

FATHAM

2



IN CO-PRODUCTION WITH

**CITY
THEATRE**

BY James Ijames

DIRECTED BY MONTEZE FREELAND

LEAD SHOW SPONSORS

Esther Silver-Parker & Ronald Parker | Leigh Hopkins

SHOW SPONSORS

Kriss Schaffer

I M P A C T

Dear Friends,

Thanks for choosing to join us for *Fat Ham*, this wickedly clever adaptation of Shakespeare's timeless hit, *Hamlet*. Whether you're a lifelong Shakespeare fan or brand new to his work, James Ijames' modern retelling brims with insight, wit, and mordant social commentary. We knew from the moment we encountered it, we've got to share this with our T2 friends. And that was before the play enjoyed a brilliant run on Broadway and won the Pulitzer Prize for Drama.

Hamlet is generally considered to be the most produced play of all time. (Some of you may recall our production here at T2 exactly ten years ago.) Ijames has ingeniously spun the Bard's towering tragedy into a celebration of life, family, and identity. Together with our co-producing partners, Pittsburgh's City Theatre Company, we've gathered together a team of actors and designers to match the playwright's unique brilliance. They're directed by Monteze Freeland, City's co-artistic director, who is making his TheatreSquared debut.

Theatre at its best isn't merely about escape, it's about being found. As *Fat Ham* unfolds on stage, we hope the experience raises you above mere spectatorship. The best theatre draws us in, connects us with our neighbors, lifts us from our seats—sometimes even from ourselves.


Finally—are you loving the immersive experience of *Fat Ham*? Imagine a whole season filled with such dynamic performances. T2's Season 19 offers a full year's worth of music, mystery, and laughter—enjoyed from the comfort of the best seats at the best prices.

We're thrilled to share the joy and wonder of *Fat Ham*. Please sit back and savor your chance to laugh, unwind, and relish the transformative power of live theatre!

Warm regards,

Shannon A. Jones / Executive Director

Bob Ford / Artistic Director



CREATIVE TEAM

Monteze Freeland
Sasha Jin Schwartz
Alexis Carrie
John D. Alexander
Howard Patterson
Taylor K. Meszaros*

Director
Scenic and Projections Designer
Costume Designer
Lighting Designer
Sound Designer
Stage Manager

CAST

Maria Becoates-Bey*
Brandon Foxworth
Linda Haston*
Khalil Kain*
Elexa Lindsay Hanner*
LaTrea Rembert*
Jordan Williams

Tedra
Juicy
Rabby
Rev/Pap
Opal
Larry
Tio

UNDERSTUDIES

Trey Smith

Juicy and Larry Understudy

ADDITIONAL CREATIVES

Amber Holley
Harlie Gann-Egan
Natalie Rose Mabry
Samuel GC Muñoz
Dexter J. Singleton
Tomé Cousin

Assistant Stage Manager
Assistant Stage Manager
Associate Scenic and Projections Designer
Fight Choreographer
Dramaturg
Intimacy Coordinator

New York Premiere Co-Production by The Public Theater Oskar Eustis, Artistic Director Patrick Willingham, Executive Director and National Black Theatre Sade Lythcott, Chief Executive Officer Jonathan McCrory, Executive Artistic Director.

FAT HAM was commissioned by and received its World Premiere as a filmed production at The Wilma Theater, Philadelphia: Blanka Zizka, Yury Urnov, James Ijames, and Morgan Green, Co-Artistic Directors Leigh Goldenberg, Managing Director

FAT HAM is a co-production with City Theatre Company in Pittsburgh, PA. Clare Drobot, Monteze Freeland, & Marc Masterson, Co-Artistic Directors. James McNeel, Managing Director.

