

THIRD ⚡ **RAIL**

A CASE FOR THE EXISTENCE OF GOD

by Samuel D. Hunter
directed by Maureen Porter

February 28 - March 16, 2025
Third Rail at CoHo



COMING SOON...

PRECIPICE: RE-MEMBERING, FORGETTING, AND CLAIMING HOME

conceived and performed by Damaris Webb

written by Chris Gonzalez

directed by Olivia Mathews



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

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 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.

A CASE FOR THE EXISTENCE OF GOD

by Samuel D. Hunter
directed by Maureen Porter

CAST

Keith Charles Grant*
Ryan Isaac Lamb*

CREATIVE TEAM

Director Maureen Porter
Assistant Director Olivia Mathews
Stage Manager Kristina Mast*
Lighting Designer James Mapes
Scenic Designer Bryan Boyd
Props Designer Skylar Vayda
Sound Designer Mark Valadez
Sound Assistant Martín Aguas
Media Designer Matt Cherub
Costume Designer Bobby Brewer-Wallin
Technical Director Derek Easton
Scenic Painter Elecia Beebe
Lead Electrician Joshua Yoon
Set Construction Derek Easton
Phil Shaw
Lauren Williams
Gray Depol
Emma Boyd
Andy Copeland
Molly Gardner
Painting Faith Johnson
Kiona McAlister
Dramaturg Pancho Savery
Production Assistant Mia Shu
Wardrobe Erin MacGillivray

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Marie Lamfrom CHARITABLE FOUNDATION



SPECIAL THANKS: Portland Center Stage, Teddy Overalls, Maddy Schultz

*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

A CASE FOR THE EXISTENCE OF GOD will run approximately 90 minutes with no intermission.

Please Note: This production contains discussion of adoption and foster care, alcohol use and intoxication, and mentions of death, suicide, and drug addiction.

Cover photo by Owen Carey; program design by Rene Choy



I remember my father, who worked as a teacher. He taught days, nights, and summers as he and my mom put all ten of us kids through private schools. All of our needs were met: there was always food on the table and clothes on our backs. Still, it was tight. A milkshake from McDonalds or a trip to the buffet style restaurant were our big special outings.

But every year, between the end of summer classes and the beginning of fall, we would head out to the Oregon coast to stay at a house belonging to another family in our parish. I didn't really understand that it wasn't our house, and so for two weeks, over several years, it felt like we had a second home at the beach. Those weeks were magical. My dad would grow out his beard (suddenly resembling Ernest Hemingway), take us blackberry picking (laying out the cardboard so we could get deeper into the bush), bring out the binoculars to watch the elk on the mountain from the kitchen window, and take us hiking to the top of Neahkahnie Mountain. The same mountain he and my mom, on a very early date long before any of us were born, decided they could climb straight up as they viewed it from the beach. Once started, neither was willing to admit to the reality of the near impossible endeavor. They were young and in love.

When my beloved Philip and I moved to Portland, I was so excited to share that place with him. Years after my childhood excursions, I returned as an adult with my own little family, and it became our ritual. We would return, again and again, adding our friends and chosen family, watching the next generation of children find fairy houses in the base of trees, pick berries, and jump waves in the ocean.

With my parents and husband gone, I find myself again in these places, and the veil feels thin between now and then. The layers of experience and memory, past and present, commingling as time collapses and dissolves. I feel an indelible imprint, something sacred, some interstitial membrane that exists and connects us all, that is not at the mercy of time and impermanence.

As a species, we are meaning seekers, and I find meaning in these moments. This is where Samuel D. Hunter's play speaks to me. At the paradoxical crossroads of our human existence, where suffering is certain, loss inevitable, and sorrow mandatory; but where love, connection, and hope refuse to give way, burgeoning even in the most unlikely and hostile of circumstances. In these moments—in the potential of them, the tenderness of them, the mystery and the heartache of them—I can access a certain faith. Faith that all we endure, and all we are blessed with, are not without purpose. That in fact, they are deeply embedded in something greater than we can understand. And in that, I find comfort. I hope that you will as well. I look forward to hearing where this play meets you.

7-30-2017

By Geraldine B Porter

The river proceeds with single purpose, moving on!

One might wish to learn the secret of determination from such quiet water here soon to be transformed and forced to leap against rocks and varied banks.

Undaunted it will carry on to bring the surf the mountain's kiss...gentle now but in its depths a heart not meant to sleep.

It has a rendezvous to keep.

WHAT TO LOOK FOR AS YOU WATCH *A CASE FOR THE EXISTENCE OF GOD* by Niels Truman

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

The Existential and the Personal

The first two elements of *A Case for the Existence of God* one encounters while sitting down to watch the play are in stark contrast to each other. First comes the title: grandiose, declarative, concerned with one of life's biggest questions. Second comes the set, depicting a simple office space: quotidian, unassuming, physically and aesthetically constrained. Before the play has even begun, one encounters the juxtaposition of big and small, extraordinary and mundane, the existential and the personal.

