Tiny Beautiful Things

September 8–October 16, 2021 // Wyly Theatre

Based on the book Tiny Beautiful Things: Advice on Love and Life from Dear Sugar by

CHERYL STRAYED

Adapted for the stage by NIA VARDALOS

Co-Conceived by MARSHALL HEYMANN, THOMAS KAIL, and NIA VARDALOS

Directed by JOEL FERRELL

Original New York Production by The Public Theater
Oskar Eustis, Artistic Director Patrick Willingham, Executive Director

With
David Coffee
Christina Austin Lopez
Christie Vela
Zachary J. Willis

And understudies
Camilla Frontain
Alex Organ
Molly Searcy
Sally Nystuen Vahle

Scenic/projection design
John Slauson

Costume, hair, wig & make-up design
Micheal Heath Waid

Lighting design
Nicole Iannaccone

Sound design
Kyle Jensen

Stage manager
Emily Burke

Assistant stage manager
Leah Fitzgerald

Director of production
Bryan Anthony White

Production manager
Andrew J. Brown

Artistic producer
Sarahbeth Grossman

Casting
Eisenberg/Beans Casting
Ally Beans, CSA
Daryl Eisenberg, CSA

Tiny Beautiful Things is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
concordtheatricals.com

Christina Austin Lopez, Zachary J. Willis, David Coffee and Christie Vela in the rehearsal hall. PHOTO: IMANI THOMAS
I was always flabbergasted when a fellow human shares something deeply private and personal. There is a feeling of responsibility, maybe a little anxiety too, over knowing something that few others, if any, know. It tends to “free” me to share something I have perceived as a shocking truth about me, something that might drive others away from me, or disappoint friends and family, or worse, reveal me to be a flawed, deeply vulnerable person. You know, just like everyone else.

In her book, Tiny Beautiful Things, Cheryl Strayed manages to disarm her readers, both loyal and skeptical, by laying bare what she has experienced in her remarkable and unremarkable life.

I was one of the skeptical readers. When Kevin Moriarty was gracious enough to offer me this production, an offer that came well before the global pandemic known as COVID-19, I jumped at the job, mainly because I love to direct, and I needed the work. But, I have always winced (if not grimaced) at anything that smells of a “Dr. Phil/Oprah’s couch” kind of vibe, not to mention the newspaper advice columns of my youth. However, I was going to need to read the book as part of my research.

So I did. I read it twice.

I read it once at the start of the pandemic shutdown, and then as an audio book as I drove to Creede, Colorado with my dog for a “COVID escape” in August of 2020.

Regardless of any global or personal crisis, it was very obviously a great read. All my snobbish, but sometimes reasonable skepticism vanished, and I found myself feeling more and more connected to every other human on the planet, and to the natural world (I highly recommend reading the book on a long drive into the mountains of Colorado). By the time I was reading the book the second time, I was pretty sure the DTC production would never happen. The pandemic had shut down all live theater, and although I was willing, I really did not want to direct this work as a live stream or radio play. Don’t get me wrong, it would be wonderful as either, but I longed to get people in a space together and explore this deeply personal writing with actors and audience in person. Isolation and solitude, not to mention unemployment, had proven how much we needed to tell our stories to one another.

So now here we are. I don’t think I’ve ever been this excited to share a piece of collaborative work.

From a book to a stage adaptation, through two years of planning and design, to a rehearsal room with two gifted stage managers and four extraordinary actors, we have arrived at our destination: humans gathered in a space sharing beautifully private, personal stories about what it is to struggle through, to winced (if not grimaced) at anything that smells of a “Dr. Phil/Oprah’s couch” kind of vibe, not to mention the newspaper advice columns of my youth. However, I was going to need to read the book as part of my research.

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David Coffee

David’s Dallas Theater Center credits include: Hairspray; Electra; The Great Society; Fly By Night; Cabaret; A Christmas Carol; My Fair Lady. Since David’s theatrical debut in 1968 as Portly Otter in Casa Manana’s The Wind In The Willows, he has built a career that encompasses all fields of entertainment (with the exceptions of Grand Opera and the Circus); and audiences have welcomed him from Portland, Oregon to Portsmouth, New Hampshire. In addition to his long association with Casa (90 productions), he has become known as a New England Tradition and the G.O.A.T. for his portrayal of Scrooge at Massachusetts’ North Shore Music Theatre (where the greenroom is named in his honor). He is also the recipient of the Elston Brooks Lifetime Achievement Award from the Live Theatre League of Tarrant County.

