ROUNDABOUT THEATRE COMPANY

MISSION

Roundabout Theatre Company is committed to producing the highest quality theatre with the finest artists, sharing stories that endure, and providing accessibility to all audiences. A not-for-profit company, Roundabout fulfills its mission each season through the production of classic plays and musicals; development and production of new works by established and emerging writers; educational initiatives that enrich the lives of children and adults; and a subscription model and audience outreach programs that cultivate and engage all audiences.

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For a copy of our most recent audited financial statement, please contact the Development office by phone at 212.719.9393, or by email at development@roundabouttheatre.org. To view the financial statement online, please click here. The FY13 audited financial statement will be available beginning January 2014.

Front cover photo: The cast of The Mystery of Edwin Drood
Back cover photo: Annie Funke and Jake Gyllenhaal in If There Is I Haven’t Found It Yet

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LETTER FROM THE CHAIRMAN

This year was a milestone for Roundabout, as its 30th year of leadership. During Todd’s three decades here, the company has been honored with the highest honors, established five venues, championed new and classic plays and musicals, and contributed immeasurably to New York City students and educators. In his tenure, Todd has seen Roundabout’s best times and most challenging times, and the 2012-13 season has been one of the latter. But with the leadership of Managing Director Harold Wolpert and Executive Director Julie Levy, Todd and Roundabout are poised to build on past successes and write the next unforgettable chapter in Roundabout’s story.

The season opened at the American Airlines Theatre with a tour de force performance by Douglas Hodge in the classic Cyrano de Bergerac. We saw high revivals of modern classics Pixie and The Big Knife. Roundabout gave Broadway its first revival of The Mystery of Edwin Drood with an all-star cast. Off-Broadway, Jake Gyllenhaal made his New York theatre debut in the intimate but powerful If There Is I Haven’t Found It Yet!, and Pulitzer Prize-winning Galileo’s fully returned in an unforgettable production. The Unavoidable Disappearance of Tom Durnin was commissioned for Roundabout from Steven Levenson, one of our Underground playwrights, and Bad Jews was so successful at the Black Box that it will be seen this fall for an Off-Broadway run at the Laura Pels Theatre in the Harold and Miriam Steinberg Center for Theatre. Recognition for Roundabout’s work onstage included seven Tony® nominations, nine Drama Desk nominations and a Lucille Lortel Lifetime Achievement Award for Todd.

The hugely successful Anything Goes national tour was extended, and, exemplifying Roundabout’s emphasis on community engagement, carried with it an embedded educational component to cities across the country. It was another first as education staff trained the artists on tour to bring our highly successful Postcard Production Workshop model to students and teachers across the country.

In celebration of Todd’s 30th Anniversary, Roundabout hosted two very special benefit evenings that together raised more than $3.5 million for our musical theatre program. In the fall, the original cast of Roundabout’s 2004 Tony Award-winning production of All My Sons gathered at Studio 54 for a one-night only concert. Additionally, our spring gala hosted by Alex Corning recognized Roundabout’s accomplishments since 1983 when a very young Todd started his first joined Roundabout. Thanks to the incredible support of so many, including our terrific Board of Directors, it became our most successful event ever.

As you’ll hear from Todd, we were all very proud of the work on stage this year, but like the rest of the Broadway community, we were dismayed by a drop in ticket revenue. Hurricane Sandy only forced us to cancel four performances between our theatres, but the effects on the New York City community were profound and continued to impact Roundabout well into the new year. Further, though tourism may be driving commercial Broadway to produce more blockbusters with star names, Roundabout is committed to our dynamic mission and our subscription-based model. We continue to focus on programs that deepen our audiences’ engagement in our work and ensure affordable tickets for a diverse audience, and I am confident that we are well positioned to remain a leader in the field.

