



THE

MONDAY MARCH 2
ZIEGFELD BALLROOM
NEW YORK CITY

 **ROUNABOUT
THEATRE
COMPANY**

LIFE

OF

2020 GALA

HONORING

**ALAN
CUMMING**

THE

**MICHAEL KORS AND
LANCE LE PERE**

WITH SPECIAL
CONCERT PERFORMANCE BY
**CYNDI
LAUPER**

PARTY



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**ROUNABOUT
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COMPANY
2020 GALA
HONORING**

**ALAN CUMMING
MICHAEL KORS** and
LANCE LE PERE

With Special Concert Performance by
CYNDI LAUPER

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underwritten by Dr. Taylor
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Roundabout thanks all of the artists
and technicians who have generously
donated their time to tonight's event
and helped make this evening possible.
We wish to express our gratitude
to the Performers' Unions: Actors'
Equity Association, American Guild
of Musical Artists, American Guild
of Variety Artists, and SAG-AFTRA
through Theatre Authority, Inc. for their
cooperation in permitting the artists to
appear on this program.

Gala proceeds benefit Roundabout
Theatre Company's many initiatives
including our Education Programs.



LETTER

FROM THE ARTISTIC DIRECTOR/CEO TODD HAIMES

GOOD EVENING AND WELCOME TO ROUNDABOUT'S 2020 GALA, WHERE WE CELEBRATE THREE EXTRAORDINARY MEMBERS OF OUR ROUNDABOUT FAMILY. TONIGHT, WE WILL PRESENT ALAN CUMMING WITH THE JASON ROBARDS AWARD FOR EXCELLENCE IN THEATRE AND MICHAEL KORS AND LANCE LE PERE WITH THE OVATION AWARD FOR EXCELLENCE IN PHILANTHROPY.

What can I say about Alan Cumming? Honestly, this man and dear friend helped change the course of Roundabout's history when he stepped off the plane from London and into a pair of suspenders at the Kit Kat Club at Studio 54. That was in 1998, when Alan received numerous awards — including the Tony — for his unforgettable and iconic performance as the Emcee in the first of our two productions of *Cabaret*. Of course, that was just the beginning, and he has gone on to enthrall audiences with his performances on television shows like "The Good Wife" and "Instinct," in films like *Titus* and *Spy Kids* and in more theatre like his one-man *Macbeth* and *The Threepenny Opera*. He is a true force of nature, and I am forever grateful that he has chosen to be a part of our family — he is a truly deserving recipient of the Robards Award.

Michael Kors and Lance Le Pere joined Roundabout in the late nineties, when we moved into (and later purchased) Studio 54 — it's fitting that we honor them in the same year as Alan Cumming. Over the years, they have provided generous financial support that has paved the way for more than a dozen musicals to be produced on our stages. In honor of our 50th Anniversary, they made a very significant gift which directly supports our Musical Production Fund. It was my great pleasure to name our new Sondheim Theatre donor lounge in their honor. Their incredible support and

friendship has meant so much to me and everyone at Roundabout, and I couldn't be more thrilled to present them with the Ovation Award.

I also want to thank Alan's co-star from our production of *The Threepenny Opera*, music legend Cyndi Lauper who made time in her very busy schedule to be with us tonight. I know she has an amazing performance in store for all of us.

There are many others I wish to thank including our Board of Directors, Leadership Council, donors, subscribers, friends and theatre-goers whose support allows us to do our work. Specifically, I thank our incredible Gala Co-Chairs: Samantha Rudin Earls and David Earls and Johannes (Johs) Worsoe, Mitsubishi UFJ Financial Group for their efforts in making this evening our most successful ever. Their leadership has allowed us to raise much needed funds which benefit the work we do on our stages and our programs in the community. I also must thank American Airlines for sponsoring our Private Artist Reception earlier tonight as well as Capital One for their generous matching gift towards our Education programs. Finally, I wish to thank the entire Roundabout family of artists, directors, writers, and designers who work with us each season. As one of the largest cultural institutions in the country, we rely on the support of all of you, and I want to thank you for being here to celebrate Alan, Michael, Lance and Roundabout.

LETTER

FROM THE GALA CHAIRS

WELCOME TO ROUNDABOUT'S 2020 GALA. WE ARE HONORED TO SERVE AS CO-CHAIRS AS WE PAY TRIBUTE TO ALAN CUMMING, MICHAEL KORS AND LANCE LE PERE.

Alan has been a long-time and frequent part of the Roundabout family, headlining four Broadway productions for us, including his iconic portrayal of the Emcee in both of our productions of *Cabaret*. And, over the last decade, Michael and Lance have provided support that has made many of our Broadway musicals possible. We're thrilled to salute these three Roundabout heroes at one event—and to take this opportunity to celebrate the important work Roundabout is doing offstage.

Over the last 23 years, Education at Roundabout has grown to become a national leader in teaching and learning, career training and community service. Last year, more than 36,000 students, educators, community members and patrons participated via partnerships with 22 NYC public schools in all five boroughs; transformational professional development tools for over 1,000 teachers; and our nationally recognized Theatrical Workforce Development Program, creating hands-on training in technical theatre—and brand-new career opportunities—for a generation of young people.

Tackling the challenges of equity, inclusivity and accessibility for New York's diverse populations, Roundabout has launched a Community Partnerships initiative this season. This new program will complement our work in schools and on stage by creating meaningful



SAMANTHA RUDIN EARLS AND DAVID EARLS



JOHANNES (JOHS) WORSOE

relationships with civic leaders and organizations to remove barriers—physical, cultural or financial, that can stand between New Yorkers and Roundabout's great work.

There are many members of the Roundabout family that we want to thank for their incredible generosity in making tonight a success, including: **Our Gala Vice Chairs**, Jeff Barker, Bank of America, Cynthia and Ron Beck, Bloomberg Philanthropies, Roxanne and Scott Bok, Mardee Brown and Jeff Libert, Michael T. Cohen, Colliers International NY LLC, Colleen and John Cook, Susan and Ed Forst, Sylvia Golden, Kiendl and John Gordon, Jeanne and Tom Hagerty, Tom and Kitty Patterson Kempner, Stephanie and Ron Kramer, Alan P. Mark and Jeffrey Fraenkel, Jennifer and Owen Thomas and Diane and Tom Tuft; **Our Auction Committee**, Chair Sylvia Golden, Vice Chair Wendy Barker, Bill Borrelle, Colleen Cook, Randi Leeds and Steve Schrocko; **Additionally**, we must thank Dr. Taylor W. Lawrence and Dr. Ryan P. Shelhamer for underwriting the concert by Cyndi Lauper; American Airlines for sponsoring the Private Artist Reception; and Capital One for sponsoring the Education Paddle Raise.

Finally, on behalf of the Board of Directors, we want to thank all of you for your generosity to Roundabout both this evening and throughout the year.

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AWARDS
FOR EXCELLENCE



THE JASON ROBARDS AWARD FOR EXCELLENCE IN THEATRE

The Jason Robards Award for Excellence in Theatre is given to individuals and organizations who have made an indelible impact on the theatre world. It is named to honor his lifelong commitment to theatre and his incredible support of Roundabout both on stage and off.

In 1994, Jason Robards made his Roundabout debut in the first New York revival of Harold Pinter's *No Man's Land* with his dear friend, Christopher Plummer. Soon after, he and Chris joined Roundabout's Board of Directors and worked tirelessly to support Artistic Director Todd Haimes' idea to create a second, Off-Broadway stage that would be a home to new plays by today's greatest writers. He became our distinguished Artist-in-Residence during the inaugural 1995-96 season at the Laura Pels Theatre with performances in Pinter's *Moonlight* and Brian Friel's *Molly Sweeney* and served as a member of Roundabout's Board until his death in 2000.

THE ROUNDABOUT THEATRE COMPANY OVATION AWARD FOR EXCELLENCE IN PHILANTHROPY

The Roundabout Theatre Company Ovation Award for Excellence in Philanthropy is awarded to those who are committed to promoting the essential work of a cultural not-for-profit, like Roundabout: spotlighting classics from the past, cultivating new works of the present, and educating minds for the future.

The Ovation Award was introduced in 2017 to recipient Dr. Leonard Tow to honor individuals who have made a commitment to growing New York City arts and culture with their philanthropic giving to Roundabout and the theatre community.

The award was designed by sculptor Arthur Carter, whose bronze and steel sculptures have been exhibited in New York, Paris, and around the globe.

