehan & Peter Stone  
Music and Lyrics by Maury Yeston

Based on the dramatic play by Alberto  
Casella and rewritten for the American  
stage by Walter Ferris, and produced by  
Messrs. Shubert.

June 10, 2011 through September 4, 2011

DIRECTOR: Doug Hughes  
SET DESIGN: Derek McLane  
COSTUME DESIGN: Catherine Zuber  
LIGHTING DESIGN: Kenneth Posner  
SOUND DESIGN: Jon Weston  
HAIR AND WIG DESIGN: Tom Watson  
ORCHESTRATIONS: Larry Hochman  
MUSIC COORDINATOR: John Miller  
MUSIC SUPERVISION & DIRECTION:  
Kevin Stites  
CHOREOGRAPHER: Peter Pucci

ORIGINAL CAST: Linda Balgord,  
Matt Cavanaugh, Mara Davi,  
Kevin Earley, Joy Hermalyn, Jay Jaski,  
Simon Jones, Rebecca Luker,  
Patricia Noonan, Julian Ovenden,  
Jill Paice, Michael Siberry,  
Alexandra Socha, Don Stephenson,  
Max von Essen

OPENING NIGHT: July 21, 2011

PERFORMANCES: 90  
ATTENDANCE: 35,533  
CAPACITY: 98%

*Made possible with major support from Ted and  
Mary Jo Shen.*

*Partial underwriting from Sara Miller McCune and  
Irvin and Lois E. Cohen.*



Olympia Dukakis in *The Milk Train Doesn't Stop Here Anymore*

# HAROLD & MIRIAM STEINBERG CENTER FOR THEATRE/ BLACK BOX THEATRE

Roundabout's New Play Initiative cultivates new work by gifted playwrights at all stages of their careers through a three-pronged development process consisting of commissioning new works; developmental readings and workshops; and productions of new works through our Roundabout Underground program, housed at the Black Box, and our mainstage productions. This initiative is an essential part of our future as we work to build relationships with writers and directors to develop and debut works that will contribute to the American theatre canon.

## *Tigers Be Still*

By Kim Rosenstock

September 10, 2010 through November 28, 2010

DIRECTOR: Sam Gold

SET & COSTUME DESIGN: Dane Laffrey

LIGHTING DESIGN: Japhy Weideman

SOUND DESIGN: Fitz Patton

ORIGINAL CAST: Reed Birney, Halley Feiffer, Natasha Lyonne, John Magaro

OPENING NIGHT: October 6, 2010

PERFORMANCES: 87

ATTENDANCE: 5,157

CAPACITY: 96%

## *The Dream of the Burning Boy*

By David West Read

February 25, 2011 through May 15, 2011

DIRECTOR: Evan Cabnet

SET DESIGN: Lee Savage

COSTUME DESIGN: Jessica Wegener Shay

LIGHTING DESIGN: Ben Stanton

SOUND DESIGN: Jill BC DuBoff

ORIGINAL CAST: Reed Birney, Josh Caras, Matt Dellapina, Jake O'Connor, Jessica Rothenberg, Kristie Dale Sanders, Alexandra Socha

OPENING NIGHT: March 23, 2011

PERFORMANCES: 93

ATTENDANCE: 5,603

CAPACITY: 97%

*This season's Underground productions were made possible with major support from The Andrew W. Mellon Foundation, The Harold and Mimi Steinberg Charitable Trust, Jodi Glucksman, and The Educational Foundation of America.*

*The productions also benefitted from Roundabout's New Play Production Fund with a gift provided by Laura S. Rodgers/The Honorable Ann W. Brown & Donald A. Brown.*

*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.*



Jessica Rothenberg, Jake O'Connor, Reed Birney and Alexandra Socha in *The Dream of the Burning Boy*



Halley Feiffer and John Magaro in *Tigers Be Still*



# HAROLD & MIRIAM STEINBERG CENTER FOR THEATRE/ READINGS AND WORKSHOPS

The Harold & Miriam Steinberg Center for Theatre is also home to many of our Artistic Workshops and Friends of Roundabout Playreadings. Often part of our New Play Initiative, these programs further our commitment to cultivating new plays and musicals, and are developmental opportunities for our artists. Additionally, they often serve to re-work 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 before an enthusiastic and knowledgeable 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 2010-2011 season.

