



BLINK

by Phil Porter

November 4-20, 2022
Third Rail at CoHo Theatre

THIRD  RAIL

COMING SOON...



I'M BLACK WHEN I'M SINGING, I'M BLUE WHEN I AIN'T

by Sonia Sanchez

March 17-April 2, 2023

This play by legendary writer, activist, and scholar Sonia Sanchez was written in 1982 and still resonates today. We meet Reena, the main character, as she is being treated for multiple personality disorder that manifests as the embodiment of four iconic Black singers: Bessie Smith, Billie Holiday, Nina Simone, and Dianne Reeves. A professional world premiere production grounded in revolution, social justice, and hope.

MARY JANE

by Amy Herzog

May 19-June 4, 2023

As Mary Jane navigates the mundane, shattering, and sublime realities of caring for Alex, her chronically ill young son, she finds herself building a community of women from many walks of life. *Mary Jane* is Pulitzer Prize finalist Amy Herzog's remarkably powerful and compassionate portrait of a contemporary American woman striving for grace.

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BLINK

By: Phil Porter
Directed by: Tamara Carroll

CAST

Sophie Tessa May^
Jonah Roan Shea^
Sophie Understudy Ryabrae Ngaida*
Jonah Understudy Akitora Ishii

CREATIVE TEAM

Director Tamara Carroll
Literary Manager/Dramaturg Pancho Savery
Cultural Consultant Lilo Alfaro
Stage Manager Kristina Mast*
Lighting Designer Blanca Forzán
Lighting Designer Assistant/
Production Manager Assistant Hailee Foster
Costume Designer Rose Proctor^
Scenic & Props Designer/Video Tech Assistant Natalie Scott
Sound Designer Rory Stitt
Video Designer Alan Cline
Intimacy Choreographer Kristen Mun-Van Noy
Technical Director Brian Guerrero
Lead Electrician James Mapes
COVID-19 Compliance Officer Adam Mun-Van Noy

+Third Rail Mentorship Company Member

^Third Rail Mentorship Company Alum

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

BLINK will run approximately 90 minutes with no intermission.

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Cover photo by Shawnte Sims.

Special thanks to: James Mapes, Jenny Ampersand, Joellen Sweeney, Kimmie Fadem Donlon

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



MAUREEN PORTER
Managing Artistic Director

“We remember the people who saw us when we couldn’t really see ourselves.”

– *Julie Lythcott-Haims*

“All the lonely people,
Where do they all come from?
All the lonely people,
Where do they all belong?”

– *Paul McCartney/John Lennon*

Welcome to the opening production of Third Rail Repertory Theatre’s 2022-23 season. *Blink* by Phil Porter is a wonderful, odd little play that caught my ear at first reading. I was drawn to the intimacy of the piece, the immediacy of the direct audience address, and the agency Porter gives the two young, idiosyncratic characters who tell us their story.

My dear and brilliant friend Rebecca got me thinking about Eleanor Rigby, and ever since I have heard the questions of that song as I listen to Jonah and Sophie. We know Rigby’s outcome. Maybe Jonah and Sophie are offering us another vantage point on loneliness and tragedy; on not fitting in or being seen, but also on connection and love? On coming to an understanding?

Then my friend and colleague, Pancho Savery offered this in response:

The reason “Eleanor Rigby” is the wrong song is because the answer to the question of where do the lonely people end up is alone and in the grave. How about “Arthur’s Theme” as an alternative?

“When you get caught between/the moon and New York City/
I know it’s crazy, but it’s true/If you get caught between the/
moon and New York City/ The best that you can do/is fall in love.”
– *Christopher Cross*

The two characters are caught in a no man’s land in between two impossible forces, let’s call them death and loss, or a rock and a hard place. And unlike Eleanor Rigby, who dies alone and is buried, these two find a way, however unconventional, to fall in love. And it’s the best that they can do.”

Is this a love story? I have my own ideas, but am curious about yours.

I am especially pleased that this production features two actors who are both alumni of Third Rail’s Mentorship Company. This little play makes a big ask of the two actors in it, and Tessa and Roan have brought generosity, courage, talent and intelligence to the process. I offer my congratulations and gratitude!