2020
ALAN CUMMING
MICHAEL KORS and
LANCE LE PERE

2019
 John Lithgow

2018
 Jessica Lange

2017
 Frank Langella
 Dr. Leonard Tow

2016
 Audra McDonald
 Tom Tuft

2015
 Helen Mirren

2014
 Sam Mendes

2012
 Rob Marshall

2011
 Alec Baldwin

2009
 Bank of America
 Douglas Durst,
 The Durst Organization

2007
 Mayor Michael R. Bloomberg
 Speaker Christine C. Quinn,
 Council of the City of New York

2005
 Stephen Sondheim

2004
 John Kander
 Fred Ebb

2002
 Christopher Plummer

WHAT GOOD IS SITTING ALONE IN HIS ROOM?

BY MICHAEL SCHULMAN

Alan Cumming is more than a performer—he's a way of life. A man of seemingly no inhibitions, he brings a spirit of freedom and mischief to everything he does. All of which made him the ideal match for the Emcee in *Cabaret*, a role he has played three times, first at London's Donmar Warehouse and then in two Roundabout productions on Broadway. Offstage, he plays the Emcee in other ways. His post-show dressing-room party at *Cabaret* turned into a popular bar and performance space in the East Village, where he now acts as Pied Piper to the downtown demimonde.

Background: *Cabaret*, 1950, from left, Leenya Rideout, Alan Cumming, and Michelle Pawk.
Photo by Joan Marcus

Although his prolific acting career includes film (*Circle of Friends*), television (“*The Good Wife*”), and his own touring cabaret act (*Alan Cumming Sings Sappy Songs*), the theatre has called him back time and time again. Not long ago, this year’s winner of Roundabout’s Jason Robards Award for Excellence in Theatre sat on the sunny top floor of the East Village townhouse he shares with his husband, Grant Shaffer. With his dog Lala cradled in his arms, he looked back on his career as the perennial life of the party.

MICHAEL SCHULMAN | You first did *Cabaret* in 1993. Can you give a snapshot of your life then?

ALAN CUMMING | I was sort of a young, up-and-coming British starlet. I’d won an Olivier Award for *Accidental Death of an Anarchist* at the National. I’d done a few films that were quite popular, and I was doing *Hamlet*, too. But when Sam [Mendes] asked me to do *Cabaret*, I turned it down. I was, like, “Oh, I don’t do musicals.” In those days, there was a big divide between “straight” theatre and musicals. When I did it at the Donmar, musical people were pissed off that some little “straight” actor—ironically—would be doing that role.

MS | How did Sam convince you to do it?

AC | Basically, he assuaged my worries. I’d been in *Cabaret* once before—I’d played Cliff in rep once in Scotland—so I knew all the writings of Christopher Isherwood. I don’t know, I felt that it wasn’t serious enough for me. I was having a very difficult time in my life as well. I was about to have a nervous breakdown. My marriage broke up. I was very concerned about the darkness of the show and, interestingly, I was having a very dark time in my life. I said, “If I was to do this, Sally Bowles should *not* be fabulous. The Emcee should *not* be

cute. These people were pox-ridden and dirty and scraping away.” And Sam was very much like, “That’s why I want to do it.”

MS | The Emcee had already been played memorably by Joel Grey. Did you have any trepidation about making the part your own?

AC | It wasn’t until I came to America with it, five years later, that all that happened. Obviously, his performance, especially in the film, is hugely famous, but it wasn’t such a presence in London. When I came to New York, I said in an interview, “I’ve never talked so much about someone I’ve never met.” And he wrote me a note saying, “I come home every night and my answering machine is full of people saying how fabulous you are!”

MS | Let’s back up. Roundabout brought the Donmar’s production to New York City in 1998. Do you remember finding out that it was going to Broadway?

AC | When I finished *Cabaret* the first time, I thought I never wanted to do any theatre ever again.

MS | Why not?

AC | Because I was so exhausted. I just thought, “I can’t do this, it’s just too much,” after *Hamlet* and *Cabaret*. Those are two taxing roles.

MS | So what convinced you?

AC | I wasn’t quite finished with it, you know? I am a man of urges. When I did it in London, everyone around me was saying, “Oh, it’s this great thing,” and I wasn’t in a place to be able to see that, because my life was changing so much outside of it. So then, when I heard I could do it again, I thought not only that I could do it better, but also I would actually like to understand why. It was very much a second chance.

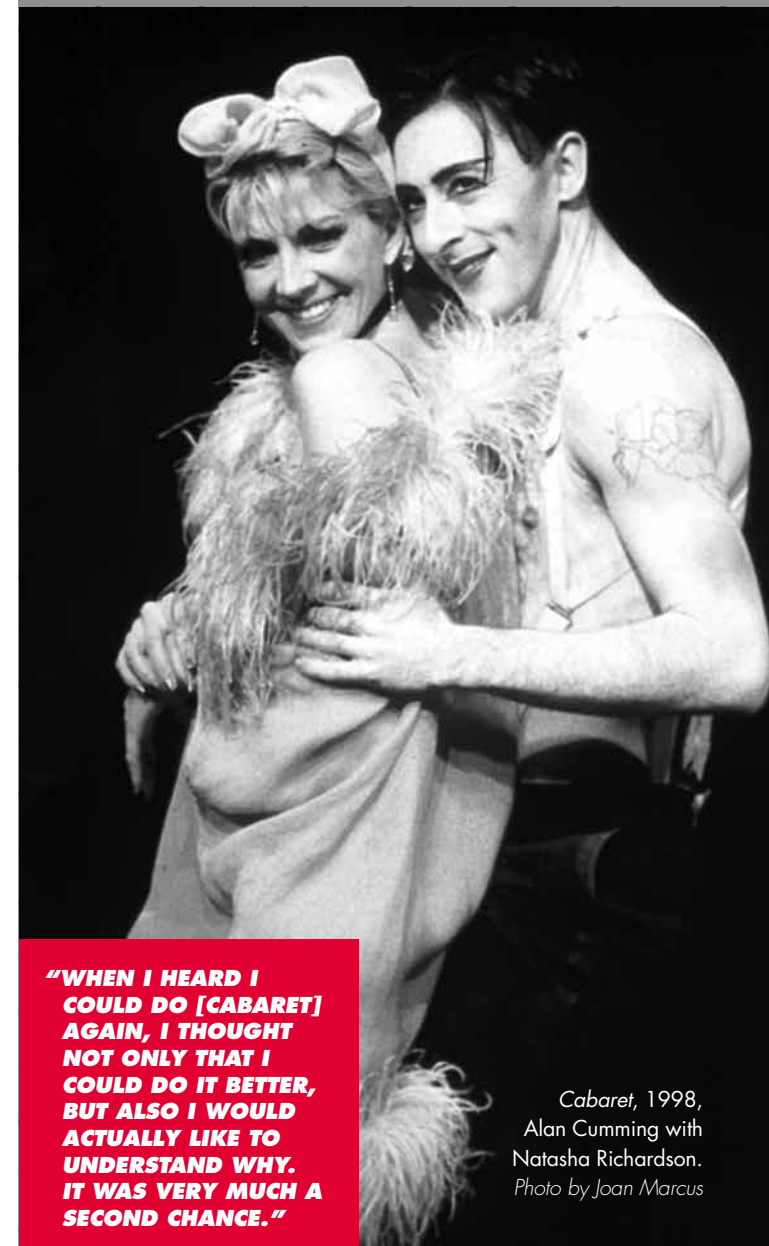
MS | What kind of people were you meeting, once you were in this hit show on Broadway?

AC | We were in that tiny theatre, now the Stephen Sondheim Theatre, and it hadn’t been a theatre for a long time. It was a club. It was so grungy backstage. My dressing room had a chaise lounge, and I could actually be on the chaise lounge and have my hand in the sink. One day they said, “Steven Spielberg and his wife are here to meet you, and they’re with Alec Baldwin and Kim Basinger.” It was like that every night. One time, I accidentally asked Walter Cronkite up to dance. In the bit where I went into the audience, I’d always ask people up to dance. I thought he was just an old guy and didn’t really get a look at him. And then the audience went nuts! I remember thinking, “Wow, American people are so supportive of their elderly.”

MS | That’s fantastic.

AC | I was overwhelmed. Imagine: never having experienced that, away from home, on my own, in a new city. I would cry in the shower—it’s a great way to get your makeup off and also, you

“WHEN I HEARD I COULD DO [CABARET] AGAIN, I THOUGHT NOT ONLY THAT I COULD DO IT BETTER, BUT ALSO I WOULD ACTUALLY LIKE TO UNDERSTAND WHY. IT WAS VERY MUCH A SECOND CHANCE.”



