

Portland Center Stage at

**THE ARMORY**  
PRESENTS

*Lauren Weedman*

*Doesn't Live Here Anymore*

**Written and Performed by Lauren Weedman**

**Directed by Rose Riordan**

**March 17 – April 30, 2017**

**On the U.S. Bank Main Stage**

Artistic Director | Chris Coleman

*Lauren Weedman*  
*Doesn't Live Here Anymore*

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Music Director

Tim Sonnefeld

Scenic Designer

Sibyl Wickersheimer

Costume Designer

Alison Heryer

Lighting Designer

Daniel Meeker

Sound Designer

Casi Pacilio

Production Dramaturg

Erica Beeney

Production Stage Manager

Janine Vanderhoff\*

Rehearsal Stage Manager

Alyssa Escalante\*

Production Assistants

Kristina Mast and  
Iris Gonzalez

Tim Sonnefeld.....Guitar

Ji Tanzer.....Percussion

*Lauren Weedman Doesn't Live Here Anymore* was developed at  
**JAW: A Playwrights Festival, July 2016, Rose Riordan, JAW  
Festival Director.**

**Performed without intermission.**

*The Actor and Stage Managers employed in this production or  
members of Actors' Equity Association, the Union of Professional  
Actors and Stage Managers in the United States.*

## A LETTER FROM THE ARTISTIC DIRECTOR

It was the opening night of our revival of *The People's Republic of Portland* when I heard the words come out of my mouth: “Look, I’ll produce whatever you want to write next.” I was standing outside Lauren’s dressing room, and while I’d loved the original incarnation of her Portland-inspired show, I was knocked out by how much she’d continued to hone and tighten it since its inception. She is always funny, but she’d found precisely how to fit the pieces together to make the story sing.

So when she shared that her next piece would be centered on country music, I thought, “ummmmm, okay.” And Lauren continued: “Big hair, heartbreak and twangy tunes. Just like my life these days.”

So our journey with Lauren continues. Whether you saw her first in our production of *Bust, People's Republic*, her work on HBO’s *Looking*, or you’re meeting her for the first time — you never know where Lauren’s zany observations are going to take you.

I always feel delighted I decided to take the journey.

- **Chris Coleman**

## **FEATURE | LAUREN WEEDMAN DOESN'T LIVE HERE ANYMORE ... BUT WE'RE GLAD SHE'S BACK IN PORTLAND**

*Lauren Weedman made her debut at The Armory in 2011 with Bust. Her unique brand of humor and insight was such a hit, the company commissioned her to create a new show about her experiences in Portland. In 2012, she came back to The Armory to workshop that show, The People's Republic of Portland, at our annual festival for new work development, JAW: A Playwrights Festival. The show had its world premiere in the Ellyn Bye Studio in 2013. After playing to sold-out crowds in an extended run, we invited Lauren back for a return engagement in 2015. That same year, Lauren picked up a guitar and starting working on this new production, her first world premiere on the U.S. Bank Main Stage. She took a break from rehearsal to talk about the creative process for her latest show.*

### **How did this project initially come about?**

Thanks to a little mid-life crisis and divorce my life became, to quote the songwriter John Prine, "my life became sadder than any country song." Country music, especially the songs of Lucinda Williams and Loretta Lynn, was initially so comforting and cathartic that I wanted to do any show that would allow me to embody those ladies and sing those songs.

### **Where did you get the idea for the character of Tammy Lisa?**

Sitting in my apartment after my son had gone to sleep, drinking whiskey and listening to Lucinda, I caught a glimpse of myself in

the mirror and saw my face looking tired and worn out, and my overbite looking particularly buck-toothy, and I thought, “geez ... I look like Tammy Lisa.”

Long ago, I found my birth parents and found out that when I was given up for adoption my birth mother and birth father were each allowed to give me a name for the initial paperwork. My birth father chose the name Tammy and my birth mother chose the name Lisa. Or maybe it was the other way around. Either way, they were very young at the time and chose their names without knowing what the other had chosen. I liked to think about how, if I'd been kept, I would have been named Tammy Lisa. It's a name that evokes my birth father's West Virginia roots and feels very far away from the “Lauren Huntington Weedman” that I was adopted into. As my life has churned on, I'm always thinking, “Tammy Lisa is lurking. She's in there and she's gonna get out, no matter how you dress her or train her or how you try to straighten her teeth ... she's coming out.”