When the lights come down and the play begins, take note of the ways in which these contrasts continue to reveal themselves. Where are the contrasts evident in the text of the play and in production elements such as staging, set design, and light design? When do the characters' lives feel contained to something small and simple, and when do they feel opened up to something bigger, to the great expanse of time? At what points does the play expand in big, bold gestures, and at what points does it retract into the miniscule, the achingly everyday? What lies in the tension between the two modes? What might these contrasts be trying to say?

Social Roles and Structures

As you watch the play, consider the various ways the characters navigate social systems as they invest their time, energy, labor, and money into their efforts. What do you learn about the characters, and the systems they operate within, from watching them strive to build the lives that they want? In what ways are their struggles specific to these characters, and in what ways do they reflect broader realities about ordinary people all over this country and world?

In conjunction with the obstacles imposed upon the characters by the systems they operate within, Keith and Ryan's various social identities influence their degree of success. Consider the identities held by and placed upon the characters. How do Keith and Ryan make sense of and negotiate the social roles they occupy? Is it possible to transcend them?

Expressions of Fatherhood

Of all the identities held by the characters, perhaps the one they hold closest is that of being a father. What aspects of fatherhood are the play interested in? What creative choices does the production take to show us Keith and Ryan's lives as parents? Beyond fatherhood, how is the expansiveness of family—the broad lineage that extends throughout generations and over the course of time—expressed in a play that features only two performers? What does the play share about the possibility of connection—across time, boundaries, and human-made obstacles? How are the elements of revelation and transformation applied?



CHARLES GRANT (he/him/his) (Keith) is so happy to be making his Third Rail Main Stage debut with *A Case for the Existence of God*, and he is even more honored to bring it to life with this group of humans. As

an actor, director, writer, and producer, he's also worked with Portland Center Stage, Fuse Theatre Ensemble, Confrontation Theatre, Broadway Rose, Staged!, Oregon Children's Theatre, and Portland Playhouse (where he is currently in the role of Producing Director). Thank you to Maureen, Isaac, the creative team, crew, and staff at TRRT for saying yes to all of the possibilities. Say hi on IG: @thecharlesgrant.



ISAAC LAMB (he/him/his) (Ryan) is an award winning actor, director, and educator. He is a graduate of Loyola Marymount University and a proud company member of Third Rail Repertory Theatre. Select

Local credits: *The Aliens*, *The Mystery of Irma Vep*, *Belleville*, *The Flick* (Third Rail); *Every Brilliant Thing*, *The 25th Annual... Spelling Bee*, *A Small Fire*, *Gem of the Ocean*, *Sweeney Todd* (PCS); *Assassins*, *Playboy of the Western World* (ART); *Sound of Music*, *The Addams Family*, *Ripper* (Broadway Rose); *Mr. Burns: A Post Electric Play*, *Peter and the Starcatcher*, *Scarlet* (Portland Playhouse); *The Three Sisters* (PETE); *How to Make an American Son* (Profile).



SAMUEL D. HUNTER was born and raised in Moscow, Idaho. Hunter's plays include *The Whale* (Drama Desk Award, Lucille Lortel Award for Outstanding Play, GLAAD Media Award, Drama League and Outer Critics Circle nominations for Best Play), *A Bright New Boise* (Obie Award, Drama Desk nomination for Best Play), *The Few*, *A Great Wilderness*, *Rest*, *Pocatello*, *Lewiston*, *Clarkston*, and *The Healing* and *The Harvest*. A film adaptation of *The Whale*, written by Hunter, directed by Darren Aronofsky, and starring Brendan Fraser, was released December 2022 by A24 Films. He was also a writer and producer on all four seasons of the television show "*Baskets*" (FX). He is the recipient of a 2014 MacArthur "Genius Grant" Fellowship, a 2012 Whiting Writers Award, the 2013 Otis Guernsey New Voices Award, the 2011 Sky Cooper Prize, the 2008 PONY/Lark Fellowship, and an honorary

doctorate from the University of Idaho. His plays have been produced in New York at Playwrights Horizons, Rattlestick Playwrights Theater, Clubbed Thumb and Page 73, and around the country at such theaters as Seattle Rep, South Coast Rep, Victory Gardens, Williamstown Theater Festival, The Old Globe, Woolly Mammoth Theatre Company, Denver Center Theatre Company, Marin Theater Company, and elsewhere. His work has been developed at the O'Neill Playwrights Conference, the Ojai Playwrights Conference, Seven Devils, and PlayPenn. A published anthology of his work, including *The Whale* and *A Bright New Boise*, is available from TCG books. He is a member of New Dramatists, an Ensemble Playwright at Victory Gardens, a member of Partial Comfort Productions, and was a 2013 Resident Playwright at Arena Stage. A native of northern Idaho, Sam lives in NYC. He holds degrees in playwriting from NYU, The Iowa Playwrights Workshop, and Juilliard.