Cabaret, 1998,
Alan Cumming with
Natasha Richardson.
Photo by Joan Marcus

"[CABARET] WAS STILL SEXY, BUT IT WASN'T LIKE, 'OH, MY GOD, WE'VE NEVER SEEN ANYTHING LIKE THIS.' I THINK THAT ALLOWED THE DARKNESS OF THE PLAY TO BE MORE PROMINENT. I THINK IT WAS A BETTER SHOW FOR THAT."



*Cabaret, 2014,
Alan Cumming
with the company.
Photo by Joan Marcus*

know, cleanse yourself. One time I was crying in the shower and there was someone banging on the door going, "Come on, I wanna meet this guy!" It was Whoopi Goldberg, and she was so determined to meet me. It also felt so pressing because the Clinton impeachment was happening, and this whole country was reeling from revelations of some sexual indiscretion. So for us to be doing this very sexualized thing on Broadway was really interesting. I think the two great messages of the play are to embrace difference and people who are different to you for whatever reason—sexuality, color, creed, whatever—but also to be vigilant about extremism.

MS | That year, *Cabaret* won four Tony Awards, including yours for Best Performance by a Leading Actor in a Musical. What do you remember about that night?

AC | I took Camryn Manheim as my date, because we'd done *Romy and Michele's High School Reunion* together, and she said, "I've never been to the Tonys. I'd love to go one day." Rosie O'Donnell was hosting, and she said, "Okay, winners, from now on keep your speeches short, because we're way out of time." When I won, Camryn was so excited she pulled me into her ample bosom. The first thing I thought was: *Boob*. And then I was trying to pull away, because I was, like, "I've got to be fast!" I remember walking into Cafe Un Deux Trois for the Roundabout party and everyone cheering. I remember calling my mom to tell her, crying, and she'd already heard on the news in Scotland. Then I remember going out with my friends, and we had a competition to see

how many people we could make out with. I was merciless. I went, "I won a Tony tonight—do you want to make out with me?"

MS | Let's talk about the third time you did *Cabaret*, in 2014. What appealed to you about playing the character again after so much time?

AC | It was right around the time when there was this movement of "populism." There was the anti-gay stuff in Russia, and the rise in reaction to Obama that now has spawned the situation we're in now. Also, I knew I was going to turn fifty during it, and I just thought, maybe I won't get the chance to do this again. It felt like fun. I also felt that sixteen years later, the sensationalist parts of the production—the sexuality, which had been very shocking in 1998—weren't as shocking now. It was still sexy, but it wasn't like, "Oh, my God, we've never seen anything like this." I think that allowed the darkness of the play to be more prominent. I think it was a better show for that.

MS | Did you feel like the character had changed as well?

AC | Yeah. I felt like he was less impish and more weathered—but still fabulous-looking, of course.

MS | During your second go-round on Broadway in *Cabaret*, you threw a party in your dressing room every single night. How did that start?

AC | I was filming "The Good Wife" during the day, and I realized, oh, my God, I'm going to have no fun! I'm not going to get to go out after the show! So I thought, I'll just make the party come to me.

MS | I went twice. The first time Monica Lewinsky was there, and the second time Meryl Streep was there. Somewhere within Studio 54 was this hot nightclub again.

AC | People thought it was an actual nightclub. They would ask at the box office for tickets to Club Cumming, and the box office was like, "You know, it's just his dressing room." And then I got a neon sign made. I started calling it Club Cumming. I'd say to the ensemble, "You coming to Club Cumming tonight, kids?" I would do soup nights on Wednesdays. I didn't really make the soup—I sort of directed it. And then at the Edinburgh Festival I did my show *Alan Cumming Sings Sappy Songs* for three weeks, and I did a Club Cumming thing. We had Italian break-dancers. It was just amazing. Then we opened a real bar. The spirit of what happened in my dressing room in Studio 54 is what I wanted to create in that bar.

MS | It's incredible that the party in your dressing room at *Cabaret* turned into a real venue in the East Village.

AC | I know! It still feels like it's in my dressing room. You just have to pay for the drinks now.

MS | Between those two times doing *Cabaret*, you did a couple of other Roundabout productions, including Noël Coward's *Design for Living*, in 2001. What appealed to you about that?





AC | It was about two years after I'd done *Cabaret*, and I thought it was time to do theatre again. It was also about a topic that I find fascinating—I still do—about how you maneuver relationships if you're not a conventional person. That play, ninety years ago, was dealing with all that. In the twenties and thirties, even in America and in Germany, there was this huge rise in progressive thinking: politically, socially, sexually—and it all went away. I'm interested in the way that history undulates.

MS | And then you played Macheath in *The Threepenny Opera*, in 2006.

AC | I've always loved Brecht and Weill. It's a really tough part vocally. Doing a role of that magnitude as a singer was something that changed me. Also



"IF I DIDN'T DO THEATRE FOR TOO LONG, SOMETHING WOULD BE LACKING IN ME."

Top: Alan Cumming in *Design for Living*. Photo by Joan Marcus

Far left: Alan Cumming with Cyndi Lauper in *The Threepenny Opera*. Photo by Joan Marcus

Left: National Theatre of Scotland, *The Bacchae* Photo by Richard Campbell

doing it with Cyndi Lauper, who is very conscious about her voice, really helped me a lot with my voice. I still do exercises when I sing concerts that she taught me. Brecht is difficult. He basically tells the audience, "You are shit for coming to the theatre." It's difficult for us to understand him now, because we're so used to just thinking of theatre as entertainment only. That's what I felt was great about *Cabaret*. Actually, all the plays I've done for

Roundabout. I thought that about *Design for Living* as well: it pissed people off. It provoked them and unsettled them. In *The Threepenny Opera*, we didn't do a curtain call, which I thought was brilliant. The audience was furious, because they weren't allowed to make it just another nice night at the theatre. And the reason they were denied that was to make them think. That's why I think Roundabout is so great. It can afford to put things on Broadway that are not only there because of their financial recouping ability. That's why I want to work there.

MS | Is it complicated to balance theatre, television, and movies?

AC | It is complicated. But everything's complicated. If I didn't do theatre for too long, something would be lacking in me. That's why I've started to do concerts. I get this really great fix of connecting with an audience. Look, I've got this on my arm. [He reveals a tattoo saying "ONLY CONNECT."] It's E.M. Forster, from *Howards End*. And it's completely about feeling that connection with people. For *Alan Cumming Sings Sappy Songs*, I started going out to parts of America that I feel I might have not felt welcomed in. And you realize that it's wrong to think that because a state votes a certain way everybody in that state thinks a certain way. It's been really great, going to places that are not London and New York and Scotland, where I don't know the lay of the land and I go out and I make myself very vulnerable both in my life and my political thinking. That's been great theatre for me.

MS | You're often described as a free spirit, and that sometimes is reflected in the roles you play, whether it's the Emcee or Dionysus in *The Bacchae*. Do you see yourself in that way?

AC | I'm a very functioning free spirit. One time in Edinburgh, when I was doing *Club Cumming*, I started to crowd surf. It's such a great feeling. You just let go and you give yourself over. Grant was in New York, and my friend Eddie said, "God, Alan's crowd surfing in Edinburgh. Are you not terrified?" And Grant said, "Of course I'm terrified. But Alan is a butterfly, and we have to let him fly." Isn't that lovely? ♦



Alan Cumming and Julianna Margulies on "The Good Wife." Photo by David M. Russell/CBS via Getty Images



"WE ARE RAW THEATRE. [FASHION SHOWS] ARE ONE NIGHT ONLY."

IN FASHION AND THEATRE, MICHAEL KORS AND LANCE LE PERE LIKE TO SEE THE CLASSICS IN A NEW LIGHT

BY JACKSON McHENRY

Few things get Michael Kors and his husband and collaborator Lance Le Pere as excited as a classic done well, whether it's a staple of your wardrobe crafted well – and, of course, with the best fabric – or a piece of theatre that's been revived and recast in a new light. Kors and Le Pere spend their days contemplating fashion classics, while also pushing things forward with inventive new ideas. For the theatrical side of the equation, they often look to Roundabout Theatre Company where they've seen many a well-known

"AT LEAST ONCE A WEEK WE TRY TO SEE [THEATRE], AND IT'S A TOTAL ESCAPE."



Above: (L-R) Michael Kors and Lance Le Pere at Theatre District dining staple Joe Allen Restaurant. Photo by Rebecca Smeyne/The New York Times/Redux
Opposite: (L-R) Lance Le Pere and Michael Kors pose on the Michael Kors Fall 2019 runway. Photo by Dimitrios Kambouris/Getty Images

show done in ways that have surprised them and found more than a few new discoveries. As devout fans who try to go to the theatre at least once a week and have seen as many iterations of Roundabout's production of *Cabaret* as they could, Kors and Le Pere have also made the theatre company a central part of their philanthropy. "We get so much joy out of theatre," Kors said, "we want to make sure that this continues in a robust way." At the end of a workday at their offices, the two discussed how they came to love the medium, some of their favorite shows, and what fashion and theatre can learn from each other.