There is much more ahead for us in this season of plays that share a strong undercurrent of themes: The existential need we have for connection, and the deep longing when it is severed; the desire to see and be seen (and the harm and goodness possible in both); the resilience of the human spirit, and ever present opportunity for transcendence.



PHIL PORTER (PLAYWRIGHT)

Phil Porter's plays include *The Boy With Two Hearts* (Wales Millennium Centre), *Sometimes Thinking* (Frantic Assembly), *Gods of Chaos* (Plymouth Theatre Royal), *Vice Versa* (The Swan, Royal Shakespeare Company), *The Miser*, co-written with Sean Foley (West End, The Garrick, March Goucher Productions), *The Empress & The Nightingale* (Haddangse Theatre, in Seoul, Korea), *The Man with the Hammer* (Theatre Royal, Plymouth), *The Christmas Truce* (The Swan, RSC), *Blink* (Soho Theatre/Nabokov/National Tour), *Cracks In My Skin* (Manchester Royal Exchange, Bruntwood Award winner), *Here Lies Mary Spindler* (RSC/Latitude) and *Stealing Sweets And Punching People* (Theatre 503 and Off-Broadway). He wrote the English version of Hungarian playwright Janos Hay's *The Stonewatcher* and has edited Middleton's *A Mad World*, *My Masters* (RSC), Shakespeare's *The Tempest* (RSC) and *Pericles* (RSC). He has also written several plays for young people including *Cinderella* (Unicorn Theatre), *The Flying Machine* (Unicorn Theatre), *Smashed Eggs* (Pentabus, Brian Way Award winner) and *Pinocchio* (Royal Opera House/BBC4).



TESSA MAY (she/her) (Sophie) holds a Certificate in The Studio Conservatory (Acting for Stage, Film & TV) from the American Musical and Dramatics Academy - NYC.

This is Tessa May's first production for Third Rail Repertory. You may have seen Ms. May in *Troy USA* (as Cassandra) with Bag&Baggage, on tour with The Oregon Children's Theater in *The Adventures of the Tartar Patrol* (as Alex) and in *Superhero Old Folks' Home* (as BabyGirl). Other companies Tessa has worked for include Acting for Kids and Teens and Fertile Ground Film Festival. Tessa loves to teach dance and mentor in her community. Tessa wants to thank her family, friends and fans for all their support! Enjoy!



ROAN SHEA (he/him) (Jonah) is a Brooklyn-based actor, director, and writer who has returned to Portland for his Third Rail acting debut! Roan is a Third Rail Mentorship Alum who worked as an Assistant Director on *Melancholy Play: A Chamber Musical* in

2019. Roan's recent work in the post-lockdown world includes Viewpoints and Suzuki training with SITI

Company (NYC) and PETE (Portland); the role of Ethan in *10,000 Steps* (The Greenhouse Ensemble, NYC); the role of Leo in *Left to Wonder* (Pace Film); assistant directing *Going Out to Eat, Chapter 1* (Lemuel Worrell Film); and working towards the release of his poetry collection: *The Labors of Speaking*. Roan would like to thank everyone involved in *Blink* for their beautiful work and welcoming arms, as well as all the friends and family who have made their way to CoHo in support!



RYABRAE NGAIDA (she/her) (Understudy Sophie) has worked as an actor in Portland for two years and is so excited to be working with Third Rail for the first time. She is currently getting her BA in Theatre and hopes to continue to do shows throughout the

Portland area. Her passions include women's rights, Shakespeare study, and knitting.



AKITORA ISHII (he/him) (Understudy Jonah) is a performer and technician raised in Rainier, OR. He received his Bachelor's in Theater from PSU and recently completed PETE's Institute for Contemporary Performance. He was

last seen onstage in *ENDURANCE (the boat) [the show]*, a play devised with Olivia Mathews and Leiana Petlewski, inspired by the voyage of the 1912 ship. When not acting, he's often working sound and lighting at CoHo Productions, or indoctrinating children into the world of theater.