### **Describe your creative process for this show.**

My process for this show has been different from other shows in that it's taken a lot longer to put this show together. Everything is so much slower now. Meaning it's been hard to find time to do all that I want to do with it. My creative process gets harder and harder the older I get, because of being a single mom. Trying to find the time to fully immerse myself in the show. I have a son who lets me know that he hates when I'm gone. He also hates me being divorced. He's very vocal about his feelings. I remember meeting an actor at JAW once who grew up as an only child with parents who did theater. She said she always felt like her mother had this “other love” in her life

that she couldn't compete with. Which made my heart ache, but it also made me look at her and think, she seemed so amazing that maybe it will be okay.

**What are some of the musical influences that have inspired this production?**

Patty Griffin and Lucinda Williams. Their poetry and honesty are a good go-to for post-breakup. Every one of Lucinda's albums has a song that destroys me. Her song "Are You Alright?" is brutal. Something about the repetition of the line "are you alright?" sung over and over again:

Are you all right?  
All of a sudden you went away  
Are you all right?  
I hope you come back around someday

I love Loretta Lynn and Jack White's album *Van Lear Rose*. Hearing Loretta working with the distorted guitar and heavy rocking of Jack White is incredibly inspiring. Maybe it gives me hope that as I get older I'll be able to keep pushing things and being inspired by working with younger artists. Not that I'm anything like Loretta, or that I've ever come close to meeting someone like Jack White. I think there may be a few drag queens who would sing some duets with me.

I've also been watching hours of Dean Martin variety shows. I always thought Dean Martin was the funniest and most charming of all the members of the Rat Pack. There's something about his performances that feels so authentic. You can tell he's really having

a good time. I love the humor. It's very un-PC, which I know makes a lot of people struggle, but that's part of why I love it. It's shocking.

## **LAUREN'S PDX PLAYLIST**

*Lauren has been keeping a playlist called "PDX" on her computer for whenever she hears a song that feels right for the show or is simply inspiring. Here's a peek at her playlist. A selection of these songs will be used in today's performance.*

Sweet Side  
Lucinda Williams

Keep on Singing  
Danny Janssen, Bobby Hart, Helen Reddy

She's Single Again  
Peter McCann, Charlie Craig, Janie Fricke

Stand Up  
Ludacris

You're the Reason our Kids are Ugly  
Loretta Lynn, Conway Twitty

Can't Let Go  
Randy Weeks, Lucinda Williams

I Just Wanted to See You So Bad

Lucinda Williams

I am I said  
Neil Diamond

Breaking Up is Hard to Do  
Neil Sedaka, Howard Greenfield

Nobody  
Kye Fleming, Dennis Morgan, Sylvia

Harper Valley PTA  
Tom T. Hall, Jeannie C. Riley

Mrs. Leroy Brown  
Loretta Lynn

Jolene  
Dolly Parton

Jackson  
Billy Edd Wheeler, Jerry Leiber, Johnny Cash

I love the Nightlife  
Alicia Bridges

The Letter  
Matt Sherrod, Jamie Houston, Macy Gray

Danke Schoen  
Bert Kaempfert, Kurt Schwabach, Milt Gabler



Is That All There Is  
Jerry Leiber, Mike Stoller

Spirit in the Sky  
Norman Greenbaum

Rrrrr  
Matias Aguayo

Boum!  
Charles Trenet

These Boots Are Made for Walkin'  
Lee Hazlewood, Nancy Sinatra

What's Up  
4 Non Blondes

## BIOGRAPHIES

### **Lauren Weedman**

#### **Writer and Performer**

Lauren is an award-winning comedic actress, playwright and author. Her first show, *Homecoming*, began as a 15-minute performance art piece at Seattle's On the Boards and went on to an Off-Broadway production in New York City, back in 2001. *Bust*, about her work in the Los Angeles county jail, received a MacDowell Fellowship for playwriting by the Alpert Awards, as well as several "best of the arts" across the nation. She has written and performed more than 10

solo plays, including *Homecoming*, *Amsterdam*, *If Ornaments Had Lips*, *Huu*, *Rash*, *Wreckage*, *Bust*, *No ... You Shut Up*, and most recently, *The People's Republic of Portland* at The Armory. Her television credits include *The Daily Show*, Horny Patty on HBO's *Hung*, and Doris on HBO's *Looking*. Her most recent films, due for release this fall, are *The Little Hours* starring John C. Reilly and *Wilson* with Woody Harrelson. Weedman is the author of two books of comedic essays, *A Woman Trapped in a Woman's Body: (Tales from a Life of Cringe)* and *Miss Fortune: Fresh Perspectives on Having it All From Someone Who is Not Okay*. She lives in a rent-controlled apartment with her 7-year-old son, Leo.