In last year’s report, I mentioned that our Board and management defined short- and long-term strategies designed to ensure the financial strength of Roundabout. I am pleased to report that those efforts are bearing fruit and that our indefatigable staff is fully invested in continuing to produce the highest quality work on stage and off that challenges and entertains audiences. We now have a unified look and a statement that distills who we are and what we’ve always been about. It’s about you! Our sincerest thanks go to our Board member John McGinley and the team at mcgrawltd, led by fellow Board member Bill Barnte, whose pano Baron creates this new look possible, in collaboration with LaFace Cohen. Bill was one of six new Directors who joined us this year, all of whom bring a diversity of experience and a passion for theatre to Roundabout.

Looking back on the many accomplishments of the past year, I cannot close this letter without thanking our Roundabout family, our subscribers – both new and longtime – our generous donors, Leadership Council, staff, artists, and my fellow Board members. I’m certain that the union of all these groups is brilliantly informing Roundabout’s vision and future.

Tom Tuft, Chairman of the Board

LETTER FROM THE ARTISTIC DIRECTOR

The 2012-13 season was a remarkable one for me personally, as I reflected on my history with the company while still looking to the future. It is hard to imagine that I joined Roundabout over 30 years ago. Back at the start, I never dreamed we would be producing classic musicals, alongside classic plays, alongside world premieres. I remain humbled by the dedication of Roundabout’s staff, our Board of Directors, the artists, and the audiences who continue to support this company, both our diverse work on stage and our programs in the community.

This season’s classic plays at the American Airlines Theatre represented the exact combination of work that I, Todd, make audiences return to us over and over again. Cyrano de Bergerac was a hilarious production of a romantic classic directed by the peerless Douglas Hodge in the title role. Pixie was a particular pleasure, bringing William Inge (who remains one of my favorite playwrights) back to our audience with his story of small-town America and the big spirits struggling to break free. I was thrilled to welcome back the dynamic Bobby Cannavale in Clifford Odets’ The Big Knife, directed by Resident Director Doug Hughes. It was so special to be able to show audiences a play from one of the American greats that almost none of them had seen before.

I was similarly delighted to review Roundabout’s 2012-13 Off-Broadway season, which happily turned out to be one of the biggest hits ever for this program! I quickly realized that this battle over faith and family needed a larger voice, so for the first time I made the decision to transfer the production with its full cast and creative team upstairs to the 400-seat Pels Theatre to open our 2013-14 Off-Broadway season.

And finally, a great artistic success of the season, for me, was Scott Ellis’ “breathtaking revival of Rupert Holmes’ The Mystery of Edwin Drood.” A big period murder mystery musical with a choose-your-own-ending surprise – it’s not exactly your typical fare, and that’s exactly what I love about it. With eye-popping design and endlessly inventive performances, Drood is the kind of musical that simply brings joy to all who see it. After being absent from the New York stage for an entire generation, it deserved to be seen and heard again.

Offstage, we continued our commitment to both artists and the community. We celebrated over thirty readings of new work and classics — furthering the creative development of plays being considered for the Underground, Roundabout commissions, and even plays being shepherded by our Associate Artists. Some of these artists got involved with even fresher work coming out of our Education program through our city-wide, on-campus afterschool program – Student Production Workshop. It was a treat for the students and all of us here to watch these young artists interact with and gain advice from the various talented people who bring Roundabout’s productions to life.

No matter how much planning goes into a season I often find myself concerned that the balance I strive to achieve won’t be met this time around. But in the 2012-13 season, I must say that the sum of the year was even greater than its parts. I didn’t set easy tasks, yet no matter how ambitious our dreams got, the Roundabout Board and staff rose to the occasion, giving artists the opportunity to see their ideas fully realized, and audiences the opportunity to experience a diversity of work all at one company. It’s what I’m so proud we provide to the artistic community and New York audiences, and what we will continue to provide in the years ahead.

