

THIRD ⚡ **RAIL**

INFINITE LIFE

by Annie Baker
directed by Rebecca Lingafelter



October 25-November 10, 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 SOON...

A CASE FOR THE EXISTENCE OF GOD

by Samuel D. Hunter

directed by Maureen Porter



February 28 - March 16, 2025

Keith and Ryan, two working dads who seemingly have little in common, meet in Keith's cubicle to discuss business. Despite different upbringings, identities, and lifestyles — and the primarily transactional nature of their relationship — the men connect over their experiences of fatherhood; growing up in a small, rural town; and the loneliness of lost opportunities and fragile circumstances. Tender and surprising, Samuel D. Hunter's *A Case for the Existence of God* shines a light on the ways in which disparate lives can commingle and create a deep and indelible imprint of empathy and connection.

PRECIPICE: RE-MEMBERING, FORGETTING, AND CLAIMING HOME

conceived and performed by Damaris Webb

written by Chris Gonzalez

directed by Oliva Matthews

May 16 - June 1, 2025



Precipice is a magical-realist, fluid poem that tenderly holds place, house/home and mementos as doorways to connection, while deeply questioning materialistic notions of ownership. This one-woman show presses against the boundaries of media reports, geological truths, legacy, DNA reports, and the value of listening to the land as a third-generation Black Portlander and Oregonian. *Who owns your idea of belonging? What is the legacy of the place you call home? As far as you can tell, is everyone free?*

Learn more and buy tickets at www.thirdrailrep.org

INFINITE LIFE

by Annie Baker
directed by Rebecca Lingafelter

CAST

Sofi.....Maureen Porter*
Yvette Kathy Hsieh
Eileen..... LaRhonda Steele
Elaine..... Karen Trumbo*
Ginnie Damaris Webb
Nelson..... Rolland Walsh*

CREATIVE TEAM

Director.....Rebecca Lingafelter
Assistant Director Skylar Vayda
Stage Manager Kristina Mast*
Lighting Designer.....Solomon Weisbard
Associate Lighting DesignerSamantha Kemp
Scenic Designer Peter Ksander
Props Designer Olivia Vavroch
Sound Designer Mark Valadez
Associate Sound Designer..... Matt Rowning
Costume Designer Wanda Walden
Technical Director and Builder..... Teddy Overalls
Lead ElectricianJoshua Yoon
Dramaturg Pancho Savery
Production Assistant Anya Jones
Wardrobe Erin MacGillivray
Scenic Painter..... Beiyi Teo

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*Appearing through an Agreement between this theatre, Third Rail Repertory Theatre, and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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

INFINITE LIFE will run approximately 105 minutes with no intermission.

Please Note: This production contains adult themes, language, and content of a sexual nature.

Cover photo by Owen Carey; program design by Rene Choy



Welcome to Third Rail's 19th Season!

“Sometimes I look at the Universe and I think about the scale of it with all of the planets and the forces and the energies and the elements and the size of the thing spreading onwards and onwards around into the most astonishing curve and just think, this world is not in fact a world in which people stand up straight on a flat ground. It’s just a circling, cycling whirl of gravity and matter in space. The idea of standing up in the face of all that is bewildering, frankly. It’s a gesture of bullheaded, ridiculous, idiocy. Sometimes I find it very hard to say things like that out loud.”

~ Heisenberg by Simon Stephens

This quote strikes me so deeply. It takes time to read and settle into meaning. For me, it captures what it can feel like, this experience of being alive, in a body, on this earth, at this time — and how hard it can be to speak to that experience, the best and worst of it. We all grapple with our interiority as well as the external context in which we live. The tension and interplay of those experiences — the vast and the minute — feel central to the themes of our season. Annie Baker, Samuel D. Hunter, and Damaris Webb and Christopher Gonzales, bring us big ideas sometimes couched in small gestures. They are provocative, humorous, theatrical and surprising, and they invite us to share a space, and to speak into the world the things that are sometimes hard to say. They ask us to bear witness, find empathy, listen deeply, and cultivate hope. They are all rooted in the joyous and challenging ways in which living in this embodied existence does not limit the imprint that our actions and choices can leave in the space we leave behind.

With that in mind, I invite you to lean in, breathe deeply, and feel the space we’ve come to share together. May we hold each other tenderly, and step forward bravely.

Thanks to all of you for making it possible.

