

**THIRD** ⚡ **RAIL**

# SANCTUARY CITY

by Martyna Majok  
directed by Cristi Miles

March 1-17, 2024  
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.

## COMING IN MAY...

### **MIDDLETOWN MALL** by Lava Alapai

directed by Isaac Lamb

May 24–June 9, 2024

A witty and insightful world premiere by a local playwright, written specifically for local artists, *Middletown Mall* pulls the audience into a 1990's mall, where the outside world and its dangers could be held at bay. A group of twenty-somethings navigate the everyday fun and tension of friendships, food courts, annoying bosses, family drama, and karaoke, while also facing the realities of economic disparity and social pressure—until a much bigger challenge suddenly interrupts their lives.



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# SANCTUARY CITY

By: Martyna Majok  
Directed by: Cristi Miles

## CAST

G ..... Melory Mirashrafi  
B ..... Ezri Galban Reyes  
Henry ..... Brave Sohacki

## CREATIVE TEAM

Director ..... Cristi Miles  
Assistant Director ..... Negasi Brown  
Stage Manager ..... Kristina Mast\*  
Lighting Designer ..... Jeff Forbes  
Scenic & Props Designer ..... Blanca Forzan  
Costume Designer ..... DeMara Cabrera  
Sound Designer ..... Mark Valedex  
Technical Director/Builde ..... Brian Guerrero  
Lead Electrician ..... Kelly Terry  
Literary Manager/Dramaturg ..... Pancho Savery  
Production Assistant ..... AC Campbell  
Production Assistant ..... Patrick Lee

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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

SANCTUARY CITY will run approximately 95 minutes with no intermission.

Cover photo by Owen Carey; program design by Rene Choy

# FROM THE MANAGING ARTISTIC DIRECTOR



“My humanity is bound up in yours, for we can only be human together.” Desmond Tutu

Thank you for joining us for the second show of our 18th season, *Sanctuary City* by Martyna Majok. We are happy to have you here and look forward to sharing this play with you. From the first time I read *Sanctuary City*, I wanted to produce it. It pulled me in quickly to the tender friendship of the two young people at its core. The writing is quick and theatrical, shapeshifting and jumping through time and space. The second part surprised me, and I love it when I don't see things coming.

But even more importantly, in this election year - in this actual sanctuary city of Portland, Oregon - it brings the loud, adversarial arguments that weaponize and politicize language, dehumanizing immigrants, migrants, and refugees, away from the rhetoric, back into a human scale. Back into the reality of our interdependence. Our shared longing for basic dignity and for connection. Back to the truth that while emotions run high and arguments rage — and while we are quick to protect ourselves from what is unknown — immigrants support a large part of our economy, fill jobs in an aging society, and contribute in many untold ways that enrich our lives and our future. And we have left many of those people to fall through the cracks.

As Majok's young characters straddle a complex intersection of identities including immigrant status, gender, sexual orientation, and class, we see them in their fullness, their beauty, and with all their flaws. She writes with grit, a dark sense of humor, and deep affection. She knows these people. She invites us to see through their eyes. She reminds us that we know them too. That we are them, and they are us, for we are bound.

I want to thank Cristi Miles for holding space and helming the production. We are in capable hands.

Maureen

## MARTYNA MAJOK (PLAYRIGHT)

Martyna Majok was born in Bytom, Poland and raised in Jersey and Chicago. She was awarded the 2018 Pulitzer Prize for Drama for her Broadway debut play, *Cost of Living*, which was nominated for the Tony Award for Best Play. Other plays include *Sanctuary City*, *Queens*, and *Ironbound*, which have been produced across American and international stages.

Other awards include The Steinberg Playwright Award, Arthur Miller Foundation Legacy Award, The Obie Award for Playwriting, The Hull-Warriner Award, The Academy of Arts and Letters' Benjamin Hadley Danks Award for Exceptional Playwriting, The Sun Valley Playwrights Residency Award, Off Broadway Alliance Best New Play Award, The Lucille Lortel Award for Outstanding New Play, The Hermitage Greenfield Prize, as the first female recipient in drama, The Champions of Change Award from the NYC Mayor's Office, The Francesca Primus Prize, two Jane Chambers Playwriting Awards, The Lanford Wilson Prize, The Lilly Award's Stacey Mindich Prize, Helen Merrill Emerging Playwright Award, Charles MacArthur Award for Outstanding Original New Play from The Helen Hayes Awards, Jean Kennedy Smith Playwriting Award, ANPF Women's Invitational Prize, David Calicchio Prize, Global Age Project Prize, NYTW 2050 Fellowship, NNPB Smith Prize for Political Playwriting, and Merage Foundation Fellowship for The American Dream. Martyna studied at Yale School of Drama, Juilliard, University of Chicago, and Jersey public schools. She was a 2012-2013 NNPB playwright-in-residence, the 2015-2016 PoNY Fellow at the Lark Play Development Center, and a 2018-2019 Hodder Fellow at Princeton University. *Gatsby*, a new musical for which Martyna wrote the libretto with music by Florence Welch and Thomas Bartlett, will premiere this spring at A.R.T. Martyna has developed TV projects for HBO and is writing feature films for Plan B/Pastel/MGM/Orion, MRC/T-Street, and Participant/Killer Films.



