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

by Sonia Sanchez

directed by Dawn Monique Williams

March 17-April 2, 2023
Third Rail at CoHo Theatre

produced in partnership with
Advance Gender Equity in the Arts: AGE and World Stage Theatre
A Collaboration to Honor a Legacy and Invest in the Future

PRESERVE AND EXPAND PORTLAND PERFORMANCE SPACE!

Announcing The Cuomo Theatre Collaborative
For 26 years CoHo Theatre on NW Raleigh has been a vital resource for artists, and a reliable location for audiences. In 2019 the theatre was booked 51 out of 52 weeks. Prior to his death in November of 2021, Philip Cuomo (CoHo’s then Producing Artistic Director) had been working towards the purchase of the CoHo Theatre Building, committed to its preservation as a center for performing arts in the community.

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

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

For more information, or to find out how you can support the Cuomo Theatre Collaborative, email thecuomocollaborative@gmail.com, or reach out directly to Maureen at maureen@thirdrailrep.org.
THIRD RAIL REPERTORY THEATRE PRESENTS

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

By: Sonia Sanchez
Directed by: Dawn Monique Williams
Produced in partnership with Advance Gender Equity in the Arts: AGE and World Stage Theatre

CAST
Reena/Mama B/Toni .................................. Ithica Tell*
Malika/Chorus ....................................... Kayla Kelly*
Doctor/Catholic Matron/Chorus ........ Shani Marie Harris-Bagwell
John/Chorus ........................................ Janelle Rae*
Business Manager/Chorus ...................... Elijah Sims
Josephine/Chorus ................................ Jasmyn Tilford
Attendant/Sam/Mary/Chorus/Malika Understudy ... Amber Walker
Chorus Understudy .............................. Tessa May*
Reena/Mama B/Toni Understudy ................ Shalanda Sims*

CREATIVE TEAM
Director ............................................. Dawn Monique Williams
Literary Manager/Dramaturg .................... Pancho Savery
Production Cultural Consultant .............. Shani Marie Harris-Bagwell
Stage Manager .................................... Kristina Mast*
Assistant Stage Manager ...................... Hailee Foster^*
Lighting Designer .............................. Jennifer Lin^*
Costume Designer ......................... Lucy Wells
Assistant Costume Designer .................... Alagia Felix
Scenic Designer .......................... Megan Wilkerson
Props Designer ............................. Laura Savage
Music Composer/Director ................ Shalanda Sims
Sound Designer/Engineer/Assistant Composer .......... Shalanda Sims
Associate Sound Designer ..................... Matthew Rowning
Assistant Composers ....................... Derrick McDuffey, Ithica Tell
Fight Choreographer/Intimacy Coordinator . Kristen Mun-Van Noy^*
Technical Director/Builder .................. Brian Guerrero
Lead Electrician ............................... Dug Martell
COVID-19 Compliance Officer .............. Adam Mun-Van Noy

SEASON SPONSOR
RONNI LACROUTE

OUR SPONSORS

THE JACKSON FOUNDATION
Union Pacific Foundation

Cover photo by Shawnte Sims.

Special thanks to: Historic Alberta House, Kim Foster, Sergio Gonzalez, Damaris Webb, Aleks Hollis, Andrea Morales, Jane Vogel Mantiri, Amy Ongiri, Wanda Walden, Matt Rowning, Paula Buchert, and Larissa Cranmer

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

*Third Rail Core Company Member
^Third Rail Open Space Company Member

“I’M BLACK WHEN I’M SINGING, I’M BLUE WHEN I AIN’T” will run approximately 70 minutes with no intermission.
‘Female Heroes in the Land’: Sonia Sanchez’s I’m Black When I’m Singing, I’m Blue When I Ain’t

One moment of significance in African American culture was achieved during the Harlem Renaissance (1919-1939). This moment, although brief, produced some of the greatest art of the 20th Century; not only the fiction and poetry of Langston Hughes, Zora Neale Hurston, Jean Toomer, Claude McKay, Nella Larsen, Jessie Fauset, and Sterling Brown, but also the music of Louis Armstrong, Duke Ellington, Fats Waller, Bessie Smith, Billie Holiday and Paul Robeson; but also the visual art of Aaron Douglas, Augusta Savage, Lois Mailou Jones, Jacob Lawrence, James Van Der Zee, and many others.

Although no one would challenge the greatness of this art, there were some limitations on it. As with the European Renaissance, many of the artists of the Harlem Renaissance had white patrons who financially supported them. Hughes and Hurston, who had the same patron, often complained about the limitations she tried to place on their work and research. In fact, one theory of why the Harlem Renaissance ended was because the stock market crash and the ensuing Depression closed down a source of cash white patrons had to give to Black artists. While I reject this theory of why and when the Renaissance ended, there is a question to be asked about did white patrons overly control Black artists, particularly in promoting “primitive” images of Blacks.

Another point of significance was the issue of audience and the purpose of the art. Alain Locke, in many ways the architect or godfather of the Renaissance had this to say in his 1925 essay “The New Negro”: “Without pretense to their formal significance, Harlem has the same role to play for the New Negro as Dublin has had for the New Ireland or Prague for the New Czechoslovakia” (Nathan Huggins, Voices From The Harlem Renaissance 50). In this quote, Locke makes clear that the art had more than just an artistic purpose, but a political one as well. And as he makes clear later in the same essay, that political purpose had two ends:

One is the consciousness of acting as the advance-guard of the African peoples in their contact with Twentieth Century civilization; the other, the sense of a mission of rehabilitating the race in world esteem from that loss of prestige for which fate and conditions of slavery have so largely been responsible. Harlem, as we shall see, is the center of both these movements; she is the home of the Negro’s “Zionism.” (Huggins 54-55)

Note that these ends had both an external and an internal aspect; on the one hand to act as the vanguard for Black nations entering the modern world, and on the other hand to rehabilitate the race in the eyes of the white world; a race considered inferior because of slavery. In light of these aims, how, then, do we judge the Harlem Renaissance’s success. James Weldon Johnson perhaps put things most clearly in his 1922 “Preface to the First Edition” of The Book of American Negro Poetry:

A people may become great through many means, but there is only one measure by which greatness is recognized and acknowledged. The final measure of the greatness of all peoples is the amount and standard of the literature and art they have produced. The world does not know that a people is great until that people produces great literature and art. No people that has produced great literature and art has ever been looked upon by the world as distinctly inferior. (Huggins 281)

There are two possible responses to Johnson and Locke; either they are wrong about the effect of creating great art, or the art that was produced wasn’t great. Given the lasting influence of the art listed above, there’s no argument to be made that the art wasn’t great. Is Johnson correct about the effect of great art in terms of other cultures? The answer would seem to be yes. What, then, makes the US
situation different? The obvious answer is that there was something else happening. And that something else was the long history of US racism. White people have been so invested in seeing Black people as inferior that not even the appearance of great art could change white views. And by “white views,” I mean white views in the US. All the artists mentioned above have been celebrated around the world. On the one hand, that suggests a certain degree of naivety on the part of Locke and Johnson; and on the other, it further argues that if we accept the goals as set out by Locke and Johnson, then we are forced to judge the Harlem Renaissance as a failure. Great art was, in fact, produced; but over the twenty-year period of the Renaissance, the material conditions of Black life did not significantly improve.

Perhaps the more realistic approach is that taken by Langston Hughes in his 1926 essay, “The Negro Artist and the Racial Mountain,” where he concludes:

So I am ashamed for the black poet who says, “I want to be a poet, not a Negro poet”...We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased we are glad. If they are not, it doesn't matter. We know we are beautiful. And ugly too... If colored people are pleased we are glad. If they are not, their displeasure doesn't matter either. (Huggins 308-309)

The issue of audience is crucial here. To the extent that it failed, the Harlem Renaissance failed because it put all of its eggs in one basket, and that basket was its dependence on white approval in order to feel successful.

A little more than twenty years later saw the rise of the Black Arts Movement. Its fundamental difference from the Harlem Renaissance was its more militant attitude. A number of events caused this shift: the 1960 trip to Cuba undertaken by Amiri Baraka, Robert Williams, and Harold Cruse, among others, to witness first-hand the success of the Cuban Revolution; the liberation from colonial rule of most African nations (17 alone in 1960); the 1960 trip to New York by Fidel when he ended up staying in Harlem at the Hotel Theresa and where he met Malcolm X; the failed US Bay of Pigs invasion to overthrow Fidel (1961) and the subsequent Cuban Missile Crisis (1962); the attacks on the Freedom Riders (1961); Robert Williams's *Negroes with Guns* (1962), calling for armed self-defense; the 1963 assassination of Medgar Evers the same night as JFK's speech calling white resistance to civil rights "a moral disaster"; the 1963 bombing of the 16th Street Baptist Church in Birmingham killing Denise McNair, Addie Mae Collins, Cynthia Wesley, and Carole Robertson (childhood friend of Angela Davis), and that was the inspiration for John Coltrane’s “Alabama" recorded 64 days later, four days before the assassination of JFK; the 1965 assassination of Malcolm; Stokely Carmichael's work for the Lowndes County of Alabama's Freedom Organization with its symbol of the black panther, which was later adopted by Huey Newton and Bobby Seal; and Carmichael's call for “Black Power" in 1966, among many, many events.

In some ways, one of the more symbolic moves occurred in 1965 when, after the death of Malcolm, Baraka physically moved from the Beat Generation's mecca of Greenwich Village to Harlem, the heart of the Black community. By then he had already published two of his masterpieces, 1963's *Blues People: Negro Music in White America*, and the 1964 play *Dutchman*. These two texts, along with his 1964 essay “The Revolutionary Theatre,” made clear that this was literature no longer intended to impress, convince, or even speak to a white audience. Instead, Baraka's work, along with that of fellow theorist Larry Neal, was Black art intended for a Black audience, and designed to make clear the culture of white supremacy. As he said in his 1969 poem "Black Art," “We want live/words of the hip world live flesh &/coursing blood... We want “poems that kill.”/ Assassin poems, Poems
COMING NEXT ON THE MAIN STAGE

MARY JANE
by Amy Herzog
Directed by JoAnn Johnson
May 19-June 4, 2023

As Mary Jane navigates the mundane, the shattering, and the 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.

For showtimes and tickets, visit thirdrailrep.org

**COMING NEXT ON THE MAIN STAGE**

MARY JANE
by Amy Herzog
Directed by JoAnn Johnson
May 19-June 4, 2023

As Mary Jane navigates the mundane, the shattering, and the 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.

For showtimes and tickets, visit thirdrailrep.org
that shoot /guns ... We want a Black poem. And a/ Black World./ Let the world be a Black Poem/ And Let All Black People Speak This Poem/Silently/or LOUD” (S O S: Poems 1961-2013 149-150). In “The Revolutionary Theatre,” he notes that “White men will cower before this theatre because it hates them... They will all die because of this” (Home 210-211). He also notes that “Our theatre will show victims so that their brothers in the audience will be better able to understand that they are the brothers of victims, and that they themselves are victims if they are blood brothers” (213).

In championing these politics, Baraka also championed the politics of jazz, the jazz of the Bebop masters Charley Parker, Dizzy Gillespie, Bud Powell, and the “High Priest of Bop,” Thelonious Sphere Monk. This was music that was played fast or seemingly off-key so that it couldn’t be copied and watered-down by whites, which had happened during the Swing Era when Glenn Miller, the Dorsey Brothers, and others watered down the music of Fletcher Henderson, Count Basie, and Duke Ellington to make it more palliative to whites. Later, Baraka was also a champion of avant-garde Black music, often referred to as “The New Thing” by musicians such as Sun Ra, Cecil Taylor, Ornette Coleman, Eric Dolphy, Albert Ayler, Archie Shepp, The Art Ensemble of Chicago, and above all John Coltrane, whom Baraka refers to in Black Music as “the heaviest spirit” (5). One of Baraka’s most enduring essays, also in Black Music, is “Jazz and the White Critic, unfortunately still all too relevant, lamenting the fact that most critics writing about jazz are white (For a more contemporary take on this topic, check out Willard Jenkins’s Ain’t But a Few of Us: Black Music Writers Tell Their Story, 2022). The Black Arts Movement was about both control of the product and control over how the product was talked about. Black writers began publishing with newly-formed Black publishers; and for a time, unlike during the Renaissance, Black writers controlled the means of production.

