FATHAM

BY James Ijames
DIRECTED BY Monteze Freeland

LEAD SHOW SPONSORS
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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
MARIA BECOATES-BEY (Tedra) makes her TheatreSquared debut. Theater credits include Intimate Apparel, Crowns, Constant Star, Spunk, and Woody Gutherie’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 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.

ELEAXA 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 Theatre Company. Eleaxa 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-direct 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 Theater); 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 (IAM 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 barbecue 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.”
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Forrest Jessing     Lead Carpenter
Bryce Kemph        Scene Shop Supervisor
Kyle Hancock        Technical Direction Apprentice

Scenic Technicians
Elissa Kasper, Anne Lancaster, Parker Lane

COSTUMES
Ruby Kemph          Costume Director
Jennifer McClory    Wardrobe Supervisor
Kelsey Blotter      Costume Technician
Minah Tucker        Wardrobe Crew

ELECTRICS
Zackary McJunkins   Lighting Supervisor
Emily Johnson       Production Technician
Jackson Smith       Lighting Technician

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SPECIAL THANKS
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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

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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November 20-December 24, 2024

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By William Shakespeare
In a modern verse translation by Alison Carey
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