## DIRECTOR'S NOTE by Crisi Miles

I put off writing this, finding reasons and excuses — a skill I seem to have mastered. Fighting my nagging need to be perceived as “good,” especially when attempting to encapsulate the essence of this beautiful play.

My aspiration was to pen something poignant, something that would set the stage for your presence with curiosity and openness. I wanted to shed light on the atrocities committed in the name of country and border, but let's be real, there are far more knowledgeable experts tackling those issues daily.

What I can share is my lived experience. I am the daughter of an immigrant, fortunate to have led the life I've had, thanks to my hardworking parents. Stories about immigrants and immigration abound, and the disputes over borders and policies are as old as the border itself. Growing up along a border that split both my family and the city-wide community, I was immersed in a place of bridge builders, where cooperation and the convergence

of two cultures birthed a third - a culture of liminality, a realm where beginnings and endings lacked distinct definition.

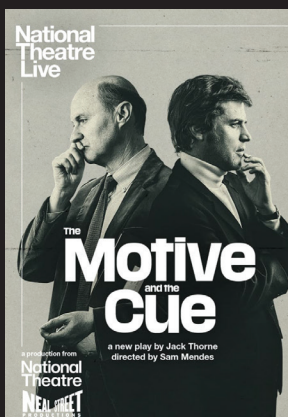
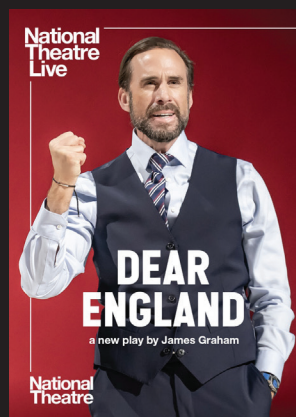
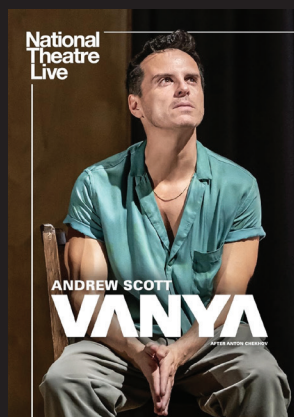
Today, as I listen to the news, I'm engulfed by the fear and scarcity emanating from the southern border and across the globe. We are quick to other those who are different and to defend ourselves. The atrocities of war weigh heavily. Yet, in the face of such adversity, let us remember Mr. Rogers' advice, to find the helpers, and if I may add, the bridge makers. Together, curiosity, cooperation and abundance can arise when different cultures converge.

As you experience this play, I encourage you not just to be a passive observer but an active participant. May it be a catalyst for engagement and action. Consider how you can contribute to a positive change. Together, let's build bridges, foster community, acceptance and create a future where all are welcome.

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Presented by

**THIRD RAIL**





**CRISTI MILES** (she/they) (Director) Cristi Miles is a native of El Paso, Texas and is a theatre artist rooted in Portland, OR.

She enjoys making life awesome with her husband, daughter and their 3 pet friends. She wildly enjoys teaching, and making radical art with PETE (Portland Experimental Theatre Ensemble). Her work has taken her all across the Pacific Northwest and Northeastern parts of the US. She has been previously seen acting on stage with PETE; Artist's Rep; Third Rail; Portland Playhouse; Profile Theatre; Portland Shakespeare Project; and Teatro Milagro. Cristi teaches at Lewis and Clark College, University of Portland, and is a founding faculty member at the Institute for Contemporary Performance. She is a graduate of The Oregon Center for Alexander Technique (AmSAT certified teacher). Brandeis University, MFA.