For the Black Arts Movement, literature was a form of political action, the belief, in contrast to Auden’s assertion that “For poetry makes nothing happen” (“In Memory of W.B. Yeats”), that in fact, poems can be weapons in the culture war. Joined to the idea of literature as a form of action was the use of vernacular forms of language, the actual sound of a scream, for instance, in Haki Madhubuti’s “Don't Cry, Scream,” or the screams from Coltrane's horn. Another characteristic of the work is its communal nature. Identity is more of a group thing than an isolated individual thing. Not coincidentally, the day after Malcom’s assassination, Baraka called for the establishment of BARTS, the Black Arts Repertory Theatre/School to consciously join art and politics as the communal path to a sense of Black identity. This was Black literature, written by Black people, written for Black people, and often published by Black people. And so at least theoretically, these artists did not have to deal with the “white gaze” in the way that Harlem Renaissance artists had to, nor did the work attempt to, or even care about, pleasing a white audience, or feeling it had to prove anything to a white audience.

The Black Arts Movement has produced a surprising number of major women writers, including Mari Evans, Adrienne Kennedy, Audre Lorde, June Jordan, Jayne Cortez, Toni Cade Bambara, Carolyn Rogers, and Nikki Giovanni. Perhaps the shining light of them all is Sonia Sanchez. Sanchez is primarily known for her work in two realms, poetry and education. She has published numerous volumes of poetry with such provocative titles as We a BaddDDD People (1970), A Blues Book for Blue Black Magical Women (1974), Homegirls and Handgrenades (1985), and Shake Loose My Skin (1999), as well as the anthologies We Be Word Sorcerers (1973), and Three Hundred Sixty Degrees of Blackness Coming at You (1971). In 2021, her Collected Poems is published by Beacon Press in Boston. For decades, Sanchez taught at Temple University in Philadelphia; and prior to that, she was involved in the movement that resulted in the
establishment of Black Studies at San Francisco State in the late '60s.

Sanchez’s poetic work encompasses many forms, from straight narratives about the politics and reality of Black life, to poems about drug addiction, to hundreds of love poems, to poems about Black rhetoric using Black rhetoric. The beginning of “blk/ rhetoric” is a fine example:

who's gonna make all
    that beautiful blk / rhetoric
    mean something.

like

i mean

who's gonna take

the words

blk / is / beautiful

and make more of it

than blk / capitalism.

u dig?

(Collected Poems 27)

Among other things, notice the vernacular spelling of “black” (“blk”), the use of the slash between “blk” and “rhetoric” that causes you to pause, the vernacular language use of “like/i mean,” the absence of capital letters, the inconsistent line lengths and spacing, the use of “u” for “you,” and the political message that “blk / is beautiful” is not the equivalent of “blk / capitalism.” Notice also that the use of “you,” in whatever form, clearly implies an audience, and that that audience is clearly Black.

Later in her career, Sanchez often turns to haiku to express herself. Sometimes she sticks to the traditional Japanese form consisting of three lines in a 5-7-5 syllable pattern, and sometimes not. It is interesting to note that the change in form doesn’t change the overall intention. In Morning Haiku, there are “10 haiku” for Bebop drummer Max Roach, former husband of Abbey Lincoln, “14 haiku” for Emmett Louis Till, “21 haiku” for Odetta, four more for Max Roach, as well as “5 haiku” for Sarah Vaughan, and poems for both Tupac and Ella Fitzgerald. As with Baraka and others of the Black Arts Movement, music once again functions as the grounding of Black philosophy. Here are the first two haiku for Roach:

Nothing ends
    every blade of grass
    remembering your sound

your sounds exploding
    in the universe return
    to earth in prayer.

(Collected Poems 365)

And here are the first two for Till:

Your limbs buried
    in northern muscle carry
    their own heartbeat

Mississippi...
    alert with
    conjugated pain.

(Collected Poems 369)

The point here is that despite using different forms, music and politics have continued to be among the dominant themes in Sanchez’s work. And here, I need to say something about the significance of music. Simply put, for African Americans, Black music in all its forms, from work songs, to the spirituals, to the blues, to gospel, to jazz, to r&b, to hip hop has charted our journey in this country. Music for Black folks is the key to our souls, to riff on W.E.B. Du Bois. Music is our politics, our religion, our philosophy, our art, our literature, and our medicine and healing power all rolled into one. As the map of our culture, it is always about more than entertainment.

Many people have been surprised to learn that in addition to her prolific work as a poet, her Collected Poems tips the scale at 403 pages, Sanchez is also a
significant playwright. Her first play, *The Bronx is Next* is published in 1968; and the present text, *I’m Black When I’m Singing, I’m Blue When I Ain’t* is from 1982. The title alone stresses the importance of Black music. I am most myself, I am most Black, when I am directly involved with music. And when I’m not, I’ve got the blues. In recent years, in light of the deaths by police of Trayvon Martin, Michael Brown, Sandra Bland, Tamir Rice, Breonna Taylor, George Floyd, Tyre Nichols, and so many others, there has been an interesting debate in the Black world about what kinds of Black images should be on stage. Should we continue to portray Black trauma, “victims” to use Baraka's word, if even though true, also acts as a kind of pornography for white audiences and may suggest that trauma and victimhood are all there is about Black life, or should we turn the tables and primarily present images of Black joy? In my personal experience, there seems to be somewhat of a generational gap; that the older one is, the more likely one comes down on the side of continuing to show Black trauma as a slap-in-the-face or wake-up call to whites and a reminder that we are still here no matter what you have done to try to erase us, whereas younger Black artists tend to be more in the camp of “I’m tired of playing those roles and I want to see Black joy portrayed.”

