



RUDE MECHS

[CAUTION: Theatre]

THE OFFCENTRE

TICKETS



Rude Mechs is an ensemble theatre company founded in 1995 in Austin, TX. We've created 29 original theatrical productions with support from national and local foundations, government agencies and patrons like you. We have served as cultural ambassadors of Texas since 1999, exporting our work to places in dire need of art from Austin, including New York, LA, Boston, Minneapolis, Seattle, D.C., Portland, Miami, Nashville, Pittsburgh, Marfa, Philadelphia, Columbus, New Haven, Edinburgh, Galway, Brisbane, and Helsinki. That's what we've done. But we want to tell you a little more about who we are.

We will never make the same show twice. We make the kind of shows that we want to see. We make performance that is loud and funny. We make performance that is layered and bookish. We make performance that could only be made in Austin, by our theatre company. We give muscle to the idea that we aren't just a theatre company but a community. Our Pay-What-You-Can nights and Sliding Scale tickets embody an aggressive application of our mission to ensure that the arts are accessible to everyone. We are also proud to pass this mission on, along with all our other beliefs listed here, to the next generation of artists with "Off Center Teens" – our program that helps teenagers find voice and vision through the power of performance.

Rude Mechs runs The Off Center. We have done that since 1999. Some of you might remember when The Off Center didn't have air conditioning or insulation and you entered the theater by walking up a two-by-four plank. The Off Center has always been an outward reflection of our desire to be from here, to put down roots and create awesome live performance in the most relaxed performance venue in town. But we can't stay here. In May 2017, we will leave and our landlord, UT, will probably replace it with something school-ish. Until then, we will pay way more in rent to continue to house our office, artist studios, Austin Scenic Co-op, a scene shop, a classroom/rehearsal space, a 93-seat performance space, and some of the world's funkier bathrooms. Then we're off to the next awesome thing. Let us know if you'd like to be involved!

RUDE MECHS THE OFF CENTER

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Email us at rudenews@rudemechs.com
to join our email list.

Go to www.rudemechs.com/off_center
to find out what's playing.



Stop Hitting Yourself at Lincoln Center Theater (NYC)

photo by Erin Baiano

rude mechs presents the world premiere of

FIXING TIMON OF ATHENS

February 4-27, 2016 @ The Off Center

warning: an abundance of foul language | running time: about 100 minutes + intermission

Production Team

Timon.....Tom Green
Apemantia..... Barbara Chisholm
Flavia.....Elizabeth Doss
Vinnie.....Robert Faires
Alcibadia.....Ellie McBride
CeeCee.....Robert S. Fisher
Braymount.....Lowell Bartholomee
Eros.....Jay Byrd
Creto, Demetrius, Bandit.....Nate Jackson
Nerus, Atlas, Bandit.....Vince Tomasino
Playwright.....Kirk Lynn
Director.....Madge Darlington
Co-Director.....Alexandra Bassiakou Shaw
Lighting Designer.....Stephen Pruitt
Costume Designer.....E.L. Hohn
Sound Designer.....Robert S. Fisher
Environment..... Madge Darlington
Technical Director.....Oliver Freeman
Original Music by.....Peter Stopschinski
Stage Manager/Operator.....Courtney Cales
Master Electrician.....Dallas Tate
Painter.....Leilah Stewart
Carpenters.....Tom Lucenti, Kandrea Wade
Patrick Brassell
Box Office/House Manager.....Rachel Gilbert

Environment inspired by Jerry Rojo's design for
The Performance Group's Dionysus in 69.

Special Thanks Go To

Florinda Bryant, Hannah Kenah, Aron Taylor, Adriene Mishler, Rosalind Faires, Lana Lesley for loaning us your glorious talented selves for the 2014 reading

Everyone who attended the reading, dropped in to rehearsals and gave feedback, or just made us better because you were watching - thank you!

Liz Cass for her stratospheric vocal stylings

Our amazing Rude interns Kevin Jacaman and Alexa Kelly

Our intrepid Front of House volunteers Amy Guenther, Alexis Scott, Gabby Randle, Chris DuBos, Michelle Dahlenburg, Lara Dossett, Tamara Carroll, Jamie Gump, Sarah Loucks, Jazz and Dustin Miller, and those of you we recruited after this playbill went to print - thank you!

And Extra Special thanks to everyone at PEDERNALES BREWING COMPANY for the delicious beer!!!!



P.S. This production is funded entirely by ticket sales. Good Lord!! We are down to our last money box!!! And its contents alone won't quite get us all the way there. So please support the production and this amazing cast by shoving a giant check in one of the tip jars. Thank you!

WHAT WAS KIRK EVER THINKING?

I was running, listening to the White Stripes cover of "Stop Breaking Down" on 2011's Live in Mississippi album. I started thinking about Robert Johnson who wrote and recorded the original in 1937. Would he like this version of his song? Would he recognize it? How would he feel about the Stones? Did I really care?

A feeling developed. I wanted to cover a classic of the theatre and make it sound as wild and new as the White Stripes had done to "Stop Breaking Down." I wanted that same tension: an attack borne out of respect.