JACKSON MCHENRY | What got you interested in theatre in the first place?

MICHAEL KORS | We grew up very differently. I grew up here in New York, in the suburbs. Lance grew up in the suburbs of St. Louis. Midwest versus New York. I think the first show that I saw was *Annie Get Your Gun* when I was six, and it was Ethel Merman. I had no idea that that was not the norm. I thought, "Wow, this is theatre." It became something that I was fully enraptured with, and my family loved going to the theatre. They talked about it, it was part of the conversation at the table, and the magic hooked me early.

LANCE LE PERE | My parents had season tickets for The Muny and the Fox Theatre in St. Louis. It was very similar, sitting at the table talking about it. My sister was in theatre so I was exposed to it that way.

MK | And you were in *The King and I*.

LLP | And I was in *The King and I*, in her high school production. That was my really big break. I was one of the kids.

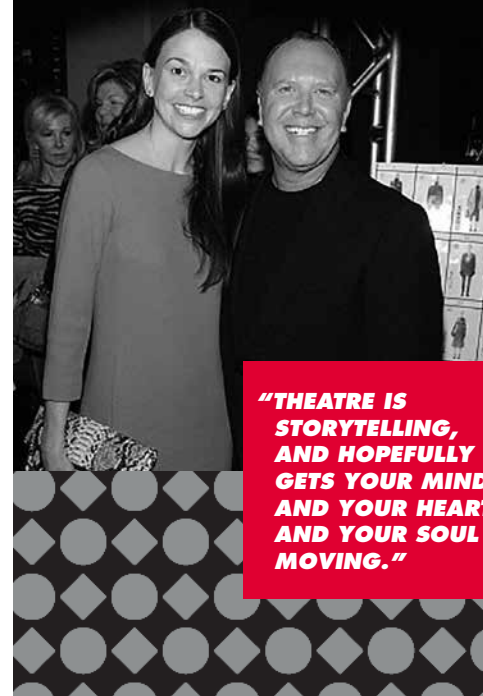
MK | With the lamé donut on his head! For me, it was the escape. I love to travel, so does Lance. When people say, "Well, I don't know, the theatre's expensive. Such a time commitment." I say, "It's a lot cheaper than a trip and it's a lot less time consuming. Just escape and go to the theatre."

JM | **What about Roundabout's approach to theatre has resonated with you?**

MK | I always think that you can do something classic and find a different way to do it because it changes with the times. I've been in business since 1981, and if I could count how many navy peacoats I've made, how many khaki trench coats, gray flannel trousers, white shirts. For Roundabout early on, Lance and I both were always jolted and excited to see a new take on something you thought was familiar. They consistently find this balance between new works and reimagining something that you'd seen a million times. They prove that you can creatively reimagine something that seems so familiar, like a trench coat or gray flannel trousers.

LLP | Or *Cabaret*, for instance. How many times do you think we've seen it?

MK | Oh my God, I think we saw it with every cast change. We saw Emma, we saw Michelle, we saw Sienna. We went to all of them. I think the two of us could probably repeat every line from the movie, certainly. At first, I was like "Well, what are they



"THEATRE IS STORYTELLING, AND HOPEFULLY GETS YOUR MIND AND YOUR HEART AND YOUR SOUL MOVING."



Left: Michael Kors and Sutton Foster. Photo by Dimitrios Kambouris/Getty Images Below left: Michael Kors and Jane Krakowski. Photo by KMazur/WireImage Below right: (L-R) Michael Kors, Hugh Jackman, Deborah-Lee Furness and Lance Le Pere. Photo by Dimitrios Kambouris/Getty Images

going to do with it? How are you going to take something that's so iconic?" Then you walked in and you thought, Sam Mendes found a whole different approach.

LLP | And each actress brought a different approach to Sally Bowles.

MK | It shows you when something's great not only does it stand the test of time, but you can see it unfold in a different way. It's like going to *Kiss Me, Kate!* You think to yourself, "How are we going to deal with *Kiss Me, Kate!* in a Me Too era?" We sat there and were like so knocked out that it was reimagined, but still true to what was beautifully done in the first place. That's the magic of Roundabout.

We'd have a collection where we'd reimagine a certain part of your wardrobe, and then have another part of it that's fully surprising, and you've

never owned anything like it. You don't say, "Oh, I have a pair of gold python thigh-high boots." Well, maybe most people don't.

LLP | Some people might.

MK | Roundabout throws you a curveball that way.

JM | **Do you have a favorite performer or writer that you discovered through Roundabout shows?**

MK | Zachary Levi, when we saw *She Loves Me*. I knew him, but I didn't know him in that way. Now of course he's a superhero. It's always interesting to look at someone who you wouldn't have really imagined that way, and then to see the talent up there. We both walked out after *She Loves Me* and we were like, "Could you believe he just did that?" When I looked into his history, it made more sense. But they saw that in him, which is nice to surprise.



Photo by Bruce Glikas/
FilmMagic/Getty Images

“YOU WANT TO MAKE SURE THAT GREAT NOT-FOR-PROFIT THEATRE NOT ONLY EXISTS BUT THRIVES.”

JM | How do you think about giving to Roundabout in terms of your larger approach to philanthropy?

MK | I think right now more than ever that the only time that we actually disengage from our phones and from being overwhelmed by too much information is when we go to the theatre, and I know that’s what it does for us.

LLP | At least once a week we try to see something, and it’s a total escape. I think turning off your phone is amazing in today’s world. Because you’re totally focused on the story.

MK | So for me, I want to make sure that what in fact could seem like a disappearing art form is sustained, because we’re living in a time where, you know, does anyone have patience? Can anyone sit still? Can anyone disengage? There’s a balance also, in the theatre world, between the things that you sense are going to be more easily digestible commercially

versus things that maybe are new that people don’t know about. We saw *Violet*, and I didn’t know *Violet*. You want to make sure that great not-for-profit theatre not only exists but thrives, so that you can see a production like *Violet* and then you could see a redone *Cabaret* or *Kiss Me, Kate!* Do both.

JM | Are there things you’ve learned from the world of theatre that you’ve applied to your approach to fashion?

MK | Putting on a fashion show is theatre.

LLP | We can certainly be inspired by the set or even the mood, not necessarily the clothes.

MK | I think it’s the spirit of a show. Sometimes if we’ve had a long day and we go directly to the theatre from work, we’re tired. So it’s like, “Hit me with a pow!” That kind of excitement and jolt, whatever it might be, when you sit down in the theatre and something starts and it’s riveting. We certainly remember that when we put on a fashion show. The minute it starts, rivet the audience. You have to or you’re not going to engage them.

The funny thing is, after all these years knowing so many actors and dressing so many of the women who are on the stage, they all always say the same thing to us. They’re like, “You don’t have a rehearsal. We don’t understand it.” I’m like, “We are raw theatre.” It’s one night only.

LLP | No rehearsal.

MK | The most that we do before a fashion show is that we will make sure the models can walk in their shoes. That’s it. That’s the extent.

LLP | And walk in the clothes that they’re wearing.

MK | Then inevitably something happens anyway, so it’s live theatre.

LLP | We had a show once where the lights didn’t go on, like Gisele. She was walking out in Paris, and she was halfway down the runway and the lights aren’t on.

MK | The audience thought it was a theatrical effect. I think it’s also storytelling, what we do. Theatre is not as concrete. Theatre is storytelling, and hopefully gets your mind and your heart and your soul moving. What we do has to do that, plus you have to put it on and look in the mirror and say, “I’m feeling good.” Ours is more practical, more pragmatic. Maybe the escape of the theatre and the fact that it’s not so concrete is part of the thrill.

JM | Are there things from your expertise in fashion that you’d want to see applied in theatre?

MK | I think that sometimes people think to tell a story in a captivating way you need a lot of bells and whistles. We’ve learned in fashion, sometimes the woman who walks into a party wearing the most perfectly cut black trousers and white shirt —

LLP | — and the most beautiful fabric.

MK | The quality is there. That’s what’s riveting. Sometimes people think that commercially in the theatre it’s got to tap dance, whistle, go crazy, because people need all that stuff. I think we’ve seen a lot of remarkable things on stage that weren’t all that elaborate.

LLP | If it’s well written, well performed, you don’t need much more.

MK | I go back to *Cabaret*. When Alan came into the audience at Studio 54...

LLP | All you needed was him.