TIME PERIOD

21st Century

SETTING

Maryland

RUN TIME

1 hour, 47 minutes, no intermission



- * Member, Actors' Equity Association
- Member, United Scenic Artists, Local 829
- # Member, Stage Directors and Choreographers

FAT HAM

BY James Ijames
DIRECTED BY MONTEZE FREELAND



Maria Becoates-Bey



Brandon Foxworth



Linda Haston



Khalil Kain



Elexa Lindsay Hanner



LaTrea Rembert



Jordan Williams



Monteze Freeland

MARIA BECOATES-BEY (*Tedra*) makes her TheatreSquared debut. Theater credits include *Intimate Apparel*, *Crowns*, *Constant Star*, *Spunk*, and *Woody Guthrie's American Song* (City Theatre); *Vera Stark* (Pittsburgh Playhouse); *Doubt* (Pittsburgh Irish & Classical Theatre); *Don't Dress for Dinner* (Mountain Playhouse); *Hairspray*, *The Full Monty*, and *Jesus Christ Superstar* (Pittsburgh Civic Light Opera); *The Goodbye Girl*, *Little Shop of Horrors*, *Beehive*, *Jesus Christ Superstar*, *Boogie Wonderland*, and many more (Pittsburgh Musical Theater). Television series credits include *Banshee*. Film credits include *Anything's Possible*, *The Haunting Hours*, *Renegade Force*, and *Iron Maze*.

BRANDON FOXWORTH (*Juicy*) makes his TheatreSquared debut. His acting credits include Sir Andrew Aguecheek in *Twelfth Night*, Bono in *Fences*, Jacob Marley/Ghost of Christmas Present/Old Joe in *A Christmas Carol*, and Bingham in *A Fox on the Fairway* (Lyric Repertory Company); Joshua/Associate in *The Christians* (Farmers Alley Theatre); Othello in *Classic Couples Counseling* (Theatre West Company); and Joe in *Box Steps* (Chicago Dramatists). Film credits include Nurse Hector in *Moving On* (Hulu). He holds an MFA in drama from the University of California, Irvine and a BFA in theatre performance from Western Michigan University.

LINDA HASTON (*Rabby*) makes her TheatreSquared debut. Selected acting credits include Jeanette in *Crowns* and Mrs. Dickson in *Intimate Apparel* (City Theatre); Tituba in *The Crucible* and Calpurnia in *To Kill a Mockingbird* (Prime Stage Theatre); Henry in *The Club* (off the WALL Productions);

and Addie in *The Little Foxes* (Pittsburgh Public Theater). She has directed and/or performed on the stages of many other Pittsburgh theatre companies, including Quantum Theatre, Pittsburgh Irish & Classical Theatre, and Arcade Comedy Theatre. She has performed her acclaimed one-woman show *Mother Lode* with off the WALL Productions, as well as off-Broadway and in Reykjavik, Iceland. She holds an MFA in the theatre and has taught theatre at the middle, secondary, and college levels. She currently serves as the Education Director for Prime Stage Theatre.

KHALIL KAIN (*Pap, Rev*) makes his Theatre Squared debut. Off-Broadway: Paul in *Lambs 2 Slaughter* (Cherry Lane Theatre). Regional credits: Montrelous in *Clyde's* and Xavier in *Pipeline* (City Theatre). Television credits include *FBI* (CBS) and Darnell in *Girlfriends* (CW). Khalil's film credits include *Juice*, *Love Jones*, and *For Colored Girls*.

ELEXA LINDSAY HANNER (*Opal*) makes her TheatreSquared debut. Selected credits: production understudy for *A Midsummer Night's Dream in Harlem* (Pittsburgh Public Theater); Annie Culver in *The Double V*, Maya/Satya in *Pyramid Builders*, and Rena in *Jitney* (Pittsburgh Playwrights Theatre); Rosa Parks/Chicken Ursula in *Hero: The Boy from Troy* (Pittsburgh Civic Light Orchestra); and Ensemble/Young Artists Choreographer for the Alumni Theater Company. Elexa is a Pittsburgh-based actress and youth teaching artist, as well as a professional dancer with STAYCEE PEARL Dance Project & Soy Sos. She holds a BFA in musical theatre from Penn State University.