**NEGASI BROWN** (any pronouns) (Assistant Director) is a non binary artist and activist in Portland. They recently graduated from Lewis and Clark college as a theatre major with a focus in directing and acting. They have most recently worked on *Red Velvet* at Bag & Baggage as an Assistant director, performed in *I Think of You* at PCS, and worked as the dramaturg for *A Christmas Carol* at Portland Playhouse. They also are a teacher with Oregon Children's Theatre and the Program and Events Coordinator at Black and Beyond the Binary. They continue to work

as a social justice oriented artist, working to uplift people of color in the theater.



**EZRI GALBAN REYES** (she/he/they) (B) grew up in San Jose, California where they first learned to entertain singing karaoke at family

parties. They are currently based in Portland, where they've fallen in love with vibes-based art. At their former college, they were a resident advisor, student art center co-manager, improv team co-captain, and held a leading role as the Emcee at Fir Acres Theatre. Since graduating, they have performed in the first ever Portland Trans Voices Cabaret and in PETE's *The Americans* and *Cardiac Organ*. Between cutting and coloring hair, they love to share homemade meals, devise with friends, host "Muppetationals", and practice eskrima. They are passionate about collaborative theatre-making as a container for chaos, and how, through performance, they can share that exploration with the community. Right now, they are focusing on finding play in their work as much as they can.



**MELORY MIRASHRAFI** (they/she/ا) (G) is a first-generation Iranian-American theatre artist based in Oregon. Melory's

work spans from new plays and translations to musicals and operas, focusing on art that is rigorous, relevant, and theatrical. Third Rail

credits include *The Music Man* and Lava Alapai's upcoming *Middletown Mall*. Other recent work: *English* (Speakeasy Stage Company); *La Cenerentola* (Portland Opera); *Young Americans* (Portland Center Stage); *American Fast* (Artists Repertory Theatre); *The God Cluster* (Fuse Theatre Ensemble); *Adam's Run* (Renegade Opera); *Shahmaran* (Shaking the Tree Theatre). Melory's writing can be found in the *Methuen Drama Book of Trans Plays* and Routledge's *Troubling Traditions: Canonicity, Theatre, and Performance in the US*. Proud SDC member. @meloryjasmin



**BRAVE SOHACKI** (us/we) (Henry) jest amerykańskim artystą z polskimi i meksykańskimi korzeniami. Nacido en el medio

oeste, the confluence of the Wallamet and Wimalh rivers is our home. Descendant of beloved ancestors, grateful to the ensemble and crew of *Sanctuary City*, we lift up our beloved teachers. Join us in June for Profile Theatre's *Our Orange Sky* by Chris Peña.

**KRISTINA MAST** (she/her) (Stage Manager) is a stage manager based in Portland. Select Third Rail stage management credits: *Mary Jane*; *I'm Black When I'm Singing*, *I'm Blue When I Ain't*; *Blink*; *Melancholy Play*; *John*; *Kiss*; *Revolt*. *She Said*, *Revolt Again*; and *Men on Boats*. She has also worked with CoHo Theatre,

Portland Playhouse, (PETE) Portland Experimental Theatre Ensemble, Portland Center Stage, and Third Angle New Music. She is a company member and resident stage manager for PETE.

**JEFF FORBES** (he/him) (Lighting Designer) is a Portland based lighting designer working primarily in theatre and dance. He is a 10 time winner of the Willie and Drammy Awards for theatre for such companies as Artists Repertory Theatre, Broadway Rose, Imago Theatre, the Musical Theatre Company, Storefront Theatre, and Tygres Heart Shakespeare Co. He has toured nationally and internationally with Imago Theatre, NorthWest Dance Project, the Deborah Hay Dance Company, ate9 dANCE cOMPANY, and Antony and the Johnsons. His work in Dance and Performance includes frequent collaborations with choreographers such as Danielle Agami, Linda Austin, Tahni Holt, Linda K Johnson, Mary Oslund, and Cydney Wilkes. He is a co-founder, with Linda Austin, of Performance Works NorthWest, for which he also serves as technical director.