TAMARA CARROLL (they/ them) (Director) is a director of theatre for all ages, with a passion for thematically challenging and aesthetically compelling work. Tamara previously served as Program Director for Kaiser Permanente's Educational Theatre Program, in collaboration with Oregon Children's Theatre, as well as Chair of the Portland Drammy Committee. Some favorite Portland directing memories include *Jungle Book* (Northwest Children's Theatre), *The Delays* (Theatre Vertigo), *Good Kids* (Oregon Children's Theatre), and *This Girl Laughs, This Girl Cries, This Girl Does Nothing* (CoHo

Productions). They are very much looking forward to their imminent projects, including *Fezziwig's Fortune* by local playwrights Sara Jean Accuardi and Josie Seid (Anonymous Theatre) and *Trade* (Corrib Theatre). Tamara holds an MFA in Drama & Theatre for Youth & Communities from UT Austin, and was recently turned into one of those people who is obnoxiously obsessed with their dog by a very handsome muppet/terrier mix called Percy.

PANCHO SAVERY (he/him) (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 on Third Rail's Board of Directors.

LILO ALFARO (she/they) (Cultural Consultant) is an organizational development and culture consultant, event producer, stage manager, and co-director of the Ghosts of Summer Halloween Convention in Portland, OR. In their spare time, Lilo teaches dance at Ecdysiast Studio, plays in a long running D&D campaign, and opens their home to a community of friends with partner/composer/music director/vocal coach, Matthew Capurro. Instagram: @captainlilo | www.liloalfaro.com | www.vanportmosaic.org | opadconsulting.com | ghostsofsummerpdx.com

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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!

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

BLANCA FORZÁN (she/her/ella) (Lighting Designer) is a lighting designer, set designer and writer. Blanca has a degree in Architectures from Del Valle de Mexico University, worked at Banff Center (Canada), and worked with the National Institute of Fine Arts for over two decades (Mexico City). Notable shows include: *Faust* (Brooklyn Academy of Music, NY) and *Hamlet* (Cadiz, Spain). Other credits: *Bicycle Country* (Aurora Theatre, Lawrenceville, GA), *An Octoroon*, *A Doll's House Part 2*, *La Ruta*, and *The Hombres* (Artists Repertory Theatre), *In the Next Room* (Portland State University), *Men on Boats* and *A Bright New Boise* (Willamette University), *Jump* (Confrontation Theatre), *Mother Courage* and *Ruin* (Imago Theatre with Profile Theatre), *The Measure of Innocence* (Bag&Baggage), *A Christmas Carol* and *Bella: An American Tall Tale* (Portland Playhouse), *In the Name of Forgotten Women* (CoHo), and

Neat (PassinArt at IFCC).

HAILEE FOSTER (she/her) (Lighting Designer Assistant / Production Manager Assistant) is excited to be working on her first production for Third Rail Rep wearing multiple hats. She has worked on numerous productions as an actress, stage manager, technical coordinator, and production manager. Her list of productions includes: *Oklahoma* (2018), *Steel Magnolias* (2019), and *Legally Blonde the Musical* (2019) at Theatre In The Grove; *Fox on the Fairway* (2021) and *Crimes of the Heart* (2021) at Hillsboro Artists' Regional Theatre; the Bay Area Playwrights Festival Production Coordinator Intern at the Playwrights Foundation (2020); the Company Management Assistant at the Oregon Shakespeare Festival (2021); and *Leading Ladies* (2022) at Lakewood Center for the Arts. Hailee is a cohort member of Artists Rep's Pathway Mentorship Program and is Third Rail's new Assistant Production Manager. She hopes to travel to Ireland and Scotland within the next year.

ROSE PROCTOR (she/her) (Costume Designer) is a performer and visual artist from Eugene, Oregon. She attended Portland Experimental Theatre Ensemble's Institute for Contemporary Performance (twice, because it's just that fantastic), was a member

of the Third Rail Mentorship program, and is a graduate of the National Theater Institute.