LATREA REMBERT (*Larry*) makes his TheatreSquared debut. His credits include assistant choreographer for the world premiere of *Billy Straythorn: Something To Live For* (Pittsburgh Public Theater); Armand in *Once on This Island*, Simon Sr. in *Kinky Boots*, and Palace Guard/Uncle Henry in *The Wizard of Oz* (Pittsburgh Civic Light Opera); Daveed Diggs in *Spamilton: An American Parody* (Pittsburgh Civic Light Opera Cabaret); Dogg in the world premiere of *The Devil is a Lie* (Quantum Theatre); Willie Roberson in *The Scottsboro Boys*, Deity in *Wig Out!*, and Junior Davis in *Choir Boy* (The REP Pittsburgh); Jimmy Early in *Dreamgirls*, *Young Frankenstein*, and Disney's *The Little Mermaid* (Pittsburgh Musical Theater). He is a company dancer with STAYCEE PEARL Dance Project & Soy Sos, where he has been for the past 10 seasons. He holds a BA in musical theatre from Point Park University.

JORDAN WILLIAMS (*Tio*) makes his TheatreSquared debut. Selected credits include Claudio in *Much Ado About Nothing* and Ferdinand in *The Tempest* (Arkansas Shakespeare Festival); and Chris in *Sweat* (New Stage Theatre). Jordan also performs stand-up at comedy clubs like the World Famous Comedy Store in Hollywood. He has a BFA in journalism and public relations from Tougaloo College and an MFA in acting from the University of Arkansas.

MONTEZE FREELAND (*Director*) makes his TheatreSquared debut. Selected directing credits include *The Santaland Diaries*, the Young Playwrights Festival 2017 & 2021, *Claws Out: A Holiday Drag Musical*, *The Garbologists*,

and *Clyde's* (City Theatre); *King Hedley II* and *Fences* (co-director with Mark Clayton Southers); *Savior Samuel*, *Miss Julie*, *Clarissa and John*, *Christmas Star*, and *Poe's Last Night* (Pittsburgh Playwrights Theatre); *I Know Why the Caged Bird Sings* (Prime Stage Theatre); *Hairspray*, *Shrek*, *The Addams Family*, and *Freaky Friday* (Pittsburgh Civic Light Orchestra Summer Academy); and readings of *Trouble in Mind* and *The Coffin Maker* (Pittsburgh Public Theater). Monteze is the current Co-Artistic Director of City Theatre and was named Pittsburgh City Paper's Person of the Year for Theatre in 2021, in addition to being named the Performer of the Year in 2017 by the Post-Gazette.

SASHA JIN SCHWARTZ (*Scenic and Projections Designer*) makes her TheatreSquared debut. Selected design credits: *Fat Ham* and *What the Constitution Means to Me* (City Theatre); *Dragon Lady* (Pittsburgh Public Theatre); *Selling Kabul*, *Heisenberg*, and *Urinetown* (Northern Stage); *The Thanksgiving Play* (Dorset Theatre Festival); *Dear Jack*, *Dear Louise* (Virginia Theatre Festival); *Kentucky* (Pittsburgh Playhouse); *The Devil is a Lie* (Quantum Theatre); *the dance floor*, *the hospital room*, and *the kitchen table* (Kelly Strayhorn Theater); *Off Peak* (59e59); and *My Cousin Nelu is Not Gay* (The Brick). Recognition: 2023 Prague Quadrennial Featured Emerging Designer, 2022 Theatre Communications Group Rising Leaders of Color Cohort, 2019 Lloyd Weninger Award for Stage Design, 2019 USITT Young Designers Forum. She holds a BFA from the Carnegie Mellon University School of Drama.