Sanchez’s *I’m Black When I’m Singing, I’m Blue When I Ain’t*, even though written way back in 1982, presents the perfect way of dealing with this seeming dilemma by playing both sides at once. On the one hand, the main character, Reena, is locked up in a mental facility, and is clearly suffering from some form of multiple personality disorder. Her “reason” for being locked up is that she is the victim of “institutional shit” (100), which she is literally forced to eat. This is clearly a form of “political disease” rather than some form of pathology. She has three “alters” who take the form of the Black women singers Bessie Smith, Billie Holiday, and Abbey Lincoln. Although two of these alters are not identified, there are enough internal clues to identify them. The main character, Reena, is based on Nina Simone. Simone grows up in North Carolina, is a child prodigy as a classical pianist, attends Julliard, but is rejected when she applies for a scholarship at the Curtis Institute of Music in Philadelphia. Reena tells us that she “came from Philadelphia,” and that she was a “musical genius” (101). It is subtleties like this that allow us to identify whom the characters are based on. Another example is that she announces, “I’m Reena, the Long Black Lady of Soul” (118), an allusion to Nina Simone’s jazz sobriquet “The High Priestess of Soul,” and she also asks, “Who else can tell you about...Mississippi and Alabama” (121), an allusion to Simone’s most famous song, “Mississippi Goddam,” her response to the deaths of Medgar Evers and the four girls from the 16th Street Baptist Church bombing in Birmingham. But this is not just a contemporary story. Reena also tells us, in conjunction with Simone’s being “the high priestess,” that “I am 3,000 years old.”

---

**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!**
I used to reside in the temples in Egypt and I wrote and sang the rites for funerals” (103). While Reena is clearly based on Nina Simone, it is also clear that she is speaking from a long tradition of Black history, going back to the Egyptians. The Egyptians, after all, despite people’s attempts to deny it were, and still are, Africans.

The first of Reena’s alters is Mama B. Mama B is clearly based on Bessie Smith (1894-1937), known as the “Empress of the Blues.” One important thing to note here is the fact that despite being incarcerated in a mental facility, and therefore presumably powerless, Reena makes clear on the topic of the alters that “They can’t appear unless I will it. I’m the strongest of all of them” (105). It is clear that Mama B is based on Bessie Smith because of her singing style, because of her mentioning that she owns her “own railroad car,” and because she is born in Chattanooga. There is also the mention of Mamie Smith (1891-1946) as a predecessor, whose first recording is in 1920, and there is mention of Gertrude “Ma” Rainey (1886-1939), whose first recording is in 1923, the same year as Bessie Smith’s first recording. Most clearly, there is an allusion to Smith’s death. The story that has been told is that she died in 1937 after a car accident and was refused service at a white hospital (a story repeated in Edward Albee’s 1959 play The Death of Bessie Smith). That story has by now been disproven, but the essential point has been made that the character is based on Smith.

The second alter, Toni, is based on Billie Holiday; like Holiday, Toni is sent away to a Catholic reform school; and like Holiday, Toni talks about her time cleaning others’ homes and washing steps. She also tells a story of getting a gig at a club that is duplicated in the 1972 film Lady Sings the Blues with Diana Ross as Holiday, and Richard Pryor as “Piano Man.” Later, the chorus asks if she is “Maybe a well/known lady,” an allusion to her nickname “Lady Day,” given to her by tenor saxophone giant Lester Young; and in talking about a place for her to sing says, “Let’s try that society way downtown” (115), an allusion to the Café Society Club where Holiday first performed “Strange Fruit,” written by Abel Meeropol, later the adopted father of the children of Ethel and Julius Rosenberg. One of the songs Toni sings has a line, “hang our daddies from the highest tree” (117), a clear allusion to “Strange Fruit,” and there are references to heroin, Holiday’s dog, and one of Holiday’s signature tunes, “Fine and Mellow” (116). The final alter is Malika, whose song we are specifically told is “a la Abbey Lincoln.” Of the four women, Bessie Smith, Billie Holiday, Nina Simone, and Abbey Lincoln, Lincoln lives the longest, until 2010, and so it is appropriate that she is the final version, and tells Reena that she just “wants to continue you in a newer form” (121), that “I will rethread your tongue with silken words” (122), and that “I will rock you in Blackness so you will grow to love yourself” (122).

The play concludes with Malika’s song, in which she says, “We’ve got to change the sound of our kin/From Fear, Silence, Screams in the nite to/ Oooh-oooh-ay-ay-ye-ya-yay-ya...” (125). This perfectly encapsulates how Sanchez solves the Black pain/Black joy dichotomy. Reena is mad, driven there by the institutional shit of white society; and she not only survives, but she survives through the power and the joy of Black music; Black music as part of a community of strong Black women; women who are able to combat the negativity and move from blue to Black. And that’s just what the doctor ordered.
SONIA SANCHEZ (she/her) (Playwright)

Poet. Mother. Professor. National and international lecturer on Black culture and literature, women's liberation, peace and racial Justice. Sponsor of Women's International League for Peace and Freedom. Board Member of MADRE. Sonia Sanchez is the author of over 16 books of poetry including Homecoming, We a BaddDDD People, Love Poems, I've Been a Woman, A Sound Investment and Other Stories, Homegirls and Handgrenades, Under a Soprano Sky, Wounded in the House of a Friend, Does Your House Have Lions?, Like the Singing Coming off the Drums, Shake Loose My Skin, and Morning Haiku. A volume of her Collected Poems was published in 2021. Her plays include Black Cats and Uneasy Landings, I’m Black When I’m Singing, I’m Blue When I Ain’t, The Bronx is Next, Sista Son/Ji, Uh Huh, But How Do It Free Us? and Malcolm Man/Don’t Live Here No More. In addition to being a contributing editor to Black Scholar and The Journal of African Studies, she has edited an anthology, We Be Word Sorcerers: 25 Stories by Black Americans. BMA: The Sonia Sanchez Literary Review is the first African American Journal that discusses the work of Sonia Sanchez and the Black Arts Movement. Sonia is a recipient of numerous awards including the National Endowment for the Arts Fellowship Award, Lucretia Mott Award, Outstanding Arts Award from the Pennsylvania Coalition of 100 Black Women, Community Service Award from the National Black Caucus of State Legislators, American Book Award, Governor’s Award for Excellence in the Humanities, Peace and Freedom Award from Women International League for Peace and Freedom (W.I.L.P.F.), PEW Fellowship in the Arts, Langston Hughes Poetry Award, Harper Lee Award, Alabama Distinguished Writer Award, National Visionary Leadership Award, Leeway Foundation Transformational Award, Robert Creeley Award, Poetry Society of America's Robert Frost Medal, Ford Freedom Scholar award from the Charles H. Wright Museum of African American History, Anisfield-Wolf Lifetime Achievement award, Gish Prize, Edward MacDowell Medal, and Jackson Poetry Prize. Sonia Sanchez has lectured at over 500 universities and colleges in the United States and has traveled extensively, reading her poetry in Africa, Cuba, England, the Caribbean, Australia, Europe, Nicaragua, the People’s Republic of China, Norway, and Canada. She was the first Presidential Fellow at Temple University and she held the Laura Carnell Chair in English at Temple University.