DavidCoffee.org
Christina is thrilled be returning to DTC, where she last appeared as a member of the Ensemble for In the Heights. Other credits include: The Music Man (Marian, Theatre3), 72 Miles to Go (Eva, Alley All New), West Side Story (Rosalia, A.D. Players), Miss Bennet: Christmas at Pemberley and The Wickhams: Christmas at Pemberley (Lydia, Main Street Theatre), Rapture Blister Burn (Avery, 4th Wall Theatre), A Christmas Carol (Shopkeeper Stiltz/Ensemble, Zach Theatre), In the Heights (Ensemble, North Carolina Theatre). Education: BFA Baylor Theatre (Fiddler on the Roof, Crazy for you, Mr. Burns A Post Electric Play, Spring Awakening). Many thanks to DTC and Joel for this amazing opportunity!

christinaaustinlopez.com
TikTok: @xtina_lopez
Luke 1:37
Christie Vela is the Associate Artistic Director of Theatre3. She is also a former member of Dallas Theater Center’s Brierley Resident Acting Company, where her acting credits include Steel Magnolias; Inherit the Wind; Deferred Action; Romeo and Juliet; Sense and Sensibility; Medea; The Book Club Play; A Christmas Carol; Les Misérables; Sherlock Holmes: The Final Adventure; King Lear; God of Carnage; Joseph and the Amazing Technicolor® Dreamcoat; The Beauty Plays; and In the Beginning. Her Dallas Theater Center directing credits include Real Women Have Curves; Fade; Gloria; and A Christmas Carol 2015. Christie is also a member of Kitchen Dog Theater Company where her credits include Paper Flowers; The Turn of the Screw; Boom; and The Pillowman. Other credits include: director of Revolt! She Said Revolt Again! and Straight White Men, cast member of The Necessities at Second Thought Theatre; director of Titus Andronicus at Shakespeare Dallas; Dr. Jekyll and Mr. Hyde at Theatre 3; Don’t Dress for Dinner at Stage West and Native Gardens at Trinity Repertory Company.
Zachary is so pumped to be making his DTC debut as a new member of the Diane and Hal Brierley Resident Acting Company. Zach was most recently seen in Theatre3’s touring production of Meredith Willson’s The Music Man. Zach studied Musical Theatre at Sam Houston State University in Huntsville, TX. Other stage credits include Spring Awakening (TUTS & Uptown Players); Annie, Grease, The Wizard of Oz, The Big Bad Musical (Casa Mañana); A 3D Adventure (Circle Theatre); Xanadu, Panto Wonderful Wizard, Panto Snow Queen: Unfrozen (Stages Repertory Theatre); The First Noel (Jubilee Theatre, Irma P. Hall Black Theatre Award Recipient).

zacharyjwillis.com
@zacharyjwillis
Alex is a member of DTC’s Diane and Hal Brierley Resident Acting Company where his credits include: Cake Ladies; Working: A Musical; In the Bleak Midwinter: A Christmas Carol for Our Time; Little Women; White Rabbit Red Rabbit; Twelfth Night; Public Works Dallas’ As You Like It; The Trials of Sam Houston; Frankenstein; Miller, Mississippi; Inherit the Wind; Electra; Public Works Dallas’ The Tempest; Constellations; Dreamgirls; All the Way; A Christmas Carol; Sense and Sensibility; The Rocky Horror Show; Les Misérables; The Fortress of Solitude; and Fly By Night. Local/Regional: Alley Theatre; Repertory Theatre of St. Louis; Cincinnati Playhouse in the Park; Undermain Theatre; Second Thought Theatre; Theatre Three; Trinity Shakespeare. Alex served as Artistic Director of Second Thought Theatre for six seasons and holds an MFA from the Yale School of Drama.

