



YEAR IN REVIEW
2012-2013

ROUNABOUT 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*

LETTER FROM THE CHAIRMAN

This year was a milestone for Roundabout, as it marked Artistic Director Todd Haimes' 30th year of leadership. During Todd's three decades here, the company has been awarded 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 Julia 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 lush revivals of modern classics *Picnic* 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 *Talley's Folly* 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.

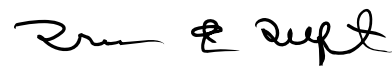
The hugely successful *Anything Goes* national tour was extended, and, exemplifying Roundabout's emphasis on community engagement, carried with it an embedded educational component to cities across the country. It was another first as education staff trained the artists on tour to bring our highly successful 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 *Assassins* gathered at Studio 54 for a one-night only concert. Additionally, our spring gala hosted by Alan Cumming recognized Roundabout's accomplishments since 1983 when a very young Todd Haimes 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 dramatic 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 McGarry and the team at mcgarrybowen, led by fellow Board member Bill Borrelle, whose pro bono creations made this new look possible, in collaboration with LaPlaca 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 long-term — 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 think, makes audiences return to us over and over again. With *Cyrano de Bergerac* we had a luscious production of a romantic classic led by the peerless Douglas Hodge in the title role. *Picnic* 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.

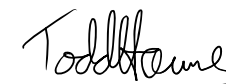
I was similarly delighted to revive Lanford Wilson's *Talley's Folly*, the first time the Pulitzer Prize-winner has been seen in New York since its debut in 1979. This valentine of a play was perfectly cast with the duo of Danny Burstein and Sarah Paulson. I so enjoyed watching audiences fall in love with these actors as they fell in love with each other on stage each night. The play was perfectly suited to the intimacy of the Laura Pels Theatre in the Harold and Miriam Steinberg Center for Theatre, which was otherwise occupied by higher octane new work this season. The initial draw of *If There Is I Haven't Found It Yet* may have been its star, Jake Gyllenhaal, but I have to say that audiences left talking about the play itself. It forced us to contemplate prioritizing the caretaking of the world against the caretaking of our own families. Similarly, family drama was at the center of Steven Levenson's *The Unavoidable Disappearance of Tom Durnin*. Having watched Steven make his debut as a playwright at Roundabout Underground in 2008, I was so proud to see him reach newfound maturity with this commissioned play.

The Underground itself hosted Joshua Harmon's *Bad Jews*, 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' beautiful 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 conducted over thirty readings of new work and classics — furthering the creative development of plays being considered for the Underground, our 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

ORIGINAL CAST: Douglas Hodge, Clémence Poésy, Patrick Page, Max Baker, Bill Buell, Geraldine Hughes, Peter Bradbury, Jack Cutmore-Scott, Mikaela Feely-Lehmann, Andy Grotelueschen, Tim McGeever, Drew McVety, Frances Mercanti-Anthony, Okieriete Onaodowan, Samuel Roukin, Ben Steinfeld, Kyle Soller

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.



Mikaela Feely-Lehmann, Samuel Roukin, Patrick Page, Clémence Poésy and Geraldine Hughes in *Cyrano de Bergerac*

THE MYSTERY OF EDWIN DROOD

Studio 54

Book, Music, and Lyrics by Rupert Holmes

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
ORCHESTRATIONS: Rupert Holmes
DANCE ARRANGEMENTS: Sam Davis
HAIR AND WIG DESIGN: Paul Huntley
MAKE-UP DESIGN: Angelina Avallone
DIALECT COACH: Kate Wilson

ORIGINAL CAST: Stephanie J. Block, Will Chase, Gregg Edelman, Jim Norton, Chita Rivera, Andy Karl, Jessie Mueller, Betsy Wolfe, Nicholas Barasch, Peter Benson, Robert Creighton, Alison Cimmet, Kyle Coffman, Nick Corley, Janine DiVita, 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
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
Tony Award Nomination for Best Direction of a Musical — Scott Ellis
Tony Award Nomination for Best Scenic Design of a Musical — Anna Louizos