Maureen



I think that there are very few things in life that make us feel as alone as pain. It confines us to the prison of our subjective experience. Most of the characters in *Infinite Life* at some point note that no one can possibly understand their experience. I think that most of us can relate to that kind of loneliness — whether caused by physical pain, or personal emotional trauma — there is a sense that only we can truly know the depth of what it's like to feel our particular texture of pain.

It's been generally understood for a long time that when our bodies experience threat (physical/emotional) we do go into a kind of physiological fight or flight mode. We tuck in and protect, or lash out and defend; "I highly doubt you've ever experienced the level of pain I'm talking about..." "She doesn't want to talk about it."

New developments in neuroscience are teaching us that while fight or flight is a real physiological response, we also have an instinct to tend and befriend that rises when we are under threat. In addition to the adrenaline pumping through our system to run and hide or lash out and fight, we also have dopamine receptors that cultivate an instinct to reach out, to tell our story in the hopes that we will feel less alone, to care for one another. And science has proven that this instinct has a healing property.

This is the space into which Annie Baker invites us in *Infinite Life*. A space of unimaginable pain. Pain described in such horrendous detail that it evokes nightmares. It is a raw, and blasted space. But it is also a space of great tenderness, wisdom, humor and ultimately hope.

Fight/Flight/Tend/Befriend.

This group of mostly women, ranging in age from their late 40s to their 70s move through this desolate landscape cultivating exchange and relationship and the possibility of friendship. As their hunger deepens, as their pain expands and recedes, and the sun rises and sets, the distance between people becomes more porous, their bodies start to lose their sense of permanence and the spaces between them become the thing we are considering — a space of *Infinite Life*.

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!

A framework for thinking about the play — before, during, and after the show.

Silence as Score

Annie Baker has become known for her experiments with time in the theatre. Her use of silence in particular is a trademark of her work. Critics have posited different readings on the impact of silence in Baker's plays: Rob Weiner Kendt in *America Magazine* wrote that “the effect [is] to train our attention on subtle variations of behavior, to register the smallest detail, to hear the silences as loudly as the spoken lines,” while Dan Rubins in *Slant Magazine* wrote “far from mere stylistic flourishes... Baker's beacon here is the search for language. That is, an attempt to find words to express the inexpressible.” Baker herself has said, “I'm interested in silence, I'm interested in noise, I'm interested in speed, I'm interested in stillness... [W]riting a play feels a bit like composing a piece of music. There are the quarter notes and there are the rests.”

As you watch *Infinite Life*, take note of how you are impacted by the use of silence. What are the silences imbued with? What do you imagine the characters are going through while their speaking has paused? What does silence do to the room — both within the world of the play, and in the theatre itself? What does it do to you as you sit in your seat?

The Language of Pain

Infinite Life follows a group of people during their stay in a fasting clinic that promises to cure various ailments and ease their pain. Pain is both one of the

most universal and isolating human experiences. As the production's director Rebecca Lingafelter notes, it triggers our physiological fight or flight response but also sets off dopamine receptors in our brain that “cultivate an instinct to reach out, to tell our story in the hopes that we will feel less alone, to care for one another” (see director's note).

Perhaps notice when characters describe their bodily experience of pain in the play. Is it possible to communicate the deeply personal, entirely somatic experience? Does attempting to put the feeling into words draw the characters closer together or further apart? Does talking about it aloud change the way they see themselves and each other? What do you think the play is exploring beyond the experience of pain?

A Blasted Space

Infinite Life takes place in a fasting clinic in Northern California. As described by one of the characters: “It used to be some kind of roadside motel. We sit in these lawn chairs and we spend hours staring at a parking lot behind a bakery.” Set Designer Peter Ksander as well as director Rebecca Lingafelter have described the concept for the space as “blasted.”

Take a look at the set and the space around you. What do you notice? How does the design amplify and inform the ideas of the play? What words would you use to describe it? What does it do to you as you watch?