MK | Sometimes the bells and whistles, certainly they do help tremendously tell the story. Sometimes that’s just extraneous and we don’t need it, because you notice the quality.

JM | Are there things in the world of theatre that you’re particularly excited about right now?

MK | I’m thrilled that we’re seeing more women in the director’s chair and the writer’s chair. I think women can tell a story from a different vantage point. I think we’re seeing just more diversity in general in the theatre. People from different backgrounds, different countries. I think that those voices, especially when we think about the classics, those people can bring a different perspective.

LLP | And make it relevant today.

MK | So I think it’s a great time for the theatre. I think it’s a really great time for the theatre, and we want to make sure that people still feel the freedom to explore doing things in a new way. We saw *The Rose Tattoo* the other night, and I think we’re the only people on the planet who have never seen Anna Magnani do *The Rose Tattoo*, but we had a friend with us who knew the movie very, very well and said, “This is totally different than the movie.” I said, “That’s the best part.” We discovered it and we didn’t know it because it was genuinely new to us, and our friend knew it and discovered something new. If you can do that, you won. ♦

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We also wish sincerely to thank Todd Haimes, Julia Levy, Sydney Beers and the entire hardworking Roundabout staff, my fellow board members—especially Gala Chairs Johs Worsoe and Samantha Rudin—as well as the constellation of actors that, all together, comprise the Roundabout Family. Here's to yet another season producing some of the best theatre in the world. We look forward to many more!

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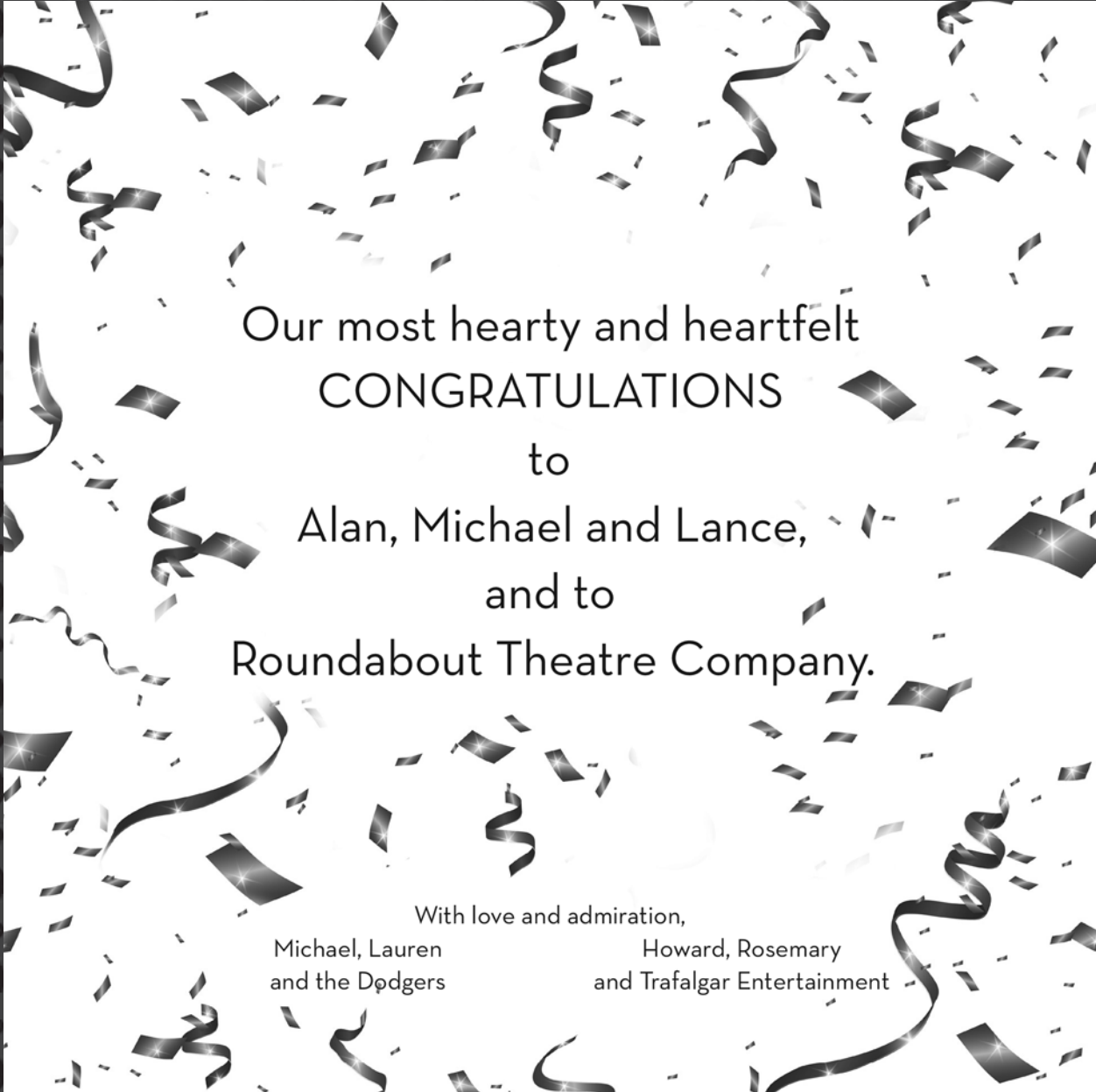


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Thank you for your many
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Best wishes to
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on another wonderful season.

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Cheers to a successful Gala.

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I look forward to being front row as
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the remarkable Alan Cumming for his
unforgettable performances on stage, and
Michael Kors and Lance Le Pere
for their unwavering encouragement and
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We applaud Todd, Julia, and the
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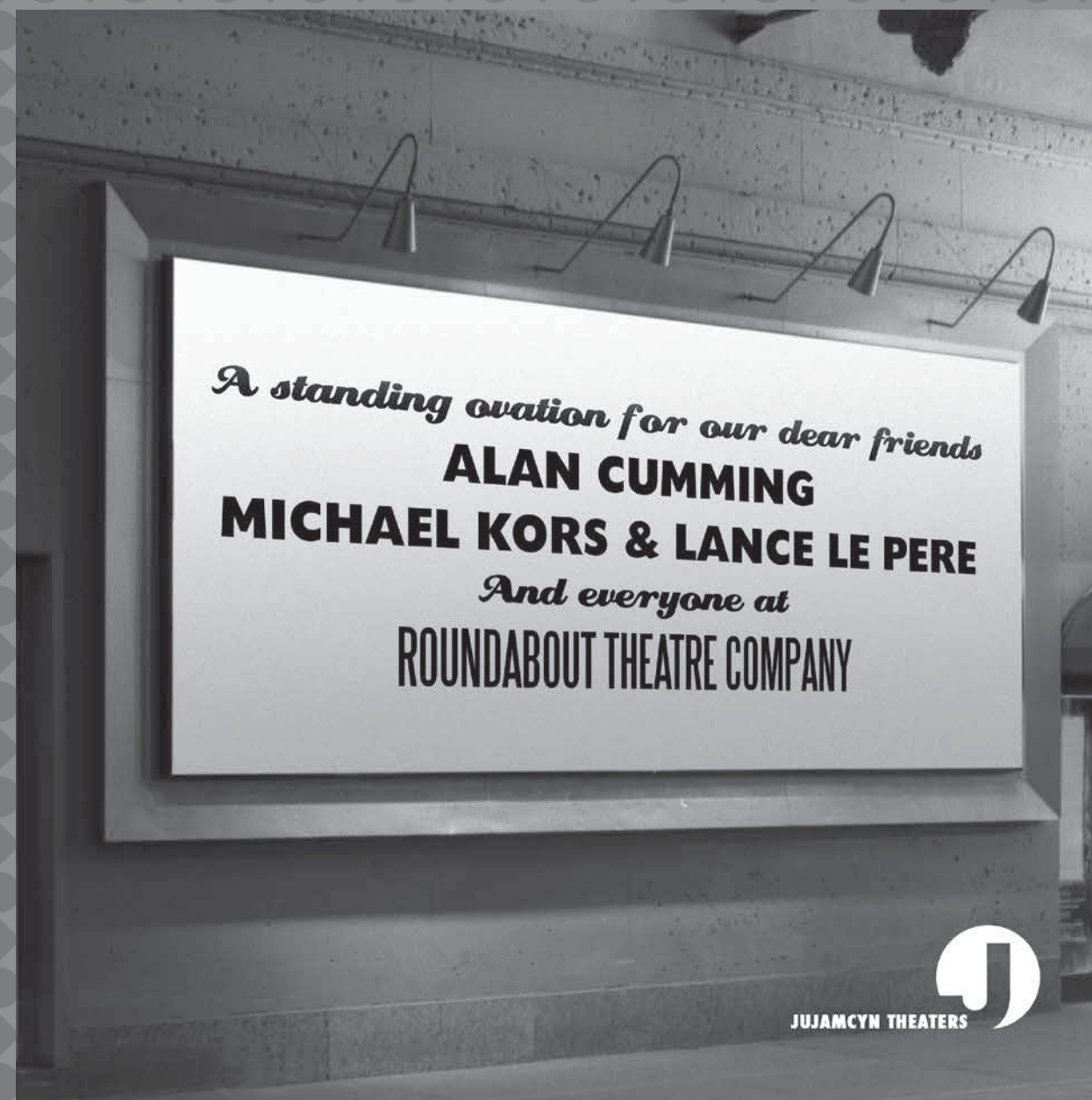
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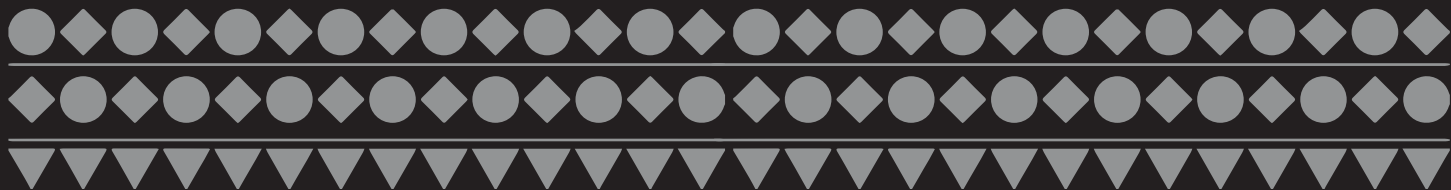