Drama Desk Nomination for Outstanding Revival of a Musical or Revue
Drama Desk Nomination for Outstanding Actor in a Musical — Jim Norton
Drama Desk Nomination for Outstanding Actress in a Musical — Stephanie J. Block
Drama Desk Nomination for Outstanding Featured Actor in a Musical — Andy Karl
Drama Desk Nomination for Outstanding Featured Actress in a Musical — Jessie Mueller
Drama Desk Nomination for Outstanding Set Design — Anna Louizos
Drama Desk Winner for Outstanding Sound Design in a Musical — Tony Meola
Drama League Nomination for Outstanding Revival of a Broadway or Off-Broadway Musical
Drama League Nomination for Distinguished Performance Award — Jim Norton
Drama League Nomination for Distinguished Performance Award — Chita Rivera
Outer Critics Circle Nomination for Outstanding Revival of a Musical (Broadway or Off-Broadway)
Outer Critics Circle Nomination for Outstanding Director of a Musical — Scott Ellis
Outer Critics Circle Nomination for Outstanding Costume Design (Play or Musical) — William Ivey Long
Outer Critics Circle Nomination for Outstanding Featured Actor in a Musical — Will Chase

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.



PICNIC

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 Boff

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



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



Chip Zien, Bobby Cannavale, Richard Kind and Reg Rogers in *The Big Knife*



Marin Ireland and Bobby Cannavale in *The Big Knife*

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.



IF THERE IS I HAVEN'T FOUND IT YET

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 — Brian 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 premiere produced by The Bush Theatre

Major support for this production provided by K. Myers.
New plays are supported by Roundabout Leaders
for New Works: Alec Baldwin, Lois and Irv
Cohen, Linda L. D'Onofrio, Jodi Glucksman,
Sylvia Golden, Caryn 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. Turocy, Lori Uddenberg, Deborah and
Thomas Wallace, and Xerox Foundation.

US Premiere



NEW WORKS

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.

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 Helpert

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

New plays are supported by Roundabout Leaders
for New Works: Alec Baldwin, Lois and Irv
Cohen, Linda L. D'Onofrio, Sylvia Golden,
Caryn 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. Turocy, Lori
Uddenberg, Deborah and Thomas Wallace, and
Xerox Foundation.

World Premiere



THE UNAVOIDABLE DISAPPEARANCE OF TOM DURNIN

Harold and Miriam Steinberg Center for Theatre/
Laura Pels Theatre

By Steven Levenson

May 31, 2013 through August 25, 2013

DIRECTOR: Scott Ellis

SET DESIGN: Beowulf Boritt

COSTUME DESIGN: Jeff Mahshie

LIGHTING DESIGN: Donald Holder

ORIGINAL MUSIC AND SOUND DESIGN:

Obadiah Eaves

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, Caryn 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. Turocy, Lori Uddenberg, Deborah and Thomas Wallace, and Xerox Foundation.

