

**THIRD** ⚡ **RAIL**

# MARY JANE

by Amy Herzog

directed by JoAnn Johnson

May 19-June 4, 2023

Third Rail at CoHo Theatre



Third Rail Repertory Theatre acknowledges that we live and work on the stolen ancestral lands of the Multnomah, Wasco, Cowlitz, Kathlamet, Clackamas, Bands of Chinook, Tualatin Kalapuya, Molalla and many other Tribes who made their homes, and continue to make their homes, along the Willamette and Columbia rivers. We acknowledge that the seizure of these lands was by forced and armed removal of these Indigenous communities. Portland's urban Native community is descended from more than 380 tribes, and there are nine sovereign Native American nations located throughout Oregon.

We acknowledge that Third Rail's administrative offices in the Alberta Abbey reside in a building that was historically a religious and community gathering place in a predominantly Black neighborhood, and that the Black community members of the Albina district have been displaced through decades of systemic racism. It is important to note that this displacement contributes to community violence.

We acknowledge that these words are meaningless without action to address the injustices in our community, and we hold ourselves accountable to act in service of dismantling the systems that feed racism and anti-Blackness.

## MARY JANE

By: Amy Herzog  
Directed by: JoAnn Johnson

### CAST

Mary Jane .....Rebecca Lingafelter<sup>+</sup>  
Ruthie/Tenkei ..... Diane Kondrat<sup>^</sup>  
Sherry/Dr. Toros ..... Janelle Rae<sup>\*^</sup>  
Brianne/Chaya, Understudy Mary Jane. .... Miriam Schwartz  
Amelia/Kat .....Ash Heffernan<sup>\*^</sup>  
Understudy Ruthie/Tenkei & Brianne/Chaya. .... Cynthia Shur Petts<sup>^</sup>  
Understudy Sherry/Dr. Toros. .... Tyharra Cozier  
Understudy Amelia/Kat. .... Madeleine Tran

### CREATIVE TEAM

Director. ....JoAnn Johnson<sup>^</sup>  
Assistant Director & Cultural Consultant ..... Lilo Alfaro<sup>^</sup>  
Literary Manager/Dramaturg. .... Pancho Savery  
Stage Manager. .... Kristina Mast<sup>\*</sup>  
Lighting Designer ..... Jennifer Lin<sup>+</sup>  
Costume Designer ..... Bobby Brewer-Wallin  
Scenic Designer. .... Kristeen Willis  
Props Designer ..... Alex Meyer  
Sound Designer. .... Ryan Gamblin<sup>^</sup>  
Assistant Sound Designer ..... Matt Rowning  
Technical Director. .... Brian Guerrero  
Lead Electrician ..... Trent Eccles  
Production Assistant ..... Hailee Foster  
Production Assistant Sub ..... Clementine Dorsey  
Covid Compliance Officer ..... Adam Mun-Van Noy

<sup>+</sup>Third Rail Core Company Member

<sup>^</sup>Third Rail Open Space Company Member

<sup>\*</sup>Appearing through an Agreement between this theatre, [Producer], and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

MARY JANE will run approximately 1 hour 40 minutes with no intermission.

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A great nation  
deserves great art.

Cover photo by Owen Carey.  
Program design by Rene Choy.

Special thanks to: Kim Foster, Sergio Gonzalez, Nathan Petts, Erica Curtis, Steve Hall, Mallika Chadaga, Dr. Smitha Chadaga, Mark Valadez, Dr. Jenny Wilson, Andrea Morales, Aleks Hollis, Hannah Hillebrand, Rosie and Fiona Kashinsky, Rose Proctor, Mark Takiguchi

Actors' Equity Association ("Equity"), founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. #EquityWorks

# FROM THE MANAGING ARTISTIC DIRECTOR

Welcome to the final Main Stage production of our 2022/23 season here at Third Rail. We are grateful to you for your participation and support and look forward to sharing a new season of plays with you soon that provoke dialogue, encourage empathy, and inspire curiosity.

We end this season with *Mary Jane* by Amy Herzog. From the first time I read this play I wanted to produce it. To be any part of it, actually. To see it done. So here it is, finally, and the timing feels exactly right.

This play is about Mary Jane and her beautiful son Alex.

About a little family that perseveres in the face of a system that often leaves them behind.

About a woman who sustains hope even as the cumulative effect of unrelenting challenges persists.

It is about the enduring power of a mother's love. Of Mothers' love.

It is about community emerging from circumstances no one would choose, and about the grace that exists in those circumstances nonetheless.

Grace found in the small moments,  
of communion,  
of tension,  
of struggle,  
of surrender,  
of recognition.

Grace when we choose to give and receive it.