## FRIENDS OF ROUNDABOUT Playreadings

### SEMINAR

By Theresa Rebeck  
November 29, 2010  
DIRECTOR: Scott Ellis  
CAST: Alec Baldwin, Jennifer Ikeda, Greg Keller, Zoe Lister-Jones, Peter Scanavino, Jason Ralph

### TROUBLE IN MIND

By Alice Childress  
February 28, 2011  
DIRECTOR: Charles Randolph-Wright  
CAST: Leslie Uggams, Malachy McCourt, Alano Miller, La Chanze, Roger Robinson, Justine Lupe-Schomp, Bill Irwin, Tim McGeever, Don Stephenson, Erich McMillan-McCall

### THE UNAVOIDABLE DISAPPEARANCE OF TOM DURNIN\*

By Steven Levenson  
April 4, 2011  
DIRECTOR: Scott Ellis  
CAST: Greta Gerwig, Emile Hirsch, Bill Irwin, Jeremy Shamos, Julie White, Matt Harrington

### JUNE MOON

By Ring Lardner and George S. Kaufman  
May 9, 2011  
DIRECTOR: Evan Cabnet  
CAST: Jim Parsons, Mary Faber, TR Knight, Samantha Mathis, Dagmara Dominczyk, Mark Nadler, Annaleigh Ashford, Bill Buell, Steven Boyer, Jeff McCarthy, Robyn Hurder, Jay Sullivan

## Artistic Readings and Workshops

### DON'T GO GENTLE

By Stephen Belber  
September 21, 2010  
DIRECTOR: Lucie Tiberghien  
CAST: Frank Langella, Jennifer Mudge, Michael Esper, Angela Lewis, Chris Myers, Sean Fredricks

November 22, 2010  
DIRECTOR: Sam Gold

CAST: Frank Langella, Jennifer Mudge, Michael Esper, Angela Lewis, Chris Myers

### FASHION

Book by Anthony Stimac, Music by Don Pippin, Lyrics by Steve Brown, adapted from the play by Anna Cora Mowatt  
October 19 and October 20, 2010  
DIRECTOR: David Zippel  
CAST: Linda Balgord, Christina Bianco, Sande Campbell, Donna English, Mary Faber, Tovah Feldshuh, Malcolm Gets, Judy Kaye, Christianne Noll, Mary Testa

### BOY WONDERS

By Joe Tracz  
November 15, 2010  
DIRECTOR: Jason Moore  
CAST: Gideon Glick, David Wilson Barnes, Chris Lowell, Phoebe Strole, Greg Hildreth, Jake O'Connor

### THERESE RAQUIN

By Emile Zola, translated and adapted by Nicholas Wright  
November 18, 2010  
DIRECTOR: Jonathan Munby  
CAST: Max Baker, Christian Camargo, Helen Carey, Glenn Fleshler, Anna Paquin, Tobias Segal, Miriam Silverman, Katya Campbell

### THE UNAVOIDABLE DISAPPEARANCE OF TOM DURNIN\*

By Steven Levenson  
December 3, 2010  
DIRECTOR: Scott Ellis  
CAST: Jesse Eisenberg, Bill Irwin, Greta Gerwig, Jeremy Shamos, Julie White, Matt Harrington

### A SHORT HISTORY OF WOMEN

By Kate Walbert  
January 14, 2011  
DIRECTOR: Judith Ivey  
CAST: Caroline Lagerfelt, Johanna Day, John Horton, Mary Beth Peil, Vivienne Benesch, Robert Stanton, Sarah Steele, Mia Barron