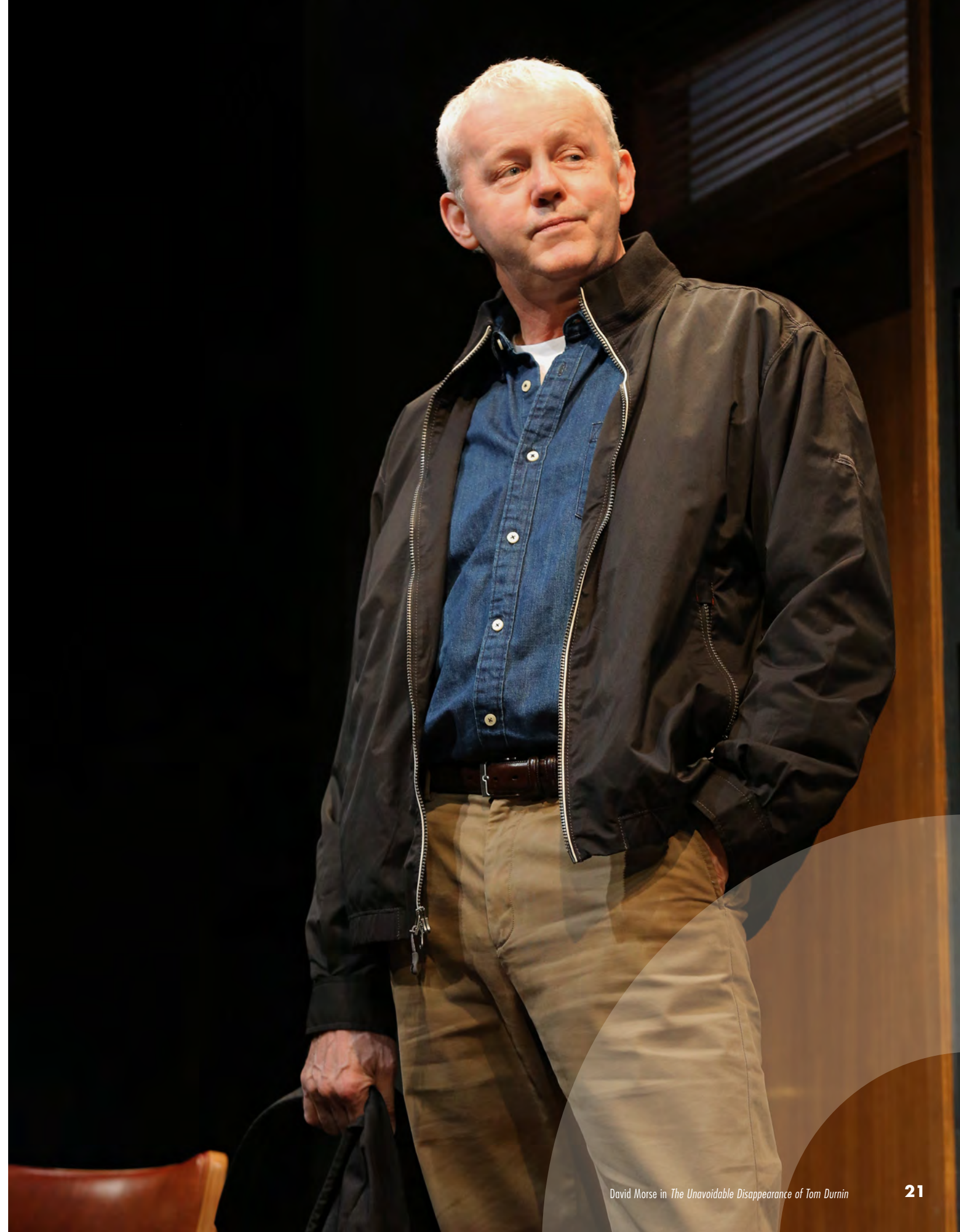
This production is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

World Premiere

Commissioned by Roundabout Theatre Company



Sarah Goldberg and Christopher Denham in *The Unavoidable Disappearance of Tom Durnin*



David Morse in *The Unavoidable Disappearance of Tom Durnin*

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
COSTUME DESIGN: Martin Pakledinaz
LIGHTING DESIGN: Peter Kaczorowski
SOUND DESIGN: Brian Ronan
ADDITIONAL ORCHESTRATIONS: Bill Elliott
ORIGINAL ORCHESTRATIONS: Michael Gibson
VOCAL ARRANGEMENTS: Rob Fisher
MUSICAL SUPERVISION: James Lowe
DANCE ARRANGEMENTS: David Chase

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

ORIGINAL CAST: Rachel York, Fred Applegate,
Erich Bergen, Jeff Brooks, Joyce Chittick, Alex Finke,
Dennis Kelly, Vincent Rodriguez III, Marcus Shane,
Sandra Shipley, Edward Staudenmayer,
Chuck Wagner, Jeremy Benton, Jacqueline Burtney,
Jan Leigh Herndon, Kristie Kerwin,
Gary Lindemann, Dionna Thomas Littleton,
Michael Milton, Ashley Peacock, Bobby Pestka,
Courtney Rottenberger, Vanessa Sonon, Ryan Steer,
Kristopher Thompson-Bolden, Aaron Umsted,
Mackenzie Warren, Sean Watkins,
Audrey Cardwell, Alexandra Matteo,
Sean McKnight, Tony Neidenbach