National Tour: *Defending the Caveman*, Broadway's longest running one-person show. Select Regional: *Timeless: Barbara Streisand* (Staples Center), *Sweet Charity* (Red Mountain), *One Sunday in Mississippi* (Bannister). Film: *Lean on Pete* (Film4), *North Starr* (Sundance). TV: *The Rehearsal* (HBO), *American Vandal* (Netflix), *Portlandia* (IFC). Proud member AEA, SAG/AFTRA. isaaclamb.com

MAUREEN PORTER (she/her/hers) (Director) 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 Sofi in *Infinite Life*, 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.

OLIVIA MATHEWS (she/they) (Assistant Director) is a performer, director, deviser, and teacher based in Portland, OR. Olivia's work is process focused, rigorous, expressive, and devoted to collaboration as a means of practicing community and self-advocacy. Directing credits include *Precipice* (Vanport Mosaic), *The Americans* (PETE), and the 2023 Youth Devising Residency (H2M). Most recent performance credits include *ENDURANCE The boat*, *The show* (CoHo Theatre), *From A Hole in*

the Ground (Corrib Theatre), *Blood Wedding* and *Forbidden Fruit* (Shaking the Tree Theatre). She also holds a certification from Portland Experimental Theatre Ensemble's Institute for Contemporary Performance. Olivia is thrilled to be working with Third Rail for *Case* and *Precipice* this season and to be a part of bringing these stories of belonging and connection to the stage.

KRISTINA MAST (she/her/hers) (Stage Manager) is a stage manager based in Portland. Select Third Rail stage management credits: *Infinite Life*, *Sanctuary City*, *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.

JAMES MAPES (he/him/his) (Lighting Designer) is a lighting designer, writer, and board game creator who's lived in Portland all his life. Working primarily in dance, he's toured all over the world with companies like BodyVox, Éowyn Emerald and Dancers, and Mammalian Diving Reflex. At home, he's the Festival Director for Risk/Reward and works a whole bunch of places. He has a family, who is great, and a library, which is secret.

BRYAN BOYD (he/him/his) (Scenic Designer) is thrilled to make his Third Rail debut with this production. A Portland-based scenic designer and educator, his recent designs include *Beautiful: The Carole King Musical* and *The Spitfire Grill* at Broadway Rose Theatre Company. Other Portland credits include Artists Repertory Theatre and

Northwest Children's Theatre, with additional work in Seattle for Sound Theatre Company and Seattle Music Theatre. Bryan leads the design and technical theatre program at George Fox University and directs the Theatre Design Institute, offering summer courses for theatre teachers and local artists. His accolades include the 2020 BroadwayWorld Portland Award for Set Design of the Decade (*Mamma Mia!* at Broadway Rose) and recognition as a 2006 Celebrated Teaching Artist by the Kennedy Center. Learn more at bryanboyydesign.com.

SKYLAR VAYDA (she/they) (Props Designer) is an aspiring director and actor based in the lovely city of Portland OR. She graduated Cum Laude from Lewis & Clark College this past 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!

MARK VALADEZ (he/him/his) (Sound Designer) is a sound designer, musician, composer, 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.

MARTÍN AGUAS (he/him/his) (Sound Assistant) is a Filipino-American musician and sound artist from Aloha, OR now residing in NE Portland.

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!

Martín has designed and engineered aural play spaces at Third Rail Repertory Theatre, Artists Repertory Theatre, and Portland State University where he is pursuing a degree in Sonic Arts & Music Production. In his personal work, he uses improvisational performance and atmospheric soundscapes to explore sonic representations of conversation, place, and memory. Credits: Sound design on *Y/OURS: tending gratitude and other acts of (radical) subversion* (Portland State University); associate sound design on *Middletown Mall* (Third Rail Repertory Theatre); sound engineering on *Sapience*, *True Story*, and *American Fast* (Artists Repertory Theatre).

MATT CHERUB (aka Rowning) (he/they) (Media Designer) is a musician and sound designer from SE Portland. Matt has worked with many Portland artistic institutions to create dynamic, strange, and beautiful works through his guitar playing, music compositions, and sound designs. Local credits include work at Third Rail Repertory Theatre, Artists Repertory Theatre, Portland Center Stage, Renegade Opera, Fuse Theatre Ensemble, Post5, and more. Third Rail credits: *Infinite Life*, *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

BOBBY BREWER-WALLIN (he/him/his) (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, *Urinetown* and *Dancing at Lughnasa* at Willamette University, *Mary Jane*, *The Events*, and *The Beauty Queen of Leenane* at Third Rail Repertory Theatre, and *Richard III* and *King Lear* at Arkansas Shakespeare Theatre. <https://bobbybrewerwallin.com>

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, and 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.