Todd Haimes, Artistic Director
THE CLASSICS

Roundabout places classic plays and musicals at the center of its mission and programming. Since its opening season in 1966, Roundabout has produced more than 200 play revivals and brought nearly one-third of all Broadway musical revivals to the stage, concentrating on works that generally would not be produced in the commercial theatre. Roundabout classic plays and musicals are synonymous with high production values, unique artistic collaborations, and accessibility. The productions invite audiences of all backgrounds to engage in a dialogue between the world of the play and their personal experience.

Cyrano de Bergerac

American Airlines Theatre

By Edmond Rostand
Translation by Ranjit Bolt

September 14, 2012 through November 25, 2012

DIRECTOR: Jamie Lloyd
SET AND COSTUME DESIGN: Soutra Gilmour
LIGHTING DESIGN: Japhy Weideman
SOUND DESIGN: Dan Moses Schreier
MUSIC: Charlie Rosen
HAIR AND WIG DESIGN: Amanda Miller
MOVEMENT: Chris Bailey
FIGHT DIRECTOR: Jacob Grigolia-Rosenbaum
DIALECT COACH: Kate Wilson

OPENING NIGHT: October 11, 2012

AWARDS/ NOMINATIONS:
Tony Award Nomination for Best Costume Design of a Play — Soutra Gilmour

Major support for this production provided by Beth and Ravenel Curry.


Douglas Hodge, Clémence Poésy, and Kyle Soller in Cyrano de Bergerac

Mikaela Feely-Lehmann, Samuel Roukin, Patrick Page, Clémence Poésy and Geraldine Hughes in Cyrano de Bergerac
THE MYSTERY OF EDWIN DROOD

October 19, 2012 through March 10, 2013

DIRECTOR: Scott Ellis

CHOREOGRAPHY: Warren Carlyle

MUSIC DIRECTOR: Paul Gemignani

SET DESIGN: Anna Louizos

COSTUME DESIGN: William Ivey Long

LIGHTING DESIGN: Brian Nason

SOUND DESIGN: Tony Meola

ORCHESTRATION: Rupert Holmes

DANCE ARRANGEMENTS: Sam Davis

HAIR AND WIG DESIGN: Paul Harris

MAKEUP DESIGN: Angelina Avallone

DIALECT COACH: Kate Wilson

ORIGINAL CAST: Stephanie J. Block, Will Chase, Gregg Edelman, Jim Norton, Chita Rivera, Andy Karl, Jesse Mueller, Betsy Wolfe, Nicholas Barash, Peter Barson, Robert Creighton, Alison Cimmet, Kyle Coffman, Nick Corley, Jenifer Foote, Justin Greer, Shannon Lewis, Spencer Plachy, Kiira Schmidt, Eric Sciotto, Jim Walton

OPENING NIGHT: November 13, 2012

AWARDS / NOMINATIONS:

Tony Award Nomination for Best Revival of a Musical — Will Chase

Drama Desk Nomination for Outstanding Revival of a Musical

Tony Award Nomination for Best Performance by an Actress in a Leading Role in a Musical — Stephanie J. Block

Tony Award Nomination for Best Performance by an Actor in a Featured Role in a Musical — Will Chase

Drama Desk Nomination for Outstanding Featured Actor in a Musical — Will Chase

Drama Desk Nomination for Outstanding Featured Actress in a Musical — Stephanie J. Block

Drama Desk Nomination for Outstanding Director of a Musical — Scott Ellis

Drama Desk Nomination for Outstanding Choreography — Warren Carlyle

Drama Desk Nomination for Outstanding Costumes — William Ivey Long

Drama Desk Nomination for Outstanding Scenic Design — Anna Louizos

Drama Desk Nomination for Outstanding Lighting Design — Brian Nason

Drama Desk Nomination for Outstanding Sound Design — Tony Meola

Outer Critics Circle Nomination for Outstanding Revival of a Broadway Musical

Outer Critics Circle Nomination for Outstanding Direction of a Musical — Scott Ellis

Outer Critics Circle Nomination for Outstanding Choreography — Warren Carlyle

Outer Critics Circle Nomination for Outstanding Costume Design — William Ivey Long