NATALIE SCOTT (she/her) (Scenic & Props Designer / Video Tech Assistant) is newly back home in Portland after 10 years in Ashland, OR working in Audio at the Oregon Shakespeare Festival and freelance designing around the Rogue Valley. Since being back she has been the Asst. Costume Designer for *tick, tick... BOOM!* at Portland Center Stage, has been at the sound board for several indie performances, and has been building her graphic design portfolio. She has her BFA in Scenic Design from Southern Oregon University and has also had the opportunity to teach both Costume Construction and Scenic Painting also at SOU. GreyScott.com

RORY STITT (he/him) (Sound Designer) is a composer, sound designer, music director and performer. Rory has been composing, performing, and arranging music professionally since the age of 17. He and his work have been seen at Joe's Pub (the Public Theatre), the Cutting Room, the Bitter End, and the Living Room - all in New York City; the Kennedy Center in Washington DC; and the Knitting Factory in Los Angeles.

ALAN CLINE (he/him) (Video Designer) is a designer, programmer and technician

CAST & CREW

working in the Portland theatre community for the last ten years. His work has been seen at Artists Repertory Theatre, Profile Theatre, Third Rail Repertory Theatre, Oregon Children's Theatre, BodyVox, Northwest Classical, Corrib Theatre, and others.

KRISTEN MUN-VAN NOY (she/her) (Intimacy Choreographer) was born and raised on the island of Oahu. She has been working as a fight choreographer and teacher in the city of Portland,

OR for the past 10 years. She owes her training to Dueling Arts International and her time as assistant fight choreographer at the Oregon Shakespeare Festival (09-10) with resident Fight Director U. Jonathan Toppo. She has received multiple awards for Best Fight Choreography, most recently *Tender Napalm* (2018) and *Girl in the Red Corner* (2019). When she is not a fight choreographer Kristen is a proud AEA stage manager and Racial Justice facilitator.

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

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.

ABOUT THIRD RAIL REPERTORY THEATRE

The mission of Third Rail Repertory Theatre is to provide a dynamic artistic home for theatre audiences in Portland, foster a professional local company, and bring 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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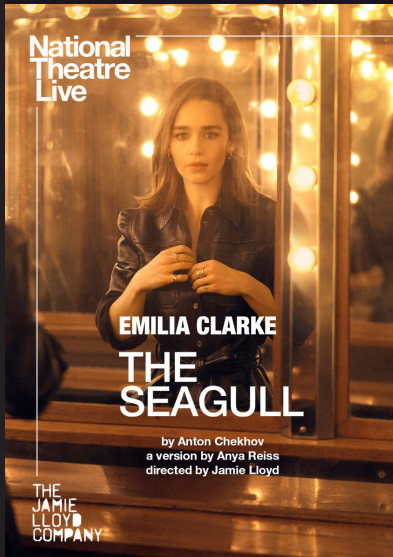
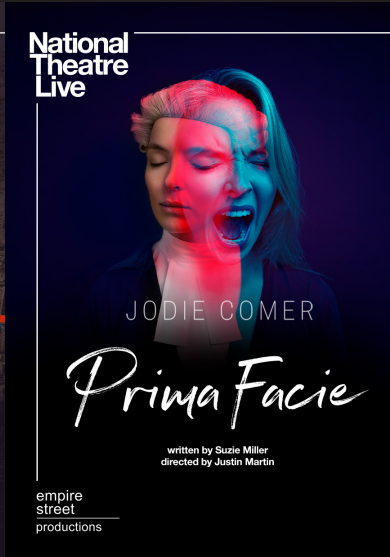
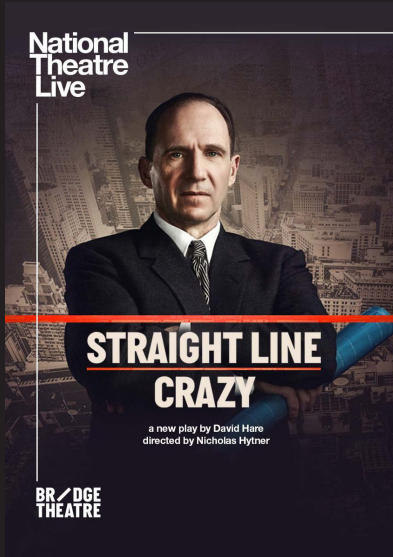
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