As Herzog says, "The reality of the world of sick kids is that it's mostly women who take jobs in nursing, social work, special education, and therapy." And Herzog knows from personal experience. So this is a play that gives visibility to caregivers who are so often invisible.

If we live long enough, we will all be in the hands of caregivers.

I am struck over and over by the deep humanity of this play.

It has much to teach us about the choices we make in the everyday moments of life whether those moments are profound or ordinary.



Thank you for entering this world with us tonight and engaging again in the ritual of live theatre. Keep your eyes out for what's coming next! We look forward to sharing it with you.

In love and peace.

Maureen

*Mary Jane*, by Amy Herzog, is the beautifully written story of a young single mother's struggle to care for her baby, a little boy named Alex, born at 25 weeks and suffering from the ravages of his early birth and of the treatments necessary to keep him alive. It is not an easy journey to witness—her struggle is complicated by exhaustion, bureaucracy, and the child's constantly shifting medical condition. How does Mary Jane manage to live in hope? What sustains her?

Herzog surrounds Mary Jane with a cadre of women. Some are caretakers, some new acquaintances. Some are young, others seasoned professionals. All are, literally, "takers of care"—those who through life experience have found ways to perceive and respond to cries for help, even when those cries are silent ones. They help themselves and they help others. They have learned to bear heavy burdens lightly. They choose to forebear against dark times and to hold their friends and loved ones close.

There is a second story deep in the bones of this play—the story of learning to live with the certainty of death. And that is also a lesson in learning to celebrate life: there is peace to be found for Mary Jane. And there is joy to be found—in the rain, in kids dancing on a subway, in a ripe tomato fresh from the garden, and in a new friend who has nothing to offer but her presence as a compassionate witness to our being.

### Thanks to Portland's Art Tax...



- › Every elementary school in the city now has an art, music, or dance teacher.
- › Organizations like Third Rail can bring exciting, thought-provoking work to theatre audiences.
- › Third Rail and dozens of nonprofit arts organizations are expanding access to the arts for underserved communities through programs like Arts For All.

**Thank you, Portlanders!**



*“One thing you learn. Is that you can’t get too worked up about every piece of bad news. Because sometimes they’re wrong.”* –Amy Herzog’s *Mary Jane*

In Chekhov’s plays, people spend a lot of time talking about things, but often not doing much. There is talk of going to Moscow, but the trip is never made. There is talk of the need to work, but they remain idle; or they work and it’s unrewarding. There is love, but it isn’t expressed. There is the need to save a cherry orchard, but it isn’t. There is the need to take care of the elderly, but they are left behind. In all circumstances, there is a gap between the dream and the reality.

This directly leads to Beckett’s *Waiting for Godot*, in which, famously, nothing happens twice. Amy Herzog’s *Mary Jane* is in this tradition. It, too, is a play in which nothing much happens. The plainness of the play is reflected in its title. Mary Jane is a plain woman whose only activity is taking care of her chronically ill son who could die at any moment. She has had to give up her dream of going to school in order to become a math teacher and instead take a job as an administrative assistant in order to get health benefits, but she consistently has to miss days at work due to having to take care of her son. Her son’s father has abandoned them, and she spends her days and nights in her small, plain apartment in Queens, New York, or in parents’ waiting rooms in the local hospital, which essentially has become her second home. And in the same way that *Godot* is a focal point in *Waiting for Godot* but he never appears, here, Mary Jane’s son Alex also never appears. He is spoken to; spoken about; helped to breathe; cried over; and most of all, loved. And similar to the way that *Godot* is primarily about the sustaining friendship of Didi and Gogo, *Mary Jane* is about how Mary Jane is sustained by her friendships with her superintendent, other parents of children with chronic illnesses who both have and haven’t gone through what she has, a nurse friend and her niece, a hospital music therapist, and a Buddhist hospital chaplain.

This is a play about the strength and solidarity of women’s friendships. Mary Jane’s superintendent has

children, about whom she says nothing, and there is no mention of her having a partner. Mary Jane’s Facebook friend and new mother Brienne has a husband, but he doesn’t appear. Chaya, a mother of seven whom she meets at the hospital, also has a husband who does not appear; and Mary Jane herself has been abandoned by her partner, who couldn’t handle having to deal with a child with disabilities.

Although Mary Jane has friends, another way to look at things is that she is never alone. She never has time for herself. She is with her son, there is almost always a nurse present, she is at her job, or she is at the hospital. She doesn’t get much sleep, she too frequently has to take days off because of Alex’s cerebral palsy, and her life is a constant nightmare of dealing with the bureaucracy of the healthcare system, especially homecare nurses who are scheduled to show up but don’t, medical personnel who think they know Alex better than Mary Jane but don’t, and who coldly always refer to her as “Mom” so they don’t have to learn her name.