ALEXIS CARRIE (*Costume Designer*) makes her TheatreSquared debut. Recent and upcoming film, television, and theatrical credits include *Alice's Wonderland* (South Coast Repertory), *The Past: A Present Yet to Come* (InHouse Theatre), *A Place of Bones* (Goldrush Entertainment), *Legacies* Season 4 (Warner Brothers), *What to Send Up When it Goes Down* (Congo Square Theatre), and *Untitled Baby Play* (IAMA Theatre). Originally from Washington, DC, she is now based in Los Angeles. She has an MFA in costume design from Carnegie Mellon University and a BA in interdisciplinary studies from the University of Chicago. She is an alum of the artEquity National Facilitator training and a proud founding member of First Floor Theater in Chicago.

JOHN D. ALEXANDER (*Lighting Designer*) returns to TheatreSquared, where his past designs include *Skeleton Crew*, *The Royale*, *The Elaborate Entrance of Chad Deity*, and *Detroit '67*. Off-Broadway: *Lambs 2 Slaughter* (Cherry Lane Theatre) and *Migration: Reflections on Jacob Lawrence* (New Victory Theater). Other recent designs include *Sanctuary Road* (Virginia Opera); *Packages O' the Things We Deliver* (Nat'l Black Theatre); *Confederates* (Mosaic Theatre Company); *Selling Kabul* (Signature Theatre); *From the Mississippi Delta* (Westport Country Playhouse); *Crying on Television* (Everyman Theatre); *Quamino's Map* (Chicago Opera Theatre); *B.R.O.K.E.N. Code B.I.R.D. Switching* (Berkshire Theatre Group); *Sheepdog* and *The House of the Negro Insane* (Contemporary American Theatre Festival). Upcoming designs include *What Will Happen to All That Beauty* (Contemporary American

Theatre Festival) and *Clyde's* (Detroit Public Theatre).

HOWARD PATTERSON (*Sound Designer*) makes his TheatreSquared debut. Recent credits include *Abduction* (University of Pittsburgh); *The Devil is a Lie* (Quantum Theatre); *Miss Bennet: Christmas at Pemberley*, *American Fast*, *Paradise Blue*, *The Rivers Don't Know*, and *Claws Out* (City Theatre); *Men on Boats*, *Everybody*, *The Children's Hour*, and *Good Grief* (Pittsburgh Playhouse). He is an audio teacher at the University of Pittsburgh who specializes in audio engineering and theatre sound design.

TAYLOR K. MESZAROS (*Stage Manager*) makes her TheatreSquared debut. She recently led the team of *Fat Ham* at City Theatre and will remount their production of *Somewhere Over the Border* this summer at People's Light. Regional credits include *Frida... A Self Portrait*, *Young Americans*, *Two Trains Running*, and *School Girls*; *Or, the African Mean Girls Play* (Pittsburgh Public Theater); *Native Gardens*, *The Garbologists*, *What the Constitution Means to Me*, *Paradise Blue*, *Cambodian Rock Band*, *The Burdens*, *Where Did We Sit On the Bus?*, *Pipeline*, *The Absolute Brightness of Leonard Pelkey*, *Wild With Happy*, *Feeding the Dragon*, *Smart Blonde*, *South Side Stories*, and *Sam Bendrix at the Bon Soir* (City Theatre); *White Christmas*, *The Skin of Our Teeth*, *Hair!*, and *A Christmas Carol* (Berkshire Theatre Group). She holds a BA in theatre arts from Illinois Wesleyan University.

SHANNON A. JONES (*Executive Director*) joined TheatreSquared in 2014 and navigated roles from assistant

stage manager to general manager before taking the helm in 2023. In her time at T2, she has managed, supported, and uplifted a multitude of artists; facilitated donor, artist, and community engagement; mentored emerging stage managers; served as a member of the DEI-focused TRUE NWA Train Cohort; and led the development of T2's DEIA goals. As Executive Director, she oversees the company's 100 employees, budgeting, operations, and the production of eight plays and the Arkansas New Play Festival each season. She was recognized in *Northwest Arkansas Business Journal's* 2023 Forty Under 40 class. Highlights of her behind-the-scenes work at T2 include *Peter and the Starcatcher*, *The Champion*, and *The Legend of Georgia McBride*, among many others. She holds a BFA in stage management from the University of Central Florida and is a member of Actors' Equity Association.