MAUREEN PORTER (she/her/hers) (Sofi) is a company member and the Managing Artistic Director of Third Rail Repertory

Theatre where she has been seen in many roles over the years including Ensemble in *Revolt. She Said. Revolt Again.*, Aphra Behn in *Or*, Maureen in *The Beauty Queen of Leenane*, Belinda in *Noises Off*, Marian in *Sweet & Sad* and *That Hopey Changey Thing*, Lisa in *The Wonderful World of Dissocia*, Pam in *The Gray Sisters*, Eleanor in *Dead Funny*, and Mom in *Number Three*. At Portland Experimental Theatre Ensemble: Arkadina in *A seagull*, Dark Ahab in *Or*, *The Whale* and Mother in *Uncle Vanya* as well as workshop productions of *The Cherry Orchard* and *The Seagull*. She has also been seen locally at CoHo Theatre, Artists Repertory

Theatre, Portland Center Stage, Profile Theatre, Portland Playhouse, Imago, Portland Shakespeare Project, and others.



KATHY HSIEH (she/her/hers) (Yvette) is an award-winning actor, writer and director from Seattle. Her more recent credits

include the audio-drama *Metropolis* (Zora Bal); Seattle Shakespeare Company's *Henry IV* (Henry IV), *The Tempest* (Gonzalo), and *The Comedy of Errors* (Egeon, Pinch, Balthazar); Strawberry Theatre Workshop's *Gloria: A Life* (Gloria and Ensemble); and the world premieres of Pony World Theatre's *Not Our Town* (Mrs. Gibbs), The Shattered Glass Project's *Want* (Ruby), and Book-It Rep's *The Bonesetter's Daughter* (Old Widow Lau, Sister Yu). In Portland, she was most recently seen in *Yohen* (Sumi) with PassinArt

in a co-production with Portland Playhouse. She was nominated for an Elly Award for acting for *Chinglish* in Nevada City, won Footlight and Gypsy Awards for acting in *Chinglish* at ArtsWest, received a 2019 Gypsy Award for acting in *Washer/Dryer* with SIS Productions, and was honored with the Gregory Award for Sustained Achievement in Theatre in 2017.



LARHONDA STEELE (she/her/hers) (Eileen), A blues and gospel singer and songwriter, is recognized as one the region's

best rhythm and blues vocalists. She has been dubbed "The First Lady of Portland Blues" — a title of leadership that she lives up to as she shares songs that carry forth directly from her soul and spiritual life-force. LaRhonda enjoys performing with her band at local



ANNIE BAKER (Author of INFINITE LIFE) Annie Baker's plays include *Infinite Life* (Atlantic Theater Company, National Theatre), *The Flick* (Pulitzer Prize for Drama, Obie Award for Playwriting, Susan Smith Blackburn Prize), *The Antipodes* (Signature Theatre, National Theatre), *John* (Signature Theatre, National Theatre, Obie Award), *Circle Mirror Transformation* (Playwrights Horizons, Obie Award for Best New American Play), *The Aliens* (Rattlestick Theater, Obie Award for Best New American Play), and an adaptation of Chekhov's *Uncle Vanya* (Soho Rep, Drama Desk nomination for Best Revival), for which she also designed the costumes. Other honors include a MacArthur Fellowship, Guggenheim Fellowship, Steinberg Playwriting Award, American Academy of Arts and Letters Award, and the Cullman Center Fellowship at the New York Public Library. She wrote and directed the film *Janet Planet* (Telluride Film Festival, New York Film Festival, Berlin International Film Festival), distributed from A24/BBC Film.

festivals, theaters, private parties, and clubs. Working as a vocal coach, she enjoys helping others find their voice. Her discography includes: *Artistic Differences* (2009), *My Souls Song* (2010), *Yes Please* (2015), *Rock Me Baby* (2016), *Spirit of Freedom* (2018). IG: larhondastelee. FB: LaRhonda Steele Band.



KAREN TRUMBO

(she/her/hers) (Elaine) is a Company Member at Third Rail, and has been seen as Mertis in *John*,

Emma in *Annapurna*, Ensemble in *Middletown*, and Dotty in *Noises Off*. She has also performed at Portland Center Stage, Artists Repertory Theatre, CoHo Theatre, Profile Theatre, Portland Repertory Theatre, and Oregon Shakespeare Festival — Portland. Some of her other favorite roles include Zelda in *The How and the Why*, Claire in *Boston Marriage*, B in *Three Tall Women*, Gwen in *Fifth of July*, Hannah in *Arcadia*, Ouisa in *Six Degrees of Separation*, and Phyllis in *Seasons Greetings*. She has several television and film credits. Kat is a co-Mentor for Third Rail's Mentorship Program.