In his essay “Tragedy and the Common Man,” Arthur Miller notes that in the modern world, we still have tragedy, but of a new type. Tragedy is no longer only about the fall of the great like Oedipus or Lear, but can be about how common, ordinary, everyday people can rise to the level of the heroic. “I think the tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life.” This is certainly true of Mary Jane. Despite the tragedy of Mary Jane’s life, dealing with her son’s seizures, his pneumonia, lung disease, hospital stays that can last weeks, and the possibility that every day could be his last, Amy Herzog has created a woman who maintains hope, who both takes and gives advice. Grief, generally speaking, is a very private affair. Everyone experiences it alone and in different ways, and Herzog gives us

both an inside individual view, and also shows the way that the community helps us deal, sometimes in little ways. An example is the super's choosing to overlook the fact that Mary Jane has removed the window guard because Alex gets a small pleasure from looking out the window, even though removing the guard is against the law; or the music therapist who changes her schedule to accommodate Alex because music is something he loves, even though the doctor is skeptical; or the Buddhist chaplain who is willing to tell Mary Jane her life story to keep Mary Jane occupied while Alex is receiving treatment. Herzog also argues that empathy is a two-way street. Mary Jane both gives and receives. She can even say about Danny, Alex's father who has abandoned them, that she sincerely hopes he "finds some peace." In a play in which little happens, Herzog raises profound questions about the reason for suffering; forms of community; finding humor in the mundane, whether talking about clogged drains or break dancers on the subway; how the mundane can lead to leaps into intimacy; the home as hospital and the hospital as home; isolation; non-judgmental listening; and how inside the ambiguity of life there is always some sense of mystery.

In addition to dealing with Alex's illness, Mary Jane herself suffers from migraines that are preceded by visual auras. They are painful but pretty; and she sees them as fractals, a never-ending pattern that can have a calming effect. Common examples of fractals include snowflakes, clouds, mountains, coastlines, cauliflowers, ferns, pineapples, and ice crystals. And despite the chaos surrounding Mary Jane, the play ends on this calming note. Is it a moment of enlightenment? Is it merely an acceptance of the pain and simultaneous beauty of life, or are those two the same thing? It doesn't matter. Amy Herzog has written a beautifully understated play in which nothing much happens, but where everything matters.

A final thing to note here is some of the casting choices. There are nine characters in the play, and four of the roles are played by Black actors. In the list of characters, Herzog says nothing about race; but in making the choices she has, director JoAnn Johnson makes subtle but important points about both interracial friendships, and simultaneously celebrates the role of Black women as caretakers.



**AMY HERZOG** (she/her) is an American playwright. Her play *4000 Miles*, which ran Off-Broadway in 2011, was a finalist for the 2013 Pulitzer Prize for Drama. Her play *Mary Jane*, which ran Off-Broadway in 2017, won the New York Drama Critics' Circle Award for Best Play. Herzog's plays have been produced Off-Broadway, and have received nominations for: the Lucille Lortel Award for Outstanding Actor and Actress (*After the Revolution*); the Drama Desk Award nomination for Outstanding Featured Actor in a Play (*The Great God Pan*); and Drama Desk Award nominations for Outstanding Play and Outstanding Actress in a Play (*Belleville*). She was a finalist for the 2012–2013 and 2016–2017 Susan Smith Blackburn Prize.



## JOANN JOHNSON

(she/her) (Director) is a professional actor and director. She has appeared onstage in many memorable roles,

including Vivian Bearing in *Wit*, Sister Aloysius in *Doubt*, Madame Arcati in *Blithe Spirit*, Big Mama in *Cat on a Hot Tin Roof*, and Kate Keller in *All My Sons*. Among her recent work are Mother in *The Undertaking* with Many Hats Collaboration, Vi in *Escaped Alone* with Shaking the Tree and *Beckett Women* with PETE. She is a Resident Artist at Artists Rep, where she most recently played Katherine Gerard in *Mothers and Sons* and directed *I and You*. Other directing credits include *King Lear*, *Blackbird*, *boom*, *The School for Lies*, *Big Love*, *Grand Concourse*, *Macbeth*, *Eurydice*, *Richard II* and *The Turn of the Screw*. JoAnn has also worked regionally and internationally, touring with Artists Rep to Asia, Africa and the Middle East and teaching in Bangladesh. Her regional credits include many seasons with the Oregon Shakespeare Festival.