**BLANCA FORZÁN** (she/her/ella) (Scenic and Props Designer) Blanca has a degree in Architecture from Del Valle de Mexico University, was a Banff Center Intern (Canada), and worked with the National Institute of Fine Arts for over two decades (Mexico City). Notable shows include: *Faust* (Brooklyn Academy of Music, NYC) and *Hamlet* (Cadiz Spain). Other credits: *Bicycle Country* (Aurora Theatre, GA), *Octoroon* and *A Dolls House Part 2*, and *La Ruta*

(Artist Repertory Theatre), *In The Next Room (or The Vibrator Play)*, (Portland State University), *Men on Boats* (Willamette University) and *Jump* (Confrontation Theatre) *Mother Courage* and *Ruin* (Profile Theatre), *The Measure of Innocence* (Bag & Baggage), *A Bright New Boise* (Willamette University), *A Christmas Carol* (Portland Playhouse), *In the Name of Forgotten Women* (CoHo Theatre), *Neat with Passinart* (IFCC), *Bella: An American Tall Tale* (Portland Playhouse), *The Hombres* (Artist Repertory Theatre), *Blink* (Third Rail), *Día De Los Muertos* (Portland Playhouse), *Black Nativity* (Passinart 2022), *How to Make an American Son* by Christopher Oscar Peña (Profile Theatre), *Rancho Trinidad* by Jazmin Ruvalcaba (Portland Revels). 2023 winner for Best Lighting by the Carbonell Awards for *El Huracan* by Charise Castro (GableStage).

**MARK VALEDEZ** (he/him) (Sound Designer) is a sound designer and a member of (PETE) Portland Experimental Theatre Ensemble. Locally, he has worked with PETE, Third Rail Repertory Theatre, Profile Theatre, and Portland Center Stage. Additionally, he has made work that was presented at The Public Theater (NYC), HERE Arts Center (NYC), PS122 (NYC), The Ontological Hysteric Theater (NYC), and the Chocolate Factory (NYC). He won Drammy Awards for his sound design work on *Our Ruined House* (PETE) and Third Rail's production of *John*. He won a New York Innovative Theater Award for original music composed for *The Caucasian Chalk Circle*, performed at The Chocolate Factory in NYC.

**DEMARA CABRERA** (she/her) (Costume Designer) is thrilled to work with Third Rail again, after designing costumes for *The Music Man*. DeMara is the Costume Designer and Senior Instructor for the Theatre Arts Department at Oregon State University. She received her BA in Drama from Stanford University in 2004 and her MFA from Boston University in 2013. Favorite credits include: *Shakespeare in Love*, *On the Razzle*, and *Sense and Sensibility* (OSU Theatre), *Romeo and Juliet* and *Comedy of Errors* (Bard in the Quad), *La Cenerentola* (Portland Opera), *Women in Congress* (Linfield College), *Much Ado About Nothing* (Valley Shakespeare), *Witch* and *Hedwig and the Angry Inch* (Oregon Contemporary Theatre), *Dialogues of the Carmelites* (Huntington Theatre), *Angels in America* and *Hair* (Playhouse on Park in West Hartford, CT), *A Servant of Two Masters* (Central Connecticut State University).

**BRIAN GUERRERO** (he/him) (Technical Director/builder) 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.

**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.

**AC CAMPBELL** (they/them) (Production Assistant) is a Portland-based theatre artist, actor, producer, and administrator. They hold a BA in Theatre and Psychology with a Distinction in Performance from Lewis & Clark College. AC is a staff Associate Producer at 21ten Theatre and has worked with Third Rail as a Production Assistant (*The Music Man*) and Front of House Manager. Recently, they were seen onstage with Oregon Children's Theatre; *Goodnight Moon* (Bunny).

**PATRICK LEE** (he/she/they) (Production Assistant) is a writer, director, and filmmaker, who tends to be very matter-of-fact when discussing himself. Born and raised in Arizona, Lee graduated from Portland's Lewis & Clark College in 2023, majoring in Theatre and minoring in Computer Science. They have directed productions of *Play* by Samuel Beckett, *Really Rosie* by Maurice Sendak & Carole King, and *The Play That Goes Wrong*. He assistant directed Lewis & Clark College's fall 2022 production of *RENT*. From 2017-2019, they led a team of young writers in the creation and production of two original, two-act musicals. At Lewis & Clark, Lee sat on the board of (*Pause.*), the school's journal of dramatic literature. Lee has written and produced an original, 45-minute play, *Born to Live*, loosely inspired by the true story of an Arizona-based immortality cult. It was performed in Lewis & Clark's Black Box theater in 2023. He can also act or do sound design, if asked nicely.