DAMARIS WEBB

(she/her/hers) (Ginnie) is a theater maker as social justice advocate. She has created new works for the

stage with diverse communities around the US and internationally;

her work lives in the intersection of contemplative dance, improvisational performance art, and contemporary theater. Recent performance credits include *A seagull* (PETE), *Precipice* (Vanport Mosaic), *The Sounds of an Afrolitical Movement* (Portland Playhouse), *The Americans* (PETE), and an ongoing collaboration Standing Together with BMC practitioners and dancers Wendy Hambidge (Portland) and Jorge Samuel (Brazil). Ms. Webb is the co-founder of The Vanport Mosaic: a multidisciplinary non-profit dedicated to presenting, celebrating and preserving the silenced histories around us in order to better understand our present and create a future where we all belong.



ROLLAND WALSH

(he/him/his) (Nelson) is excited to return to the stage with Third Rail Repertory Theater. Previously

in *Kiss*, *Revolt. She Said. Revolt Again.*, *Mr. Kolpert*, *Static*, *The Night Alive*, *The Beauty Queen of Leenane*, *Noises Off*, *A Noble Failure*. Rolland is a graduate of The American Repertory Theater/ Moscow Art Theater School Institute for Advanced Theater Training at Harvard University and is a proud member of Actors' Equity Association.

REBECCA LINGAFELTER (she/her/hers) (Director) 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 directing credits include *The Realistic Joneses*, *Revolt. She Said. Revolt Again.*, *John and Melancholy Play* (Third Rail Rep), *Bright Half Life* (Profile Theatre), *Peter and the Starcatcher* (Portland Playhouse), *Elective Affinities* (Boom Arts), *Procedures for Saying No*, *Beckett Women*, *Fronteriza*, and *a seagull* (PETE). New York credits include work at Classic Stage Company, PS122, The Ontological Hysteric Incubator, The Bushwick Starr, The Chocolate Factory, and the Metropolitan Opera. She is Chair of the Theater Department at Lewis & Clark College.

SKYLAR VAYDA (she/her) (Assistant Director) is an aspiring director and actor based in the lovely city of Portland, OR. She graduated Cum Laude from Lewis & Clark College this spring with degrees in Theatre and Media Studies, and is excited to be entering the Portland theatre scene! The directing work they are most proud of include her senior thesis play, *Misery*, adapted from the Stephen King novel, and a cutting from Joseph Wilde's *Cuddles*. She also assistant directed Lewis & Clark's mainstage production of *Henry IV Part I* and acted in a number of projects over the last several years including playing Friar Lawrence in *Romeo & Juliet*. She is very excited to be part of the Third Rail Mentorship Program in order

to finally learn about the gritty underbelly of the theatre business they don't teach you in school: the accounting!

KRISTINA MAST (she/her/hers) (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, Portland Experimental Theatre Ensemble (PETE), Portland Center Stage, and Third Angle New Music. She is a company member and resident stage manager for PETE.

SOLOMON WEISBARD (he/him/his) (Lighting Designer) has created original works in drama, opera, dance, installation, and music across the U.S., Canada, Dominican Republic, Germany, Greece, Italy, Russia, and Slovenia. New York credits include *Macbeth* (directed by John Doyle at Classic Stage); *The Shape of Things* (created by Carrie Mae Weems at the Park Avenue Armory); *Duat* (Soho Rep); *Men on Boats* (World Premiere: Playwrights Horizons/Clubbed Thumb); and associate lighting design for the Tony Award-winning Broadway revival of August Wilson's *Jitney*. Regionally: Arden, Berkshire Theatre Group, Magic, Merry-Go-Round, Oregon Shakespeare Festival, Pasadena Playhouse, Pittsburgh Public, Portland Stage, Quintessence, TheatreSquared, Westport Country Playhouse,

Writers, and Yale Rep. Locally: OrpheusPDX, Pickathon, Portland Center Stage, Portland Opera, and Portland Playhouse. Solomon is Associate Director of the School of Music and Theater at Portland State University where he seeks to support the next-generation of diverse theater-makers. He earned his MFA from the Yale School of Drama.

SAMANTHA KEMP (she/they) (Associate Lighting Designer) is a Portland-based creator, artist, and lighting designer for live performance. Born and raised in the tiny town of Lindenhurst, New York before moving to Las Vegas in her adolescence, Sam has always managed to weasel her way into artful spaces despite cultural pressures to stick to the status quo. Recent design credits include *A Dream Play* at Portland State University, *Shrek: The Musical* as a guest designer at Parkrose High School, and *The 25th Annual Putnam County Spelling Bee* with Gather Repertory in Newberg, OR. She also has acted as an assistant and associate designer for many other works, including *A Christmas Carol* designed by Solomon Weisbard and *Amélie* designed by Dan Meeker, both at Portland Playhouse. She is elated to be working with Third Rail Repertory Theatre for the first time on *Infinite Life*.