## REBECCA LINGAFELTER

(she/her) (Mary Jane) is a performer, director, producer and educator in

Portland, OR. She is co-artistic director of PETE and a company member at Third Rail Rep. Local acting credits include *Collapse*, *That Hokey Changey Thing*, *Sweet*

*and Sad*, *Belleville*, and *Arlington* (Third Rail Rep), *The Fifth of July* (Profile), *Grounded*, *DB* (CoHo), *R3*, *Song of the Dodo*, *The Three Sisters*, *Drowned Horse Tavern*, *Or the Whale*, *Deception Unit*, *Our Ruined House*, *Weather Room*, *Cherry Orchard* (PETE). New York credits include work at Classic Stage Company, PS122, The Ontological Hysterical Incubator, The Bushwick Starr, The Chocolate Factory and the Metropolitan Opera. She is Chair of the Theater Department at Lewis & Clark College.



## DIANE KONDRAT

(she/her) (Ruthie/Tenkei) is so grateful to be back onstage with Third Rail, this time as a company

member. She is fortunate to have recently performed in *The Thin Place* with The Theatre Co. and as Sister Aloysius in *Doubt*, directed by Antonio Sonera. Later this summer she'll be up to her neck in Samuel Beckett's masterpiece *Happy Days* with Northwest Classical Theatre Collaborative at Lloyd Center Mall. During Covid, Kondrat performed the beautiful solo piece *Every Brilliant Thing* with Cardinal Stage, *Golda's Balcony* with the Public Theater of San Antonio, and in *Barbecue* at Portland Playhouse. She received a 2019 Drammy for her supporting characters in *Girl in the Red Corner* with defunkt; that same year she was also nominated for her work in Third Rail's *John*. Please visit [www.dianekondrat.com](http://www.dianekondrat.com).



## JANELLE RAE

(he/they) (Sherry/Dr. Toros)

Rae's over- and underlying passion is storytelling with the purpose

of human connection and acknowledgement. When Rae is not on the stage they are busy gardening, making music or materializing an assortment of crafts with as many strange trinkets as he can get his hands on. He has had the privilege to make art with so many wonderful artists throughout the Portland Metro and is incredibly grateful to be invited to create more here at Third Rail. As a Black, trans, nonbinary artist, he strives to make space for any and every kind of person he may encounter as a way to better understand and empathize.



## ASH HEFFERNAN

(they/she) (Amelia/Kat) is originally from Jacksonville, FL. She graduated from UNC

Chapel Hill with

a dual BA in Dramatic Art and Performance Studies. She has performed regionally in *Life of Galileo* (PlayMakers Repertory), *The Wolves*, *A Christmas Carol*, and *Pipeline* (u/s) (Portland Playhouse). She was a 2019 Williamstown Theatre Festival Apprentice and a 2019/2020 Portland Playhouse Apprentice, which brought her to the PNW. They are a company member with both Third Rail Repertory Theatre and Witch



Hunt Theatre, and are currently represented by Big Fish NW Talent. They are particularly passionate about performance studies, new play development, and theatre for social justice. Black Lives Matter. Instagram @ash.heffernan



**MIRIAM SCHWARTZ** (she/her) (Brianne/Chaya, Understudy Mary Jane) is originally from Seattle, WA, and

has spent the majority of her career in Minneapolis where past credits include roles at the Guthrie Theater, Mixed Blood Theatre, Six Points Theatre, Artistry MN, 7th House Theatre Company, Arrow Theatre Company, and The Playwrights' Center. Her work in Portland has been seen at Artists Rep in *Indecent* (co-production with Profile Theatre) and as part of Artists Rep's pandemic-born Mercury Company (I-III), Profile Theatre (*The Mineola Twins*) and Portland Shakespeare Project (*The Winter's Tale*). New plays are her very favorite, and she was thrilled to recently be a part of the development of *Middletown Mall* in a reading at Third Rail.



**CYNTHIA SHUR PETTS** (she/her) (Understudy Ruthie/Tenkei & Brianne/Chaya) is an actor, writer, and teaching artist.

Locally she has worked as an actor

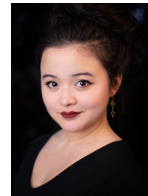
with Profile Theatre, Anonymous Theatre, Corrib Theatre, Third Rail Repertory Theatre, and Pulp Stage, and as a teaching artist with PlayWrite, Inc., Portland Center Stage, and From the Ground UP. She spent many years working as an actor and playwright in Chicago storefront theatres, as well as performing as a standup comedian, storyteller, and improviser around Chicago, and at festivals in Portland, Milwaukee, Toronto, and Honolulu. Cynthia is a graduate of Brandeis University and the American Conservatory Theater's Summer Training Congress. She dedicates this production to her remarkable Lily.