### YANK!

Book & Lyrics by David Zellnik, Music by Joseph Zellnik  
February 25 and February 26, 2011  
DIRECTOR: David Cromer  
CAST: Bobby Steggert, Santino Fontana, Nellie McKay, Michael Berresse, Tally Sessions, Colt Prattes, Derrick Trumbly, Jeremy Cohen, Cody Williams, Morgan Spector, Cole Escola, Jeff Hiller, Tyler Maynard, Colin Bradbury, Charles MacEachern

### MARGARET AND CRAIG

By Dave Solomon  
March 7, 2011  
DIRECTOR: Sheryl Kaller  
CAST: Mario Cantone, Marin Ireland, Jason Ralph

### MAN AND BOY

By Terence Rattigan  
March 28, 2011  
DIRECTOR: Maria Aitken  
CAST: John Dossett, Frank Langella, Heather Lind, Laila Robins, Jeremy Shamos, Chandler Williams, John Glover, Joby Earle

### THE DISTANT BELLS

Music & Lyrics by Michael Patrick Walker, Book by Howard Emanuel  
March 29, 2011  
DIRECTOR: Stafford Arima  
CAST: Ana Gasteyer, Andy Mientus, Chita Rivera, Christopher Sieber, James Snyder, Jason Tam, Rachel York, Matt Harrington

### SUICIDE, INCORPORATED

By Andrew Hinderaker  
April 5, 2011  
DIRECTOR: Jason Moore  
CAST: Keith Nobbs, Louis Cancelmi, Doug Paulson, Michael Chernus, Jake O'Connor, Baylen Thomas, Jason Ralph

### AN ENEMY OF THE PEOPLE

By Henrik Ibsen, adapted by Richard Nelson  
April 12, 2011  
DIRECTOR: Pam MacKinnon  
CAST: Jeff Daniels, Jean Smart, Sarah Drew, Gattlin Griffith, David Mazouz, Charles Kimbrough, Enver Gjokaj, Aaron Staton, Chris Bauer, Patrick Heusinger

### MACHINAL

By Sophie Treadwell  
April 28, 2011  
DIRECTOR: Rupert Goold  
CAST: Frances Mercanti Anthony, David Wilson Barnes, Cassie Beck, Reed Birney, Bill Buell, Tracee Chimo, Ann Dowd, Adam Driver, Gideon Glick, Ed Hyland, Allison Pill, Jeremy Shamos, Cameron Scoggins, Morgan Spector, Kelsey Torstveit

### INDIAN INK

By Tom Stoppard  
May 2, 2011  
DIRECTOR: Carey Perloff  
CAST: Juliet Rylance, Ajay Naidu, Rosemary Harris, Denis O'Hare, Sanjit De Silva, Samrat Chikrabarti, Santino Fontana, Maulik Pancholy, Gordana Raschovich, Tom Nelis, Amir Arison, Mairin Lee, Phil Mills, Matt Harrington

### ARSENIC AND OLD LACE

By Joseph Kesselring  
May 19, 2011  
DIRECTOR: Walter Bobbie  
CAST: Angela Lansbury, Michael Countryman, Christopher Evan Welch, Rick Holmes, Michael Thomas Holmes, Dana Ivey, Celia Keenan-Bolger, Zachary Levi, John Christopher Jones, Shuler Hensley, David Turner, Matt Maher, Adam LeFevre, George Morfogen, Clarke Gookin

### THE KILLING OF SISTER GEORGE

By Frank Marcus  
May 24, 2011  
DIRECTOR: Michael Pressman  
CAST: Kathleen Turner, Mamie Gummer, Margaret Colin, Brenda Wehle, Matt Harrington

### LOOK BACK IN ANGER

By John Osborne  
July 11, 2011  
DIRECTOR: Sam Gold  
CAST: Adam Driver, Sarah Goldberg, Anastasia Griffith, Matthew Rhys, Ryan McCarthy

### THE ROAD TO MECCA

By Athol Fugard  
July 12, 2011  
CAST: Rosemary Harris, Carla Gugino, Jim Dale, Jonathan Fielding