TOUR CITIES (IN CHRONOLOGICAL ORDER)

Cleveland, OH	Dallas, TX	St. Louis, MO
East Lansing, MI	Memphis, TN	Washington, DC
Nashville, TN	Naples, FL	Schenectady, NY
Wilmington, DE	Tampa, FL	Toronto, ON
Tempe, AZ	Durham, NC	Costa Mesa, CA
Tucson, AZ	Fayetteville, AR	Portland, OR
Los Angeles, CA	Pittsburgh, PA	Spokane, WA
San Francisco, CA	St. Paul, MN	Seattle, WA
Las Vegas, NV	Grand Rapids, MI	Greenville, SC



Rachel York (center) and the National Tour cast of *Anything Goes*

READINGS AND WORKSHOPS

Playreadings further our commitment to cultivating new plays and musicals, to re-working the classics, and serve as developmental opportunities for our artists. Friends Playreadings 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 up and coming playwrights during a weeklong series in our Black Box. The following playreadings were produced during Roundabout's 2012-13 season.

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

FRIENDS OF ROUNDABOUT PLAYREADINGS

A Hatful of Rain
By Michal Vincent Gazzo
Director: Greg Naughton

A Taste of Honey
By Shelagh Delaney
Director: Sam Gold

Ghosts
By Henrik Ibsen, Translated
by Frank McGuinness
Director: Sam Gold

Waiting for Lefty
By Clifford Odets
Director: Doug Hughes

Artificial Fellow Traveler
By Ethan Sandler
Director: Daniel Goldstein

Three Ways
By Diana Fithian
Director: Adrienne
Campbell-Holt

UNDERGROUND READING SERIES

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

The Effect of Gamma Rays on Man-in-the-Moon Marigolds
By Paul Zindel
Director: Gordon Edelstein

Be Your Best Friend
By Kate Gersten
Director: Ed Sylvania
Iskandar

The Recommendation
By Jonathan Caren
Director: Laura Savia

The Way of Things
By Theresa Rebeck
Director: Scott Schwartz

Incident at Vichy
By Arthur Miller
Director: Gordon Edelstein

A Small Family Business
By Alan Ayckbourn
Director: Jeremy Herrin

Swimmers
By Rachel Bonds
Director: Portia Krieger

Talley & Son
By Lanford Wilson
Director: Michael Wilson

The Commons of Pensacola
By Amanda Peet
Director: Laura Savia

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

Tinker to Evers to Chance
By Mat Smart
Director: Jeremy B. Cohen

ARTISTIC READINGS AND WORKSHOPS

The Blue Deep
By Lucy Boyle

*Cutie and Bear**
By Bekah Brunstetter
Director: Evan Cabnet

Bus Stop
By William Inge
Director: Scott Ellis

Shiner
By Christian Durso
Director: Ed Sylvania
Iskandar

The Admirable Crichton
By J.M. Barrie
Director: Evan Cabnet

*Dinner with Friends**
By Donald Margulies
Director: Pam MacKinnon

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

Benefit of the Doubt
By Kate Gersten
Director:
Gaye Taylor Upchurch

The Great Pretender
By David West Read
Director: Evan Cabnet

Educating Rita
By Willy Russell
Director: Daniel Aukin

The Humans
By Stephen Karam
Director: Sam Gold

Chapter Two
By Neil Simon
Director: Laura Savia

The Great Pretender
By David West Read
Director: Evan Cabnet

Three Ways
By Diana Fithian
Director: Adrienne
Campbell-Holt

*Machinal**
By Sophie Treadwell
Director: Lyndsey Turner

Wake Up, Mrs. Moore
By Julie Marie Myatt
Director: Sheryl Kaller

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

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.

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.

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.

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.