ROBERT FORD (*Artistic Director*) is an award-winning playwright, novelist, and musician who helped found TheatreSquared in 2005 and since then has co-produced 90 plays and musicals and facilitated the development of over 85 new works. T2's nineteenth season will feature his new play, *In The Grove of Forgetting*, which was previously featured as a play-in-progress in the 2023 Arkansas New Play Festival. With Amy Herzberg, he co-adapted two versions of *A Christmas Carol* for T2. T2 has produced several of his plays, including *Fault*, *The Spiritualist*, *The Fall of the House* (also Alabama Shakespeare Festival—Edgar Award nominee), *My Father's War*, *Look Away*, *'Twas the Night*, and adaptations of *Great Expectations* and *It's a*

Wonderful Life. His critically acclaimed first novel, *The Student Conductor*, was a Barnes & Noble Discover Great New Writers pick. He holds a MMus degree from Yale and MFAs in acting from Rutgers and in playwriting & screenwriting from the University of Texas at Austin.

JAMES JAMES (*Playwright*) is a Pulitzer Prize-winning and Tony Award-nominated playwright, director, and educator. His plays have been produced by Flashpoint Theater Company, Orbiter 3, Theatre Horizon, Wilma Theatre, Theatre Exile, Azuka Theatre, The National Black Theatre, JACK, The Public Theater, Hudson Valley Shakespeare Theater, Steppenwolf Theatre, Definition Theatre, Timeline Theater, and Shotgun Players; and have received development with PlayPenn New Play Conference, The Lark, Playwright's Horizon, Clubbed Thumb, Villanova Theater, Wilma Theater, Azuka Theatre, and Victory Garden. James is a 2015 Pew Fellow for Playwriting and has received the F. Otto Haas Award for an Emerging Artist, two Barrymore Awards for Outstanding Direction of a Play, the Terrance McNally New Play Award, the Whiting Award, the Kesselring Prize, the Kesselring Honorable Mention Prize, two Steinberg Prizes, the Pulitzer Prize in Drama, and a Tony Best Play nomination. James was a founding member of Orbiter 3, Philadelphia's first playwright producing collective. He has a BA in drama from Morehouse College and an MFA in acting from Temple University. James is an Associate Professor of theatre at Villanova University.

THE RUB: A SHORT AFRICAN AMERICAN HISTORY OF PIT MASTERS

by Dexter J. Singleton, dramaturg

Barbecue has a long, rich history in the United States. In Fat Ham, Juicy's family owns a popular barbecue restaurant in town. The place is so well known and admired for its meats that a chain restaurant wants to buy them out. His father, Pap, and his uncle, Rev, who own and operate this restaurant, come from a family of expert Barbecuers commonly known as "pit masters." This term comes from the way the meat was originally cooked by digging a hole in the ground, chopping wood, and shoveling coal into it. The meat was placed on long sticks above the pit to cook "low and slow." To earn the title of Pit Master, a cook must be well respected in their community, town, or city for having the best-tasting barbecue and an excellent cooking technique, which may also include their original rub or sauce, which is placed directly on the meat (or on the side) for seasoning and added flavor, thus being recognized as a Master of the pit.

Barbecue originated in the U.S. with Native Americans, sometime between 1500 and the 1700s, with a method that was called "barbacoa." It was eventually learned by Africans who were enslaved and developed through their cooking for white slave owners. In its early days, barbecue was considered plantation feast food. Whole hogs were prepared to celebrate the end of summer growing season, holidays, or other special occasions at large gatherings for white families and neighbors. Though the barbecue cooking was "supervised" by a white man, he didn't actually do any cooking. In those days, Barbecue was hard work—from the pit digging, chopping of wood, shoveling, butchering, processing, and cooking. And while white slave owners willingly took part in the eating and celebrating, the labor was a different story. Slaves were the main cooks on the plantations and these celebrations were more labor intensive. The head barbecuer working the pit was often an elderly black man who was known as one of the best cooks on the plantation. Eventually, he was called a Pit Master, and the name stuck. When enslaved Africans got a pig of their own, they let no part go to waste, cooking and consuming the entire animal using creativity to create excellent dishes that made the least pleasant parts edible, which was essential for survival. These skills were vital after the end of slavery when black men and women needed to find a source of income to provide for themselves. These learned techniques were mixed with African and European styles to develop into modern barbecuing.