I started a morning practice, in imitation of the Austrian writer Thomas Bernhard's 'finger exercises.' I downloaded the text of "King John" and every morning I rewrote 5 or 6 lines, a page on a really good day, as much as was easily available to me. I translated the text into contemporary English to make it speak in our language and added curse words to replace the outdated 'zounds' and all the old dick puns Shakespeare can't seem to resist. Once I had translated the full play I went back through cutting it down to 10 characters by any means: combining characters, cutting sub-plots, ignoring historical fact, genderscrewing it toward parity. Then I edited the play with no loyalty to the original, simply trying to tell a good story in rich language, and to expose some genuine emotion of mine about self-regard and repentance.

When Rude Mechs wanted to make "Fixing King John" one of our works and Madge Darlington threw her hat into the ring to direct, I was really happy. Our connection to Shakespeare is deeper than just our name (taken from the 'crew of patches' in *Midsummers*). Rude Mechs' second show, "curst & Shrewd," was Shawn Sides' thesis production and used a director's tools to fix Shakespeare's *Taming of the Shrew*. And many of the Rudes met at UT's Shakespeare at Winedale program. Madge, Lana and I were Horatio, Hamlet, and the Ghost of Hamlet's father, respectively. Madge really worked hard on me when we met at Winedale in the early 90's, to help me extend beyond my comfort zone.

"Fixing King John" was really fun and allowed us to ask audiences and friends what Shakespeare play they'd love to see fixed. "Henry VIII" is mentioned a lot. "Troilus & Cressida" is in the works. And I want to do a straight comedy at some point, maybe "Merry Wives." But everyone thinks "Timon of Athens" needs some love. There was like maybe one guy on the internet who thinks "Timon of Athens" is perfect the way it is.

Timon is fucked up. It reads like a punk album. Timon is happy, then sad, curses everybody and then the play just shuts off. There is a lot of evidence that Shakespeare only wrote bits and pieces of it. For instance Shakespeare generally names his servants and background characters, but Timon is loaded with terrible scenes for First Stranger, Second Stranger, Third Stranger, and First Senator, Second Senator, etc. And I gotta say from the inside that the language just falls apart in places, you can tell you are not dealing with Shakespeare's compact metaphors and wild movements of thought. It was harder than "King John" and a lot darker.

But like "King John," you spend a couple of years with a text you learn to love it. Timon has such a great indictment of Athens and democracy and mankind. Timon goes dark on it all and then puts himself out like a candle. Fixing the play it feels a little like we get to pull Timon out of the forest and be the friends he needs.

We're excited to have an audience. We're eagerly vain to believe that there might be some flavor of what it would be like to see a new Shakespeare play. It was fairly normal practice in his time to steal plots and themes from other plays. And Shakespeare was nothing if not committed to cursing and smut. But as much as this performance owes to Shakespeare, it is also in debt to the other artists name-checked in this introductory note, the full cast and crew, the greater Austin community, and to the complete collective body of the Rudes. The stuff they got—as Jack is wont to say—"will bust your brains out, baby, hoo hoo, it'll make you lose your mind."

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THANKS TO THESE TIMONS OF THE 15/16 SEASON!!!

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We love you, donors!

Your donation to Rude Mechs directly supports Rude Mechs and everything that goes on at The Off Center, including rental subsidies for Austin's best music, theatre, dance and festivals, the Austin Scenic Co-Op, our scenic lending library for the Austin arts community, and OCTeens, our summer writing & performance program for teens. Your love-accurring gift can be made by visiting www.rudemechs.com

JOIN US APRIL 7-30!

here at THE OFF CENTER for our second draft of

FIELD GUIDE



Creative Team: Mari Akita,
Lowell Bartholomee, Kenny Chilton,
Eva Claycomb, Madge Darlington,
Eric Dyer, Robert S. Fisher, Aaron Flynn,
Thomas Graves, Hannah Kenah,
Lana Lesley, Kirk Lynn, Graham Reynolds,
Brian H Scott, Shawn Sides

created by rude mechs

harry whinner trees

Field Guide will capture the discrete experiences which add up to a **so-called life** in this present national community arrangement you've become **involved** with including your own level of discomfort relative to friends or **friends on facebook** or characters in fiction who have begun for the **Rudes** to walk out of the books like the **Brother Karamazov** and do our chores with us and helping us compose our new performance **Field Guide** as **stand up** routine road tested in all the open mic **comedy** clubs so you can know which laughter at the right **agony** is most advantageous for achieving climax every time and **spectacle**

TICKETS ON SALE NOW!!!!!! @ rudemechs.com

Staff

Alexandra Bassett, Managing Director
Madge Darlington, Co-Producing Artistic Director
Thomas Graves, Co-Producing Artistic Director
Lana Lesley, Co-Producing Artistic Director
Kirk Lynn, Co-Producing Artistic Director
Shawn Sides, Co-Producing Artistic Director

Company Members

Lowell Bartholomee	Amy Miley
Laura Cannon	Jazz Miller
Robert S. Fisher	Robert Pierson
Noel Gaulin	Stephen Pruitt
Heather Hanna	Graham Reynolds
José Hernández	Brian Scott
Matt Hislope	Paul Soileau
Joey Hood	Leilah Stewart
Jodi Jinks	Peter Stopschinski
Hannah Kenah	Meg Sullivan
Jason Liebrecht	Aron Taylor
Ellie McBride	Tina Van Winkle
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Now Now Oh Now

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