Camilla is a member of SMU’s MFA Acting class of 2022. She’s grateful to be joining the DTC theatre community for Tiny Beautiful Things as an understudy. Some of Camilla’s favorite credits include John Colton Sumner in Jaclyn Backhaus’s Men on Boats (SMU), Hannah in Elizabeth Golden’s world premiere of The Rapture Happens at Midnight (An Other Theatre Co.), Nora in Henrik Ibsen’s A Doll’s House (BYU-I), and Gavroche in Les Misérables (Playmill Theatre). Outside of the theatre, Camilla enjoys spending time with her plants, baking banana muffins, and running her photography business for actors and artists.
Sally is a member of Dallas Theater Center’s Diane and Hal Brierley Resident Acting Company. For the past 28 years, Sally has been fortunate to act in a wide range of roles at Dallas Theater Center, including: Cake Ladies; Working: A Musical; Something Grim(m); In the Bleak Midwinter: A Christmas Carol for Our Time; The Wolves; A Christmas Carol; and Frankenstein. Some of her favorite roles include: Faye in Theresa Rebeck’s world premiere of Enlightened (Alley Theatre All-New Festival), Sarah in Gordon Dahlquist’s world premiere of Red Chariot (Undermain Theatre), #11 in The Wolves (DTC), Lady Macbeth in Macbeth, Ranevskaya in The Cherry Orchard, Eurydice in Eurydice (SMU), Charlotte Corday in The Revolutionists (Main Street Theater), Helena in A Midsummer Night’s Dream, Laurie/Millicent in Stage Kiss (4th Wall Theatre Co.), and The Eternal Feminine in Wittenberg (Stages Repertory Theatre). Sally is also a voice actor for Sentai Filmworks, FUNimation, and Sound Cadence Studios. She is best known as the voice of Akame in Akame ga Kill on Cartoon Network and Netflix; Isuzu Sento in Amagi Brilliant Park, Mako Reizei in Girls und Panzer and Hilda in Saint Seiya (Netflix). Sally is a native Houstonian, with a background in ballet and a deep love for animals.

Molly is a proud graduate of the SMU MFA Acting class of 2020. She is excited to have joined DTC’s Diane and Hal Brierley Resident Acting Company last fall, where she has appeared in: Cake Ladies; Working: A Musical; Something Grim(m); In the Bleak Midwinter: A Christmas Carol for Our Time; The Wolves; A Christmas Carol; and Frankenstein. Some of her favorite roles include: Faye in Theresa Rebeck’s world premiere of Enlightened (Alley Theatre All-New Festival), Sarah in Gordon Dahlquist’s world premiere of Red Chariot (Undermain Theatre), #11 in The Wolves (DTC), Lady Macbeth in Macbeth, Ranevskaya in The Cherry Orchard, Eurydice in Eurydice (SMU), Charlotte Corday in The Revolutionists (Main Street Theater), Helena in A Midsummer Night’s Dream, Laurie/Millicent in Stage Kiss (4th Wall Theatre Co.), and The Eternal Feminine in Wittenberg (Stages Repertory Theatre). Molly is also a voice actor for Sentai Filmworks, FUNimation, and Sound Cadence Studios. She is best known as the voice of Akame in Akame ga Kill on Cartoon Network and Netflix; Isuzu Sento in Amagi Brilliant Park, Mako Reizei in Girls und Panzer and Hilda in Saint Seiya (Netflix). Molly is a native Houstonian, with a background in ballet and a deep love for animals.
CHERYL STRAVED (Author) Cheryl Strayed is the author of the #1 New York Times bestselling memoir Wild, the New York Times bestseller Tiny Beautiful Things and Brave Enough, and the novel Torch. Wild was chosen by Oprah Winfrey as her first selection for Oprah’s Book Club 2.0. Strayed’s books have been translated into nearly forty languages and around the world and have been adapted for both the screen and the stage. The Oscar-nominated movie adaptation of Wild stars Reese Witherspoon as Cheryl and Laura Dern as Cheryl’s mother, Bobbi. Tiny Beautiful Things was adapted for the stage by Nia Vardalos, who also starred in the role of Sugar/Cheryl. The play was directed by Thomas Kail and debuted at The Public Theater in New York City. Strayed is the host of the New York Times hit podcast, “Sugar Calling” and also “Dear Sugars”, which she co-hosted with Steve Almond. Her essays have been published in The Best American Essays, the New York Times, the Washington Post Magazine, Vogue, Salon, The Sun, Tin House, The New York Times Book Review, and elsewhere. Strayed holds an MFA in fiction writing from Syracuse University and a bachelor’s degree from the University of Minnesota. She lives in Portland, Oregon. cherylstrayed.com

NIA VARDALOS (Playwright) wrote and starred in My Big Fat Greek Wedding, which earned her an Academy Award nomination for Best Original Screenplay, a Golden Globe nomination for Best Actress in a Motion Picture Musical or Comedy, and an Independent Spirit Award and People’s Choice Award. Stage credits include originating the role of Sugar in The New York Theater's Tiny Beautiful Things, directed by Thomas Kail, Jennie in the West End's Company, directed by Gary Griffin, and writer and actor of twelve The Second City's revues (Chicago's Jeff Award winner, Best Actress). Writing, acting, film and television credits include: Helicopter Mom; My Big Fat Greek Wedding 2; Larry Crowne; Connie and Carla; I Hate Valentine's Day; My Life in Ruins; Jane the Virgin; Law and Order: SVU; and Crazy Ex-Girlfriend. Vardalos is the New York Times-bestselling author of Instant Mom, the story of adopting her daughter via foster care, and all proceeds are donated to adoption groups.