## **Tim Sonnefeld**

### **Music Director/Guitar**

Tim Sonnefeld is a Grammy Award-winning producer, musician, songwriter and mixing engineer from Philadelphia, PA. In 2005, he became a staff producer/engineer/studio musician at the renowned MilkBoy Recording/Larry Gold's The Studio. It was there that, in 2006, he co-produced a record for legendary gospel icons The Dixie Hummingbirds. The album was nominated for Best Traditional Gospel Album at the 2007 Grammy Awards. Four years later, he co-produced and mixed several tracks on Usher's *Raymond vs Raymond* album, which was the recipient of the Best Contemporary R&B Album at the 2011 Grammy Awards. Disillusioned with Philadelphia's amazing bread, loyal friends and family, and four seasons, Tim moved to Los Angeles in 2015, where one of his first paid gigs was playing guitar with the illustrious Lauren Weedman at Hollywood Improv.

## **Ji Tanzer**

### **Percussion**

Drummer/actor Ji Tanzer's education includes jazz performance, music therapy, literature and music composition at both Portland State University and Marylhurst University. He has performed nationally and internationally with Swansea, Blue Cranes, Rebecca Gates and The Consortium, Crystal Bowersox, Curtis Salgado, among many others. In addition to live performance, Ji is an in-demand session musician, who has played on over 100 recordings since 2000. In 2009, Ji starred in the feature-length independent film *Light of Mine*, which was honored with an official selection into the American Film Institute Festival — the only American independent film to be awarded entry. In addition to acting, he has provided music for feature films (*Nightscape*, *Redwood Highway*, *Light of Mine*, *A Standing Still*, *Death On A Rock*) and advertisements (Disney, Nike, Adobe, Motorola).

## **Rose Riordan**

### **Director**

Rose is in her 19th season at Portland Center Stage at The Armory, where she serves as associate artistic director and has previously directed *The Oregon Trail*, *Our Town*, *The People's Republic of Portland* (2013 and 2015), *Vanya and Sonia and Masha and Spike*, *The Typographer's Dream*, *LIZZIE*, *A Small Fire*, *The Mountaintop*, *The Whipping Man*, *The North Plan*, *Red*, *One Flew Over the Cuckoo's Nest*, *A Christmas Story*, *The 25th Annual Putnam County Spelling Bee*, *The Receptionist*, *A Christmas Carol*, *Frost/Nixon*, *How to Disappear Completely and Never Be Found*, *Doubt*, *The Underpants*, *The Pillowman* and *The Thugs*, which won four Drammy Awards, including Best Ensemble and Best Director. Rose has also recently directed, for various other

theaters, Adam Bock's *Phaedra*, *The Passion Play*, *Telethon* and *The Receptionist*. In 1999, she founded the annual JAW: A Playwrights Festival. JAW has been instrumental in developing new work for the company's repertory, including *Threesome*, *Bo-Nita*, *The People's Republic of Portland*, *The Body of an American*, *The North Plan*, *Anna Karenina*, *Outrage*, *Flesh and Blood*, *Another Fine Mess*, *O Lovely Glowworm*, *Celebrity Row*, *Act a Lady*, *The Thugs* and *A Feminine Ending*. Rose has also directed some of the staged readings for JAW festivals: *The Thugs* (2005), *Telethon* (2006), *A Story About a Girl* (2007), *99 Ways to F\*\*\* a Swan* (2009), *The North Plan* (2010), *San Diego* (2012), *The People's Republic of Portland* (2012), *Mai Dang Lao* (2013) and *A Life* (2014). She enjoys being part of a company committed to new work and having a beautiful building in which to work.

## **Sibyl Wickersheimer**

### **Scenic Designer**

Also in Oregon, Sibyl recently designed *Julius Caesar*, directed by Shana Cooper, and *Richard 2*, directed by Bill Rauch, at the Oregon Shakespeare Festival. Her regional set design credits include productions at Oregon Shakespeare Festival, Woolly Mammoth Theatre Company, Lookingglass Theatre, Seattle Repertory Theatre, Portland Playhouse, Berkeley Repertory Theatre, Arizona Theatre Company, The Kirk Douglas Theatre, Geffen Playhouse and South Coast Repertory. Sibyl resides in Los Angeles where she designs for numerous local companies and teaches at the University of Southern California. Her work includes over 10 productions at The Actors' Gang, of which two have toured to five continents and across the United States. Outside of traditional theater spaces, she has designed for The Natural History Museum of LA County, Kaiser Educational

Theatre, Disney Cruise Line, and her art installations have been exhibited in galleries throughout Southern California.