DAWN MONIQUE WILLIAMS (she/her) (Director) is the Associate Artistic Director at Aurora Theatre Company in Berkeley, CA.

Her recent directing credits include an audio version of Toni Morrison's The Bluest Eye adapted by Lydia R. Diamond (Aurora), Lauren Gunderson's The Half-Life of Marie Curie (TheatreSquared), Letters to Kamala (American Stage Company), Bull in a China Shop (Aurora), Earthrise (Kennedy Center for the Performing Arts), The Merry Wives of Windsor (Oregon Shakespeare Festival), Moon Man Walk, Ti-Jean and His Brothers, A Midsummer Night’s Dream (American Conservatory Theatre, MFA program), an audio version of Lynn Nottage's Las Meninas, The Secretaries (Profile Theatre), Romeo & Juliet (Chautauqua Theatre), August Wilson’s The Piano Lesson (Le Petit and UNCO), Lynn Nottage's By The Way, Meet Vera Stark (Douglas Morrisson and UNCO), and Women on the Verge of a Nervous Breakdown (Town Hall). Dawn's awards include a Princess Grace Theatre Fellowship, a TCG Leadership U Residency Grant, and a Drama League Directing Fellowship. She holds an MA in Dramatic Literature and an MFA in Directing. Dawn is a proud member of SDC.
ITHICA TELL  
(she/her/y’all) 
(Reena/Mama B/Toni, Assistant Composer) is a proud company member of Third Rail Repertory Theatre and is delighted to return to Portland for this amazing show. Ithica is a classically trained actor, singer and voice artist. She made her Atlanta debut as Miss Andrew in Mary Poppins (Aurora Theatre). Her vast resume includes Judas in Jesus Christ Superstar, Yitzhak in Hedwig and the Angry Inch, Mazeppa in Gypsy, Beatrice in Much Ado About Nothing, and Othello in Othello.  

She enjoys teaching, dabbling in stand-up comedy, writing, and finding creation in everyday life. Thank you to everyone who has made this production possible. Representation truly matters!

SHANI MARIE HARRIS-BAGWELL  
/she/they/queen/ (Doctor/Catholic Matron/Chorus, Production Consultant) holds a Bachelor of Music in Vocal Performance with an emphasis in Contemporary Commercial Music. She has performed throughout the United States and internationally. Locally she has worked with PassinArt Theater, Original Practice Shakespeare, Portland Actors Ensemble, Shaking the Tree, and Fuse Theatre. This is her first show since Covid began and she is excited to be working with Third Rail! She could not be more humbled by this phenomenal cast.

KAYLA KELLY  
/she/her/ (Malika/Chorus) is excited and grateful to be working with and making her debut with Third Rail Repertory Theatre. Kayla is from Houston, TX, and holds a Bachelor of Arts from SFASU. After graduating from college, she joined the Portland Playhouse apprenticeship program. Maybe you have or haven’t seen her in:

A Book Club Play (Clackamas Rep), JAWS / Teen Playwright Festival, School Girls; Or, The African Mean Girls Play (Portland Center Stage), Miss Bennet: Christmas at Pemberley (Company of Fools), Peter/Wendy (Bag&Baggage).

Her television appearances include Grimm, The Librarians, The Benefits of Gusbandry, and Life After First Failure. Film credits include critically-acclaimed The Last Champion and Losing Addison.

Ithica is lead singer of the band Tell Short Gray and is featured on the album Northeast Pacific. https://www.ithicatell.com

JANELLE RAE  
/they/them/ (John/Chorus) graduated from Western Oregon University(2017) receiving a Bachelor of Fine Arts in Acting and a minor in American Sign Language. Rae's over- and underlying passion is storytelling with the purpose of human connection and acknowledgement. Noteworthy performances on stage by Rae include roles in The Legend of Rock Paper Scissors (Oregon Children’s Theatre); Jane Doe in Wonderland (Game Over); Hamlet (Valley Shakespeare Company) and most recently Ronald Reagan Murdered My Mentors (FUSE Theatre). When Rae is not on the stage they are busy with a 9 to 5, making music or materializing an assortment of crafts with as many strange trinkets they can get their hands on. As a Black, trans, nonbinary artist, Rae strives to make space for any and every kind of person they may encounter with the desire to understand and empathize.

ELIJAH SIMS  
/he/him/ (Business Manager/Chorus) is a Portland native. He started performing at age three and landed his first major role at age six as Lil Coalhouse in the Broadway tour of Ragtime. He performed a variety of roles throughout high school, earning him the designation of “best actor” by his peers. He has most recently worked at World Stage Theatre, Trifles, defunkt theatre, as well as a recent commercial.
JASMYN TILFORD (she/her) (Josephine/Chorus) is a multidisciplinary artist and graduate of Howard University’s Department of Theatre. You may have seen her on the Portland Playhouse stage as Mrs. Dinwiddie/Ensemble in Bella: An American Tall Tale, and Dick Wilkins and Edna in A Christmas Carol. She is currently a company member of Rejoice! Diaspora Dance Theatre. Jasmy is grateful and full of joy to be a part of this storytelling. The telling of black stories is vital and important, and she is honored to be giving homage to the lives of those that came before her. She thanks her friends and family for their continued support and love towards her career, passions and artistry. And she thanks this marvelous cast, crew and creative team for this lovely experience. “It’s not the load that breaks you down, it’s the way you carry it.” -Lena Horne

AMBER WALKER (she/her) (Attendant/Sam/Mary/Chorus/ Malika Understudy) is an actress and writer currently based in Seattle and is thrilled to perform in her first Portland show with Third Rail Rep. She received her MFA from the Professional Actor Training Program at the University of Washington in 2022. Most recently, she was seen as PW (Playwright) in a new works adaptation of Our Town called Not Our Town, in which the audience could vote on what kind of scenes they wanted to see each night. Other favorite credits include Twelfth Night (Viola) and The Importance of Being Earnest (Cecily). When not performing, she can be found reading or writing another cozy fantasy story or working on her aerial skills. (Insta: amberwalks)

TESSA MAY (she/her) (Chorus Understudy) holds a Certificate in The Studio Conservatory (Acting for Stage, Film & TV) from the American Musical and Dramatics Academy - NYC. Tessa recently played Sophie in Third Rail’s production of Blink. 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!