JOEL FERRELL (Director) Directing/choreography credits include: The Rocky Horror Show; Joseph and the Amazing Technicolor® Dreamcoat; Cabaret; A Christmas Carol (2005-2009, 2011, 2012). Dallas Theater Center directing credits include: Steel Magnolias; Hairspray; Frankie and Johnny in the Zoo; Clue; Clwyplown Park; Red; God of Carnage; Divide the Estate; reasons to be pretty; The Laramie Project: Ten Years Later; and Cotton Patch and Red; God of Carnage; Divide the Estate; reasons to be pretty; The Laramie Project: Ten Years Later; and Cotton Patch. Dallas Theater Center choreography credits include: It’s a Bird . . . It’s a Plane. It’s Superman; A Midsummer Night’s Dream; The Who’s Tommy; and My Fair Lady. DFW credits: Gruesses Playground Injuries (Second Thought Theatre); Who’s Afraid of Virginia Woolf?; The Baltimore Waltz (Stage West); the premiere of Huck Finn (Classical Acting Company). Mr. Ferrell is the former Associate Artistic Director of Dallas Theater Center (2005-2009, 2011, 2012) and a former Artistic Director of Casa Mañana Musicals Inc. in Fort Worth, Texas (1996 to 2001). Mr. Ferrell has also directed and choreographed extensively around the country for Denver Center Theater, Portland Center Stage, North Shore Music Theater, and many more.

JOHN SLAUSON (Scenic and Projection Design) is a proud graduate of the SUNY Oswego theater program, where he got his Degree in Theatre with an emphasis on Lighting Design. John has been working for Dallas Theater Center since he left California in 2010. In California John was the Prop Master at South Coast Repertory Theater for eleven years. Before that he had worked all over the country, including: many summers at the Merry-Go-round Playhouse, two years as the Prop Master at LSU, and two years freelancing in Louisville, Ky. During one of those many summers at the Merry-Go-Round John met his wife, Tammy. He/Him/His

MICHAEL HEATH WAID (Costume, Hair, Wig & Make-Up Design) is a Costume Designer and Theatremaker with a career spanning more than twenty years. Prior to joining DTC, he worked as the Resident Costume Designer for the Midland Community Theatre, the second largest community theatre in the United States boasting a base of 500+ volunteers. Michael is also an entrepreneur with his husband, James, having offered custom sewing and hand-dye work. Michael holds a M.F.A. from the University of Alabama in Costume Design & Technology and a B.A. from Jacksonville State University where he studied Theatre, English, and Vocal Performance.

NICOLE IANNACCONE (Lighting Design) is the Head of Lighting for the Dallas Theater Center and has been with the company for nearly 6 years. She holds a BA in Technical Theater from the College of Santa Fe and is an ETCP certified Entertainment Electrician. #dtproduction

KYLE JENSEN (Sound Design) is an award-winning sound designer and audio engineer. Currently, he is the Assistant Head of Audio & Video for DTC. Kyle graduated from American University with a Bachelor’s of Arts in Audio Production, and has since had the privilege of working on several regional- and world-premiere plays and musicals. Notable design credits include Something Grim(m) and Cake Ladies (world premieres, DTC); the regional premieres of Tuck Everlasting and Bright Star, (Southeastern Summer Theatre Institute, Hilton Head, SC); and How to Succeed in Business... (American University, Washington, DC). Notable engineer credits include the world premieres of The Magician’s Daughter and Revival: The Resurrection of Son House, Once, and The Royale (GEVA Theatre Center, Rochester, NY). He is a professional member of the Theatrical Sound Designers and Composers Association (TSDCA), as well as an associate member of the Association of Sound Designers (ASD).

EMILY BURKE (Stage Manager) DTC: Working: A Musical; Something Grim(m); In the Bleak Midwinter; Little Women: In The Heights; A Christmas Carol (2018 - 2019); Public Works Dallas (2018 - 2019) Real Women Have Curves; Sweat; Steel Magnolias; White Rabbit Red Rabbit; Frankie and Johnny in the Zoo; Hood; Electra; The Christians; Constellations. Second Thought Theatre: Drunk Enough to Say I Love You | Here We Go.