**TYHARRA COZIER** (she/her/they) (Understudy Sherry/Dr. Toros) is incredibly honored to join Third Rail's production of

*Mary Jane!* Tyharra is originally from Broward County, FL and graduated from Florida State University with a B.A. in Theatre. Previous theatre credits include PassinArt's *Seven Guitars* (2023), Confrontation Theater/Portland Playhouse's *Pipeline* (2019) and The Red Door Project's *Hands Up: 7 Playwrights 7 Testaments* (2016-2018). Previous television credits include Amina on *Shrill* (2018, Hulu). Tyharra also teaches a Theatre for Social Change masterclass at Oregon Children's Theatre every fall. In her spare time you can find Tyharra

spending time with her chosen family, plotting to take over the world, playing video games, or hanging out with her 9 year old rabbit, Pegasus.



**MADELEINE TRAN** (she/her) (Understudy Amelia/Kat) is a Vietnamese-American soprano, actor, fight

choreographer, and occasional street and festival performer. She was born in Tacoma, WA but studied classical voice at the University of Portland under Dr. Nicole Hanig. Madeleine studies and teaches stage combat and intimacy coordination under the mentorship of Kristen Mun. She was last seen with Third Rail in their 6 man production of *The Music Man* last year, but she has performed locally with many companies, including Artists Repertory Theatre, Portland Center Stage, Profile Theatre, Shaking the Tree, Portland Opera, Mock's Crest Productions, and Renegade Opera, with whom she is also a creative company member!

**LILLO ALFARO** (she/they) (Assistant Director & Cultural Consultant) is an organizational development and culture consultant, event producer, stage manager, and co-director of the Ghosts of Summer Halloween Convention in Portland, OR. In their spare time, Lilo teaches dance at Ecdysiast Studio, plays in a long running

D&D campaign, and opens their home to a community of friends with partner/composer/music director/vocal coach, Matthew Capurro. Instagram: @captainlilo | [www.liloalfaro.com](http://www.liloalfaro.com) | [www.vanportmosaic.org](http://www.vanportmosaic.org) | [opadconsulting.com](http://opadconsulting.com) | [ghostsofsummerpdx.com](http://ghostsofsummerpdx.com)

**PANCHO SAVERY** (he/him) (Literary Manager/Dramaturg) is a professor of English, Humanities, and American Studies at Reed College, where he teaches courses in American literature post-1850, African American literature, and modern and contemporary American and European drama. He has given theatre talks at CoHo Theatre, Profile Theatre, Portland Center Stage, Artists Rep, and Portland Playhouse; directed Delve Reading Seminars through Literary Arts in Portland; and has published essays on Robert Creeley, Ezra Pound, Saunders Redding, Ralph Ellison, Cecil Brown, Tennessee Williams, James Baldwin, Robert Farris Thompson, Albert Murray, and others. He serves as Third Rail's Literary Manager and is on Third Rail's Board of Directors.

**KRISTINA MAST** (she/her) (Stage Manager) is a stage manager from Corvallis, Oregon. Select Third Rail stage management credits: *Melancholy Play*, *Arlington [a love story]*, *Kiss, John*, *Revolt. She Said. Revolt Again.*, and *Men on Boats*. She has also worked with CoHo Theatre, Portland Playhouse, PETE, Portland Center Stage, and Clackamas Repertory Theater.

She is a company member and resident stage manager for PETE.

**JENNIFER LIN** (she/her) (Lighting Designer) is a freelance lighting designer, stage technician, and theater maker who has been working behind the scenes for Portland theater, opera and dance since 2008. Her lighting designs have spanned a wide range of venues, disciplines and styles, from site-specific dance to children's theatre. She is a proud Core Company Member of Third Rail Repertory Theatre, who continue to provide her with fresh challenges and some of her favorite theatrical memories.

**BOBBY BREWER-WALLIN** (he/him) (Costume Designer) is a costume designer and Professor of Theatre. With an MFA in costume design from CalArts, he joined the faculty at Willamette University in 2000. He teaches courses in Costume Design, Global Fashion History, and seminars on the subjects of Clothing + Memory, Protest Clothing, The Material Culture of Resistance, Material Culture & The Art of Storytelling, and Voices of the Pacific Northwest. He spent spring 2022 teaching in Ireland at The University of Galway. Recent theatre designs include *True Story*, *The Revolutionists*, *A Doll's House Part 2*, *Everybody*, and *Magellanica* at Artists Repertory Theatre, *Las Meninas* at Profile Theatre, *The Liar* and *Blithe Spirit* at Willamette University, *The Events* at Third Rail Repertory Theatre, and *Richard*

*III* and *King Lear* at Arkansas Shakespeare Theatre. <https://bobbybrewerwallin.com>

**KRISTEEN WILLIS** (she/her) (Scenic Designer) is excited to be designing for Third Rail again. She received her BA from Centre College in Danville, KY and received her MFA in lighting design from Wayne State University, Hilberry Company in Detroit, MI. Kristeen is a proud member of United Scenic Artists and has been an educator, a designer (lighting, scenery, sound, props), a technician, a technical director, a production manager and most recently a project manager for commercial lighting controls. She is a Resident Artist with Artists Repertory Theatre. She has designed locally and regionally and has won several Drammy Awards for lighting and scenic design.