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 on Third Rail’s Board of Directors.

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

HAILEE FOSTER (she/her) (Assistant Stage Manager) 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.

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

LUCY WELLS (she/her) (Costume Designer) is a Portland-based theatrical costume designer. Lucy is originally from Jackson, Mississippi and holds a B.F.A. from the University of Southern Mississippi. Lucy has spent almost 10 years of her career working freelance as a costume designer, costume stitcher, and wardrobe supervisor at such theaters as Oregon Shakespeare Festival, Idaho Shakespeare Festival, Berkshire Theatre Group in Massachusetts, TheatreWorks Silicon Valley, The Rev Theatre in upstate New York, and Shakespeare & Company in Massachusetts. Lucy is currently the costume shop supervisor/ costume designer at Portland Center Stage. Lucy is thankful to be a part of collaborative processes in the Portland area and even more thankful to work in theatre that centers Black voices and stories. This play has activated a special place in Lucy where she was able to reach into her Black southern lineage to find inspiration for the costumes. Lucy is a member of IATSE local 154.

ALAGIA FELIX (she/her) (Assistant Costume Designer) hails from Brooklyn, New York. Alagia's theater career began in academics and has flourished in community based theaters. After graduating cum laude from SUNY Oswego with a BA in Theater (Acting/ Directing Track), she has bounced around theaters fulfilling roles as actress, director, stage manager, and African American Hair Designer for varying companies for shows such as Annie Get Your Gun, The Piano Lesson, Grease, A Raisin in the Sun, The Gospel of Lovingkindness, Sibling Rivalry, The Contract, Titus Andronicus, Gem of the Ocean and many others. Alagia practices theater as an ancestral duty of storytelling. She plans to further this transformative art into master study of Drama Therapy specifically for the African Diaspora and underserved communities of color. Community outreach with a strong focus on youth development and engagement is her passion.

MEGAN WILKERSON (she/her) (Scenic Designer) is a Resident Artist at Artists Repertory Theatre and has been designing in Portland since 2012. She was a recipient of Chicago’s After Dark Award for Outstanding Scenic Design and her design work has been recognized by the Chicago Tribune, The Oregonian, The Austin Critics Circle, and the Milwaukee Journal Sentinel. Regionally Megan has worked with The Oregon Shakespeare Festival, The Milwaukee Repertory Theatre, Skylight Opera, First Stage Children's Theatre, The Michigan Opera, and the Pittsburgh Public Theatre. Recent projects of note include The Hombres for Artists Repertory Theatre and Tiny Beautiful Things for Portland Center Stage. Megan is a proud member or United Scenic Artists Local 829.

LAURA SAVAGE (she/her) (Props Designer) is a set dresser and prop maker from the UK. She trained in theatre design but has worked across many industries including film, TV, animation and live performance, creating environments and props to bring stories to life. She was a Props Dresser on films such as The Imitation Game and Ex Machina, and has worked for Aardman Animations, on productions such as Shaun the Sheep and The Pirates!. She came to Portland first to work for Laika Studios as a Set
Dresser, then most recently for Shadow Machine on the award winning movie Guillermo del Toro’s Pinocchio. She has also worked as prop designer for Artists Repertory Theatre on productions such as 1984 among others, and was associate production designer for Mala at CoHo Theatre.

SHALANDA SIMS (she/her) (Music Composer/Director, Reena/Mama B/Toni Understudy) is a happy wife, proud mother, diligent advocate, bridge-builder, and Portland native. She is a performing artist, writer, teacher, mentor, and innovator. A member of the Actors’ Equity Association, and the American Guild of Musical Artists, Shalanda has performed with Portland Opera, Oregon Shakespeare Festival, Portland Center Stage, and the Oregon Symphony. Shalanda majored in Theatre at the University of Portland, and English at Portland State University, is the author of Night Rhythms; The Hooded Quilt Series, a member of the Dramatist Guild, and has written several plays including Vanport (the Musical) and Redefining Alberta. Some of her film and television credits include The Hunted (Paramount), Extraordinary Measures (CBS Films), Secrets of Successful Dating (Otter Creek), and Faith (Camp Productions). Shalanda teaches theater and writing for youth and adults, is the founder and director of World Stage Theatre, Black History Festival NW, a lifelong learner, loves spending time with family and close friends, exploring the world, and meeting new people.

ISAIAH SIMS (he/him) (Sound Designer/Engineer/Assistant Composer) is a music producer, audio engineer and lover of manipulating sound. He has worked as an artistic teacher and sound designer, and is skilled in audio post production, media production, studio recording and youth development.

KRISTEN MUN-VAN NOY (she/her) (Fight Choreographer/Intimacy Coordinator) 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/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.
The list reflects donations received between July 1, 2021 - February 21, 2023. 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.