MIA SHU (she/her/hers) (Production Assistant) is a transracial and transnational adoptee from China. She considers herself primarily an actor and occasionally a stage manager. Originally from Eugene, OR, she has been based in Portland for the past six years, where she graduated with a BA in Psychology and a BS in Biology from the University of Portland (UP). At UP, she worked on seven different productions, both on stage and off, and developed a love for contemporary and new works. As an artist, she is passionate about increasing the Asian American canon and creating more

opportunities for BIPOC voices in art and media. She is an avid foodie and nerd and is honored to be given the opportunity to be surrounded by so many incredible artists as part of this cohort.

ERIN MACGILLIVRAY (she/her/hers) (Wardrobe) is a Portland area stage manager and costumer. Her most recent stage management credits include working with the Young Professionals Company at Oregon Children's Theatre, where she mentored teen stage managers. Other recent stage management experience includes *Original Practice Shakespeare Festival*, *Impulse* (YPs at OCT), and being a production assistant for 1984 and *The Revolutionists* at Artists Rep. Erin studied at Whitman College, where she graduated with a BA in Theatre and Classical Studies. She is a TRRT mentorship program alum.

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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The Cuomo Theatre Fund and The Cuomo Theatre Collaborative

WORKING TOGETHER TO PRESERVE AND EXPAND A HOME FOR PERFORMING ARTS



For 29 years, even in uncertain times, the NW Raleigh Building (2257-2259 NW Raleigh Street) has provided a vital resource for artists, and a reliable location for audiences. As CoHo's Producing Artistic Director, Philip Cuomo committed himself to purchasing the performance venue on NW Raleigh in order to safeguard it against expansions in Slabtown that could threaten its existence as a performing arts venue – an overwhelmingly frequent occurrence throughout Portland.

Prior to his death in November of 2021, Philip had made tremendous progress on this invaluable capital project, including negotiating purchase terms with the building's owner, securing support from a foundation and two generous individual donors, and even engaging an architect to design renovations which would transform the space into a multi-functional artistic center for 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.



If you are interested in supporting the success of this capital project and want to learn more, reach out to Maureen Porter at maureen@thirdrailrep.org.

The list reflects donations received between May 1, 2023 - January 23, 2025. 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.

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\$10,000+

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Oregon Cultural Trust
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Maureen Porter, in memory of Philip
Cuomo

\$2,000-\$3,999

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Donna and Andrew Wardenaar
Ginnie Cooper, to honor Philip and
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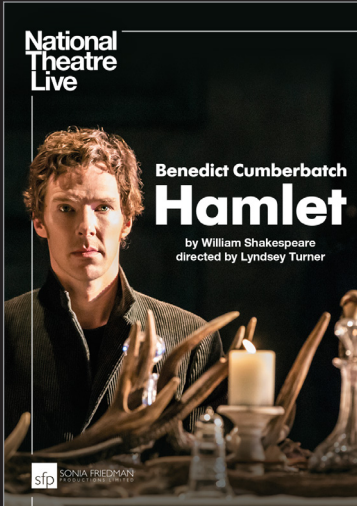
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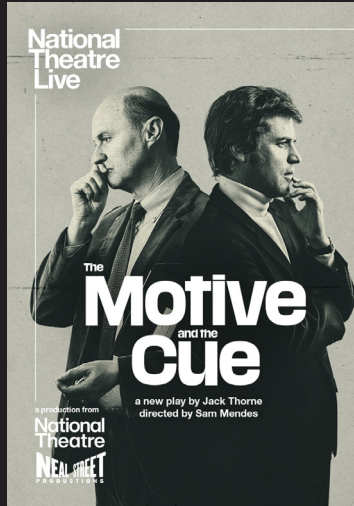


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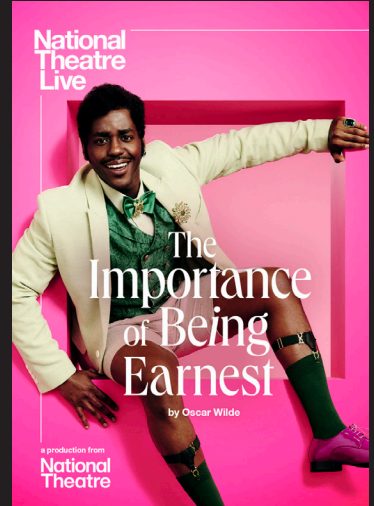
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