Outer Critics Circle Nomination for Outstanding Featured Actor in a Musical — Will Chase

Drama League Nomination for Outstanding Revival of a Broadway Musical

Drama League Nomination for Outstanding Performance Award — Will Chase

Drama League Nomination for Outstanding Performance Award — Chita Rivera

Drama League Nomination for Outstanding Performance Award — Jim Norton

Drama League Nomination for Outstanding Performance Award — Jim Norton

Drama League Nomination for Outstanding Performance Award — Jim Norton

Drama League Nomination for Outstanding Performance Award — Jim Norton

Outer Critics Circle Nomination for Outstanding Revival of a Musical (Broadway or Off-Broadway)

Drama League Nomination for Outstanding Performance Award — Jim Norton

Drama League Nomination for Outstanding Performance Award — Jim Norton

Drama League Nomination for Outstanding Performance Award — Jim Norton

The Mystery of Edwin Drood is suggested by the unfinished novel by Charles Dickens.

Major support for The Mystery of Edwin Drood provided by The Blanche and Irving Laurie Foundation.

The Mystery of Edwin Drood benefits from Roundabout’s Musical Theatre Fund, with gifts from Marty and Perry Granoff, HRH Foundation, Peter and Leni May, and Tom and Diane Tuft.
American Airlines Theatre

By William Inge

January 13, 2012 through April 8, 2012

DIRECTOR: Sam Gold
SET DESIGN: Andrew Lieberman
COSTUME DESIGN: David Zinn
LIGHTING DESIGN: Jane Cox
SOUND DESIGN: Jill BC Du Bois
HAIR AND WIG DESIGN: Tom Watson
CHOREOGRAPHY: Chase Brock
FIGHT DIRECTOR: Christian Kelly-Sordelet
DIALECT COACH: Kate Wilson

ORIGINAL CAST: Reed Birney, Maggie Grace, Elizabeth Marvel, Sebastian Stan, Mare Winningham, Ellen Burstyn, Madeleine Martin, Ben Rappaport, Cassie Beck, Maddie Corman, Lizbeth Mackay, Chris Perfetti

OPENING NIGHT: January 13, 2013

Ellen Burstyn, Mare Winningham and Elizabeth Marvel in Picnic

Sebastian Stan and Maggie Grace in Picnic
THE CLASSICS

THE BIG KNIFE

American Airlines Theatre

By Clifford Odets

March 22, 2013 through June 2, 2013

DIRECTOR: Doug Hughes
SET DESIGN: John Lee Beatty
COSTUME DESIGN: Catherine Zuber
LIGHTING DESIGN: James F. Ingalls
ORIGINAL MUSIC AND SOUND DESIGN: David Van Tieghem
HAIR AND WIG DESIGN: Tom Watson

ORIGINAL CAST: Rachel Brosnahan, Bobby Cannavale, Marin Ireland, Billy Eugene Jones, Richard Kind, Ana Reeder, Reg Rogers, Joey Slotnick, Brenda Wehle, C.J. Wilson, Chip Zien

OPENING NIGHT: April 16, 2013

AWARDS/ NOMINATIONS:
Tony Award Nomination for Best Performance by an Actor in a Featured Role in a Play — Richard Kind
Drama Desk Winner for Outstanding Featured Actor in a Play — Richard Kind
Drama League Nomination for Distinguished Performance Award — Bobby Cannavale
Outer Critics Circle Nomination for Outstanding Featured Actor in a Play — Richard Kind
TALLEY’S FOLLY

Harold and Miriam Steinberg Center for Theatre/
Laura Pels Theatre

By Lanford Wilson

February 9, 2013 through May 12, 2013

DIRECTOR: Michael Wilson
SET DESIGN: Jeff Cowie
COSTUME DESIGN: David C. Woolard
LIGHTING DESIGN: Rui Rita
ORIGINAL MUSIC AND SOUND DESIGN:
Mark Bennett
HAIR AND MAKE-UP DESIGN:
Mark Adam Rampmeyer
DIALECT COACH: Kate Wilson