PETER KSANDER (he/him/his) (Scenic Designer) is a scenographer and media artist whose work has been presented both nationally and internationally. He was a

founding curator of the Incubator Arts Project in NYC, won an Obie award for the scenic design of *Untitled Mars* (*this title may change*), and a Bessie award for the visual design of *This Was the End*. Recent Portland credits include set designs for *a seagull*, *Il Re Pastore*, *Cardiac Organ*, *Apoptosis*, *A Midsummer Night's Dream*, *The Americans*, *It's a Wonderful Life*, *The Cherry Orchard*, and *Fronteriza*. He holds an MFA from CALARTS, is a Professor at Reed College, and is a Portland Experimental Theatre Ensemble company member. Previous designs for Third Rail include *Arlington* [*a love story*], *Kiss*, *Angry Brigade*, *John*, and *The Flick*.

OLIVIA VAVROCH (she/her/hers) (Props Designer) is a multimedia artist whose work includes playful details to tell stories of compassion and emotional interconnectivity across time and space. She is grateful for the opportunity to join the production team at Third Rail Repertory Theatre! Recent design credits include *God's Favorite* at PassinArt Theatre Company, *Jersey Boys* at Lakewood Theatre Company, *The Seafarer* at Imago Theatre (Prop Design/Set Decoration), *Ashland* at Crave Theatre (Costume Design), and *James and the Giant Peach* at Enlightened Theatrics (Puppet Fabrication). Other design credits include working with Speculative Drama and The Actors Conservatory/Portland Shakespeare Project. Through her studio, Vavroch Glass & Art Studio, Olivia teaches stained glass

and prop food sculpting classes at Portland Community College. Olivia is currently developing a new body of multimedia sculptures and garments that visualize the impacts of generational and complex trauma in the body.

MARK VALADEZ (he/him/his) (Sound Designer) is a sound designer and a member of Portland Experimental Theatre Ensemble (PETE). 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 Hysterical 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.

MATT ROWNING (he/they) (Associate Sound Designer) is a musician, sound designer and healthcare worker from SE Portland, where riding the MAX green line taught them not just how to stay alive but how to thrive. His guitar playing, composition and sound designs have proven a sign of poor prognosis for dozens of productions and multiple bands, including CHERA CHERA and his solo project, CHERUB FACE. Third Rail credits: *Middletown Mall*, *Two Pints*, *Mary Jane*, *I'm Black When I'm*

Singing, *I'm Blue When I Ain't*, and *The Music Man*. @chaereb

WANDA WALDEN (she/her/hers) has costumed for 4 decades, with an extensive amount of credits: Portland Playhouse — *Amelie*, *Passing Strange*, *Matilda*, *The Sounds of Afrolitical Movement*, *Bella: An American Tall Tale*, *Barbecue*, *Crowns*. Wanda is resident costumer at PassinArt: A Theatre Company — *God's Favorite*, *Yohen*, *Blues for an Alabama Sky*, *Seven Guitars*, *Two Trains Running*, *A Song for Coretta*. Portland Opera — *Shizue: An American Story*, *Beatrice*, *The Central Park Five*. Portland Center Stage — *It's a Wonderful Life*, *Gem of the Ocean*, *the ripple*, *the wave that carried me home*, *School Girls; Or, The African Mean Girls Play*. Artists Repertory Theatre — *The Children*, *Skeleton Crew*, *An Octoroon*, *We Are Proud To Present*. Wanda is a visual artist who has a Studio in Oakland, CA where she resides.

TEDDY OVERALLS (they/them) (Technical Director and Builder) is a carpenter and artist based in Portland. They began their carpentry journey as a union apprentice and from there have used their skills constructing and fabricating for Pendleton, Adidas, OMSI, and PICA before joining Third Rail as the technical director for 24/25 season. When not building sets they can be found in their art studio sculpting, illustrating, or weaving. Their favorite tool is a combo square.