**ALEX MEYER** (she/her) (Props Designer) is happy to be working again with the team at Third Rail! She works locally as a scenic and props designer, with recent credits including *Core Values* at The Actors Conservatory, *Pestilence: Wow!* at Oregon Children's Theatre, *The Winter's Tale* at Portland Shakespeare Project, and *The Music Man* here at Third Rail Rep. Alex has also designed scenery with The Theatre Company, Broadway Rose, Imago Theatre, CoHo Productions, Enlightened Theatrics, Salt and Sage Productions, and Experience Theatre Project, and properties with Elsinore

Theatrical Productions and Portland Playhouse. She has also production designed for companies such as the Portland Gay Men's Chorus and Lemonlight Media. She holds a bachelor's degree in art and theatre from Augustana University (SD). More at [www.designbyalexmeyer.com](http://www.designbyalexmeyer.com).

**RYAN GAMBLIN** (they/them) (Sound Designer) is a sound designer, composer, and performance-maker based in Brooklyn, NY. Recent designs include: *Weathering* (Faye Driscoll/ NYLA), *Liveness: A Performance Made from the WNYC Archives* (The Civilians/WNYC), *You are Here* (Third Rail Rep). Recent Associate Sound Design: *The Trees* (Playwrights Horizons/Page 73), *Public Obscenities* (SoHo Rep/ NAATCO), *Food* (Geoff Sobelle/ Philadelphia Fringe), *Utopian Hotline* (Theater Mitu/Enki Arts Forum, as "Guest Artist"). Proud member, TSDCA.

**MATT ROWNING** (he/they) (Assistant Sound Designer) is a musician, sound designer, actor and healthcare worker who is very pleased to be working with the amazing staff and team at Third Rail! Selected credits: Sound

design and original compositions for *It's A Wonderful Life* (Portland Center Stage), *American Fast* (Artists Repertory Theatre), *The God Cluster* (Fuse Theater Ensemble) and *Abundancia* (Matchbox Theater Company). Guitarist for *tick...tick...Boom!* (Portland Center Stage), *Heathers: The Musical* (Linfield University), *Un Pajarito Canta* (Portland Revels), *Jesus Christ Superstar* (Post5 Theater Company), and *Footloose* (New Century Players). IG:@chaereb

**BRIAN GUERRERO** (he/ him) (Technical Director) was previously honored to serve as the Assistant Director on the Third Rail production of *Or.*. In addition to building sets, Brian keeps busy as an Adjunct Professor at the University of Portland and George Fox University. When not working, Brian spends time with his wife, Eve, and his triplets - Hector, Rosie and Ella.

**TRENT ECCLES** (they/them) (Lead Electrician) is glad to be working with Third Rail Repertory Theatre again. They spend most of the year as the Mainstage Master Electrician and Programmer for

Portland Center Stage. Trent also designs on occasion, most recently for Portland Center Stage on *It's a Wonderful Life* and for Third Rail on *The Music Man*.

**HAILEE FOSTER** (she/her) (Production Assistant) is excited to work with Third Rail within a new avenue as she is currently the Assistant Production Manager for the company. Her list of productions include: *Oklahoma* (2018), *Steel Magnolias* (2019), and *Legally Blonde the Musical* (2019) at Theatre In The Grove; *Fox on the Fairway* (2021) and *Crimes of the Heart* (2021) at Hillsboro Artists' Regional Theatre; *Leading Ladies* (2022) at Lakewood Center for the Arts and most recently *Blink* (2022) and *I'm Black When I'm Singing, I'm Blue When I Ain't* (2023) at Third Rail Repertory. She has also worked as the Bay Area Playwrights Festival Production Coordinator at the Playwrights Foundation (2020), the Company Management Assistant at the Oregon Shakespeare Festival (2021) and is a part of the Pathways Mentorship Program at ART. She wants to thank her friends and family for the support and to her besties for cheering her on.

The list reflects donations received between July 1, 2021 – April 27, 2023. We strive to keep this list up to date and accurate. Please contact [development@thirdrailrep.org](mailto:development@thirdrailrep.org) if there are any corrections or additions. Thank you for your support.