**FOUNDATIONS/GOVERNMENT/CORPORATE**

**$10,000+**
- James F. And Marion L. Miller Foundation
- The Kinsman Foundation
- Mayer and Janet Schwartz Fund of The Oregon Community Foundation
- Oregon Arts Commission, a state agency
- Oregon Community Foundation
- Oregon Cultural Trust
- The Regional Arts & Culture Council, including support from the City of Portland, Multnomah County, and the Arts Education & Access Fund
- Ronni S. Lacroute Fund of Oregon Community Foundation

**$4,000-$9,999**
- Lava Alapai
- Mark Holloway and David Kahl, in memory of Philip Cuomo
- Miriam Rosenthal, in honor of Philip and Maureen

**$2,000-$3,999**
- Andrew and Donna Wardenaar
- Anonymous
- Barbara and Chuck Carpenter, in memory of Philip Cuomo
- Dean and Sara Byers
- Diane Herrmann, in memory of George and in honor of #ENOUGH
- Dianne Sawyer and Richard Petersen
- Ginnie Cooper, in honor of Maureen
- Joy Strand and Daniel Anderson
- Karen Trumbo and Steve Bunnage
- Marvin and Abby Dawson

**$1,250-$1,999**
- Ava Schoen and Benjamin Hartman
- David and Doreen Chemerow, in memory of Philip Cuomo
- Leslie S. Homer Charitable Fund
- Reva Basch

**$750-$1,249**
- Anonymous
- Christopher Houghton and Donna Jean Paterson, in memory of Philip Cuomo

**INDIVIDUAL**

**$10,000+**
- Ellen Fader, in memory of Philip Cuomo
- Ellyn Bye
- John and Jan Swanson
- Wendy Ware and Dan Gleason

**$4,000-$9,999**
- Lava Alapai
- Mark Holloway and David Kahl, in memory of Philip Cuomo
- Miriam Rosenthal, in honor of Philip and Maureen

**$2,000-$3,999**
- Andrew and Donna Wardenaar
- Anonymous
- Barbara and Chuck Carpenter, in memory of Philip Cuomo
- Dean and Sara Byers
- Diane Herrmann, in memory of George and in honor of #ENOUGH
- Dianne Sawyer and Richard Petersen
- Ginnie Cooper, in honor of Maureen
- Joy Strand and Daniel Anderson
- Karen Trumbo and Steve Bunnage
- Marvin and Abby Dawson

**$1,250-$1,999**
- Ava Schoen and Benjamin Hartman
- David and Doreen Chemerow, in memory of Philip Cuomo
- Leslie S. Homer Charitable Fund
- Reva Basch

**$750-$1,249**
- Anonymous
- Christopher Houghton and Donna Jean Paterson, in memory of Philip Cuomo
- Elsbeth J Martindale
- Jessie Jonas
- Jim Cox and Brenda Nuckton, in memory of Philip Cuomo
- Kit and Butch Dyer, in memory of Philip Cuomo
- Leslie Kolisch
- Linda and Karl Boekelheide
- Marcus Hoffman
- Mark Tynan, in honor of Philip Cuomo and Maureen Porter
- Mary Devlin and Norman Hale
- Matt and Katherine Brown
- Peter and Mary Hepokoski

**$500-$749**
- Abigail Peterman, in memory of Mark Peterman
- Alfred and Eileen Ono
- Anonymous
- Carl Wilson and Evan Boone
- Colin Ma and Laurie Christensen
- Ginny and Jon Oshel
- Jim Scott and Elaine Robin
- Krista Garver and Katie Leonard
- Martha Mattus
- Mary Chaffin and Lance Murty
- Pancho Savery
- Paulette L Shur
- Richard and Wendy Rahm

**$250-$499**
- Anonymous
- Bernadette McCullen-Carrick and Greg Carrick, in memory of Philip Cuomo
- Bob Packwood
- Byron Rendar
- Carolyn Sheldon
- Chen Subramanian Family Giving Fund
- Cheryl Ching
- Craig Boretz and Rachelle Jacover, in memory of Philip Cuomo
- Philip Cuomo
- Deborah and Alexander Runciman
- Glen Ulmer and Marcelo Santibanez, in honor of Philip Cuomo
- Leo Frishberg and Susan Zeidler, in memory of Philip Cuomo
- Lisa Reed and John Orr
- Mark Takiguchi
- Mary Shaw, in memory of Philip Cuomo
- Merilee Karr and David Goldman
- Mike Carter and Teresa Ferrer
- Robert Nimmo and Linda Jensen, in honor of Philip Cuomo
- Steve Neighorn
- Stuart Robertson
- Vicki Currie