### SONS OF THE PROPHET

By Stephen Karam  
July 20, 2011  
DIRECTOR: Peter DuBois  
CAST: Chris Perfetti, Santino Fontana, Joanna Gleason, Charles Socarides, Yusef Bulos, Jared McNeill, Eva Kaminsky, Susan Pellegrino, Max Moore

### LOOT

By Joe Orton  
August 8, 2011  
DIRECTOR: Scott Elliott  
CAST: Marisa Tomei, Max Baker, Daniel Radcliffe, Seth Numrich, Roger Allam, Richard Short

\*Plays Commissioned by Roundabout

*Readings and workshops at Roundabout are made possible by a generous grant from The Blanche and Irving Laurie Foundation.*



Greta Gerwig and Emile Hirsch take part in the reading of the Roundabout commissioned play, *The Unavoidable Disappearance of Tom Durnin*, by Steven Levenson. Actors Bill Irwin and Jeremy Shamos look on.

# THE IMPORTANCE OF BEING EARNEST: LIVE IN HD

This season, for the first time in Roundabout's history, a high-definition film of one of our Broadway shows – *The Importance of Being Earnest* – was screened in movie theatres across the globe. *The Importance of Being Earnest: Live in HD* made Roundabout the first American theatre company to produce and distribute a high-definition cinema broadcast of one of its acclaimed productions. In addition to the production itself, filmed live at the American Airlines Theatre, the broadcast included backstage features during the play's intermission, hosted by David Hyde Pierce and Alfred Molina.

Produced in partnership with L.A. Theatre Works and BY Experience, with lead funding provided by the Sidney E. Frank Foundation, the film was screened throughout the month of June on over 200 screens, selling over 35,000 tickets and receiving rave reviews. The New Zealand Herald lauded, "Best outing yet for Wilde classic...Nothing else could measure up."

*The Importance of Being Earnest: Live in HD* allowed Roundabout to further realize its mission of making its work accessible by bringing the magic of Broadway to the hometowns of theatre lovers worldwide.



## THE FILM WAS SCREENED WORLDWIDE IN THE FOLLOWING LOCATIONS:

### UNITED STATES

Arizona  
California  
Colorado  
Connecticut  
District of Columbia  
Florida  
Georgia  
Hawaii  
Illinois  
Indiana  
Maine  
Maryland  
Massachusetts  
Michigan  
Minnesota  
Missouri  
Nebraska  
New Hampshire  
New Jersey

New Mexico  
New York  
North Carolina  
Ohio  
Oklahoma  
Oregon  
Pennsylvania  
Rhode Island  
Tennessee  
Texas

Vermont  
Virginia  
Washington  
Wisconsin

### INTERNATIONAL

Australia  
Canada  
Estonia  
Germany  
Luxembourg  
Malta  
Mexico  
Netherlands  
New Zealand  
South Africa  
Sweden  
United Kingdom

# AWARDS

## Anything Goes

### TONY

Winner for Best Revival of a Musical  
Winner for Best Actress in a Musical – Sutton Foster  
Winner for Best Choreography – Kathleen Marshall  
Nomination for Best Featured Actor in a Musical – Adam Godley  
Nomination for Best Costume Design of a Musical – Martin Pakledinaz  
Nomination for Best Lighting Design of a Musical – Peter Kaczorowski  
Nomination for Best Sound Design of a Musical – Brian Ronan  
Nomination for Best Direction of a Musical – Kathleen Marshall  
Nomination for Best Scenic Design of a Musical – Derek McLane

### DRAMA DESK

Winner for Outstanding Revival of a Musical  
Winner for Outstanding Choreographer of a Musical – Kathleen Marshall  
Winner for Outstanding Actress in a Musical – Sutton Foster  
Winner for Outstanding Set Design – Derek McLane  
Winner for Outstanding Sound Design – Brian Ronan  
Nomination for Outstanding Director of a Musical – Kathleen Marshall  
Nomination for Outstanding Actor in a Musical – Colin Donnell  
Nomination for Outstanding Featured Actor in a Musical – Adam Godley  
Nomination for Outstanding Featured Actress in a Musical – Laura Osnes  
Nomination for Outstanding Costumes – Martin Pakledinaz