## **Alison Heryer**

### **Costume Designer**

Alison Heryer is a costume designer for theater, film and print. She is thrilled to be returning to Portland Center Stage at The Armory, after designing costumes for *His Eye is on the Sparrow*, *The Oregon Trail*, *Ain't Misbehavin'*, *Our Town*, *Three Days of Rain* and *Threesome*. Other design credits include productions with Steppenwolf Theatre Company, 59E59 Theaters, La MaMa, The New Victory Theater, Kansas City Repertory Theatre, Indiana Repertory Theatre, Portland Opera, Artists Repertory Theatre and The Hypocrites. She has exhibited work at the Nelson Atkins Museum of Art, the Austin Museum of Modern Art, and Prague Quadrennial of Design and Space. Recent awards include the ArtsKC Inspiration Grant, the Austin Critics Table Award and a 2016 Drammy. Alison is an assistant professor of art practice in the School of Art + Design at Portland State University and a member of United Scenic Artists Local 829. [alisonheryerdesign.com](http://alisonheryerdesign.com)

## **Daniel Meeker**

### **Lighting Designer**

Previously at The Armory: scenery for *The People's Republic of Portland* and *Red* (Drammy Award); lighting for *Twist Your Dickens*; and set and lighting for *Vanya and Sonia and Masha and Spike*, *The Typographer's Dream*, *LIZZIE* (Drammy Award for Best Lighting), *The Last Five Years* and *The Mountaintop*. Current projects: *Big Night Out*, *Così fan tutte*, *The Difficulty of Crossing a Field* and *The Little Match Girl Passion* for Portland Opera; *The Talented Ones* at Artists Repertory Theatre; *The Language*

*Archive* for Portland Playhouse; *Pinkalicious* for Oregon Children's Theatre; and *26 Hours* for Profile Theatre. Recent credits: scenery for *Women in Jeopardy* at Pioneer Theatre Company; lighting for *How I Learned What I Learned*, and set and lighting for *Peter and the Starcatcher* at Portland Playhouse; set and lighting for *The How and The Why* for COHO Productions; scenery for *Mothers and Sons* at Artists Repertory Theatre; scenery for *Eugene Onegin* and *L'Italiana in Algeri* for Portland Opera; lighting for *James and the Giant Peach* for Oregon Children's Theatre; and lighting director for the Pickathon Festival. Daniel is a graduate of Ithaca College and The Yale School of Drama, and a member of United Scenic Artists.

## **Casi Pacilio**

### **Sound Designer**

Casi's home base is The Armory, where recent credits include *His Eye is on the Sparrow*, *The Oregon Trail*, *Little Shop of Horrors*, *A Streetcar Named Desire*, *Great Expectations*, *Ain't Misbehavin'*, *Three Days of Rain*, *Cyrano*; *Other Desert Cities*, *Vanya and Sonia and Masha and Spike*, *A Small Fire* and *Chinglish* with composer Jana Crenshaw; and ten seasons of JAW. National shows: Holcombe Waller's *Surfacing* and *Wayfinders*; *Left Hand of Darkness*, *My Mind is Like an Open Meadow* (Drammy Award, 2011), *Something's Got Ahold Of My Heart* and *PEP TALK* for Hand2Mouth Theatre. Other credits include Squonk Opera's *Bigsmorgasbord-WunderWerk* (Broadway, PS122, national and international tours); *I Am My Own Wife*, *I Think I Like Girls* (La Jolla Playhouse); *Playland*, *10 Fingers* and *Lips Together, Teeth Apart* (City Theatre, PA). Film credits include *Creation of Destiny*, *Out of Our Time* and *A Powerful Thang*. Imagineer/maker of the Eat Me Machine, a dessert vending machine.

## **Erica Beeney**

### **Production Dramaturg**

Erica Beeney holds a B.F.A. in film production from Bard College and an M.F.A. in creative writing from Ohio State University. After writing *The Battle of Shaker Heights* (produced by Miramax as part of Project Greenlight), Erica has written and developed numerous film and TV projects for Sony, New Line, Lifetime, and for the producers of *The Terminator* movies, *Game of Thrones* and *House of Cards*. With Rupert Wyatt (director of *Rise of the Planet of the Apes*) Erica wrote multiple projects for 20<sup>th</sup> Century Fox, as well as *Captive State*, which is currently in production in Chicago with financing from Participant Media. She has written and is developing *The Ballad of Charlie Melody*. She writes poetry about gossip on her Tumblr and was one of *Esquire's* "2006 Women We Love," so she's got that going for her.