**UP TO $249**
- Adam Caniparoli and Miriam Schwartz
- Adele A White
- Adrian Brown
- Adrienne Aiona
- Aija Kanbergs
- Akitora Ishii
- Al and Penny Greenwood
- Alan and Janet Zell
- Alec Lugo
- Alice and Howard Shapiro, in memory of Philip Cuomo
- Alma Rose Gómez-Smith, in memory of Philip Cuomo
- Amanda Gamblin
- Andrea Baker
- Andrea Carlson
- Andrea Correani
- Andrea Schulman Cox
- Angela and Chris Zahas
- Anita Davidson
- Anna Martí
- Anna Nichols
- Anonymous (10)
- Anonymous, on behalf of the Grandchildren
Anonymous, in honor of Philip Cuomo
Ash Shirazi
Audrey Romeo, in memory of Peter Pancucci
Barbara Aaby
Betsy Wright
Brandon Dragon
Brian Guerrero
Bruce Hallvik
Bud Reece
Carl and Nancie Wamser
Carlotta Richard
Carole Beauchlerk
Carolyn Whitney
Catherine Stearns
Cecilia W Schmitt
Charlotte Rubin
Christopher Shiner
Clotilde Johnson-Beale
Connie Morgan
Cory Desimone
Courtney Szper
Crystal Froembling
Cynthia Chilton
Cynthia Hopkins
D Rodriguez Da Silva
Dana Ghazi
Daryl Wilson
Dave Ebaugh
David and Suzanne Schulherr
David Porter and Mary Edmeades, in honor of Geraldine B Porter
Dawn Graff-Haight
Dayle Ann Marvin
Deirdre Atkinson
Denise Busch
Diane Kondrat
Dru Rutledge
Eileen Eisenberg
Eileen Fiegenbaum
Elaine Ball
Elizabeth Dowell
Elizabeth Henry
Elizabeth Marino
Elizabeth Sandoval and David Lewis
Ellen Rosenblum
Frank and Pat Wilson
Gail and Mark Sherman, in memory of Philip Cuomo
Gary Taliaferro
Glen Levy, in honor of Ava Schoen
Heather Irvin
Ido Doosman
Isaac Lamb and Amy Frankel
Jack Hanna
James Koved
James Sauve
Jane Jouett
Jane Partridge
Janice Gwin
Jann Lane and Peter Crim
Dr. Jean Gustin and Janet Douglas
Jeffer Sweeney and Kathy Fishler
Jenn Lin
Jennifer Goldsmith
Joann Wiser
JoAnne Sweeney
Joe Paterno
Joellen Sweeney
Jonathan Cullen
Josh Hecht
Joy and George Ritchie
Joyce Loeb
Juanita Mercado-Davis
Judith Auping
Judith Schneider
Judy Romano and Larry Wasserman, in memory of Philip Cuomo
Karen Henkhaus
Karen Schneider
Karen Springer
Karla Niehus
Katherine Girsch
Kathleen Barnebey
Kathleen Casey
Kathleen Shinnal
Kathleen Worley
Kiever Partridge
Kyrstin Wallace
Lance Rutledge
Laura Barton
Laura Hassell & Carla E. Jimenez
Lee Leighton
Leslie Houston and Scott Stephens
Linda Stoltz
Lisa Pierce
Lisa Yeo
Liz Schilling
Logan Ridenour-Starnes
Lyle Tucker
Lyman and Sheila Bruhn, in memory of Michael Bruhn
M Judith Stoner
Marc Kochanski, in honor of Stuart Robertson
Marcia Kadanoff
Margaret E. MacNicol
Margie Sunderland
Mark Huey
Martha Ragland
Mary Edwards
Meg Pradelt
Meghan K Moran
Melinda & Jim Jackson, in memory of Jerry Shiffman
Melody Erfani
Michael Siegel
Michael Smolksi
Michele Currie
Michelle and James Maida Hager
Nat Hunt
Nicola Sysyn
Norris Mei
Owen Carey and Katy Powell
Patricia Ford
Patricia M Gauer
Patti MacRae and Tim Rowan
Paul and Judith Fardig
Peter Lundgren
Quinn Ault MacNichol
Rachel Wiener
Rachel Yunck
Ralph and Edith Mackie
Rebecca Schupbach
Riza Llanes
Robert and Melissa Good
Robert Brewer-Wallin
Robert Hulshof-Schmidt
Robert Okerblom
Robert Powers
Roberta Margolis
Robin Carlson
Ronnie-Gail Emden
Rosalie Tank
Sally Rosenfeld
Sally Stepath
Salvatore and Karen Cambareri
Sandra Woodward
Sandy Polshuk
Sarah Crumb
Sarah Merten
Sarah Quinn
Shannon and Steve Planchon
Shari and Johnny Powell
Sharon Ann Susanka, in honor of Philip Cuomo
Sharon Denman
Shawn Hudson
Shawn Rogers
Shiri and Matan Gilman
Sidney Arndt
Socorro Hernandez
Stephen Weeks
Steve and Susan Hall, in honor of Geraldine Porter
Sulima Malzin
Susan Hathaway-Marxer
and Larry Marxer
Susie Brothers
Suzanne Jones
Tamar Wyte-Lake
Ted and Leila Falk
Terry Butler
Theresa Deussen
Timmi Claviera
Tom Barbara
Uli and Mark Sommers
Wayne Harrel
Wendy Doss
Wendy Rankin
Yaakov Epstein
Zachary Stark
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.

Thank you for making Third Rail your home for outstanding 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
Third Rail Repertory Theatre
PO Box 96063
Portland, Oregon 97296

Office: 503-546-6558
Box Office: 503-235-1101
Email: info@thirdrailrep.org
BOARD OF DIRECTORS
Ava Schoen, Chair
Mary Chaffin, Secretary
Stuart Robertson, Treasurer
Matt Brown
Cheryl Ching

Penny Greenwood
Alex Haslett
Maureen Porter
Pancho Savery
Mark Takiguchi

ADVISORY COUNCIL
Kerry Cobb
Jim Cox
Sue Dixon
Stacey Gianapoulos
Nicola Sysyn
Scott Yarbrough, Founding Artistic Director

COMPANY & STAFF
Lilo Alfaro, Cultural Consultant
Lauren Allison
Malavika Arun
Kelsea Vierra Ashenbrenner, Patron Services & Arts Activism Coordinator
Delaney Barbour
Kushi Beauchamp
Amy Driesler
Emily Eisele
Melody Erfani
Carl Faber
Hailee Foster, Assistant Production Manager
Amy Beth Frankel
Ryan Gamblin
Charles Grant
Kayla Hanson
Ash Heffernan

Jenna Hillenbrand, Box Office
JoAnn Johnson
Matthew Jones, Fiscal Manager
Michelle Kashinsky, Associate Producer
Diane Kondrat
Damon Kupper
Isaac Lamb
Jennifer Lin
Rebecca Lingafelter
Tessa May
Melory Mirashrafi
Kristen Mun-Van Noy
Camille Rose Perry, Front of House
Cynthia Shur Petts, Development & Communications Manager
Darius Pierce

Maureen Porter, Managing Artistic Director
Janelle Rae
Alex Ramirez de Cruz
Kerry Ryan, Emeritus
Maddy Schultz, Box Office
Sarah Smith
Joellen Sweeney
Samson Syharath
Ithica Tell
Julana Torres
Alea Tran, Front of House and Box Office
Karen Trumbo, Emeritus
Mark Valadez
Damaris Webb
Katelin Wight, Administrative & Marketing Assistant

2022-23 SEASON COMPANY
Lava Alapai
Elyse Bradford
Bobby Brewer-Wallin
Anna "AC" Campbell
Tamara Carroll
Alan Cline
Trent Eccles
Zoe EzechIELs
Hannah Fawcett
Alagia Felix
Blanca Forzan
Stephanie Gaslin
Brian Guerrero
Christian Gutierrez
Ruby Guzman
Shani Marie Harris-Bagwell
Kai Hynes
Akitora Ishii

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

Roan Shea
Elijah Sims
Isiahih Sims
Shalanda Sims
Rory Stitt
Max Tapogna
Jasymn Tilford
Tim True
Carlos-Zenen Trujillo
Amber Walker
Lucy Wells
Megan Wilkerson
Dawn Monique Williams
Kristeen Willis
Barbie Wu
Scott Yarbrough
Coming soon to National Theatre Live

April 29-30, 2023
at Alberta Abbey
126 NE Alberta St

Call the Box Office today at 503.235.1101 or order online at thirdrailrep.org

Presented by

Black23_Program_Final.indd   20
3/10/23   3:19 PM