### DRAMA LEAGUE

Winner for Distinguished Revival of a Musical

### OUTER CRITICS CIRCLE

Winner for Outstanding Revival of a Musical  
Winner for Outstanding Director of a Musical – Kathleen Marshall  
Winner for Outstanding Actress in a Musical – Sutton Foster  
Winner for Outstanding Featured Actor in a Musical – Adam Godley  
Nomination for Outstanding Choreographer of a Musical – Kathleen Marshall  
Nomination for Outstanding Featured Actor in a Musical – Colin Donnell

Nomination for Outstanding Featured Actor in a Musical – John McMartin  
Nomination for Outstanding Featured Actress in a Musical – Laura Osnes

### ASTAIRE AWARDS

Winner for Best Female Dancer on Broadway – Sutton Foster  
Nomination for Excellence in Choreography on Broadway – Kathleen Marshall  
Nomination for Best Female Dancer on Broadway – Laura Osnes  
Nomination for Best Male Dancer on Broadway – Colin Donnell

## Brief Encounter

### TONY

Nomination for Best Sound Design of a Play – Simon Baker

### OUTER CRITICS CIRCLE

Winner for Outstanding Set Design (Play or Musical) – Neil Murray  
Nomination for Outstanding Director of a Play – Emma Rice  
Nomination for Outstanding Lighting Design (Play or Musical) – Malcolm Rippeth

## The Dream of the Burning Boy

### DRAMA LEAGUE

Nomination for Distinguished Production of a Play

### OUTER CRITICS CIRCLE

Nomination for Outstanding Actor in a Play – Reed Birney  
Nomination for John Gassner Award presented for an American Play – David West Read

## The Importance of Being Earnest

### TONY

Winner for Best Costume Design of a Play – Desmond Heeley  
Nomination for Best Revival of a Play  
Nomination for Best Actor in a Play – Brian Bedford

### DRAMA DESK

Winner for Outstanding Featured Actor in a Play – Brian Bedford  
Nomination for Outstanding Costumes

### DRAMA LEAGUE

Nomination for Distinguished Revival of a Play

### OUTER CRITICS CIRCLE

Winner for Outstanding Featured Actor in a Play – Brian Bedford  
Nomination for Outstanding Revival of a Play  
Nomination for Outstanding Costume Design (Play or Musical) – Desmond Heeley  
Nomination for Outstanding Scenic Design (Play or Musical) – Desmond Heeley

## The Language Archive

Susan Smith Blackburn Prize – Julia Cho

## The People in the Picture

### TONY

Nomination for Best Actress in a Musical – Donna Murphy

### DRAMA DESK

Nomination for Book of a Musical – Iris Rainer Dart  
Nomination for Outstanding Music of a Musical – Mike Stoller and Artie Butler  
Nomination for Outstanding Actress in a Musical – Donna Murphy

### DRAMA LEAGUE

Nomination for Distinguished Production of a Musical

### OUTER CRITICS CIRCLE

Nomination for Outstanding Actress in a Musical – Donna Murphy

## Tigers Be Still

### OUTER CRITICS CIRCLE

Nomination for John Gassner Award presented for an American Play – Kim Rosenstock

\*\* Reed Birney received a special Drama Desk award for his versatile and finely nuanced performances over the past thirty-five years, and for his exceptional work this season in *Tigers Be Still*, *A Small Fire* and *The Dream of the Burning Boy*.