ORIGINAL CAST: Danny Burstein, Sarah Paulson

OPENING NIGHT: March 5, 2013

AWARDS/NOMINATIONS:
Drama League Nomination for Distinguished
Performance Award — Danny Burstein
Lucille Lortel Nomination for Outstanding Revival
Lucille Lortel Nomination for Outstanding Lead Actor
— Danny Burstein

Talley’s Folly premiered at Circle Repertory Company in New York City, in 1979, in a production directed by Artistic Director Marshall W. Mason. It was originally presented on Broadway by Nancy Cooperstein, Porter Van Zandt and Marc Howard.
Harold and Miriam Steinberg Center for Theatre/
Laura Pels Theatre

By Nick Payne

August 24, 2012 through December 23, 2012

DIRECTOR: Michael Longhurst
SET DESIGN: Beowulf Boritt
COSTUME DESIGN: Susan Hilferty
LIGHTING DESIGN: Natasha Katz
ORIGINAL MUSIC AND SOUND DESIGN: Obadiah Eaves
DIALECT COACH: Ben Furey

ORIGINAL CAST: Annie Funke, Michelle Gomez, Jake Gyllenhaal, Brian F. O’Byrne

OPENING NIGHT: September 20, 2012

AWARDS/NOMINATIONS:
Drama Desk Nomination for Outstanding Featured Actor in a Play — Brían F. O’Byrne
Drama League Nomination for Distinguished Performance Award — Jake Gyllenhaal
Lucille Lortel Nomination for Outstanding Featured Actor — Jake Gyllenhaal
Lucille Lortel Winner for Outstanding Featured Actress — Annie Funke
Lucille Lortel Nomination for Outstanding Scenic Design — Beowulf Boritt

World première produced by The Bush Theatre

Major support for this production provided by K. Myers.

US Premiere

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. These shows are 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.
NEW WORKS

BAD JEWS

Harold and Miriam Steinberg Center for Theatre/Black Box Theatre

By Joshua Harmon

October 5, 2012 through December 30, 2012

DIRECTOR: Daniel Aukin
SET DESIGN: Lauren Helpern
COSTUME DESIGN: Dane Laffrey
LIGHTING DESIGN: Mark Barton
SOUND DESIGN: Shane Rettig

ORIGINAL CAST: Tracee Chimo, Philip Ettinger, Molly Ranson, Michael Zegen

OPENING NIGHT: October 30, 2012

AWARDS/NOMINATIONS:
Drama League Nomination for Distinguished Performance Award — Tracee Chimo
Outer Critics Circle Nomination for Outstanding New Off-Broadway Play
Outer Critics Circle Nomination for Outstanding Actress in a Play — Tracee Chimo
Outer Critics Circle Nomination for John Gassner Award — Joshua Harmon


World Premiere
THE UNAVOIDABLE DISAPPEARANCE OF TOM DURNIN

Harold and Miriam Steinberg Center for Theatre/
Laura Pels Theatre

By Steven Levenson


DIRECTOR: Scott Ellis
SET DESIGN: Beowulf Boritt
COSTUME DESIGN: Jeff Mahshie
LIGHTING DESIGN: Donald Holder
ORIGINAL MUSIC AND SOUND DESIGN: Chad Lipar

ORIGINAL CAST: Christopher Denham, Lisa Emery, Sarah Goldberg, David Morse, Rich Sommer

OPENING NIGHT: June 27, 2013

Major support for The Unavoidable Disappearance of Tom Durnin is provided by The Laura Pels International Foundation for Theater.

Partial underwriting support is provided by Peggy and Mark Ellis, Stacey and Eric Mindich, and K. Myers.

This play is a recipient of an Edgerton Foundation New American Plays Award.