We would also like to thank the people who have supported the Philip Cuomo Family Foundation and the Cuomo Theatre Collaborative in our work to secure and expand a home for the performing arts in the CoHo Theatre building. To learn more about the PCFF and CTC, and how you can support this work, please see the back cover of this program.

## FOUNDATIONS/GOVERNMENT/ CORPORATE

### \$10,000+

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Ellen Fader, in memory of Philip Cuomo  
Ellyn Bye  
John and Jan Swanson  
Wendy Ware and Dan Gleason

### \$4,000-\$9,999

Lava Alapai  
Mark Holloway and David Kahl, in memory of Philip Cuomo  
Miriam Rosenthal, in honor of Philip and Maureen

### \$2,000-\$3,999

Andrew and Donna Wardenaar  
Anonymous  
Barbara and Chuck Carpenter, in memory of Philip Cuomo  
Dean and Sara Byers  
Diane Herrmann, in memory of George and in honor of #ENOUGH  
Dianne Sawyer and Richard Petersen  
Ginnie Cooper, in honor of Maureen  
Joy Strand and Daniel Anderson  
Karen Trumbo and Steve Bunnage  
Leslie S. Homer Charitable Fund  
Marvin and Abby Dawson

### \$1,250-\$1,999

Ava Schoen and Benjamin Hartman  
David and Doreen Chemerow, in memory of Philip Cuomo  
Marcus Hoffman  
Mary Chaffin and Lance Murty  
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### \$750-\$1,249

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Elsbeth J Martindale  
Jessie Jonas  
Jim Cox and Brenda Nuckton, in memory of Philip Cuomo  
Kitt and Butch Dyer, in memory of

Philip Cuomo  
Leslie Kolisch  
Linda and Karl Boekelheide  
Mark Tynan, in honor of Philip Cuomo and Maureen Porter  
Mary Devlin and Norman Hale  
Martha Mattus  
Matt and Katherine Brown  
Peter and Mary Hepokoski

### \$500-\$749

Abigail Peterman, in memory of Mark Peterman  
Alfred and Eileen Ono  
Anonymous  
Carl Wilson and Evan Boone  
Colin Ma and Laurie Christensen  
Ginny and Jon Oshel  
Jim Scott and Elaine Robin  
Krista Garver and Katie Leonard  
Pancho Savery  
Paulette L Shur  
Richard and Wendy Rahm

### \$250-\$499

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Anonymous  
Bernadette McCullen-Carrick and Greg Carrick, in memory of Philip Cuomo  
Bob Packwood  
Byron Rendar  
Carolyn Sheldon  
Chen Subramanian Family Giving Fund  
Cheryl Ching  
Craig Boretz and Rachele Jacover, in memory of Philip Cuomo  
Deborah and Alexander Runciman  
Glen Ulmer and Marcelo Santibanez, in honor of Philip Cuomo  
Leo Frishberg and Susan Zeidler, in memory of Philip Cuomo  
Lisa Reed and John Orr  
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Mary Shaw, in memory of Philip Cuomo  
Merilee Karr and David Goldman  
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Stuart Robertson  
Timmi Claveria  
Vicki Currie

#### UP TO \$249

Adam Caniparoli and Miriam Schwartz  
Adele A White  
Adrian Brown  
Adrienne Aiona  
Aija Kanbergs  
Akitora Ishii  
Alan and Janet Zell  
Alec Lugo  
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of Philip Cuomo  
Alma Rose Gómez-Smith, in memory  
of Philip  
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Amy Driesler  
Andrea Baker  
Andrea Carlson  
Andrea Correani  
Andrea Schulman Cox  
Angela and Chris Zahas  
Anita Davidson  
Anna Marti  
Anna Nicholas  
Anonymous (12)  
Anonymous, on behalf of the  
Grandchildren  
Anonymous, in honor of Philip Cuomo  
Arianne Means  
Ash Heffernan  
Ash Shirazi  
Audrey Crespo  
Audrey Romeo, in memory of Peter  
Pancucci  
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Barbie Wu  
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Bonnie Johnson  
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Brandon Dragon  
Brenda Lebegern  
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Wendy Rankin  
Yaakov Epstein  
Yasmin Best  
Zachary Stark

## ABOUT THIRD RAIL REPERTORY THEATRE

The mission of Third Rail Repertory Theatre is to provide a dynamic artistic home for theatre audiences in Portland by fostering a professional local company, which, through collaboration and discipline, brings to life exceptional stories that provoke dialogue, encourage empathy, and inspire curiosity.

Third Rail Repertory Theatre is a Member of Theatre Communications Group (TCG), the national organization for the American theatre.