# ACCESS ROUNDABOUT

Through our multi-faceted audience development initiative, **ACCESS ROUNDABOUT**, we make theatre affordable and accessible for all audiences, particularly underserved audiences. Access Roundabout was launched during the 2007-08 season and was dramatically expanded in FY10 and FY11. This season, Access Roundabout distributed 34,795 deeply discounted tickets through the following initiatives:

- **ROUNDABOUT UNDERGROUND:** All tickets to productions in Roundabout's 62-seat Black Box Theatre at the Harold and Miriam Steinberg Center for Theatre are \$20. By providing opportunities to see affordable quality theatre, Roundabout cultivates an audience of young and adventurous theatregoers.
- **HIPTIX:** Roundabout's audience development program for young adults ages 19-35, aims to build loyalty in the next generation of theatregoers and cultural consumers, and attracts ticket-buyers with low ticket prices to all Roundabout shows.
- **ACCESS10:** Roundabout allocates a number of \$10 tickets to the first four preview performances at each of its venues.
- **GENERAL/STUDENT RUSH:** Roundabout offers discounted general rush tickets on the day of a performance; student rush tickets are half-off the original price and available 30 minutes before curtain time.



HIPTIX members attend *The Dream of the Burning Boy*.

Access Roundabout is supported, in part, by public funds from the City of New York Theater Subdistrict Council, LDC and the New York City Department of Cultural Affairs in partnership with the City Council.



ACCESS ROUNDABOUT	TICKETS
HIPTIX	12,350
Access10	943
Roundabout Underground	10,760
General/Student Rush	10,742
<b>TOTAL</b>	<b>34,795</b>



Audience members enjoying a HIPTIX event following *The Importance of Being Earnest*.

# EDUCATION@ROUNDABOUT

**EDUCATION@ROUNDABOUT'S** mission is to use theatre to enhance teacher practice and deepen student learning in New York City's public schools. We are dedicated to using our resources as a professional theatre company to strengthen the role of theatre as a tool for teaching and learning while engaging some of the most underserved members of the New York City community. Our mission is manifested through a series of comprehensive programs, all of which comply with city, state and national arts learning standards.

- **SCHOOL PARTNERSHIPS** are at the core of our work and provide yearlong curriculum-based residencies to middle schools and high schools with limited access to the arts in all five boroughs.
- **THEATRE ACCESS** provides student groups throughout the tri-state area with free and discounted matinee tickets to our productions, including pre-show workshops and post-show talk-backs with actors and creative teams.
- **STUDENT PRODUCTION WORKSHOP**, our after-school program designed for students who are most at risk of dropping out of school, reengages participants in their education as they write, direct, design, market, mount, and execute their own theatrical productions in our Black Box Theatre.
- **PROFESSIONAL DEVELOPMENT** workshops build teachers' skills in using theatre as an effective teaching tool, giving free rein to their creativity while engaging in theatre arts to enhance classroom practice.
- **CAREER DEVELOPMENT** provides a wide range of hands-on learning opportunities for young professionals interested in theatre administration, providing regular interaction with members of Roundabout's senior staff, as well as a weekly stipend.



Roundabout archivist Tiffany Nixon works with students from Esperanza Preparatory Academy in Harlem.



Jacqueline Kennedy Onassis High School students Brittany Gonzalez and Jonathan Davis perform a scene from *Same River*, an original piece on hydrofracking.

## Education@Roundabout's Impact

PROGRAM	STUDENTS	ADULTS/EDUCATORS	SCHOOLS	CLASSROOMS	ARTIST SESSIONS
School Partnerships	2,611	163	18	128	1,497
Professional Development	N/A	337	18	N/A	1,463
Theatre Access	3,736	95	83	128	98
After School	349	N/A	21	N/A	331
Career Development	33	N/A	19	N/A	38
Theatre-PLUS	N/A	4,836	N/A	N/A	N/A
<b>TOTAL</b>	<b>6,729</b>	<b>5,431</b>	<b>159</b>	<b>159</b>	<b>3,683</b>

For more on Education@Roundabout, please see our Education Report available at [www.roundabouttheatre.org](http://www.roundabouttheatre.org).

# SPRING GALA 2011

## ALEC BALDWIN

*A Musical Tribute*



Gala Co-Chairs Tom Tuft and Mary Solomon with Alec Baldwin and Roundabout Artistic Director Todd Haimes.



Gala Vice Chairs Stephanie and Ron Kramer.