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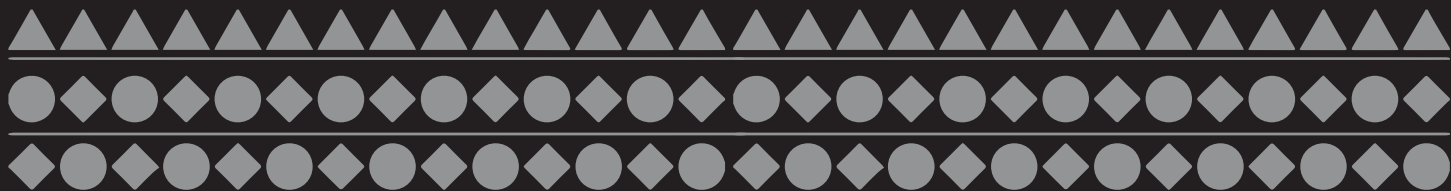
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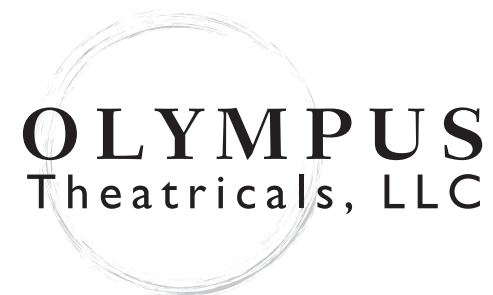
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registration table in the promenade.*

MENU

GOAT CHEESE BON BONS & CANDIED PECANS

Frisée, Mache,
Poached Pear, Fig,
Maple Dressing,
Pumpkin Oil

PAN SEARED FILET MIGNON

Cauliflower & Brie Gratin,
Oven Roasted Tomato,
Wilted Kale,
Onion Marmalade,
Bordeaux Reduction

*Vegan alternate entrée
available upon request.*

DESSERT

FLOURLESS CHOCOLATE FONDANT

Burgundy Macerated
Currants, Vanilla Chantilly

WINE SERVICE

SAUVIGNON BLANC

Hans Greyl, Marlborough,
New Zealand

CABERNET SAUVIGNON

Ballard Lane, Central Coast,
California

ROUNABOUT THEATRE COMPANY GALA 2020
LIVE AUCTION

A NIGHT WITH SARAH JESSICA PARKER, MATTHEW BRODERICK, AND JOHN BENJAMIN HICKEY!

Sarah Jessica Parker and Matthew Broderick are returning to Broadway together in Neil Simon's classic comedy, *Plaza Suite*! Directed by John Benjamin Hickey, this uproarious look at love and marriage will play the Hudson Theatre for a limited engagement. Watch the play from four VIP house seats, then enjoy post-show light bites and champagne at the theatre with Sarah Jessica Parker, Roundabout Board Member Matthew Broderick, John Benjamin Hickey and Roundabout Artistic Director and CEO Todd Haimes.

SPECIAL INSTRUCTIONS: Must be on a mutually agreeable date during the run of *Plaza Suite* (March 13, 2020 to July 12, 2020).

VALUE: Priceless (Estimated cost of goods and services received: \$1,800)

DONATED BY: Sarah Jessica Parker, Matthew Broderick, John Benjamin Hickey

OPENING BID: \$10,000

WEEK-LONG VOYAGE ABOARD THE WORLD—YOU DECIDE WHERE!

Prepare to experience everything *The World* has to offer — delving deep into the rich cultures, histories, and experiences that span our planet on a Journey like no other, all from the comforts of your own home. Home is one of only 165 bespoke Apartments on *The World*, a residential ship that continuously sails around the globe. Access to this private community of luxury travel combined with world-class dining, amenities and facilities is by invitation only or through Roundabout Theatre Company's 2020 Gala.

The winner of this package will experience a taste of what *The World* has to offer, with a 7-night voyage in a luxurious one-bedroom Studio Residence for two guests. Included are all meals, non-alcoholic beverages, select wines, spirits and champagnes from around the world, all gratuities, all port charges, and one spa treatment for each guest. You'll also receive 450,000 AAdvantage miles courtesy of American Airlines to carry you in Business Class to and from your embarkment points.

This year, *The World* and her residents will immerse themselves in the fascinating cultures of Singapore, Malaysia, Myanmar, and Sri Lanka, before continuing the

journey through the Red Sea and on to the Middle East. In June, the sparkling Mediterranean beckons, summer days will be spent roaming the breath-taking cities and islands that dot the Sea. The ship then sets sail to Northern Europe, Russia, and the United Kingdom before crossing the Atlantic to spend fall on North America's eastern coast. Embrace everything from the charm of Montreal to the heat of Miami before turning towards the British Virgin Islands, passing through the Panama Canal, and then onward to the Pacific. Round out the rest of the season exploring the magic and mysticism of Peru, Chile, and Argentina. Should you prefer to travel in 2021 — celebrate the magic of Carnival in Rio de Janeiro or travel along South America's eastern coast. Explore the wilds of Eastern Africa with stops at ports in Mozambique, Tanzania, and Kenya. Your travel dates are your choice.

SPECIAL INSTRUCTIONS: This certificate may be redeemed for any journey on the Ship's schedule subject to availability and blackout dates until March 16, 2021 by which time the voyage must be completed. The following blackout dates apply: March 21 to March 30, 2020 and December 21, 2020 to January 22, 2021. One (1) one-hour Spa treatment per person may not exceed \$400 in total. Pre- and/or post-cruise hotel accommodations, transfers to and from the Ship, optional Destination Experiences and onboard personal expenses are not included. All 7 nights onboard *The World* must be taken consecutively and within the span of the winner's selected

voyage. Trip is non-transferable, not redeemable for cash and cannot be sold to any other parties. The winning bidder and his/her guest will be considered participants of *The World's* Guest Stay Program (GSP). Those in the GSP may take a maximum of three voyages. The limit for any one voyage is 30 days with a total maximum number of 90 days. All Guests must undergo a full criminal history background check and security screening prior to boarding *The World*. The winning bidder must submit required biographical data, including passport information and residential address. The procedures for background checks will be seamless and no contact with the individuals being screened will be required once their biographical data has been submitted to *The World*. If a person is denied boarding because of unsatisfactory results from these background checks, as determined in our complete and sole discretion, *The World* will make no refund or compensation to the winning bidder or any other person.

VALUE: Priceless (Estimated cost of goods and services received: \$33,800)

DONATED BY: *The World*, American Airlines

OPENING BID: \$14,000

CONTINUED ►►

ROUNABOUT THEATRE COMPANY GALA 2020
LIVE AUCTION



**WALK-ON ROLE IN BROADWAY'S
MRS. DOUBTFIRE WITH A
POST-SHOW TOAST IN THE
MICHAEL KORS AND LANCE
LE PERE LOUNGE!**

It's time for your moment in the limelight! Win a walk-on role in the new musical *Mrs. Doubtfire* at the Stephen Sondheim Theatre, where you'll get the full Broadway star experience. You'll hobnob with the cast, including comedy "tornado" Rob McClure (*Beetlejuice*, *Something Rotten!*, *Noises Off*), playing the role immortalized on film by the legendary Robin Williams. You'll go to rehearsal, sit in the makeup chair, get fitted for a costume and then... walk out onstage! Your friends and family will cheer you on from four complimentary VIP house seats, and you'll watch the remainder of the show from a special spot backstage. Afterwards, you'll take a bow and celebrate your success with a post-show champagne toast in the Michael Kors & Lance Le Pere Lounge.