**KELLY TERRY** is a Portland-based lighting designer and lead electrician for theatre, dance, and events. After graduating from Florida State University, she launched a career that has included designing modern and original theatre (*Next to Normal*, *James X*, *Jesus Hopped the A-Train*), and elaborate ballet productions (*Snow White*, *Cinderella*, *A Midsummer Night's Dream*), to innovative classics (*The Romeo and Juliet Project*, *Cabaret*). Her designs could be seen most recently in Corrib Theatre's production of *Woman and Scarecrow* under the direction of Holly Griffith; her next show will be *The Moors* with The Theatre Co., directed by Jen Rowe. Most days she works with Greenlight Creative, slinging a wrench and lighting everything from small weddings to massive corporate events. She would like to thank her ever-patient partner for their support, genius, and tech week snack runs.

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- › 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!**



# 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

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Jeff Forbes  
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The list reflects donations received between January 1, 2023-February 5, 2024. 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.

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Jesse Cetz  
John Kilty  
John Mitchell and Georgia Cacy  
Joyce Loeb  
Joy Markham  
Judith Schneider

Julian Jones  
Karen and Charles Springer  
Anonymous  
Kate and William Wadhams  
Kate Mcpherson  
Katharine Evans  
Katherine Parker  
Kathleen MacNaughton  
Kathleen Shinall  
Kathleen Worley  
Kay Abramowitz  
Kayla Ruelas  
Kelly Zakis  
Kerry and David Cobb  
Lane Cooper  
Larry Marxer and Susan Hathaway-  
Marxer  
Laura Barton  
Anonymous  
Laura Johnson-Graham  
Laura Lester  
Leo Frishberg and Susan Zeidler  
Leroy Bynum  
Leslye Epstein and Herman Taylor  
Liliana Ibsen  
Lily Linz  
Linda and Mark Fristedt  
Linda Carpenter  
Linda Meng  
Linda Thomas  
Linda Whiteford  
Lindsay Parks  
Lisa Kuntz  
Lisa Reed and John Orr  
Liz Schilling  
Lorah Sebastian  
Louis Cantor  
Lynn Marchand Goldstein  
Lyn Sherman  
Marcella Crowson  
Marcia K Hocker  
Margaret Larson  
Margie Sunderland  
Marianne Germond  
Anonymous  
Mark Mutschler  
Mark Riley  
Marlo Kelly  
Martha Ragland  
Mary Finneran  
Anonymous  
Maggie Lundervold, Robyn Wiens, & Fara  
Sunderji, in honor of Susan Fadem  
Matt Pearson and Daniel Fogg  
Melody Erfani  
Meredith LaFrance  
Merryl Mix  
Michael Siegel

Michael Toth  
Michelle Bressler  
Mike Carter and Teresa Ferrer  
Miriam Schwartz and Adam Caniparoli  
M Judith Stoner  
Anonymous  
Nicola A. Sysyn  
Nicole Bowmer  
Niema Lightseed  
Norma Dulin  
Pamela Elmore  
Parikithia Mosley  
Patricia Perkins  
Patti MacRae and Tim Rowan  
Anonymous  
Paulina Jaeger-Rosete  
Peggy Harkins  
Phyllis Arnoff  
Phyllis Oster  
Quinn MacNichol  
Randall Tosh  
Richard Lewis  
Anonymous  
Robert Hayes  
Rudy Manival  
Ruth Jenkins  
Samantha Curnyn  
Sammy Rios  
Sara Chan  
Scott and Rachael Anderson  
Sharon Gavin  
Sharon Grady  
Shelley Ashford  
Sherry Mills  
Shirley A Jackson  
Stacey Tolle  
Stephanie Gaslin  
Stephen Urion  
Steve and Shannon Planchon  
Steven Bruckner  
Steve Neighorn  
Sue and Jim Abrams  
Susan Dale  
Susan DeFrancesco  
Susan Heydon  
Susanne Holmes  
Suzanne Friend  
Suzanne Jones  
Tiffany Butler  
Tom Sondag Household  
Tonisha Toler  
Vicki Cotrell  
Wendy Rankin  
William Shields  
Woodson Garman  
Yaakov Epstein  
Yasmin Best

**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, Philip's family formed the Philip Cuomo Family Foundation in order to steward the purchase and renovation of the NW Raleigh Building. Three non-profit theatre companies with strong ties to Philip's work and vision, and ties to the building itself as a necessary asset - Third Rail Repertory Theatre, PETE (Portland Experimental Theatre Ensemble), and CoHo Productions - formed the Cuomo Theatre Collaborative to work closely with the Philip Cuomo Family Foundation in order to preserve 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 [thecuomocollaborative@gmail.com](mailto:thecuomocollaborative@gmail.com), or reach out directly to Maureen at [maureen@thirdrailrep.org](mailto:maureen@thirdrailrep.org).