Third Rail Repertory Theatre receives support from the Oregon Arts Commission, a state agency funded by the State of Oregon and the National Endowment for the Arts.

### CONTACT INFORMATION

Third Rail Repertory Theatre  
PO Box 96063  
Portland, Oregon 97296

Office: 503-546-6558  
Box Office: 503-235-1101  
Email: [info@thirdrailrep.org](mailto:info@thirdrailrep.org)

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Mark Takiguchi

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Jim Cox  
Sue Dixon  
Stacey Gianapoulos  
Nicola Sysyn  
Scott Yarbrough, Founding Artistic Director

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Niels Truman, Front of House and Box  
Office  
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Mark Valadez  
Damaris Webb  
Katelin Wight, Administrative &  
Marketing Assistant

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## 2022-23 SEASON COMPANY

Lava Alapai  
Victoria Alvarez-Chacon  
Elyse Bradford  
Bobby Brewer-Wallin  
Anna "AC" Campbell  
Tamara Carroll  
Alan Cline  
Tyharra Cozier  
Trent Eccles  
Zoe Ezechiels  
Hannah Fawcett  
Alagia Felix  
Blanca Forzan  
Stephanie Gaslin  
Brian Guerrero  
Christian Gutierrez  
Ruby Guzman  
Shani Marie Harris-Bagwell  
Gavin Hoffman  
Kai Hynes  
Akitora Ishii

Kayla Kelly  
Alec Lugo  
Treasure Lunan  
Dug Martell  
Kristina Mast  
Olivia Mathews  
Derrick McDuffey  
Isabel McTighe  
Alex Meyer  
Cristi Miles  
Adam Mun-Van Noy  
Ryabrae Ngaida  
Mike O'Connell  
Rose Proctor  
Ezri Reyes  
Kailey Rhodes  
Matt Rowning  
Laura Savage  
Miriam Schwartz  
Natalie Scott  
Roan Shea

Elijah Sims  
Isaiah Sims  
Shalanda Sims  
Lauren Steele  
Rory Stitt  
Blake Stone  
Max Tapogna  
Jasmyn Tilford  
Madeleine Tran  
Tim True  
Carlos-Zenen Trujillo  
Amber Walker  
Lucy Wells  
Andrea White  
Megan Wilkerson  
Dawn Monique Williams  
Kristeen Willis  
Leontyne Morrell Wilson  
Annalise Woods  
Barbie Wu  
Scott Yarbrough



**The Philip Cuomo Family Foundation and The Cuomo Theatre Collaborative:**

## WORKING TOGETHER TO PRESERVE AND EXPAND A HOME FOR PERFORMING ARTS

For 26 years CoHo Theatre on NW Raleigh has been a vital resource for artists, and a reliable location for audiences. Prior to his death in November 2021, Philip Cuomo (CoHo's then Producing Artistic Director) had been working towards the purchase of the CoHo Theatre building, committed to its preservation as a center for performing arts in the community.

Inspired by Philip's vision and tireless work, three non-profit theatre companies with strong ties to Philip's work and vision — Third Rail Repertory Theatre, PETE (Portland Experimental Theatre Ensemble), and CoHo Productions — formed the Cuomo Theatre Collaborative. Working closely with the Philip Cuomo Family Foundation, which is the current steward of the NW Raleigh building, we are dedicated to preserving Philip's legacy.

### **Mission**

The mission of the Cuomo Theatre Collaborative is to secure a sustainable home for the performing arts at 2257-2259 NW Raleigh Street that provides space, resources, and opportunities to artists and audiences. Through a model of collective leadership, artist empowerment, and affordable access, this space will interrupt the gentrification narrative and integrate the

arts as a necessary piece of community vitality in Portland's exploding Slabtown neighborhood.

### **Vision**

Performance requires a place. A place to make, to practice, to gather, and to share a visceral experience. Smaller itinerant companies and independent artists are dependent on access to high quality, affordable performance, rehearsal, teaching, and office spaces. Over the last several years, venue after venue has closed or downsized. There is a scarcity crisis that limits opportunities. Covid has compounded the problem. There is no shortage of creative sparks lighting up Portland. They just need the right place to land, catch, and burn steady. The vision of the Philip Cuomo Family Foundation and the Cuomo Theatre Collaborative is to provide this place at 2257-2259 NW Raleigh Street.

### **There are many ways you can support this project!**

To make a donation, visit <https://philipcuomofamilyfoundation.org>. For more information, or to find out how you can support the Philip Cuomo Family Foundation and the Cuomo Theatre Collaborative, email [thecumocollaborative@gmail.com](mailto:thecumocollaborative@gmail.com), or reach out directly to Maureen at [maureen@thirdrailrep.org](mailto:maureen@thirdrailrep.org).