SPECIAL INSTRUCTIONS: Winner must be 16 or older. Walk-on must be on a Tuesday, Wednesday or Thursday after June 7, 2020.

VALUE: Priceless (Estimated cost of goods and services received: \$1,114)

DONATED BY: *Mrs. Doubtfire*, Jerry Zaks, Kevin McCollum

OPENING BID: \$8,000



**"THE MARVELOUS MRS. MAISEL"
SET VISIT AND DINNER
WITH RACHEL BROSNAHAN,
MICHAEL ZEGAN, AND
SCOTT ELLIS!**

What's in store for Midge Maisel this season? You and three friends will be the first to know as you go behind the scenes at the multiple Emmy Award-winning Amazon Original Series. On your special set visit, you'll meet members of the cast as well as Scott Ellis, Roundabout's Deputy Artistic Director and director of many of your favorite episodes of "Maisel." The fun doesn't end there! On a separate date, you and five friends will enjoy dinner with Scott Ellis, Rachel Brosnahan (*Mrs. Maisel* herself!), and Michael Zegan (the charming Joel Maisel). You'll dine at Quality Bistro, the bustling, steak-centric brasserie that looks like it was plucked right out of the show's sumptuous version of 1960s Manhattan.

SPECIAL INSTRUCTIONS: Set visit must be on a mutually agreeable date when Scott Ellis is filming. Dinner with Rachel Brosnahan, Michael Zegan, and Scott Ellis must be on a mutually agreeable date, booked a minimum of two weeks in advance. Dinner gratuity must be paid separately by the winning bidder. Dinner will be a three-course dinner with wine pairings. Must be redeemed by March 2, 2021.

VALUE: Priceless (Estimated cost of goods and services received: \$1,524)

DONATED BY: *Quality Bistro*, Rachel Brosnahan, Michael Zegan, Scott Ellis

OPENING BID: \$20,000



**PRIVATE DINNER IN YOUR HOME
WITH JANE KRAKOWSKI,
CHEF MARIO CARBONE, AND
TODD HAIMES!**

There's a party at your place—and Jane Krakowski's invited! That's right, Jane Krakowski, the hilarious Tony Award-winning star of stage (*She Loves Me*, *Nine*) and screen ("*30 Rock*," "*Unbreakable Kimmy Schmidt*"). You, Jane and seven guests of your choosing will dine on a fantastic feast prepared by celebrity chef Mario Carbone (Carbone, Parm) right in your home, with wine pairings hand-picked by the experts at Golden Ram. And it's not a party without Roundabout Artistic Director and CEO Todd Haimes—but don't worry, he wouldn't miss it for the world.

SPECIAL INSTRUCTIONS: Will be scheduled for a mutually agreeable time and date; home must be located in Manhattan or, if the winner prefers, the dinner can be hosted in the Private Dining Room at The Greenwich Lane. Must be redeemed by March 2, 2021.

VALUE: Priceless (Estimated cost of goods and services received: \$2,400)

DONATED BY: Jane Krakowski, Mario Carbone,



OPENING BID: \$20,000



**A NIGHT OUT WITH THE MEN
OF TAKE ME OUT!**

Get your team together for one unforgettable night on the town. First, you and five friends will enjoy VIP house seats for the upcoming Broadway revival of *Take Me Out*, the Tony Award-winning play about the coming out of a star baseball player. Afterwards, you'll go out for celebratory drinks and dinner with stars of the show Jesse Tyler Ferguson ("*Modern Family*"), Jesse Williams ("*Grey's Anatomy*") and Patrick J. Adams ("*Suits*"). You'll also be joined by Scott Ellis, director of *Take Me Out* and Roundabout's Deputy Artistic Director.

SPECIAL INSTRUCTIONS: Will be scheduled for a mutually agreeable time and date during the run of the show (April 2, 2020 to June 14, 2020)

VALUE: Priceless (Estimated cost of goods and services received: \$2,500)

DONATED BY: Scott Ellis, Jesse Tyler Ferguson, Jesse Williams and Patrick J. Adams

OPENING BID: \$10,000

CONTINUED ►►

ROUNABOUT THEATRE COMPANY GALA 2020 LIVE AUCTION



GAME, SET, MATCH IN THE CITY OF LIGHTS

You and a guest can visit Paris for a week during the 2021 French Open between May 23 and June 4. Maybe you'll get a chance to see Rafael Nadal in action as you'll receive 2 VIP tickets to attend for a day. The ticket includes the best category 1 seats on Center Court, access to all outside courts, a welcome breakfast with French tennis players, a cocktail lunch reception, unlimited beverages all day, a behind-the-scenes guided tour, and a special Roland Garros gift.

You'll stay in a stunning 17th Century apartment in the Marais district (4th Arrondissement). This recently renovated, ornate, and historic two-bedroom, two-bath apartment is situated on a quiet street in close proximity to upbeat boutiques, stylish cafes, world-renowned restaurants, and, of course, the fountains of Place des Vosges. You'll get there in style with 250,000 AAdvantage miles from American Airlines. C'est magnifique!

SPECIAL INSTRUCTIONS: Apartment stay is for Friday-Friday, May 21-28 or May 28-June 4, 2021.

VALUE: Estimated cost of goods and services received: \$10,010

DONATED BY: Alyce Toonk, American Airlines 

OPENING BID: \$10,000



ONE-OF-A-KIND "MUSICAL AUTOGRAPH" HANDWRITTEN FOR YOU BY STEPHEN SONDHEIM!

The most important and influential musical theatre composer of our lifetime, Stephen Sondheim will celebrate his 90th birthday on March 22. In honor of the occasion, he'd like to offer this one-of-a-kind gift for one special fan. Here's how it works: You pick eight bars of your favorite Sondheim song, and Stephen will hand-write those eight bars, just for you. Don't miss this opportunity to own a personalized piece of signed, framed musical art that you'll cherish forever. (With so many songs to choose from, the hardest part is choosing just eight bars!)

SPECIAL INSTRUCTIONS: Must be redeemed by March 2, 2021.

VALUE: Priceless

DONATED BY: Stephen Sondheim

OPENING BID: \$10,000



WINE AND DINE ON A BROADWAY STAGE WITH DEBRA MESSING AND ANDRE BRAUGHER!

You're invited to an evening of delicious food, incredible wine and a whole lot of laughter. That's right, we're throwing a fun-filled dinner party for you and 13 guests of your choosing right on the American Airlines TheatreSM stage, home of Roundabout's new Broadway play *Birthday Candles*. You'll be hosted by the stars of the show themselves, TV legends Debra Messing ("Will & Grace," "Smash") and Andre Braugher ("Brooklyn Nine-Nine," "BoJack Horseman") as well as Roundabout Artistic Director and CEO (and fantastic dinner party guest) Todd Haimes. Enjoy dinner courtesy of Pinch Food Design and wine pairings by Golden Ram.

SPECIAL INSTRUCTIONS: Must be on a mutually agreeable Sunday evening between April 26, 2020 and June 14, 2020.

VALUE: Priceless (Estimated cost of goods and services received: \$6,000)

DONATED BY: Debra Messing, Andre Braugher,



OPENING BID: \$16,000



WEEK-LONG ADRIATIC YACHT TRIP FOR TWELVE!

Cruise the Adriatic Sea in style aboard your private yacht, AIXAIA. For one week, you and up to 11 guests will relax in the lap of luxury on this state-of-the-art sailing vessel. Extravagance and comfort were the guiding design principles for this beautiful yacht. 151 ft. in length, this sailing yacht guarantees modern luxury with six generous guest cabins, numerous amenities including a jacuzzi and sauna, recreational activities, an onboard chef, and personal attention to every client's wishes. AIXAIA delivers for passionate sailors, gastronomy lovers, sports enthusiasts and sun worshipers. To sum it up in one word: enjoyment.

Travel the must-see spots on the Croatian coastline on an AIXAIA itinerary, marveling at the turquoise water, terracotta rooftops and Mediterranean charm. Or, create a custom Adriatic itinerary in conjunction with your captain. The journey is up to you! All you have to do is soak up the sun and relax.