LEAH FITZGERALD (Assistant Stage Manager) graduated from St. Edward’s University in 2019, with a degree in Theater Management with a concentration in stage management. She is happy to return to Dallas Theater Center after the extended break, in her first Assistant Stage Manager role here. Previously Leah has worked as a Production Assistant on Something Grim(m), A Christmas Carol 2019, and Public Works Dallas’ As You Like It. She has also worked as a production assistant at Dallas Summer Musicals and as an Assistant Stage Manager at WaterTower Theatre on Harvey. Leah would like to thank her friends and family for their endless support and guidance.

BRYAN ANTHONY WHITE (Director of Production) Bryan joined DTC as Director of Production after spending the last several years leading creative development, programming and production management for cutting-edge theatrical and live entertainment offerings in the Cruise industry. A Production Stage Manager by training, Bryan began his career in eastern North Carolina, serving as Stage Manager, Production Manager and Assistant Director for various educational and regional theatre projects. He spent the next several years overseeing show and production operations in the theme park industry, where he collaborated with numerous Tony® and Drama Desk award-winning designers to deliver world class productions. Bryan brings over a decade of corporate entertainment leadership experience to DTC to continue to grow the Production department’s focus on leadership, management and communication. he/him/hi

ANDREW J. BROWN (Production Manager) has been with Dallas Theater Center since March of 2020. Previously Andrew worked with Lyric Theatre of Oklahoma, the Huntington Theatre Company, and the Cape Playhouse. He has an MFA in Production Management from Boston University and a BFA in Scene Design from the University of Oklahoma. he/him/hi

SARAHBETH GROSSMAN (Artistic Producer) is a Tony Award®-nominated and Olivier Award-winning producer. Her credits include Broadway: Indecent; An American in Paris (B-way, West End National Tour); Come From Away (West End); Dames At Sea; Ann and Stick Fly; Off-Broadway: The Irish Curse. A graduate of the Commercial Theater Institute, Sarahbeth holds an MFA in Theater Management from the Yale School of Drama where she served as Associate Managing Director of Yale Rep. She is a proud member of the Broadway League, Theatre Communications Group, National Alliance for Musical Theatre and Producer’s Guild of America.
The letters are real… I thought, as I read Cheryl Strayed’s incredibly moving book, *Dear Sugar*. They Beautiful Things.

People wrote these letters.

A few years ago, author Cheryl Strayed gave advice as Sugar for the literary website, *The Rumpus*, and later collected the letters into a book. Journalist Marshall Heyman gave his friend, director Thomas Kail, the book and Tommy gave it to me suggesting it could become a play. As I read the letters exchanged, I wept, smiled, and was astonished by the raw and extraordinary events of my own.

Still, if I had one letter to write, it would be:

**Dear Sugar**,

I hope to be as brave as the writers of the letters and as open as *Dear Sugar*. I hope to be as bold, audacious and willful. As I adapted the book into a play, I found the words so illuminating and roads traveled. I yearned to be as bold, audacious and willful as Sugar for the literary website, *Tiny Beautiful Things*. Sugar and the writers of the letters reveal conundrums and sorrows, in their lives lived themselves and we find ourselves in their astonishment by the raw and extraordinary letters exchanged, I wept, smiled, and was astonished by the raw and extraordinary conundrum.

Dear Sugar, I hope to be as brave as the writers of the letters and as open as *Dear Sugar*. I hope to be as bold, audacious and willful. As I adapted the book into a play, I found the words so illuminating and roads traveled. I yearned to be as bold, audacious and willful as Sugar for the literary website, *Tiny Beautiful Things*. Sugar and the writers of the letters reveal conundrums and sorrows, in their lives lived themselves and we find ourselves in their astonishment by the raw and extraordinary letters exchanged, I wept, smiled, and was astonished by the raw and extraordinary conundrum.

Sugar and the writers of the letters reveal themselves and we find ourselves in their conundrums and sorrows, in their lives lived and roads traveled. I yearned to be as bold, audacious and willful. As I adapted the book into a play, I found the words so illuminating that I grieved and moved on from certain events of my own.

Still, if I had one letter to write, it would be:

Dear Sugar, I hope to be as brave as the writers of the letters and as open as Cheryl Strayed.

— Mia Vardalos
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In 2009, with the generous support of Diane and Hal Brierley, Artistic Director Kevin Moriarty reinstated Dallas Theater Center’s resident acting company. His intent was to develop and nurture professional actors within the North Texas community and enable them to make Dallas their artistic home. At the same time, he sought to enhance Dallas Theater Center’s artistic profile and create ongoing collaborative relationships. The nine-member Diane and Hal Brierley Resident Acting Company has since become a signature component of Dallas Theater Center’s presence in the Dallas Arts District.

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