JOSHUA YOON (he/him/his) (Lead Electrician). Born in South Korea and raised in California and Oregon, Joshua is a graduate of Southern Oregon University with a Bachelor of Fine Arts in Theatre and a Bachelor of Science in Computer Science. In addition to Joshua's studies, he has also worked with Broadway Rose Theatre Company, both as an intern and a professional theatrical electrician. Over the span of his professional career, Joshua has worked as an electrician for Portland Center Stage, Imago Theatre, Portland Playhouse, and has been the Lead Electrician for PassinArt's *Yohen* and Profile Theatre's *awe/struck*. His hobbies include cooking, programming, and riding his motorcycle, Bumblebee.

PANCHO SAVERY (he/him/his) (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.

ANYA JONES (they/them) (Production Assistant) is a theater artist originally from Seattle, WA. Primarily an actor, with experience in costume design, they are drawn to heightened and immersive works which push the limits of conventional theater. Anya graduated from Willamette University's theater program in May, and is so excited to begin their artistic life in Portland. Recent credits include Theatre 33 and Willamette University Theatre. They are thrilled to be a part of the Third Rail Community!

ERIN MACGILLIVRAY (she/her/hers) (Wardrobe) is a Portland area stage manager and lover of all things costumes. Her most recent wardrobe credits include *Middletown Mall* at Third Rail and working with the Young Professionals Company at Oregon Children's Theatre, where she also mentored teen stage managers and costume designers. Other recent costume related experience includes designing for *Spider* (YPs at OCT), *Found Dog Ribbon Dance* (CoHo Productions), and *Persephone* (Bedrock Theatre Company). Erin studied at Whitman

College, where she graduated with a BA in Theatre and Classical Studies. She is a Third Rail Mentorship Program alum, and is excited to make her return to the company!

BEIYI TEO (she/her) is a local set painter in Portland. Some of her past works were seen on *The Rehearsal* at HBO, *Somebody I Used to Know* at Amazon, and *Passing Strange* at Portland Playhouse. She is grateful for her husband, Dylan, who is always the greatest support in her pursuit of art and her pooches, Leyla and Miko, for being the goodest girls.

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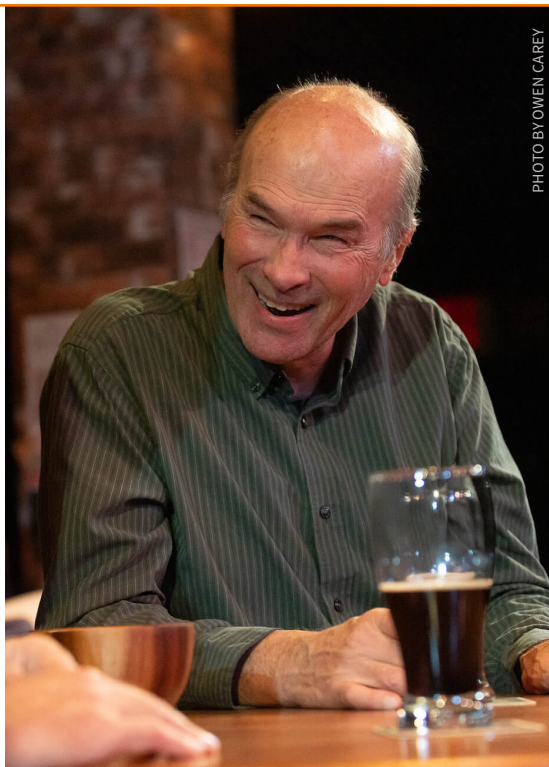


PHOTO BY OWEN CAREY

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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2024-25 SEASON COMPANY

Paige Cabral
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Charles Grant
Kathy Hsieh
Anya Jones
Samantha Kemp
Christa Knickerbocker
Peter Ksander
Erin MacGillivray

Laila Mottaghi
Kristina Mast
Olivia Matthews
Teddy Overalls
Kate Perri
Matt Rowning
Pancho Savery
Meg Schenk
Mia Shu

LaRhonda Steele
Beiyi Teo
Olivia Vavroch
Skylar Vayda
Wanda Walden
Damaris Webb
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Joshua Yoon

The Cuomo Theatre Fund and The Cuomo Theatre Collaborative

WORKING TOGETHER TO PRESERVE AND EXPAND A HOME FOR PERFORMING ARTS

For 29 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 Cuomo Theatre Fund 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 Cuomo Theatre Fund 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 Cuomo Theatre Fund 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 philipcuomofamilyfoundation.org. For more information, or to find out how you can support the Cuomo Theatre Fund and the Cuomo Theatre Collaborative, email thecuomocollaborative@gmail.com, or reach out directly to Maureen at maureen@thirdrailrep.org.