SPECIAL INSTRUCTIONS: Valid for one week during the 2021 season, Saturday 4pm embarking to Saturday 10am disembarking, from late May to early October. Includes captain, sailors, 3 service staff, housekeeping, chef and 4 motor hours per day. Not included: food and drinks, fuel beyond 4 hours/day, port fees, excursions, land transfers and crew tips. Itinerary to be agreed upon by winner.

VALUE: €100,000

OPENING BID: \$40,000

ROUNABOUT THEATRE COMPANY GALA 2020
LIVE AUCTION

EDUCATION
 AT ROUNABOUT



For over 20 years, Education at Roundabout has changed the lives of over 250,000 students and teachers in New York and beyond. Providing a well-rounded education, rich in the arts, is the only way to ensure that our young people will be prepared and engaged to face an ever-changing world. Programs like the Roundabout Youth Ensemble help students develop skills to succeed, teaching them to think critically and creatively about their worldview and how they interact with others. Through our Theatrical Teaching Institute and other professional development programs, Education at Roundabout is dedicated to helping teachers adapt Common Core Standards and infuse their lessons with touchpoints in the arts. In 2016, Roundabout established the Theatrical

Workforce Development Program to provide pathways to technical careers in entertainment, offering hands-on training and job placement. Every gift will vastly impact the lives of students and young adults by improving graduation rates and creating new opportunities for success. Thank you for making a difference.

\$25,000 underwrites the salary of one Theatrical Workforce Development Fellow for a year of hands-on skills training at Roundabout.

\$15,000 underwrites a School Partnership, bringing skilled Teaching Artists to classroom residencies.

\$10,000 distributes 10,000 Upstage Guides to help students connect theatre to the world around them.

\$5,000 supports one NYC high school student's participation in the Roundabout Youth Ensemble for a full season.

\$2,500 enables two teachers to participate in the intensive Theatrical Teaching Institute.

\$1,000 allows public school students to take part in a College & Career Readiness Day.

FOR EVERY \$100, you will send two public school students to a matinee performance.

Make a donation by completing the back of your place card or raising your paddle for the auctioneer.

Thank you for your support!

THANK YOU TO OUR 2020
DONORS

Gifts received from February 13 to February 24, 2020

LEADERSHIP TICKETS

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Union Local 751 I.A.T.S.E.

Turnstone Wealth Management

CONTRIBUTIONS

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BID NOW!

VISIT OUR ONLINE AUCTION

www.charitybuzz.com/roundabout

**There are only three days left to bid on VIP sports packages,
theatre tickets, celebrity encounters, fine dining opportunities,
and other exclusive items.**

Bidding will start to close at 2:30 PM EST on Thursday, March 5th.

**All proceeds benefit Roundabout's many initiatives,
including Education at Roundabout.**

WE THANK OUR 2020 ONLINE

AUCTION DONORS

As of February 24, 2020

Altamarea Group	<i>Diana: A True Musical Story</i>	Lobel's NYC	Pine Hollow Country Club
American Buffalo	Samantha Rudin Earls and David Earls	Kevin McCollum	The Public Theater
Anonymous	Exhale Fitness	The McKittrick Hotel	Charlie Puth
Ark Restaurants	Fairview Country Club	MCM Worldwide	"The Rachael Ray Show"
Bank of America	Kenneth Fallin	Melissa's/World Variety Produce Inc.	Andrew Roos
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Jeff and Wendy Barker	Gibson and Dehn	<i>The Minutes</i>	Saturday Night Live
John Barrett	<i>Girl From the North Country</i>	The Miranda Family	School of Visual Arts
Sydney Beers	Gideon Glick	Morgan Stanley	Seasons: A Floral Design Studio
Brooklyn Academy of Music	Sylvia Golden	The Muse Hotel	The Skylark
Broward Center for the Arts	Nancy and Mark Golodetz	Museum of the City of New York	Southern Glazer's Wine and Spirits of America
Karen Calby	"Good Morning America"	National September 11 Memorial & Museum	Star Stainless Screw Co.
Carnegie Hall	Hamptons International Film Festival	New York Knicks	Jenny and Jon Steingart
Mary Cirillo-Goldberg and Jay Goldberg	<i>Hangmen</i>	New York Crawling	Jeffrey and Janis Ing Strauss
City Winery	Hunt & Fish Club	New York Giants	StubHub
Gad Cohen	Il Bisonte	New York Historical Society	<i>Summer: The Donna Summer Musical</i>
Michael T. Cohen	Intrepid Sea, Air & Space Museum	New York Islanders	Sweet Hospitality Group
Colliers International NYC LLC	The James Beard Foundation	New York Jets	Times Square Alliance
<i>Come From Away</i>	The Jewish Museum	New York Yankees	"The Today Show"
Conrad New York Midtown	Richard Kind	NoHo Hospitality Group	Town Hall
John and Colleen Cook	"Late Night with Seth Meyers"	NY Waterway	Barry Waldorf and Stanley Gotlin
Henry and Trudy Cooperman	"The Late Show with Stephen Colbert"	Eugene Orza	"The Wendy Williams Show"
James Costa	"LIVE with Kelly and Ryan"	Daphne Oz	Whitney Museum of American Art
"The Daily Show"		Park Avenue Skin Care	The Wine Workshop
Bill Damaschke		Peipers and Kojen	
		Philip Kingsley Trichological Centre	

SINCERE THANKS

TO THOSE WHO HELPED MAKE TONIGHT POSSIBLE

CREDITS

SCENIC TEAM

Barry Richards, Richard M. Jaris,
Dylan Kruse

ASSOCIATE LIGHTING DESIGNER

Coby Chasman Beck

ASSOCIATE PRODUCER

Christina Pezzello

HEAD CARPENTER

Richard Holst

HEAD ELECTRICIAN

Christina See

AUTOMATED LIGHTING PROGRAMMER

Bridget Chervenka

VIDEO PROGRAMMER

Daniel Mueller

WARDROBE SUPERVISOR

Susan J. Fallon

PRODUCTION ASSISTANTS

Chandler Jez, Caitlin Kellermeyer

GALA INVITATION AND JOURNAL DESIGN

Iris A. Brown Design

PERFORMANCE CREDITS

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TOUR DIRECTOR

Abbe Rosenfeld

TOUR MANAGER

John Dubuque

PRO MANAGER

Raymie Kopels

BVOX

Elaine Caswell, Neal Coomer

KEYS

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GUITAR - VOCALS

Kat Dyson

BASS - VOCALS

William Wittman

DRUMS

Steve Potts

BACK LINE

Joe Barbarisi, Daniel Monaghan

FOH AUDIO

Thomas Winch

MONITORS

Scott Boculac

DRUM TECH

Andrei Rosenthal

GLAM

Jutta Sieghold-Weiss,
Nikki Fontanella, Nafra Gonzalez

PA

Colie Sawinski

SPECIAL THANKS

Aramis & Designer Fragrances

John Barrett

Darren DeVerna,
Production Resource Group

The Estée Lauder Companies Inc.

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Connie Grazia, Nadine C Licostie,
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Seasons: A Floral Design Studio

The Rockwell Group

Situation Interactive

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Art Lab is proud to support
Roundabout Theatre Company and the
legendary work they produce.
We congratulate tonight's honorees,
Alan Cumming and
Michael Kors & Lance Le Pere.
Thank you for your
dedication to the theatre.



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*Citi is a proud supporter of
Roundabout Theatre Company,
and congratulates this year's
gala honorees:*

Alan Cumming

The Jason Robards Award for Excellence in Theatre

Michael Kors

&

Lance Le Pere

Ovation Award for Excellence in Philanthropy

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We salute our friends
Stephanie and Ron Kramer
and the great work of
Roundabout Theatre Company!

KIM and **JORDAN DICKSTEIN**

Congratulations to
Roundabout Theatre Company
and Gala Vice Chairs
Stephanie and Ron Kramer
on a successful Gala.
Cheers to the honorees, Alan Cumming
and Michael Kors & Lance Le Pere,
on your well-deserved awards.

NINA and **RALPH LEVENE**



is proud to support
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Jeremiah J. Harris
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salutes our clients

ALAN CUMMING

2020 Jason Robards Award for Excellence in Theatre

MICHAEL KORS

2020 Ovation Award for Excellence in Philanthropy

and our friend

LANCE LE PERE

2020 Ovation Award for Excellence in Philanthropy

Congratulations to tonight's honoree,
Alan Cumming, on receiving the
Jason Robards Award for Excellence
in Theatre. Thank you for your
remarkable impact on the theatre world.

On behalf of
Frank Selvaggi and the
Altman, Greenfield & Selvaggi family