Post slavery, as our nation built up its infrastructure and highways and roads developed, African Americans used their passed-down barbecue skills to create roadside businesses selling food, where they could dig a pit and cook along the road itself. This time not only offering barbecued meats but also delicious sides that included greens, macaroni and cheese, baked beans, and potato salad. Although segregation slowed the growth of black pit masters in the earlier part of the century, the 60s and 70s brought the next generation who were ready to use those skills and knowledge to open restaurants across the U.S., with each region of the country delivering their own style of barbecue, different cuts, rubs, unique sauces, and flavor combinations. Today, we see many restaurants, food trucks, books, and television programming dedicated to barbecue.

Although the cooking methods have evolved over the years (most no longer cook from a dug hole but a metal pit or grill above ground), one thing is for certain, the black barbecuers have always been considered experts for centuries and have truly earned the title of "Pit Master."

THE COMPANY

Robert Ford

Artistic Director

Shannon A. Jones

Executive Director

ADMINISTRATION

Elliott James
David Houston
Tara Fletcher-Gibbs
Eleanor Hill

Director of Finance
Director of Human Resources
Finance Office Assistant
Company Manager

ARTISTIC

Amy Herzberg
Rebecca Rivas

Associate Artistic Director
Senior Artistic Associate & Program Director,
LatinX Theatre Project
Senior Artistic Associate & Director of New Play
Development
Casting Assistant

Dexter J. Singleton

Sammi Shane

COMMUNITY EXPERIENCE

Tara Versey
Joe Binzer
Kelli Humphrey
Linden Brady
M. Stratton
Jasmine A. Neal
Trey Smith

Director of Community Experience
Assistant Director of Community Experience
Head Chef
Head Bartender
Head Bartender
Audience Services Manager
Event Manager

Lead Concierge

Will McKinney, Tayvon Mitchell

House Concierge

Kayla Blevins, Gabbie Boswell, Harper King, Lydia Martin, Maggie Percivill

The Commons Bar/Cafe Staff

Genevieve Dorian Brindle, Cannon Cobb, Brayden Kennedy, Vita Long, Max Perez, Harper Ramsey, Sarah Reed, Raquella Rivas



DEVELOPMENT

Corey Huffty
 Elizabeth France McCue
 Eron Huenefeld
 Chris Seawood
 Leah Christenson

Director of Development
Associate Director of Development
Development Coordinator
Corporate & Institutional Giving Manager
Development Apprentice

EDUCATION

Morgan Hicks
 Emily Tomlinson
 Dusty Brown

Arts Engagement Director
Education Manager
Education Associate

MARKETING & BOX OFFICE

Andrea Newby
 Lara Jo Hightower
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 Beth Dedman
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 Na'Tosha De'Von
 Lily C. Buday

Director of Marketing & Communications
Communications Manager
Ticketing & CRM Director
Graphic Design Associate
Box Office Supervisor
Subscription Sales Specialist
Marketing Apprentice

Ticketing Concierge Staff

Damian Dena, Evelyn Lady, Ashton Morren, Nelli Zaifi

PRODUCTION

Kat Wepler
 Kyle Hoehn

Director of Production
Operations Coordinator

SCENIC

Jamie Bray
 Alex Worthington
 Rachel Williams
 Forrest Jessing
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 Kyle Hancock

Co-Technical Director
Co-Technical Director
Scenic Charge Artist
Lead Carpenter
Scene Shop Supervisor
Technical Direction Apprentice