The list reflects donations received between July 1, 2023 –September 18, 2024. We strive to keep this list up to date and accurate. Please contact 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 Cuomo Theatre Fund 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 CTF and CTC, and how you can support this work, please see the previous page of this program.

FOUNDATIONS/GOVERNMENT/ CORPORATE

\$10,000+

Dream Envision Foundation
James F. And Marion L. Miller Foundation
The Kinsman Foundation
Oregon Cultural Trust
Raymond Family Foundation
Regional Arts & Culture Council
Ronni S. Lacroute Fund of Oregon
Community Foundation

\$4,000-\$9,999

Mayer and Janet Schwartz Fund of The
Oregon Community Foundation
Oregon Arts Commission

\$500-\$3,999

The Jackson Foundation
Leslie Homer Charitable Fund of
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Washington
Richard and Mary Rosenberg Fund of
Oregon Community Foundation

INDIVIDUAL

\$10,000+

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Ellyn Bye
John and Jan Swanson

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Full Potential Fund
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Karen Trumbo and Steve Bunnage
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Ellen Fader Charitable Fund at Schwab
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The Gulick-Schlegel Trust

\$1,250-\$1,999

Ginnie Cooper, in honor of Philip and
Maureen
Maureen Porter, in memory of Philip
Cuomo
William Buettner

\$750-\$1,249

Al and Penny Greenwood
Barbara O'Neill
Donna and Andrew Wardenaar
Jim Cox and Brenda Nuckton
Kitt and Butch Dyer
Lewellyn Robison
Louis Baslaw and Anne Conway
Marcus Hoffman
Mark Takiguchi and Martha Schlitt
Marvin and Abby Dawson
Pancho Savery
Rosalie Tank
Sara and Dean Byers
Stacey Lewis and Christie Moore

\$500-\$749

Bill and Sharon Bourque
Chuck and Barbara Carpenter
David and Doreen Chemerow, in memory
of Philip Cuomo
Gina Anzaldo and Bryan Stearns
Jody Wiser
Krista Garver and Katie Leonard
Marc Kashinsky and Eileen Eisenberg, in
honor of Michelle Kashinsky
Mary Chaffin and Lance Murty
Mary Shaw
Mike Carter and Teresa Ferrer
Peter and Mary Hepokoski
Richard Holloway & Nancy Kurkinen, in
memory of Philip Cuomo
Robert Nimmo & Linda Jensen
Sally Stepath
Susan Glen

\$250-\$499

Alfred and Eileen Ono
Cristi Miles and Clint Lindhorst

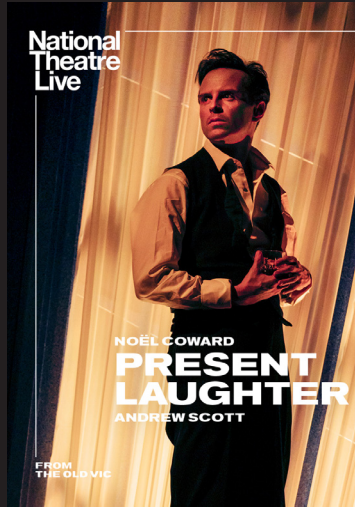
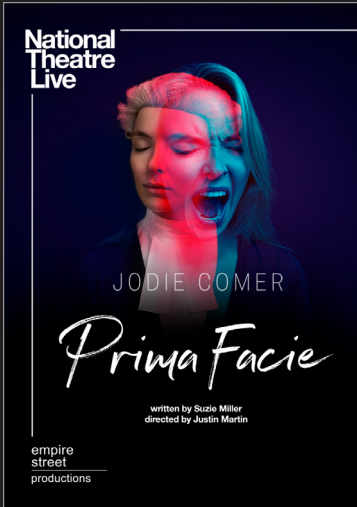
Dania Caron
Doug Honnold and Julie Michaels
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Jim Scott and Elaine Robin
Marcia Kadanoff and Richard Nironov
Charitable Fund