## **Janine Vanderhoff**

### **Production Stage Manager**

Janine is glad to be back for her second season at The Armory. Previous credits at The Armory include: *The Santaland Diaries*, *The Oregon Trail*, *Little Shop of Horrors*, JAW 2016, *Great Expectations*, *Ain't Misbehavin'*, *Our Town*. Other Portland credits include: Portland Opera's *Sweeney Todd* (followspot caller); DC Copeland's *Play* (stage manager/production manager); *How to End Poverty in 90 Minutes* and *The Other Place* at Portland Playhouse (stage manager). Touring stage management credits include: *The Graduate* (starring Morgan Fairchild), *Cats*, *The Vagina Monologues*, *Jekyll & Hyde* and *Show Boat*. While in New York, Janine had the opportunity to work on *The Lion King* on Broadway, as well as with many Off-Broadway and regional companies. Production management credits include: *The Daily Show with Jon*

*Stewart* for “Democalypse 2012 Republican National Convention” (Tampa, FL); Straz Center (Tampa, FL); The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

## **Alyssa Escalante**

### **Rehearsal Stage Manager**

Alyssa is an Equity stage manager in Los Angeles. Some of her favorite Los Angeles credits include *The Secret Garden* (dir. Jessica Kubzansky), *Haunted House Party* (dir. Matt Walker), *Mojada: A Medea in Los Angeles* (dir. Jessica Kubzansky), *Criers for Hire* (dir. John Lawrence Rivera), *Cash on Delivery* (dir. Ray Cooney), *My Barking Dog* (dir. Michael Michetti), *The Missing Pages of Lewis Carroll* (dir. Abigail Deser), *Happy Days* (dir. Andrei Belgrader), *RII* (dir. Jessica Kubzansky) and *Proof* (dir. John Hindman). She has also toured the United States with *Placas: The Most Dangerous Tattoo* (starring Ric Salinas).

## **Kristina Mast**

### **Production Assistant**

Kristina Mast is excited to be working at The Armory for the first time. Recent stage management credits include *db* and *The How and The Why* (Coho Productions); *One Slight Hitch* (Clackamas Repertory Theatre); *[or, the whale]*, *All Well* and *Drowned Horse Tavern* (Portland Experimental Theatre Ensemble). Assistant stage management credits include *Peter and the Starcatcher*, *Mr. Burns*, *a Post-Electric Play* (Portland Playhouse) and *One Man, Two Guvnors* (Clackamas Repertory Theatre). She received her training at Goshen College (Goshen, IN), Guthrie Theater’s stage management internship program, and Portland Playhouse’s apprenticeship program. She is a core company member of Portland Experimental Theatre Ensemble.



## **Iris Gonzalez**

### **Production Assistant**

Iris has been working in theater as long as she can remember. She wears many hats depending on what production she's doing. Most recently, she wrapped work with Cornerstone Theater Company on their production *fellowship: a play for volunteers*. She has thoroughly enjoyed working with Lauren on this entertaining and meaningful project.

### **Portland Center Stage at The Armory**

Portland Center Stage at The Armory is the largest theater company in Portland and among the top 20 regional theaters in the country. Established in 1988 as a branch of the Oregon Shakespeare Festival, the company became independent in 1994 and has been under the leadership of Artistic Director Chris Coleman since 2000. An estimated 150,000 people visit The Armory annually to enjoy a mix of classical, contemporary and world premiere productions, along with a variety of high quality education and community programs. Eleven productions are offered each season, in addition to roughly 400 community events — created in partnership with 170+ local organizations and individuals — to serve the diverse populations in the city. As part of its dedication to new play development, the company has produced 20 world premieres and presents an annual new works festival, JAW: A Playwrights Festival. The Northwest Stories series was recently launched to develop and produce works about, or by artists from, the Northwest region. Home to two theaters, The Armory was the first building on the National Register of Historic Places, and the first performing arts venue, to achieve a LEED Platinum rating.

## SPONSOR STATEMENTS

### **Curtis Thompson, M.D., and Associates, LLC**

I am thrilled to sponsor Lauren's show again this year. Lauren's ability to delve deeply into life's challenges while making everyone laugh is truly a gift.

### **Tasca and Paul Gulick**

We are thrilled to play a part in the world premieres of *Lauren Weedman Doesn't Live Here Anymore* and Blitzen Trapper's *Wild and Reckless*. Now more than ever we need stories of survival, grit, tenacity and resilience. And if we laugh, feel, empathize, and possibly cry along the way ... even better.

## LEAD CORPORATE CHAMPION

### **Umpqua Bank**

Actors take chances. Sometimes they work. Sometimes they don't. But none of these actors would be on stage tonight without taking chances. It's part of growth, and we're all made to grow. That's why we're such a proud supporter of Portland Center Stage. Let this performance inspire you to take the chances that power your own growth.