Jane Krakowski sings "My Heart Belongs to Alec," based on Cole Porter's classic.



Bernadette Peters sings "If You Were the Only Boy," based on the popular Nat Ayer and Clifford Grey song.

On March 14, 2011, the stars came out at Roseland Ballroom as Roundabout presented Alec Baldwin with the Jason Robards Award for Excellence in Theatre at our annual Spring Gala. Todd Haimes, Roundabout's Artistic Director, gave a moving tribute to Baldwin and his commitment to supporting the not-for-profit arts through his work both on stage and as an advocate for the arts. To illustrate, Haimes announced a tremendous act of generosity from Baldwin: a \$500,000 gift to Roundabout's New Play Initiative.

The highlight of the evening was a musical tribute in Baldwin's honor created by his longtime collaborator and Roundabout Associate Artistic Director, Scott Ellis, with musical director Paul Gemignani. Many of the biggest names on Broadway came to pay tribute, and poke fun at Baldwin, with memorable performances by Jason Daniele, Melissa Errico, Cheyenne Jackson, Jane Krakowski, LaChanze, Andrea Martin, Marin Mazzie, Bebe Neuwirth, Bernadette Peters, Sherie Renee Scott, Karen Ziemba, and the singing and dancing Baldwin Girls, along with special appearances by Matthew Broderick, Katie Finneran, Anne Meara and Mary-Louise Parker.

With the invaluable leadership of our Gala Chairs and Board members Mary Solomon and Tom Tuft, along with our Vice Chairs, Auction and Journal Chairs, a record \$2.1 million was raised to support Roundabout's Musical Theatre Fund.

Thank you to our **Gala Leadership** who helped make the night a record-breaking success:

#### Gala Chairs

Mary and David Solomon,  
Tom and Diane Tuft

#### Vice Chairs

Ed and Betsy Cohen, Michael T. Cohen,  
Mike and Pilar de Graffenried,  
Sylvia Golden, Perry and Martin Granoff,  
Stephanie and Ron Kramer

#### Auction Chairs

Linda D'Onofrio, Sylvia Golden

#### Journal Chair

Leslie Bains

For more on our Spring Gala please visit  
[www.roundabouttheatre.org](http://www.roundabouttheatre.org)



Artistic Director's Circle members Irv and Lois Cohen with *Death Takes a Holiday* composer and lyricist Maury Yeston.

Board Member Perry Granoff with *Anything Goes*' Joel Grey.

Artistic Director's Circle member Kurt Leopold with daughter Michaela Clary.

## OUR SUPPORTERS

**ROUNDABOUT WISHES TO ACKNOWLEDGE** the many individuals, foundations, corporations, and government agencies that made the 2010-2011 season possible. In addition to those listed on the following pages, Roundabout thanks the thousands of contributors in the Friends of Roundabout program who, regrettably, cannot be listed due to space limitations. The following donors provided extraordinary support for Roundabout's programs this year.

We thank members of the **Artistic Director's Circle** who make Roundabout's diverse programming initiatives possible with sustainable gifts for our Broadway and off-Broadway productions as well as our many not-for-profit initiatives including Education programs, New Play Initiative, and Access Roundabout, which keeps ticket prices affordable for all audiences.

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For over twenty years, the members of the **Chairman's Circle** have made a significant impact at Roundabout with gifts of \$2,000 and above. **Friends of Roundabout**, with gifts of \$75-\$1,999, join our Chairman's Circle members in contributing to our success each season. Limited space precludes listing all donors.

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The Importance of Being Earnest's Santino Fontana with Board member Abby Kohnstamm.

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The Yegen Society recognizes and honors those generous individuals who have included Roundabout in their estate plans. The society is named in honor of Roundabout Board Chairman Emeritus Christian C. Yegen, in recognition of the extraordinary leadership he provided during a time of transition at Roundabout. Thanks to his belief in and support of Roundabout, we look forward to a bright future.

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**MISSION:** Roundabout Theatre Company is 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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