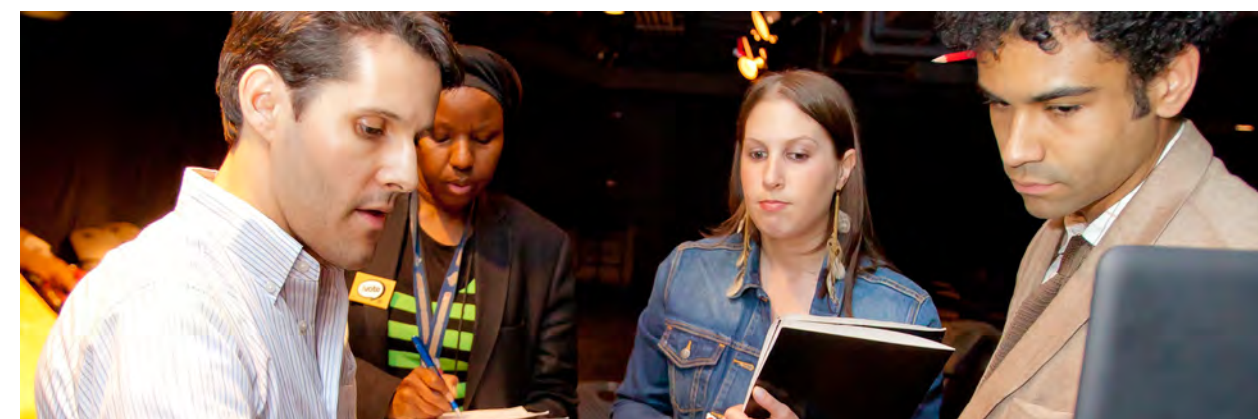
For more on Education at Roundabout, please see our Education Report available here or call the Development office at 212.719.9393.

EDUCATION AT ROUNDABOUT'S IMPACT

PROGRAM	STUDENTS	ADULTS/EDUCATORS	SCHOOLS	CLASSROOMS	ARTIST SESSIONS
Theatre Plus	N/A	3,527	N/A	N/A	173
School Partnerships	2,466	114	12	191	1,757
Professional Development	N/A	439	82	N/A	2,207
Theatre Access	2,196	242	62	103	367
After School	66	N/A	16	N/A	775
Career Development	20	N/A	18	N/A	46
Theatre Plus	1,025	31	21	N/A	76
TOTAL	5,753	4,353	211	294	5,401

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 exciting 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.

WELCOMING 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:

ROUNABOUT 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.



ACCESS ROUNABOUT

Hiptix	15,545
Access10	2,100
Roundabout Underground	5,930
General/Student Rush	7,819
TOTAL	31,394



Rachel Brosnahan and Joey Slotnick at the Hiptix party for *The Big Knife*

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%



Ovation Club members at an exclusive event featuring costumes from Roundabout's Archives

ROUNABOUT 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.



Costume sketch by A. Christina Giannini for *The Cherry Orchard*, 1976

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. Fetting, and Stephanie and Ron Kramer.



The cast of the Benefit Concert Reading of *Assassins*



IN THE COMMUNITY

SPRING GALA 2013 A CELEBRATION OF YOUR FAVORITES

On March 11, 2013, we held our spring gala to honor Artistic Director Todd Haimes' 30th year with Roundabout. The evening was an unparalleled success, raising over \$2.7 million to support Roundabout's Musical Theatre Fund and education programs. Special thanks to our gala leadership led by our Chairs Diane and Tom Tuft, and Bill Borrelle and John Hearn, and our Vice Chairs – The Alec Baldwin Foundation; Michael T. Cohen, Colliers International NY LLC; Susanne and Douglas Durst; Myrna and Freddie Gershon; Jodi and Dan Glucksman; Mary Cirillo-Goldberg and Jay N. Goldberg; Sylvia Golden; Stephanie and Ron Kramer; Gilda and John P. McGarry, Jr.; Mary and David Solomon/Goldman Sachs Gives; and Johannes Worsoe, Chief Administrative Officer for the Americas, The Bank of Tokyo Mitsubishi UFJ, LTD. Finally, we thank our Auction Chairs Linda L. D'Onofrio and Sylvia Golden, and Journal Chairs Christopher Formant and Ned Ginty.

OUR SUPPORTERS

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 \$12,850,000, 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.

We thank members of the Artistic Director's Circle and our institutional 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, New Play Initiative, and Access Roundabout, which keeps ticket prices affordable for all audiences.

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