Scenic Technicians

Elissa Kasper, Anne Lancaster, Parker Lane

COSTUMES

Ruby Kempf
 Jennifer McClory
 Kelsey Blotter
 Minah Tucker

Costume Director
Wardrobe Supervisor
Costume Technician
Wardrobe Crew

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Zackary McJunkins
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SPECIAL THANKS

Clare Drobot, James McNeel, Rachel D'Amboise, and the staff of City Theatre Design by Landesberg Design courtesy of City Theatre, Pittsburgh, PA Monique Jones and The Squire Jehagen Outreach Center Wesley Hitt (Photography) Justin Hebert (Animation)

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SUPPORT²



Dear friends,

TheatreSquared is a place where the community gathers to experience the magic of storytelling and the joy of togetherness. It's where families come to laugh, friends come to be inspired, and individuals from all walks of life come to connect with the arts and with one another.

As a valued member of our theatre family, you hold a special place in our hearts.

Your gift to T2, no matter the size, helps us create an environment where everyone feels welcomed, valued, and uplifted through accessible ticket prices, educational programs, and world-class theatre experiences.

Together, let's ensure that the tradition of gathering around shared experiences remains alive for all in our community.

With heartfelt gratitude for your ongoing support,

Todd Simmons / T2 Board President

WHY SUPPORT T2?

35% of TheatreSquared's annual budget is funded by ticket sales. Your generosity allows T2 to provide:

REMARKABLE LIVE THEATRE / In our intimate space, great theatre performances are just feet away. Each play is newly envisioned and staged for diverse audiences here in Northwest Arkansas.

EDUCATION FOR YOUTH / More than 25,000 students experience T2's performances and residencies each year—from Fayetteville to Mena, Bentonville to Searcy, Southeast Missouri to the Arkansas Delta.

NORTHWEST ARKANSAS'S HOME FOR PROFESSIONAL THEATRE ARTISTS / T2 is one of only two professional theatre companies in the state presenting a year-round season. Artists are compensated on a national scale. Broad access to a professional theatre supports a higher quality of life for everyone working and living in Northwest Arkansas.

INDIVIDUAL CONTRIBUTORS

These community members have given generously to support T2's work on stage and in schools, providing the margin of excellence that sets T2's work apart.

Reflects contributions received as of March 28, 2024.

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Join us with your gift to close out TheatreSquared's ambitious commitment to a state-of-the-art home for professional theatre in our region—and help us guarantee the future of this award-winning cultural and educational anchor for decades to come.

Gifts of all sizes, pledged over three years, will ensure the vitality of this exceptional community resource. From artist's patio bricks, to seat sponsorships, to room naming opportunities, you can help close the gap and be recognized for the next century in this remarkable cultural space—winner of the 2020 American Architecture Award, the AIA New York State Honor Award, Interior Design Best of Year Award, and the 2021 International Architecture Award.

For giving levels, continuing updates, and information on the campaign, visit OURNEXTSTAGE.ORG.

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A Raisin in the Sun

By Lorraine Hansberry
Directed by Dexter J. Singleton
August 21-September 15, 2024

twenty50

by Tony Meneses
Directed by Rebecca Rivas
October 2-November 3, 2024

A Christmas Carol

From the novel by Charles Dickens
Adapted by Amy Herzberg & Robert Ford
Directed by Steven Marzolf
November 20-December 24, 2024

Primary Trust

By Eboni Booth
Directed by Vickie Washington
January 22-February 23, 2025

Twelfth Night

By William Shakespeare
In a modern verse translation by Alison Carey
March 5-March 30, 2025

In The Grove of Forgetting

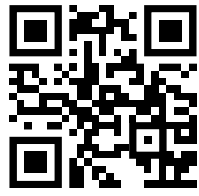
By Robert Ford
Directed by Damon Kiely
April 16-May 11, 2025

A Gentleman's Guide to Love and Murder

Book & Lyrics by Robert L. Freedman
Music & Lyrics by Steven Lutvak
Co-directed by Amy Herzberg & James Taylor Odom
Based on a novel by Roy Horniman
June 4-June 29, 2025

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