We thank our Roundabout Leaders for New Works: Alec Baldwin, Lois and Irv Cohen, Linda L. D’Onofrio, Jodi Glucksman, Sylvia Golden, Caryl and James Magid, Laura Pels International Foundation for Theater, Laura S. Rodgers, Mary and David Solomon/GS Gives, Harold and Mimi Steinberg Charitable Trust, Yolanda R. Tujoy, Lori Uddenberg, Deborah and Thomas Wallace, and Xerox Foundation.

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

World Premiere
Commissioned by Roundabout Theatre Company
NATIONAL TOUR

**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 and John Weidman

October 2, 2012 through November 17, 2013

**DIRECTOR AND CHOREOGRAPHER:** Kathleen Marshall
**SET DESIGN:** Derek McLane
**LIGHTING DESIGN:** Peter Kaczorowski
**SOUND DESIGN:** Brian Ronan
**ADDITIONAL ORCHESTRATIONS:** Bill Elliott
**ORIGINAL ORCHESTRATIONS:** Michael Gibson
**VOCAL ARRANGEMENTS:** Rob Fisher
**ADDITIONAL VOCAL ARRANGEMENTS:** Angelina Avallone


**MUSICAL DIRECTOR/CONDUCTOR:** Jay Alger
**MUSIC COORDINATOR:** Seymour Red Press
**HAIR AND WIG DESIGN:** Paul Huntley
**MAKEUP DESIGN:** Angelina Avallone

**OUR TOUR:**

San Francisco, CA
Tempe, AZ
East Lansing, MI
Cleveland, OH

**Our Cities:**

Dallas, TX
Memphis, TN
Naples, FL
Tampa, FL
Durham, NC
Fayetteville, AR
Pittsburgh, PA
St. Paul, MN
Grand Rapids, MI
St. Louis, MO
Washington, DC
Schenectady, NY
Toronto, ON
Costa Mesa, CA
Portland, OR
Spokane, WA
Seattle, WA
Greenville, SC

**FRIENDS OF ROUNDABOUT PLAYREADINGS**

Waiting for Lefty
By Clifford Odets
Director: Doug Hughes

Just Jim Dale
By Jim Dale
Director: Richard Malloy, Jr.

The Way of Things
By Theresa Rebeck
Director: Scott Schwartz

Talley & Son
By Lanford Wilson
Director: Michael Wilson

**ARTISTIC READINGS AND WORKSHOPS**

The Blue Deep
By Lucy Boyle

The Admiration of Cicagon
By J. M. Barrie
Director: Evan Cabnet

The Great Pretender
By David West Read
Director: Michael Wilson

Chapter Two
By Neil Simon
Director: Laura Savia

Three Ways
By Diana Fithian
Director: Adrienne Campbell-Holt

A Hatful of Rain
By Michel Vincent Guazzo
Director: Greg Naughton

Artificial Fellow Traveler
By Ethan Sandler
Director: Daniel Goldstein

The Effect of Gamma Marigolds
By Paul Zindel
Director: Gordon Edelstein

Incident at Vichy
By Arthur Miller
Director: Gordon Edelstein

The Commons of Pensacola
By Amanda Peet
Director: Laura Savia

Cute and Beat* By Bekah Brunstetter
Director: Evan Cabnet

Dinner with Friends* By Donald Margulies
Director: Pam MacKinnon

Educating Rita
By Willy Russell
Director: Daniel Auken

The Great Pretender
By David West Read
Director: Evan Cabnet

Machina*
By Sophie Treadwell
Director: Lyndsey Turner

A Taste of Honey
By Shelagh Delaney
Director: Sam Gold

Three Ways
By Diana Fithian
Director: Adrienne Campbell-Holt

By Your Best Friend
By Kate Gersten
Director: Ed Sylvanus Iskandar

A Small Family Business
By Alan Aykbour
Director: Jeremy Herrin

Rags
Book by Joseph Stein
Music by Charles Strouse
Lyrics by Stephen Schwartz
Director: Gordon Greenberg