UP TO \$249

Ali & Howard Shapiro
Amanda Sheil
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Andrew Trott and Jennifer Avian
Ann and Hugh Bynum
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Arlene Reyes
Barbara Aaby
Barbara Brown
Barbara Hall
Barbara Holisky
Barbara Miner
Barbara Norin
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Bruce Burkhartsmeier and Sue Mach
Carol Turtle
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Daryl Wilson
Dave Mendenhall
David Porter
Debra McMillen
Diane Fadem, in honor of Michelle
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Diane Kondrat	Kay Abramowitz	Norma Dulin
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Dre Slaman	Kenton Kullby	Patricia Perkins
Eddy Shuldman and Jeff Edmundson	Kerry and David Cobb	Patti MacRae and Tim Rowan
Elizabeth Cameron	Kevin Kearns	Pedro Dominguez
Elizabeth Marino	Kinship, on behalf of Alexandra Ramirez	Peggy Harkins
Ellen Kesend and Bruce Sternberg	Kitt and Butch Dyer	Phyllis Arnoff
Emily Eisele	Kregg Arntson	Phyllis Oster
Eric Maurice	Lane Cooper	Quinn MacNichol
Eve Bernfeld, Brian Guerrero	Lara Miller and Kristy Rastle	Randall Tosh
Fara Sunderji, in memory of Susan Fadem	Larry Marxer and Susan Hathaway-Marxer	Randall Tosh
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Gerald Harp	Laura Johnson-Graham	Roberta Margolis
Greg Bowman	Laura Struble	Ruth Ann Jenkins
Greg Carrick and Bernadette McCullen-Carrick	Leo Frishberg and Susan Zeidler	Ruth Marquis
Herman Asarnow and Susan Baillet	Leslie Kolisch	Samantha Curnyn
Hester Schell	Leslye Epstein and Herman Taylor	Sandy Schwr
Iris and Alvin Snyder	Linda and Mark Fristedt	Sara Chan
Isaac Lamb	Linda Carpenter	Sara Chan
James and Morley Knoll	Linda Meng	Scott and Rachael Anderson
James Day	Lindsay Parks	Scott Campbell
Jamie Freyer	Linda Thomas	Shari and Johnny Powell
Jane Comerford	Linda Whiteford	Sharmane Grady
Jane Jouett	Linnea Weaver	Sharon Gavin
Jane Mason	Lisa Reed and John Orr	Sharon Grady
Jann Lane and Peter Crim	Liz Schilling	Sherry Mills
Jay Andersen	Lorah Sebastian	Stella Voreas
Jayde Blackmar	Louis Cantor	Stephanie Gaslin
Jeannine Leeper	Lyn Sherman	Stephen Orion
Jed Sutton	Lynn Ferber and Alan Rosenfeld	Steve and Shannon Planchon
Jeffrey Perkins	Lynn Marchand Goldstein	Steve Neighorn
Jemiah Jefferson	M Judith Stoner	Steven Bruckner
Jennifer Urich Household	Marcia Hamley	Steven Maser
Joellen Sweeney	Margaret Larson	Sue & Jim Abrams
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John Holland	Mark Perry	Susan Dale
John Kilty	Mark Riley	Susan Hathaway-Marxer and Larry Marxer
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Karen and Charles Springer	Melody Erfani	Valerie Ilsley
Karen Kilpatrick Shannon	Mike Hester	Valri and Vince Chiappetta
Katharine Evans	Miriam Schwartz and Adam Caniparoli	Vicki Cotrell
Katherine Parker	Morley and James Knoll	Vincent Martínez-Grieco
Kathleen Birch	Nadine Maleski	Wendy Rankin and Richard Adams
Kathleen Newton	Nayoun Kim	William Gilliland
Kathleen Worley	Nicola A. Sysyn	William Shields
	Nicole Bowmer	Woodson Garman
		Yaakov Epstein

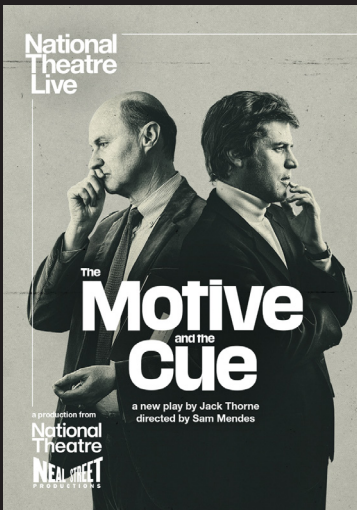
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