Bus Stop
By William Inge
Director: Scott Ellis

Too Much, Too Much, Too Many*
By Leighann Kennedy
Director: Sheryl Kaller

The Humans
By Stephen Karam
Director: Sam Gold

Wake Up, Mrs. Moore
By Julie Marlow Muft
Director: Sheryl Kaller

**UNDERGROUND READING SERIES**

The Recommendation
By Jonathan Caren
Director: Laura Savia

Benefit of the Doubt
By Kate Gersten
Director: Sam Gold

I Am and I Am
By Banks of Canada
Director: Jessica Ussery

*To be presented as part of the 2013-14 season

Readings and workshops are supported, in part, by the Blanche and Irving Laurie Foundation.

Playreading further our commitment to cultivating new plays and musicals, to re-working the classics, and to serve as developmental opportunities for our artists. Friends Playreading provide artists with the opportunity to have their work performed before an enthusiastic audience and give Roundabout donors the unique opportunity of experiencing theatre in the early stages of the development process. 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. We depend on our Associate Artists at Roundabout to help drive these readings. Finally, the Underground Reading Series showcased upcoming playwrights during a weeklong series in our Black Box. The following playreadings were produced during Roundabout’s 2012-13 season.
EDUCATION AT ROUNDABOUT

Education at 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 federal arts learning standards.

SCHOOL PARTNERSHIPS are at the core of our work and provide year-long, 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 talkbacks with actors and creative teams.

STUDENT PRODUCTION WORKSHOP, our on-site after-school program, develops collaboration and leadership skills in participants as they write, direct, design, market, mount, and execute their own theatrical productions in our Black Box Theatre.

PROFESSIONAL DEVELOPMENT WORKSHOPS build teachers’ and Teaching Artists’ 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, to interns and apprentices.

For more on Education at Roundabout, please see our Education Report available here or call the Development office at 212.719.9393.

EDUCATION AT ROUNDABOUT’S IMPACT

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IN THE COMMUNITY

In addition to our artistic endeavors, Roundabout is dedicated to multiple community-based initiatives. As a not-for-profit, we continually work to ensure accessibility to our shows through audience development programs and discount tickets. Our education program is committed to bringing theatre arts to students and teachers across New York City’s five boroughs. Our institutional Archives not only preserves our rich history but makes it accessible to researchers, students, and historians. Sharing our company and offering existing and innovative opportunities for our community is a central component of our mission.

Public school educators work with Roundabout Teaching Artist Nick Moore (left) during a professional development workshop focused on technical theatre.

A student from a Theatre Access group focuses a light during a Postcard Production Workshop session.
NEW AUDIENCES

Through our multi-faceted audience development initiative, Access Roundabout, we make theatre affordable and accessible for all audiences, particularly underrepresented audiences. Access Roundabout was launched during the 2007-08 season and continues to expand each year.

This season, Access Roundabout distributed over 31,000 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 thoughtful and adventurous theatre-goers.

HIPTIX
Roundabout’s low price ticket program for young adults ages 18-35 aims to build loyalty in the next generation of theatre-goers and cultural consumers.

ACCESS10
Roundabout allocates a number of $10 tickets to the first four preview performances at each of its venues.

GENERAL/STUDENT RUSH
Roundabout offers significantly discounted tickets to students and the general public on the day of the performance.

ENGAGING LOYAL AUDIENCES

Roundabout hosts a wide variety of pre- and post-theatre events, engages guests through social media and e-mail marketing, and shows appreciation for loyal support through invitations to special events.

THEATRE PLUS
Roundabout’s innovative Theatre Plus programs, founded in 1992, have enhanced the theatre-going experience for thousands of ticketholders. Audience members can discuss the performance with the stars, mix and mingle with like-minded arts enthusiasts, or attend a pre-show wine tasting led by an expert from a top winery.

SOCIAL MEDIA
Roundabout engages daily in a dialogue with online communities on Facebook, Twitter, YouTube, Instagram and the Roundabout Blog. We post regular content to enhance the Roundabout experience and take fans behind the scenes, listen and respond to customer feedback and reviews, amplify positive sentiment about Roundabout and our productions, and actively ask fans to create content about their experiences.

ENGAGEMENT
All ticketholders have access to interviews with the cast and playwright, video clips, tips on planning a visit to the theatre, and more.

SUBSCRIBER APPRECIATION EVENTS
Roundabout invites full season subscribers to attend exclusive events throughout the year, enhancing their relationship with the theatre.

BY THE NUMBERS
49,910 Fans follow Roundabout on social media networks
32,924 Users posted 59,500 times about Roundabout for a potential reach of 103,132,105 people
83,000 Pre- and post-theatre emails were sent during the 2012-13 season with an average open rate of over 50%
IN THE COMMUNITY

ROUNDABOUT ARCHIVES

In 2008 Roundabout received dedicated funding from the Leon Levy Foundation to establish a permanent archive to systematically identify and preserve artifacts and documents that tell our unique theatre story. Now approaching its sixth year, Roundabout’s archives:

• Provide both physical and digital access to the collection – as of September 2013, 22,176 unique viewers have used the online collection;

• Work throughout the school year with Education at Roundabout to support lesson planning (generally 3-5 school visits each year throughout the five NYC boroughs);

• Are an active participant in local and national archives associations dedicated to preserving and making accessible performing arts material.

ASSASSINS: A BENEFIT CONCERT READING

On December 3, 2012, our 2004 Tony Award–winning cast of Assassins returned to Studio 54 for a one-night only benefit. Neil Patrick Harris led the cast through the Stephen Sondheim scored, John Weidman written musical, raising over $885,000 for Roundabout’s Musical Theatre Fund. The evening was made possible by Mary Jo and Ted Shen, with Gold Sponsors HRH Foundation and an anonymous donor, and Silver Sponsors Michael T. Cohen, Colliers International NY LLC, Mark R. Petting, and Stephanie and Ron Kramer.

Costume sketch by A. Christina Giannini for The Cherry Orchard, 1976
On March 11, 2013, we held our spring gala to honor Artistic Director Todd Haimes’ 30th year with Roundabout, which keeps ticket prices affordable for all audiences.

We thank members of the Britten 4 and the instrumental donors who make Roundabout’s diverse programs possible with annual gifts for our Broadway and off-Broadway productions, as well as our many not-for-profit initiatives including education programs, community outreach, special events, and our support of the Shubert Foundation. Each year we must raise nearly 30% of our annual budget. This list reflects total annual giving of $12,890,000, including contributions to our special events and other campaigns during the 2012-13 season. We extend our deepest gratitude to those listed here and the thousands of contributors in the Friends of Roundabout program who cannot be listed due to space limitations.

The following pages acknowledge our dedicated supporters who give generously each year, making possible Roundabout’s work on-stage and in the community. Each year we must raise nearly 30% of our annual budget. This list reflects total annual giving of $12,890,000, including contributions to our special events and other campaigns during the 2012-13 season. We extend our deepest gratitude to those listed here and the thousands of contributors in the Friends of Roundabout program who cannot be listed due to space limitations.
OUR STAFF

The PRODUCTION FUND

Roundabout productions and programs are made possible, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Roundabout is a member of the New York State Arts Council and the New York State Theatre Institute. The Thaler Charitable Foundation has, for many years, been the official funder of Roundabout Theatre Company.

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THE PRODUCTION FUND

THE TEGEN SOCIETY

As the country's most influential not-for-profit theatre company, the Roundabout Theatre Foundation's annual appeal to its community in New York City and across the nation. The Tegern Society is a way that we can ensure the future of the important cultural initiatives for generations to come. The Tegern Society recognizes and honors generous individuals who have included Roundabout in their wills. The Roundabout Theatre Foundation is a 501(c)(3) organization. Contributions are tax-deductible to the fullest extent allowed by law.

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